

# MARLBOROUGH RARE BOOKS

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JUNE, 2022

LIST 83

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## A SUMMER MISCELLANY

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### GERMAN PRODUCTION FOR THE BRITISH MARKET

1 [ABC]. NEW PICTORIAL ABC. London: Joseph Myers & C., 144 Leadenhall Street - Wesel: A. Bagel. [Circa 1855]. £ 750

*Complete with 24 chromolithograph cards [92 x 78 mm], each depicting a letter of the alphabet and a subject, letters I & J and X & Y allotted a single card; contained in the original green paper slipcase the upper side with a decorative title label and imprint.*

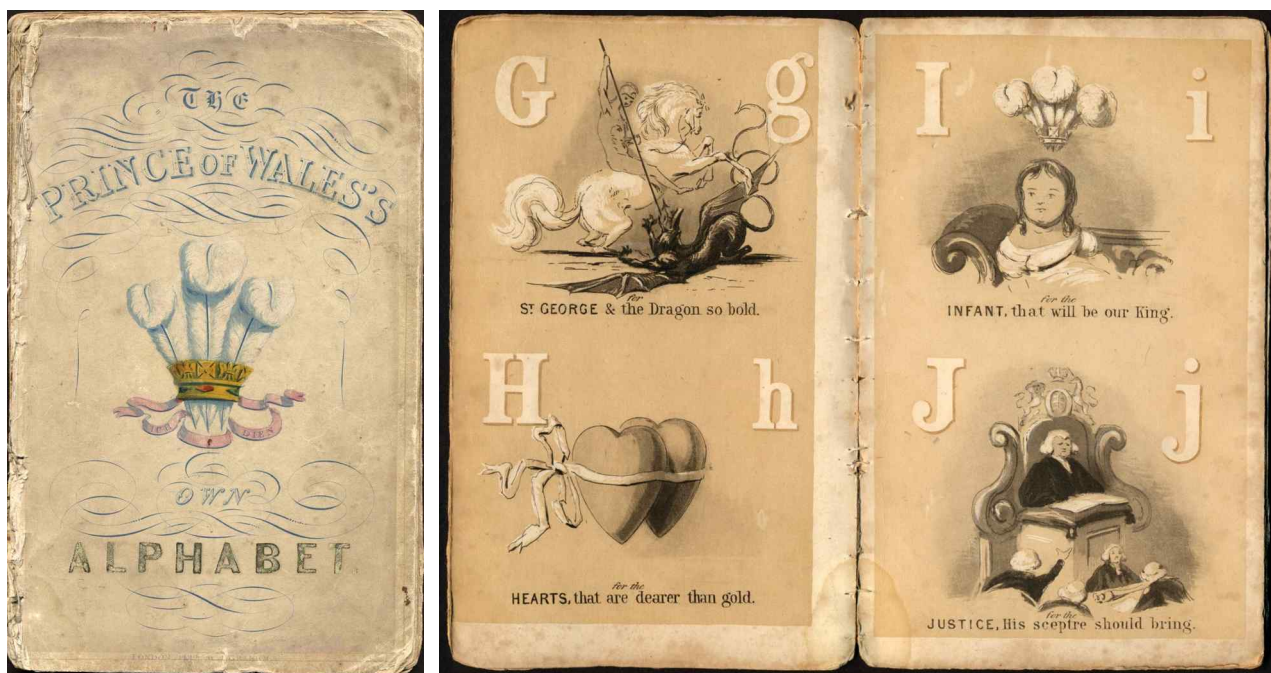
A well produced set of cards including the alphabet in upper and lower case, the letters each with a scene depicting a subject viz. A -Ape; B - Bear; C - Cat; D - Dog; E - Eagle etc. Commissioning an English alphabet

from a German maker, however, had its downsides, for a bear is depicted chained and whipped to entertain some children. Other letters in the alphabet are also rather uncondusive to British taste with Q depicting a quack doctor; P a child being punished rather enthusiastically with a birch; and N a very Germanic nutcracker.

The manufacturer A. Bagel was initially founded as a bookbindery at Wesel in Westphalia by Peter Bagel who was of French Huguenot decent, however, it was under his son August Bagel that the business later expanded to become publishers, printers and paper manufacturers. During the early 1850's they were publishing a fair number of works for children including school books, maps and picture books, although we have not been able to identify any other work by them specifically for the British market.

The publisher, Joseph Myers, was probably a son of the Dutch general merchant Naphtali Hirsh Myers who settled in London sometime before 1800. Joseph's business at Leadenhall Street was dissolved in 1865 when the partnership included Naphtali's son, Abraham Nathan Myers (1805-1882), also a major toy and game merchant with a warehouse in Berners Street, and also Abraham's next door neighbour Maurice Solomon, an Exeter merchant who became an importer and exporter based in London.

An interesting example of how continental games and toys impacted on the British market in the mid-nineteenth century.



UNUSUAL PRINTING PROCESS

2 [ABC]. THE PRINCE OF WALES'S OWN ALPHABET. Griffiths Patent. London: Pubd. by J. Graham. [1842]. £ 350

**FIRST EDITION.** 12 leaves printed on recto only, title leaf printed in blue with hand colouring; some wear to edges and title; later stitching; inscribed on verso of title 'Given to dear Tam when he was three years old by Uncle George.'

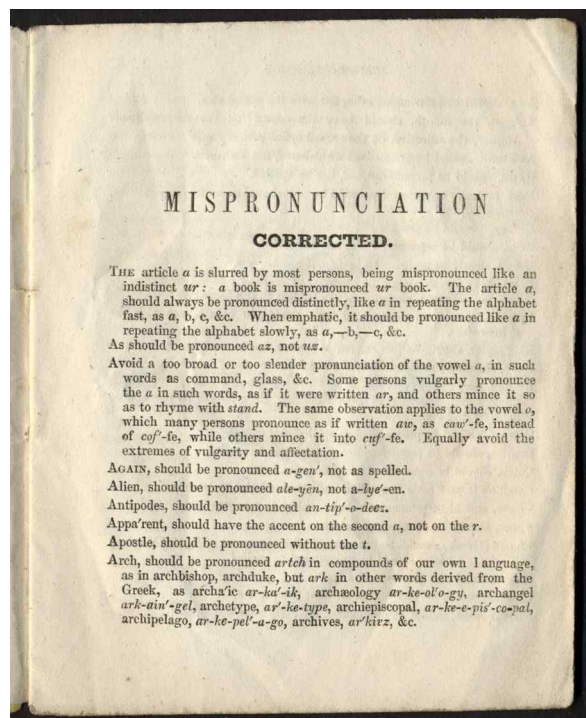
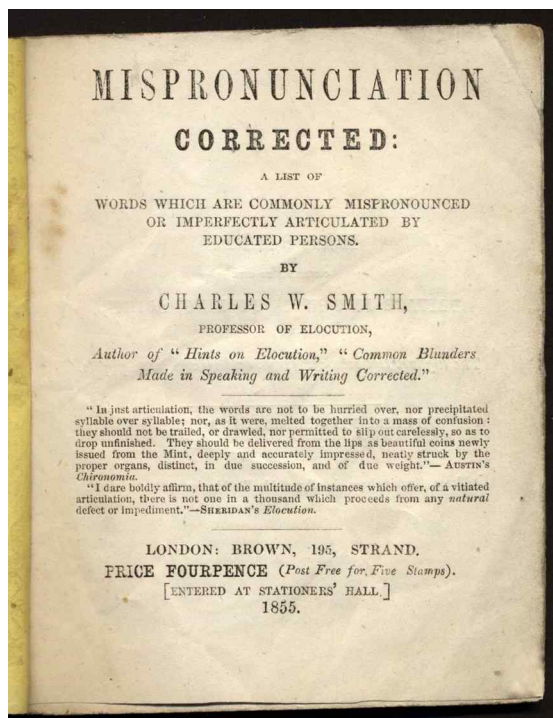
Issued to celebrate the birth of the future Edward VII in November 1841, *The Prince of Wales's Own Alphabet* was probably marketed during the holiday season of December 1841 to January 1842.

The alphabet includes all the emblems of British success by 1841: A stands for Albert, the pride of the Land - B for Britannia with sceptre in hand - C for the Cot o'r which royalty bent - E for old England, so free, fruitful & wide [sic] - F for the Frigate, that sails the salt tide. etc. As was usual with such alphabets, letters caused problems for the artist to fill and thus we have: S for the Sultan, who rules the wide east - T for the Tiger, that ravenous beast - Z stands for Zanies who learn to decry, So pray mind your Letters & Ill bid you good bye.

The unusual method for printing the work was called the Griffiths process which was invented in 1839 by Henry Griffiths (1811-1849) an engraver living in Camden Town area of London. The process involved a succession of impressions from several steel plates that gave a facsimile of drawings in chalk or colours and required the artist to arrange the light and shade on one plate and the colour or tint on other plates. The prints on a cursory glance appear to be very like tinted lithographs. It is very probable that Henry also engraved the plates, but the process seems to have been short lived used only during the early 1840's. Griffiths seems to have gone mad and died at Hanwell Pauper and Lunatic Asylum after a stay of three months in September 1849.

The only other copy we have found a record for is held at the British Library who ascribe the date of 1844. However, as the Prince is shown still needing a cot we think this date is rather on the late side.

OCLC records one copy only, at the British Library.



## PERFECTING ARTICULATION

3 [ABC]. SMITH, Charles W. MISPRONUNCIATION CORRECTED: a list of words which are commonly mispronounced or imperfectly articulated by educated persons... London: Brown, 195, Strand. 1855. £ 285

FIRST EDITION. 12mo, pp. 16; stitched as issued in the original printed publisher's wraps.

Scarce first edition of this ABC elocution guide by a "Professor in Elocution".

'The article *a* is slurred by most persons, being mispronounced like an indistinct *ur*: a book is mispronounced *ur* book. The article *a*, should always be pronounced distinctly, like *a* in repeating the alphabet fast, as *a, b, c, &c.* When emphatic, it should be pronounced like *a* in repeating the alphabet slowly, as *a, - b, -c, &c.'* (p. 3).

We have found little further information on the author, Charles W. Smith, Professor of elocution, beyond what is provided in the present publication, an advertisement stating 'Mr. Smith continues to give private lessons in reading, action, etc. The highest testimonials from, and references to pupils. Terms, five shillings a lesson. Address, Buckingham-chambers, 11, Buckingham-street, Strand'.

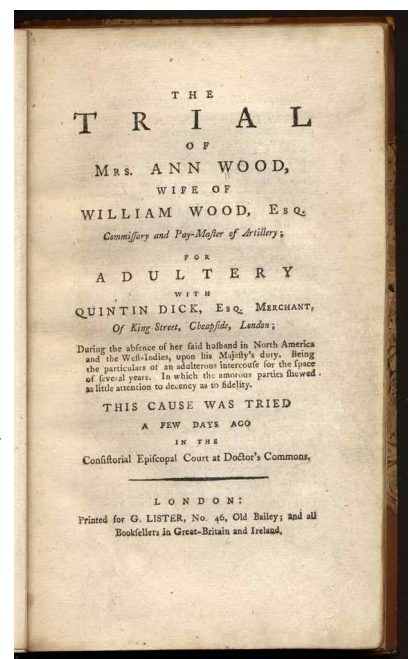
OCLC records at the BL, Cambridge and the national libraries of Wales and Scotland, and one in North America, at Missouri.

## TO AMERICA AND BACK

4 [ADULTERY TRIAL]. THE TRIAL OF MRS ANN WOOD. Wife of William Wood, Esq. Commissary and Pay-Master of Artillery; for adultery with Quintin Dick, Esq. merchant, of King Street, Cheapside, London; during the absence of her said husband in North America and the West-Indies, upon his Majesty's duty. Being the particulars of an adulterous intercourse for the space of several years. In which the amorous parties shewed as little attention to decency as to fidelity. The cause was tried a few days ago in the Consistorial Episcopal Court at Doctor's Commons. London: printed for G. Lister no. 46 Old Bailey. 1786. £ 1,850

FIRST EDITION. 8vo., pp. [2], 9-76 [i.e 92 with pp. 89-92 misnumbered 73-76.] most leaves with largely marginal foxing, with advertisements on verso of title-page but without additional advertisement leaf that followed, well bound in 19th/20th century half calf over marbled boards, spine lettered in gilt, minor wear to extremities, bookplate on front pastedown of Los Angeles Board of Law library.

A deliciously sordid adultery case with graphic descriptions by a whole string of witnesses, usually servants and domestic staff. It is a story of 'the foul crime of adultery', with stained sheets, crumpled beds, bribed servants and shameless sex.





The graphic engraved frontispiece is divided into three compartments, identified as: 'Bed-Chamber Scene', 'Sopha Scene', and 'Lord Mayors Day Scene'. Ann Wood's adulterous affairs seems to have been even more reprehensible in view of her husband's absence on government service in America. The pair had originally lived in America, were married at the Presbyterian church in New York in 1763, had lived apparently in various places in New York and Pennsylvania, where Ann had produced four children. She and her children were shipped back to England in March 1778 for their own safety. She bought a house in Curzon Street, Mayfair, and the 'notorious' affair with Quintin Dick soon began.

The charge was proved against Mrs. Wood, and the court produced a sentenced of divorce 'from bed, board, and mutual cohabitation with William Wood, Esq. her husband, by reason of adultery'.

Quintin Dick was an extremely wealthy Dublin East India linen merchant who represented the fourth generation of a Scots family settled in county Antrim. He later moved his business to London where he clearly had designs on Ann Wood. What happened to Ann after the trial and divorce is unknown.

ESTC records two copies in the UK, at Lambeth Palace and the BL, and one in North America, at NYPL; OCLC adds no further copies.

### BUDDING YOUNG ARTIST

5 **ANDRÉ, Richard.** JACK'S SLATE: Scribbles and Scratches. London: F. Warne & Co. New York: A.C. Armstrong & Son. [1882]. £ 125

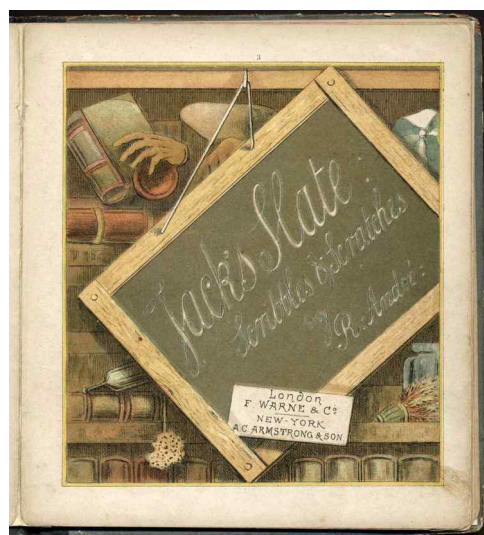
*Small 4to [18 x 16cm], pp. 32 printed in tinted and chromolithograph throughout by Emrik & Binger; original decorated chromolithograph boards, sympathetic rebacked in green cloth.*

The story revolves around young Jack who can't help but be a proto-artist. Unfortunately for his family Jack does not have the proper tools to hand for his creations and uses his papa's shaving brush to paint on sheets, writes his name in ink on his new trousers, uses lumps of coal to sketch ideas out on the dado and then paints large red spots on the dog. The solution is to buy him a slate. Although Jack concentrates on using the slate from now on, he unthinkingly uses his fathers razor to sharpen the pencils and rubs out his work on his new jacket. An elder brother smashes the slate during a game of cricket and in a fit of temper Jack throws one of the pieces and breaks a window. Jack's father does not have the heart to thrash him with a cane and in the end the family are rather thankful that his artistic temper has suddenly stopped.



'The writer, who would eventually become known as Richard André, was born [in 1834] William Roger Snow to a prominent London family. In 1855, after spending his large inheritance, Snow joined the army and travelled the world. He published his first work in 1860. Titled *Sketches of Chinese Life & Character*, it was based on his observations and experiences while living in Hong Kong. By the early 1870s, Snow had become a playwright. In 1875 both his marriage and his military career came to an abrupt end as a result of his infidelities, causing him to assume an alias. Working as Clifford Merton, Snow began a prolific career as a writer and illustrator of children's literature until his abandoned wife discovered his alias. After their divorce, Snow changed his name once again. Thereafter known as Richard André, he collaborated with the children's author Juliana Ewing; his success as an illustrator continued on after Ewing's death in 1885.' [Timothy Young]. Snow died in 1907.

OCLC records two copies in the UK, at the Bodleian and the BL, and four in North America, at Florida, Chicago, Ohio and the American Antiquarian Society.



REFRAIN FROM 'TOO MUCH WINE'

6 [AUNTY JAUNTY]. MARKS, John Lewis. MISS PUSSEY, AND MASTER SPOT. London: Published by J. L. Marks, & Sons, 91 Long Lane, Smithfield. 1841. £ 300

FIRST EDITION. 8vo, pp. [12]; with seven hand coloured plates; skilfully repaired but with some loss to blank corners; stitched as issued in the publisher's brown printed wrappers.

An anthropomorphic tale of a dog and cat who dress up and go visiting Mistress Mode. 'They found the tea at Mistress Mode's / Most splendidly set out, / With cakes and muffins, buttered toast, / enough for any rout.' Unfortunately Master Spot gets rather tipsy: 'Before the time for taking leave, / Some wine and punch were brought, / But Spot, I'm sorry to confess, / Drank much more than he ought.' When they set off back home the rain begins to pour down, he wheels Miss Pussey back home in a wheelbarrow but then then accidentally tips her into a ditch: 'Miss Pussey was in great distress / At spoiling in a ditch, Through Master Spot's sad tipsiness, / Her dress so gay and rich'. They arrive back home at Mistress Trot's house and are very bedraggled and sorry for themselves. The moral of the story being when visiting friends we must refrain from 'too much wine.'



John Lewis Marks (c. 1796-1855) 'Caricaturist, recorded in George as working between 1814 and 1832, though his career went on much longer. He initially worked for other publishers (especially Tegg), but later more usually published his works himself. Earliest works signed as Lewis Marks, later ones as J Lewis Marks. Unsigned works published by him always seem to have been etched (or occasionally lithographed) by himself. McManus and

Snowman quote census and other records indicating that Marks took over the Portland Arms public house at No.2 Long Lane in 1849, and that he was described as a “victualler and publisher” aged 55 at that address in 1851; in 1841 he had been living at no. 91 Long Lane with his wife Sarah, aged 35 and nine other members of the family, Rachel, Jacob (an engraver), Isaac, Hannah, Maria, Louisa, Nathaniel and Benjamin, aged between 19 and 3) as well as a three-day old son. His will (dated 13 March 1855 and proved on 26 April 1855) gives his address as 91 Long Lane, Smithfield. Marks’s stock in trade and the goodwill of his business was to be disposed of; his wife, Sarah, was to receive a life interest, and his children, Benjamin, David and Mary, were to receive equal shares of their father’s estate on reaching the age of 21; there is no mention of other children. Executors were Thomas Poole Parker of Maiden Lane and George Gent (?) of 5 Long Lane; witnesses were Joseph Hill (a whip maker of 86 Long Lane) and Lorenz Weigand. The business was continued by his widow Sarah and her children until at least 1893. [British Museum online]

OCLC records two copies, at Cambridge and the Bodleian.

FOUNDING OF THE BANK OF SCOTLAND

7 [BANK OF SCOTLAND]. ACT OF PARLIAMENT, for erecting a bank in Scotland. Edinburgh, July 17 1695. £ 300

Folio, pp. 6; uncut, folded sheets as issued, with the original conjugate blank leaf.

This special act passed by the Scots Parliament brought the Bank of Scotland into being and together with six other acts subsequently obtained, forms the constitution of the Bank of Scotland, with the exclusive privilege of monopoly for 21 years. It was due to the efforts of William Paterson, who had, in the previous year, helped to establish the Bank of England.

One of two folio editions. The other is of 4pp, Wing S 1127A (EN, ES only). There is also a quarto edition, Wing 1128. (L, LUG, EN; CH, IU, WF, Y). The folio versions are considerably scarcer than the 4to version and Wing seems to give them precedence.

Goldsmiths’ 3171; Wing S1127B (EN only).



TIGER IN A TUB

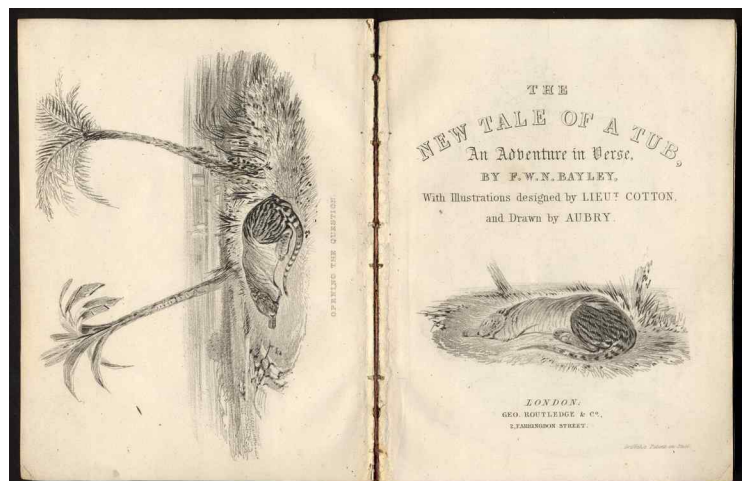
8 BAYLEY, Frederick William Naylor. THE NEW TALE OF A TUB, An Adventure in Verse. A New Edition, revised by the author, with a new introduction. London: Geo. Routledge & Co., 2 Farringdon Street. [1867]. £ 75

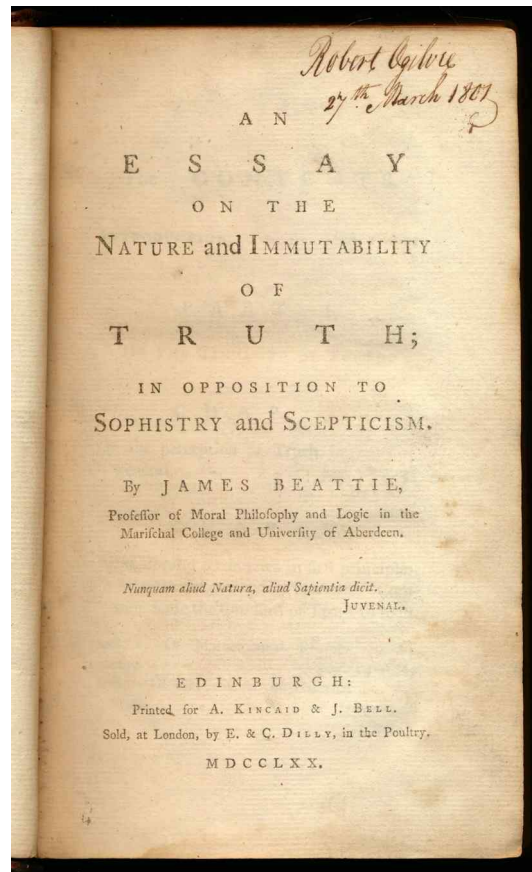
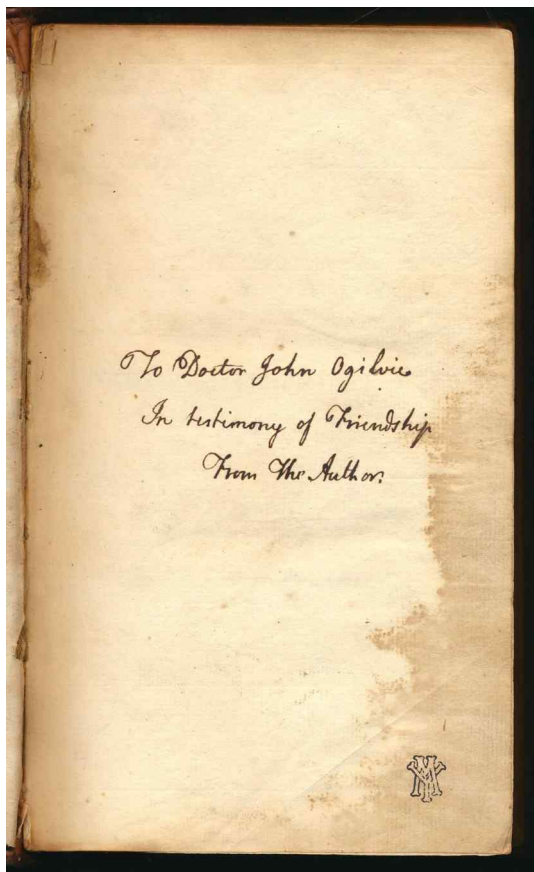
16mo, pp. 32, additional engraved title, frontispiece and six plates; bound in contemporary red limp roan.

The heroes of the story are two Bengali gentlemen, “Short and Stout” and “Tall and Thin,” who decide to take a rural picnic and seat themselves on the grass by the side of an old sugar barrel. A tiger is woken by them popping of a cork and starts chasing them around the barrel, however the gentlemen manage to trap the tiger inside the barrel. The old tigers tail is seen to escape the bung hole and they tie a knot in it and escape, whilst the tiger has to endure dragging the barrel along. Our sympathy today is probably with the tiger, however the work enjoyed a constant popularity in the nineteenth century, often used as a recitation piece at entertainments.

Despite the titles claim, the author, who was improvident and constantly in difficulties, had died by 1853 and the only revision seems to be the substitution of the Routledge name for that of Orr in the comical verse introduction.

OCLC records four copies in North America, at UC Davis, Florida, Harvard and Oakland.





TO INDIA AND BACK: A REMARKABLE ASSOCIATION COPY

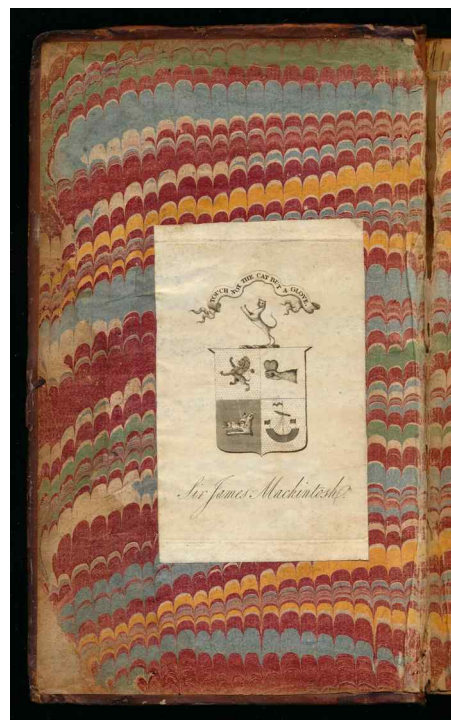
9 **BEATTIE, James** AN ESSAY ON THE NATURE AND IMMUTABILITY OF TRUTH, in opposition to sophistry and scepticism. Edinburgh: Printed for A. Kincaid & J. Bell. Sold, at London, by E. & C. Dilly, in the Poultry. 1770. **£ 3,750**

**FIRST EDITION, ASSOCIATION COPY.** 8vo, pp. viii, 503, [1] blank; stain to front and rear endpapers, just visible to first and last few leaves, otherwise generally clean throughout; bound in contemporary sprinkled calf, expertly rebacked, spine ruled in gilt with red morocco label lettered in gilt, corners rubbed and some surface wear, but not detracting from this being a very desirable copy, with exceptional provenance (see below).

First edition of James Beattie's most important philosophical work, and a wonderful presentation and association copy, passing through the hands of two important figures of the Scottish enlightenment.

*An Essay on the nature and immutability of truth, in opposition to sophistry and scepticism* continues Reid's notion of common-sense philosophy, in opposition to the scepticism of Berkeley and, especially, Hume, to whom Beattie had a special aversion. Beattie criticises Hume for encouraging scepticism and atheism, arguing that man's common-sense apprehends truths by an instinctive impulse, and that this sense, when we pay attention to it, can lead us to incontrovertible first principles, free from sceptical doubts. Moreover, it can then be turned to refute the sophistries of the sceptic: it is this activity that occupies much of Beattie's *Essay*. Hume never responded to the criticisms in Beattie's *Essay*, possibly because Beattie had concentrated his attack on Hume's dead-born and disavowed *Treatise of Human Nature*, and possibly because Beattie's invective sometimes strayed from Hume's philosophy to his character.

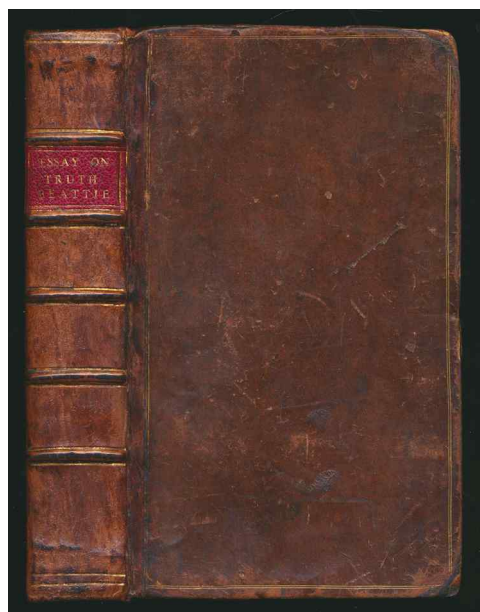
The *Essay* was a great success, earning its author an honorary degree from Oxford and an audience with George III. Samuel Johnson declared in 1772 that "We all love Beattie". Hume, on the other hand, described the *Essay* as "a horrible large lie in octavo", and famously dismissed its author as that 'bigotted silly Fellow' (James Harris).



*Provenance:* Inscribed in ink 'To Doctor John Ogilvie in testimony of friendship from the author' on the front free endpaper. With ownership signature of his fifth son 'Robert Ogilvie, 27th March 1801' at head of title, and the armorial bookplate of Sir James Mackintosh (1765-1832) on front pastedown. A later signature at the head of the contents leaf has been partially erased. Lieut. Robert Ogilvie (1780-1804) had the misfortune to try to make his fortune in the East India Company but died off the coast of Malabar in February 1804. Following Robert's death Mackintosh arrived at Bombay in May 1804 and it seems very probable that the *Essay* came into his hands at that time. Soon after his arrival Mackintosh started the Bombay Literary Society at his home, but was somewhat bereft of his own books for a while and probably acquired the *Essay* as a stopgap. He returned to Britain in 1811 and this copy would certainly have been brought home by him.

The Rev. John Ogilvie (1733-1813) was a Scottish minister, hymn-writer and poet, and friend of James Beattie and Samuel Johnson. Indeed, on the 6th July 1763, at the Mitre Tavern, the Ogilvie was unwise enough to praise, in Dr. Johnson's presence, the noble and wild scenic prospects of his native Scotland, to which Johnson responded: 'the noblest prospect which a Scotchman ever sees, is the high road that leads him to England' (Boswell, *Life*, 1.425). However, Ogilvie recorded that, contrary to Boswell's account, he had been a diffident young guest, who only ventured on a gentle defence of some aspects of Scotland in reply to a prolonged disparagement by Johnson who, he discovered, had never yet been there (*Edinburgh Magazine*, 355).

Sir James Mackintosh (1765-1832) was a Scottish jurist, Whig politician and Whig historian, whose studies and sympathies embraced many interests. He was trained as a doctor and barrister, and worked also as a journalist, judge, administrator, professor, philosopher and politician.



#### 'BOUND BY THE WORKSHOP FOR CRIPPLES'

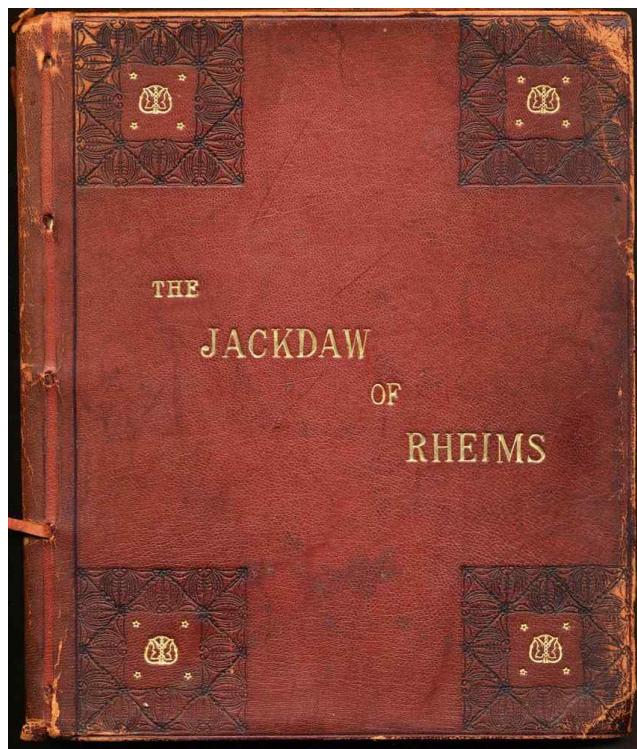
10 [BINDING]. [BARHAM, Richard Harris]. THE JACKDAW OF RHEIMS. By Thomas Ingoldsby. Raphael Tuck & Sons, London, Paris & New York. [1899]. £ 300

*Small 4to, pp. [50]; Decorated maroon limp morocco, the upper cover with four decorated corner pieces in blind and gilt enclosing gilt lettered title stitched with thin leather ribbons, now partly defective; printed ticket on front pastedown 'Bound by the Workshop for Cripples, 97, Islington, Liverpool. Price List furnished on application', overall slightly worn at extremities.*

This is possibly a sample work produced by the bindery at the Workshop for Cripples at Liverpool as the binders ticket has a pencil reference number 'N147' and a price of 4/- pencilled in the top left of the front pastedown. *The Jackdaw of Rheims* was published in 1889 and was out of print by the time the Bindery was active and could well have been thought a suitable candidate to publicise the work of the binders.

In November 1902 the Invalid Children's Aid branch of the Liverpool Kyrle Society established a workshop for disabled children and young adults who were unable to work. The hope was that they would be able in the course of time learn a trade and provide for themselves, or at least have a better living than relying on the charity of relatives and chance sympathisers. Bookbinding was seen as one of several trades that could be adapted for disabled workers. This was chiefly at the instigation of Mrs Arthur Rathbone, one of the family of Liverpool nonconformist merchants and ship-owners who were known to engage in philanthropy and public service.

'As Mrs. Arnold Rathbone had considerable knowledge of bookbinding and could help in supervising the work, it was decided to try that trade. It seemed to have great advantages. It offered opportunities for the training of boys and girls together. The work was not so heavy as to tax the strength of the weaker ones unduly. The different processes could be so graded as to enable the unskilled and the skilled to work side by side. Bookbinding seemed further to offer the pretty certain prospect of enabling workers to gain a good livelihood after they had been trained at the workshop, and to give scope for the exercise of any artistic talent



which might be found among them. Besides invaluable help in advising and in superintending the work, Mrs. Arnold Rathbone gave a large amount of the plant necessary for bookbinding? [*The Charity Organisation Review* – Vol. 16, 1904]

There were some two boys and five girls involved in bookbinding with ages ranging from sixteen to twenty-five under the instruction of a Mr Manning by 1904, and the work continued at 97 Islington until about 1908.

How Mrs Rathbone came to have knowledge of bookbinding is unknown, however as she had her own bookbinding equipment to give to the Kyrle Society she may well be an uncredited member of that circle of women described by Marianne Tidcombe in her *Women Bookbinders, 1880-1920*.

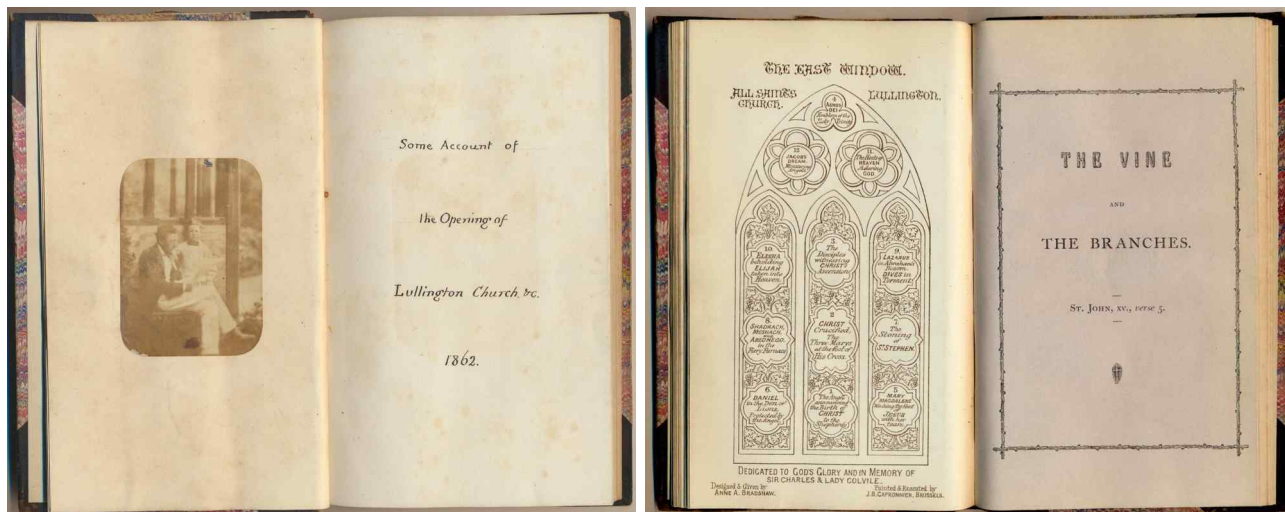


ODE TO A STAINED GLASS WINDOW

11 **BRADSHAW, Anne Amelia.** THE VINE AND THE BRANCHES. [Leek, Printed by Robert Nall, Bookseller] 1862. £ 350

**FIRST EDITION.** 8vo, pp. [26]; lithograph frontispiece of the East All Saints Church Lullington; 13 leaves of newspaper cuttings, a printed handbill announcing 'This Church will be Re-opening of the (God-willing) on Tuesday, September 23rd, 1862' two albumen portrait photographs (see below); all prefaced with a title in manuscript 'Some Account of the Opening of Lullington Church &c. 1862'; contemporary purple half calf over marbled boards; armorial bookplate of Frederick Leigh Colvile.

A specially bound remembrance connecting several members of the Colvile family to Lullington church.



The window, to be installed in the newly restored church at Lullington, was dedicated to Sir Charles-Henry Colvile (1759-1833) and his wife Hariot-Anne née Bonne (d. 1835) and was designed by their daughter Anne-Amelia. She had married the Rev Samuel Bradford, of Basford Hall in Staffordshire and it was only to be expected that she, together with the main branch of the Colvile family who owned the parish, would be the principle funders for this church restoration.

Anne Amelia naturally enough dedicates her poem to her nephew and heir of the Colvile's, Henry Edward Colvile 'who although only nine years of age, pronounced the words with a clear and audible voice' as he laid the foundation stone to the church in 1861. Being a family affair Anne-Amelia also had her brother in law Frederick Leigh Colvile, vicar of Leek Wotton in Warwickshire, to help officiate at this dedication service. A year later on All Saints Day in 1862 the church was ready for the instillation of the east window. Anne Amelia's poem describes, in rather religious tones, the attributes of each section of the stained glass. This little descriptive work in all probability was published and distributed at the dedication ceremony.

Frederick Leigh Colvile collected together the newspaper reports and the poem as a souvenir of this family occasion inserting photographs of Anne-Amelia and a frontispiece of current head of the family Charles Robert Colvile, with his son and heir Henry Edward.

In so doing he gives us an interesting example of how the gentry came together cementing both their family connections and family relations in a public celebration redolent of a Trollope novel.

Not in OCLC.



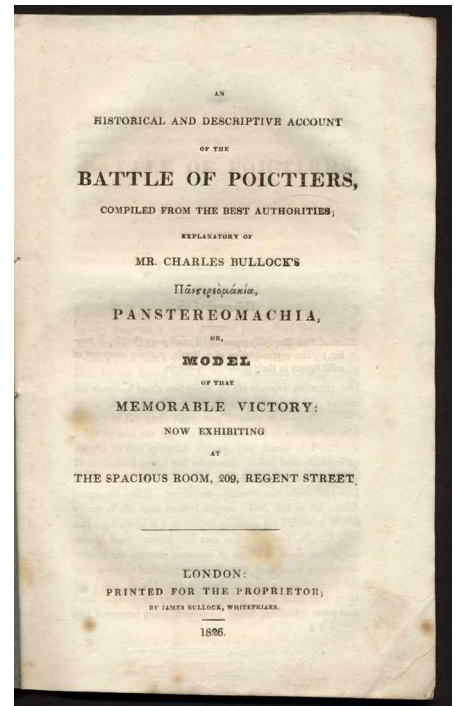
## PANSTEREOMACHIA

12 **BULLOCK, Charles.** AN HISTORICAL AND DESCRIPTIVE ACCOUNT OF THE BATTLE OF POICTIERS, compiled from the best authorities; explanatory of Mr. Charles Bullock's... Panstereomachia, or Model of that Memorable Victory: Now exhibiting at the Spacious Room, 209, Regent Street. London, Printed for the Proprietor; by James Bullock, Whitefriars, 1826. £ 285

**FIRST EDITION.** 8vo, pp. 44; occasional very light spotting; otherwise clean and fresh in the original printed wrappers; stitched as issued.

'In 1826 ... at the Cosmorama Rooms, one C. Bullock showed his Panstereomachia, a 'picto-mechanical representation' as the *Times* called it, availing itself of "the same liberty in coining a compound as Mr. Bullock." The subject was the Battle of Poitiers, depicted by 1,500 figures "beautifully modelled in plastic marble," whatever that may have been. Although the accuracy of the weapons and costumes, it was said, left little to be desired, the illusion was destroyed by the spectators' proximity to the foreground figures' (Altick, *The Shows of London*, p. 215).

OCLC locates three copies only, in Cambridge, the V&A and the British Library; the Bodleian has a handbill for the exhibition in the John Johnson collection of ephemera.



## PANORAMIC PROGRESS

13 **[BUNYAN, John].** PILGRIM'S PROGRESS ILLUSTRATED. [London]: Designed by Ralph Hudson. Pubd. by J. Hudson, 85 Cheapside. [c. 1820]. £ 2,250

*Hand coloured aquatint strip panorama, printed in eight strips on two sheets, each sheet 26.5 x 53.8 cm overall, cropped close in places, otherwise in very good original state.*

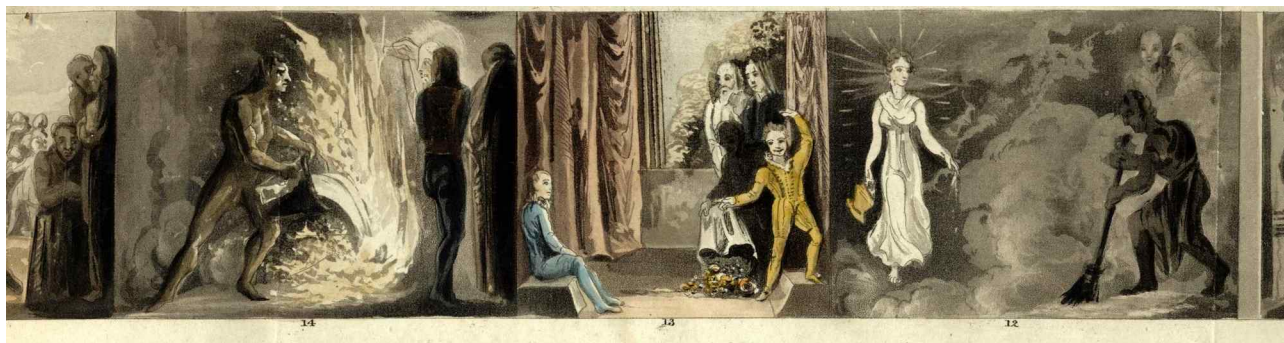
The story on this print deals only with the first part of *The Pilgrim's Progress*, in other words the Christian's pilgrimage. The continuation including the pilgrimage of Christiana and the couple's children may have been contemplated as a subsequent work, but never issued. The sheets were designed to be cut into strips, conjoined





together so as to form a panorama that would then be enclosed in a wooden drum. We actually have not been able to locate a copy in that format, although a similar publication published by John Hudson was issued as such [see below].

John Hudson is described in contemporary London trade directories as a paper-hanger, glass embosser, and print-seller, who operated from 85 Cheapside, London. He published topographical prints including one of the ruins of the New Brunswick Theatre, 1823; one of London Bridge, 1824; and a rooftop view of Cheapside, 1823. On the latter, the roof on the right from which the view was taken was Hudson's premises. Besides *The Pilgrim's Progress Illustrated* John Hudson published a second continuous aquatinted panorama, *The [Military] Review*, 1820 which pulled out of a treen case. His artist for *The Pilgrim's Progress Illustrated*, Ralph Hudson (b. 1802), is listed in Pigot's London Directory for 1827 at 89 Cheapside, London and was almost certainly closely related to John Hudson.



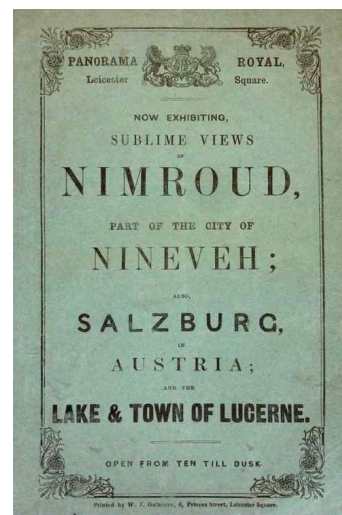
The panorama is referred to by Frank Mott Harrison in 'Some Illustrators of The Pilgrim's Progress', Library, 4th series, 17 (1936), pp. 244-263 and the only other extant copy we have found, albeit only one of the two sheets, is held at the Yale Centre for British Art [B1977.14.1270].

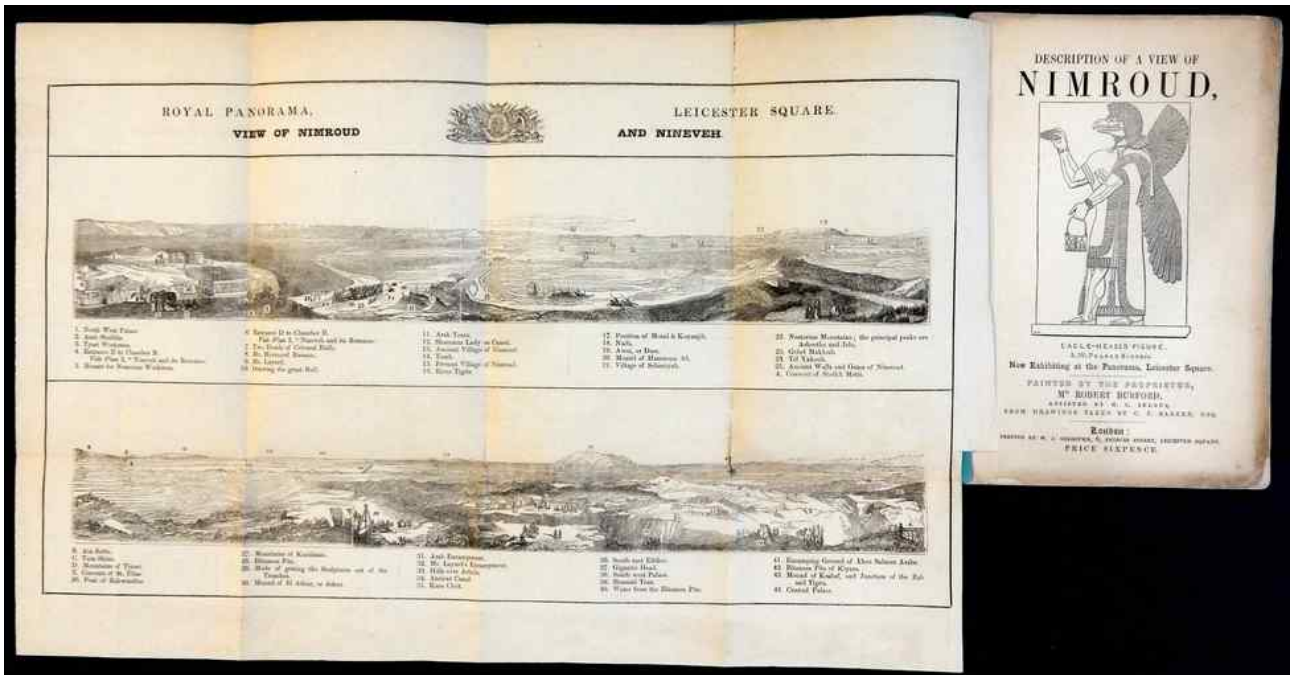
## ARCHAEOLOGY AS ENTERTAINMENT

14 **BURFORD, Robert, & SELOUS, Henry Courtney.** DESCRIPTION OF A VIEW OF NIMROUD, now exhibiting at the Panorama, Leicester Square. Painted by the proprietor, Mr Robert Burford, assisted by H.C. Selous, from drawings taken by C.F. Barker, Esq. Printed by W. J. Golbourn, 6, Princes Street, Leicester Square. [1852]. **£ 300**

*8vo, pp. 20, title with woodcut vignette; key consisting of two etched strips on one folding plate measuring 305 × 440 mm; original printed green wrappers.*

C.F. Burford certainly visited the site of the excavations for he is fleetingly mentioned by Layard in a note to one of his publications; we also know that Burford had written to Layard in 1850 offering to create a panorama based on Layard's sketches, but the extent of Layard's actual involvement in the project is unknown.





At any rate Burford was ecstatic about his latest presentation 'After the lapse of nearly twenty-five centuries the veil has been lifted, the darkness removed, and the proud city has again emerged from the obscurity in which it was so long buried; discoveries have been made, startling from their novelty, and as important in their results as any that ever yet rewarded the labours of the antiquarian; the site has been clearly identified; the palaces laid open; and the history of the period - the earliest existing records of human art sculptured on their walls - has been read, and fully witnesses to the truth of all that has been written of the power, wealth, progress in the arts, and civilisation of ancient Assyria.'

No copies in OCLC.

NO PLACE FOR THE IDLE MAN

15 [CALIFORNIA GOLD RUSH]. DESCRIPTIVE [sic] OF COLONEL FREMONT'S OVERLAND ROUTE TO OREGON AND CALIFORNIA ACROSS THE ROCKY MOUNTAINS, as Surveyed for the United States Government; now Exhibiting at the Egyptian Hall. R.S. Francis, Printer, 25, Museum Street, Bloomsbury. Published by John Field, Stationer and Bookseller, No. 65, Regent Street, Quadrant. [1850]. *Small 8vo, 12 pages, green printed wrappers.*

[With]: [PRINTED FLYER]. NOW OPEN EGYPTIAN HALL, PICCADILLY. A grand Painting of Fremont's Overland Route to Oregon, Texas, and California across the Rocky Mountains. [London]. John K. Chapman and Company, 5 Shoe-lane and Peterborough-court, Fleet-street. [1851]. *Printed sheet [38 x 12.5cm], some slight spotting and old folds.* £ 850

The panorama was exhibited at the Egyptian Hall, Piccadilly, during 1850-1851 but had first been shown in America. Halfway through its run 'Scenes of California and the Gold Region' were added with this 'Seventh Edition' of the booklet having the additional description of 'The Gold Regions'.

'Another importation faired less well: a four-part journey from Washington D.C., to Oregon, the "overland Route" of Colonel Fremont, indifferently painted by three American artists names Kyle, Dallas, and Lee. One chilly notice complained that it was merely "a clever map or survey of a tract of land richly diversified with wood, water, and noble and fantastic shaped mountains." The topical interest of this show was heightened when news arrived of the gold strike in California, and the route was altered accordingly. Although the Fremont show had been in preparation earlier, its name, "the overland Route," was chosen in an obvious attempt to participate in the fame of another panorama which had opened just a month earlier, Easter 1850: the *Overland Route to India* at the New Gallery of Illustration, 14 Regent Street.' [Altick *The Shows of London: A Panoramic History of Exhibitions, 1699-1862, 1978*].

**NOW OPEN.**  
**EGYPTIAN HALL,**  
**PICCADILLY.**  
**A GRAND**  
**MOVING PAINTING**  
**OF**  
**FREMONT'S**  
**OVERLAND ROUTE**  
**TO**  
**OREGON, TEXAS,**  
**AND**  
**CALIFORNIA,**  
**ACROSS THE**  
**ROCKY MOUNTAINS,**  
**MADE BY THE**  
**UNITED STATES GOVERNMENT.**

Sketches made by Colonel Fremont and Captain Wilkes, of the Topographical Engineers, sent out by Government.  
 Painted by Messrs. J. Kyle, of New York City; Dallas, Philadelphia; and J. Lee, of Washington City, the first Artists of America.

The Public is respectfully informed that this celebrated Painter has just arrived from Washington (the seat of Government of the United States), and will open, as above, on the 23rd.

The immense extent of Canvas occupied being more than 25,000 square feet, it is divided into Four Sections.

**SECTION FIRST**  
 Represents Colonel Fremont and party crossing the plains with wagons, provisions, pack-horses, &c.—The Steamer ascending the Upper Missouri; the Yellow Stone, with its beautiful falls—The Plains—Emigrants on route for Oregon—Wolf and deer herds, &c.

**SECTION SECOND.**  
 Fort Laramie and Plains, Indian Scenes, Encampments, Battle, &c.—The Great South Pass—Rocky Mountains—Buck Independence—St. William Encampment—Desert and party—The Great Salt Lake, one of the greatest curiosities in the world, being 98 per cent. clear salt—and the Great Salt Lake, at Mormon City, &c., &c.

**SECTION THIRD.**  
 Mormon Emigrants crossing the Platte—American Falls (having a fall of more than thirty feet, being second only to Niagara)—Fort Walla Walla, belonging to the Hudson's Bay Fur Company—Indian Traders and Encampments—The Puget Sound Mission, formerly occupied by Dr. Waiilatpe, who was murdered by the Indians in 1846—The Columbia River and Dalles, Methodist Mission, Pyramid Lake—The Sierra Nevada, or Snow-capped Mountains, in California—Colonel Fremont and party embarked in Stacey, his disastrous situation—The Sacramento, or Golden River, &c., &c.

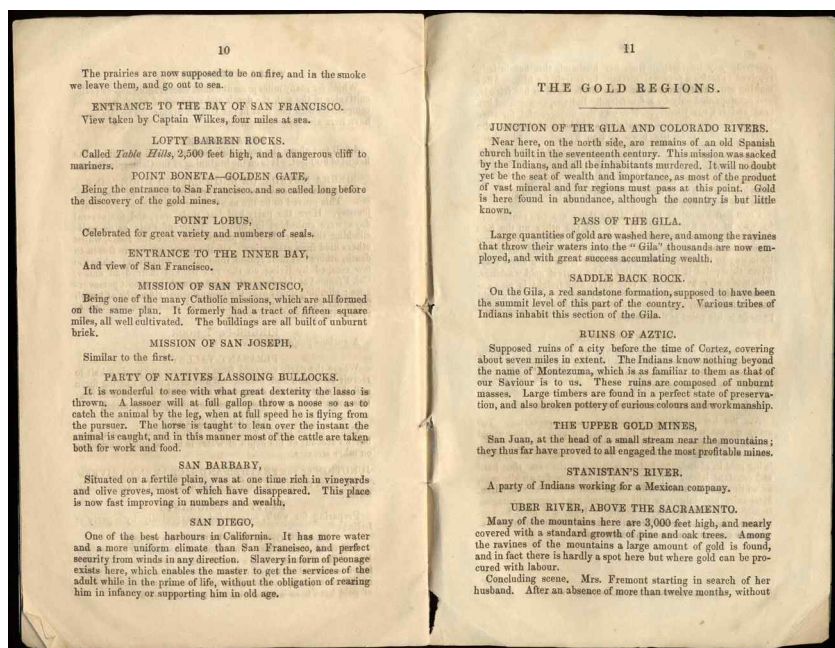
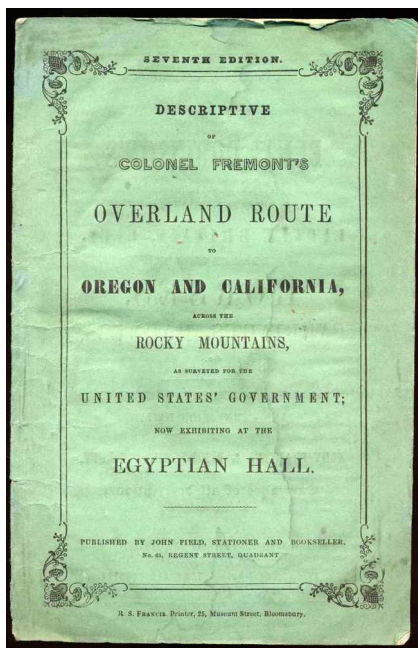
**SECTION FOURTH.**  
 California, with the principal gold sections and workings—The Gila and Colorado Rivers—City and Harbour of San Francisco—Sacramento, &c.—Sutter's Fort and Settlement—The California Missions, San Diego, San Juan, San Joseph—African mines, and Eight Views of the most important Gold Mines, taken on the spot by Colonel Fremont and Emory.

The above views are all made from the original sketches under the immediate sanction of the President and Senate of the United States, and authenticated by letters that can be seen at the Egyptian Hall, where the Painting will be exhibited.

Every Morning, at Half-past 2: Evening, at Half-past 7.  
 Admission, 1s.; Stalls, 2s.; Amphitheatre, 6d.

John K. Chapman and Company, A. New Lane, and Printing-Office, Peterborough.

8th July 1850



At the end of the booklet are included two paragraphs helpful, the first on 'Obtaining Gold' informs us that 'Many of the new inventions for washing are both useless and expensive' and the other paragraph on 'The best men for the mines' tells that 'Too many go out with the idea of picking up gold as they would stones' but that California 'is no place for the idle man.' More interesting, but rather unconvincingly, the writer goes on to say that 'Mechanics and labourers still command good wages, averaging from 35s to 60s per day. Living in high, and good in proportion, Law and order prevail; and in proportion much less crime is committed than in the Metropolis.'

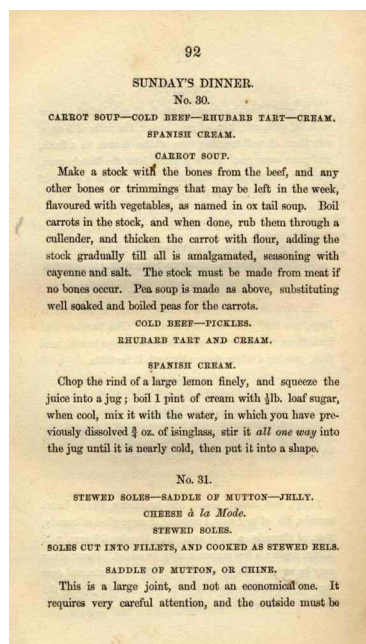
### DIFFICULTIES RESOLVED

16 **CAREFUL, Martha.** HOUSEHOLD HINTS TO YOUNG HOUSEWIVES, with the arrangements and receipts for forty dinners... London: Dean and Son, Threadneedle Street, 1852.

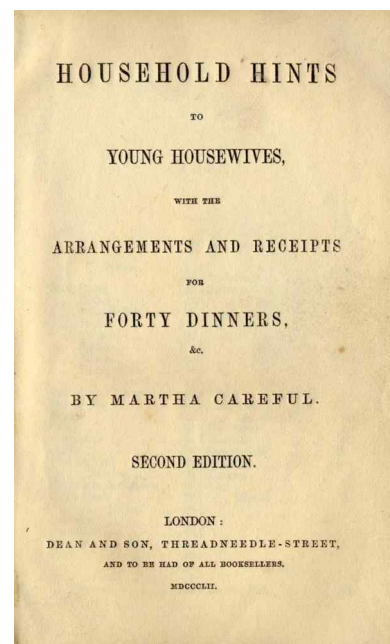
£ 285

**SECOND EDITION.** 12mo, pp. v, [i] blank, 126, [9] *Opinions of the Press*, [1] *imprint*; apart from a few minor marks, a clean copy throughout; in the original publisher's blind-stamped limp brown cloth, upper wrapper lettered in gilt, lightly rubbed, otherwise a very good copy.

Scarce and valuable compendium for 'Young housewives' giving advice and instruction on running a household, and helping them 'get over the terrible difficulties of ordering the dinner for the day'. In fact, instructions for putting together no less than forty dinners is given.



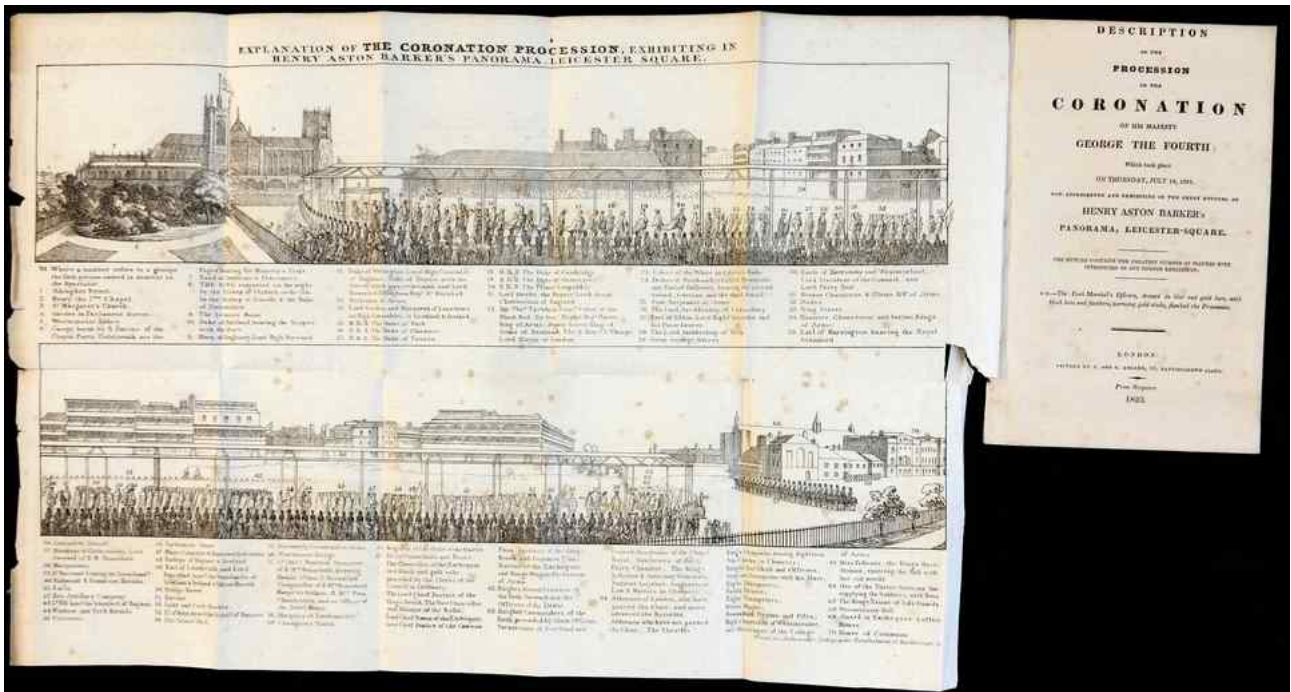
'This little work, consisting of 124 closely-printed pages, from the pen of "Martha Careful," and dated Oldersham Hall, Lincolnshire, is a very useful companion to young housewives. It contains arrangements and receipts for forty dinners. It is written in a pleasant epistolary style. Each say in one week is very aptly described, and the display of articles for the table is of such a nature, that there cannot be the least objection. Martha Careful observes in her introductory remarks, that "being tolerably advanced in age, and consequently in experience, I am so often consulted by young ladies about to marry, or by those who have plunged into the intricacies of domestic management, for some rules and regulations, through the agency of which I have created a very happy home for myself (now many years a widow) and eight sons, that it has occurred to me to note down for their use some gentle hints, and so place young housekeepers at once within the magic ring



of wedded happiness." Martha Careful is not an inappropriate name to this unassuming publication; for certainly she has done her work well, and made the most of everything.' (*Opinions of the Press*)

We can find no further information on the author, Martha Careful, nor indeed her residence at "Oldersham Hall". We believe that, spotting a gap in the market for such a manual, the work was probably put together by one of the ever resourceful Dean & Son's stable of writers and the name and residence are likely to be fictitious.

OCLC records two copies, at the Library of Congress in the US and Adelaide in Australia; COPAC adds a further copy, at the Bodleian; of the first edition of 1851, there is only one copy recorded, at the NLS.



PROCESSION OF A NEW KING

17 [CORONATION OF GEORGE IV]. DESCRIPTION OF THE PROCESSION ON THE CORONATION OF HIS MAJESTY GEORGE THE FOURTH: WHICH TOOK PLACE ON THURSDAY, JULY 19, 1821. Now Represented and Exhibiting in the Great Rotunda of Henry Aston Barker's Panorama, Leicester Square. London, Printed by J. and C. Adlard, 23, Bartholomew Close, 1823. £ 300

8vo, pp. 12, key consisting of two strips on one folding lithographed plate measuring 310 x 470 mm; a little browned and spotted, plate with tear; in recent marbled wrapper.

The view was taken from the central pavilion in the garden of Parliament Square. In fact the artist chose not to show the pavilion itself since including it would have injured his composition. For the same reason he left out the hand-rail which followed the course of the canvas awning. The text ends with an advertisement for the Lausanne panorama, which 'continues open, in the Upper Circle'; and indeed, there is a two-strip wood engraved folding plate showing this. Very few copies explaining the coronation panorama seem to have this plate.

OCLC: 9985123.

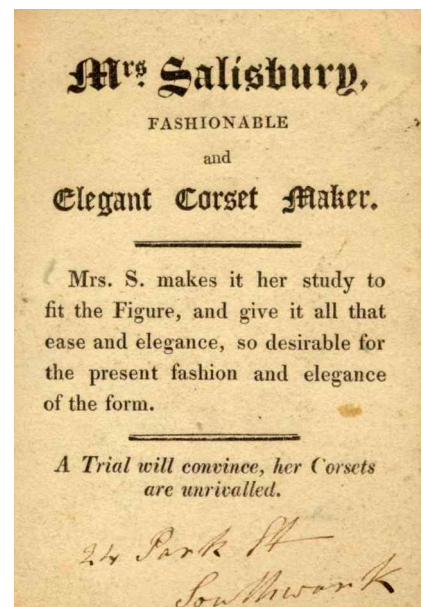
'A TRIAL WILL CONVINCe,  
HER CORSETS ARE UNRIVALLED'

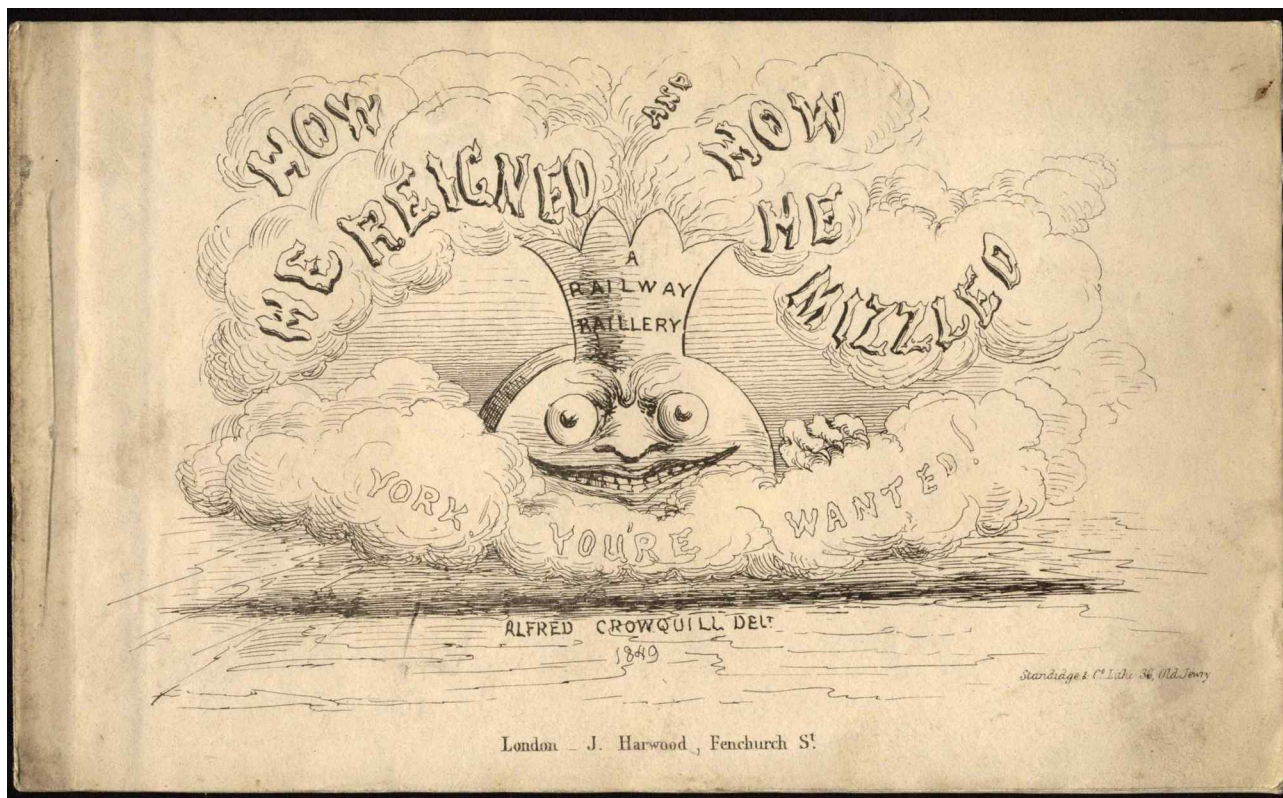
18 [CORSETS]. MRS. SALISBURY, Fashionable and Elegant Corset Maker... [London, c. 1860]. £ 150

TRADE CARD. Printed on card, 91 x 62mm, with address in ms. at foot: 24 Park St., Southwark; in excellent condition.

Rare survival of this trade card of a Victorian lady Corset Maker, based in Park Street, Southwark, near to the site of the original Globe theatre.

'Mrs. S. makes it her study to fit the Figure, and give it all that ease and elegance, so desirable for the present fashion and elegance of the form. A Trial will convince, her Corsets are unrivalled'





THE RISE AND FALL OF THE RAILWAY KING

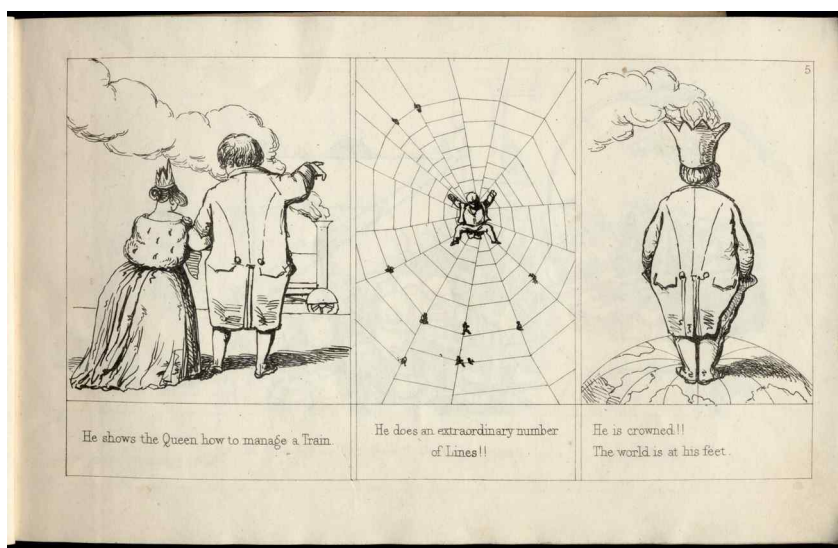
19 **CROWQUILL, Alfred [pseudonym for Alfred FORRESTER].** HOW HE REIGNED AND HOW HE MIZZLED. A Railway Raillery York! you're Wanted! by Alfred Crowquill Delt. [i.e. Forrester], London J. Harwood, Fenchurch St. [Standidge & Co., Litho. 36 Old Jewry] 1849. £ 450

**FIRST EDITION.** Oblong 8vo, with eight lithographed leaves on india paper on thick paper; stitched as issued in the original decorated buff wrappers.

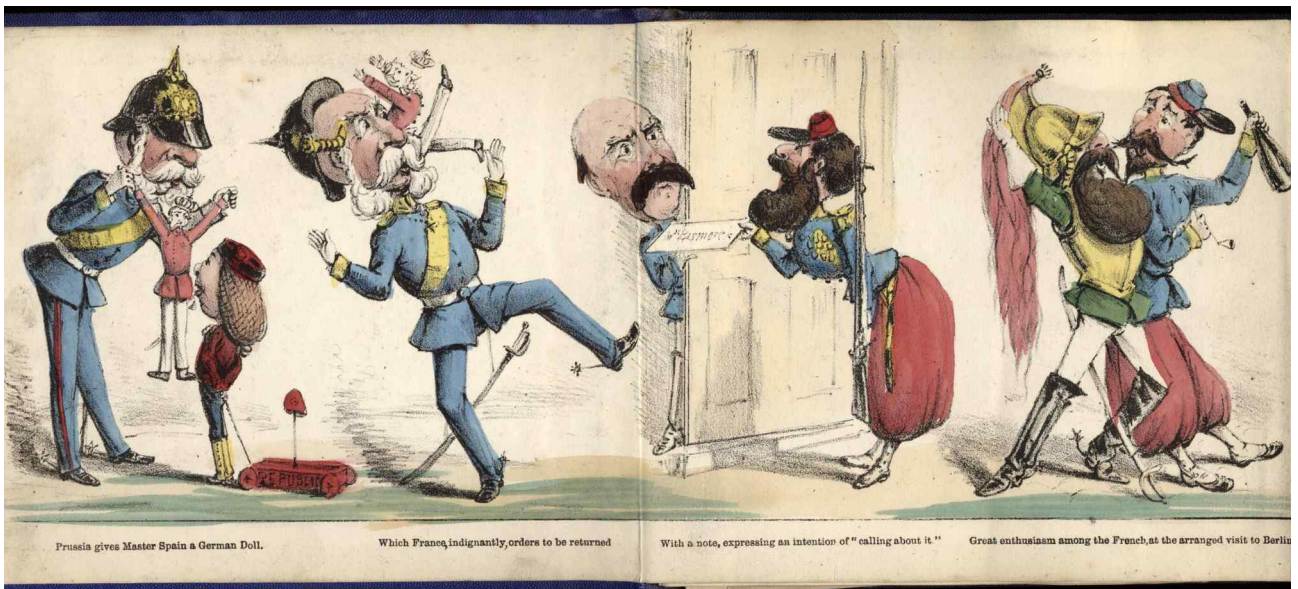
A fine example of this satirical engraved strip cartoon by Forrester, alias Alfred Crowquill, depicting the rise, and downfall of the famous railway tycoon George Hudson.

George Hudson (1800-1871) known famously as 'The Railway King' was, through his very questionable accounting practices, seen as the supreme strategist and financial genius behind the formative years of railway expansion. In 1844 he masterminded the formation of the Midland Railway Company which, had for its time, a tremendous capital of £5 million. Hudson was always very plausible at shareholders meetings, and quite brilliantly able to explain away such actions as the unauthorised increase in authorised shares when amalgamating two Newcastle Railways for his own personal benefit, the transaction never appearing in the account-books. He often received from grateful directorial boards of other railways, large presents of shares, and was certainly not above enriching his close personal friends with early information and allotment of shares.

In 1849, however, as sitting Tory MP for Sunderland and having become the favoured house guest of the influential and famous, he came 'Off the Rails' as the Punch cartoon of the day had it, and suddenly as the great railway mania collapsed so did it bring down 'The Railway King'. Although fallen from grace, his reputation severely tarnished, Hudson's was nevertheless far from abandoned, being given financial support by his 'grateful' friends to help him in his hour of need.



OCLC: 12414141.



THE SIEGE OF PARIS LAMPOONED

20 [CRUIKSHANK, Percy]. PANORAMA OF THE FRANCO PRUSSIAN WAR Painted by PC [i.e. Percy Cruikshank] from the sketches of Messrs. Smith, Brown, Jones & Robinson. London: Published by F[rederick]. Platts, 185 Fleet Street, & Mann Nephews, 39 Cornhill, E.C. [1872]. £ 1,250

Hand coloured lithograph panorama, measuring 12.5 x 328 cm, folding down to 13 x 15.2 cm., consisting of four sheets conjoined, concertina-folding into hard covers; blue cloth with decorative title label including the title, artists, and imprint; printed book label of Anne and F.G. Renier.

Scarce satirical panorama relating to the Siege of Paris of 1870-1871 depicting 36 caricatures, each with a caption in the bottom margin. The cover design shows a caricature of a cockpit in which a double-headed German eagle attacks and injures two 'French' cocks. The spectators include several crowned heads, all with rather resplendent beards and moustaches.

The panorama begins with 'Prussia gives Master Spain a German Doll- Which France indignantly, orders to be returned' this refers to the candidacy of Leopold of Hohenzollern-Sigmaringen, a Prussian prince, to the throne of Spain. France feared encirclement by an alliance between Prussia and Spain and this was the springboard that hastened the conflict between the two countries. all the key phases of the war and the aftermath are given in comic form together with the main protagonists, Bismarck, McMahon, Napoleon III here shown in a Sedan chair, in reference to the Battle of Sedan, and carried by the Zouaves of the Imperial Guard in derogatory form with large nose and ear rings. The Siege of Paris, the Commune and even a portrait of Victor Hugo. The panorama ends with 'The result is, that France is laid out and Prussia "laid up"' here a Commundar is seen on his deathbed, having 'popped his clogs' which are shown at the foot of his bed; Prussia having caught a cold is seen standing in a tub of hot water.



The comic panorama was probably issued on the back of the Messrs Poole & Young's panorama of the Franco-Prussian war that was being exhibited first in London before travelling around the country during 1872. An advertisement for the Willcox & Gibbs Sewing Machine Co. is pasted inside the back cover; this company was noted for giving free home trials of its machines and other incentives and gifts and the panorama was probably used as an advertising gimmick. The publisher Frederick Platts appears as 'steam lithographer' in the 1872 Kelly's Post Office London Directory, and Mann Nephews as 'booksellers'.

Abbey, Life, 621; OCLC records copies in North America at Yale, Northwestern, Princeton, Harvard, Johns Hopkins and McGill.



### DOTING GRANDPARENTS

21 [DARTON & SON]. MY GRANDMOTHER. London, William Darton & Son, Holborn Hill. [1830-1836].

[Together with:] MY GRANDFATHER. London, William Darton & Son, Holborn Hill. [1830-1836].

£ 300

*Hand coloured aquatints [18.8 x 13.6 cm], some minor dust soiling, otherwise in good clean original state.*

An unrecorded pair of prints issued by William Darton, but unconnected with the later works by William Upton some ten years earlier.

*My Grandmother* shows her two grandchildren in a garden overlooking a landscape; the girl in a white dress and pantaloons with a blue purse and a straw hat and the boy dressed in white trousers and a brown jacket with lace collar and holding his grandmothers hand. The grandmother is in a long red dress with a blue cape trimmed in yellow and matching hood with red trim. *My Grandfather* also with two grandchildren and also in a garden; the girl in a red skirt and brown shirt and straw hat and the boy in striped trousers and blue shirt and cotton collar and holding a beaver hat in his hand. The grandfather seated on a rush chair wearing rather old fashioned attire including fawn breeches and blue stockings, a red waistcoat and dark brown long coat with large buttons and a wide brimmed hat in his hand.



The scenes give an interesting contrast between grandmother and grandfather. The boy is shown pointing to something that has attracted his interest and the grandmother also pointing in the same direction and evidently voicing some interesting lesson, meanwhile the girl looks on adoringly. The print of the grandfather is somewhat different as he appears both older and frailer and is shown seated with his walking stick resting on his leg. He is not directly looking at the children but slightly lost in thought and probably acknowledging that the girl is fulfilling her natural role of nurturing to her brother as she extends her open hand to indicate the presence of their grandfather.

The prints are the exact dimensions and style as another pair of images of schoolchildren issued by Darton and must be connected in some way. We have not been able to locate or find any reference to these prints, further we have seldom, if ever, seen aquatint used by Darton at this late date, their preferred method for such at this time being lithography - more questions than answers I'm afraid on this one.



ORIGINAL ARTWORK

22 [DEAN RAGBOOK CO.]. [SLADE, Marjorie, artist]. ORIGINAL ARTWORK FOR 'FARM FRIENDS'. [Issued as Ragbook no. 259]. London, Dean's Ragbook Co., [April 1927]. £ 300

10 original pen, ink and colour illustrations, the covers measuring 15 x 22.5cm, others pages 20.5 x 12.5cm, with pencil notes in margins; lightly dust-soiled, otherwise in good state.

A rare opportunity to acquire the original artwork for a Dean & Co. Ragbook. The present example, as with nearly all of Dean Rag Books, provides a simple but effective way of teaching young children the basics of a particular topic or pursuit, here a visit to the farm, where children are seen feeding a pig, scattering food for 'the hungry ducklings' and holding chicks, as well as admiring a goldfish and feeding a parrot.

The artist, Marjorie Slade (1902-1998) was born in Lewisham, south London, daughter of landscape artist and one time curator of the Horniman Museum, Frank Slade. Her brother, Anthony Slade, was also an artist and also exhibited at the Horniman. Marjorie lived most of her life in Hove, Sussex, and attended the Brighton School of Art in 1918, going on to contribute to a number of magazines and children's annuals. In all, she provided art work for three Ragbooks, and a Poster.

See Peter & Dawn Cope, *Dean's Rag Books & Rag Dolls*, London, 2009, p. 102.

'HOPING IT WILL ABUNDANTLY RECOMMEND ITSELF'

23 DISTON, D[avid] and J[ohn]. THE WEAVERS INDEX, or, The Weavers sure guide, being a ready help to them: by shewing at one view how much Warp may be had to any number of yards, out of any quantity of yarn proposed. To which is added a Feyling Table. By D. and J. Diston. Perth: Printed for the Editors, MDCCLXXVII. [1777]. £ 2,750

FIRST EDITION. 12mo, pp. 124; a few mss. notes on endpapers in ink and pencil and the name 'James' penned on front free endpaper, occasional marks but generally in good condition; original wallet style calf, spine with raised bands and ruled in blind; some occasional wear and chipped at foot of spine.

Scarce work issued for the use of Scottish handloom weavers during the last quarter of the eighteenth century.



A work published the previous year at Perth with a similar title *The Weaver's Index. Or, A table shewing how much yarn it will take to warp and web.* has been mistakenly ascribed to the Diston brothers, but is in truth a reprint of an earlier edition of *The Weaver's Index* published at Glasgow in 1753. Our work has a completely different text and in all likelihood instigated by the Diston brothers because the older text simply fell short of the needs of contemporary handloom weavers.

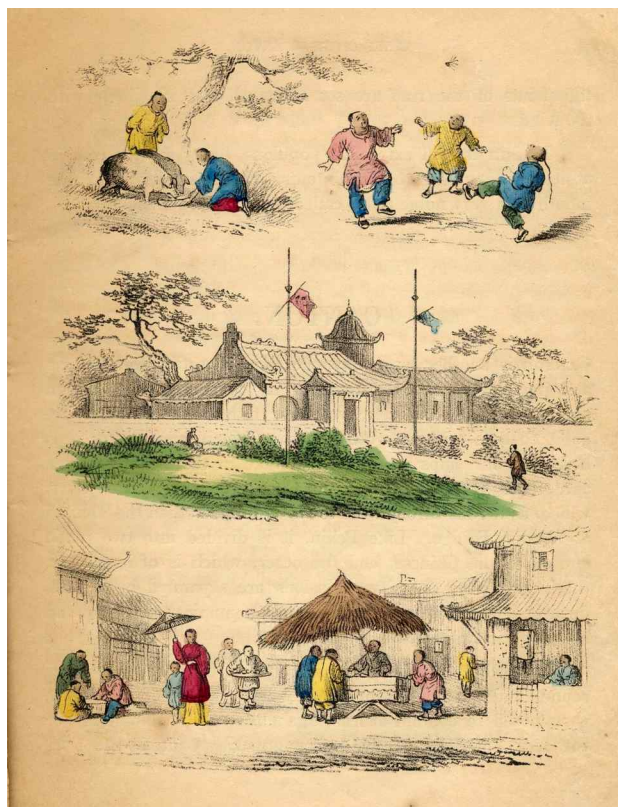
The joint authors sign the preface of their work as 'Given at Star, Parish of Kennoway' and they can be identified as David Diston (1748-?) and his brother John Diston (1750-1862). Both born in the parish of Kennoway in Fife, and very probably therefore came from the small village of Star a few miles to the west. There appears to be no surviving documentation to prove that they were themselves handloom weaver, however we know that the Distons forbears had lived in the Kingdom of Fife at least since the early seventeenth century and that one of John's daughters married a handloom weaver, so we can be fairly sure the brothers were intimately involved in this trade. The bothers later moved seventeen miles down the coast Dysart on the Firth of Forth and later still John moved to Wemyss in Fife after his marriage there in 1788.

Handloom weaving was going through a great expansion during the latter half of the eighteenth century with both Fife and Perthshire as key areas of the industry. We have not been able to identify who the printer was in Perth but one would presume that it was not Morison's as having issued the 1776 work however despite the lack of any name it was probably John Gillies who set the work in type for the 'editors'. There was some falling off of trade, if not quite a depression, as result of the American Wars of Independence but whether this or simple wear and tear account for the few extant copies is difficult to assertion.

The authors add in their introduction that 'We intend to say nothing in commendation of this book, hoping it will abundantly recommend itself, only we have experienced its usefulness while it has been amongst us, and hoping it may be of public use to Weavers in general we have been prevailed upon (by some who have experienced the usefulness of it) to offer it to the public, and we can say that it has been execute with much care, but with what success we mull leave to the candid judgment of the Public to determine.'

Unusually this copy preserved the original wallet style binding which would make it easily portable and preserve the book from damage when carried in the pocket. A practical solution to a reference work that would necessarily be consulted frequently whilst the weaver was at their loom.

ESTC records one copy at the British library.



[OPIUM] 'PRODUCES A PLEASURABLE KIND OF EASE  
IN THE BODY, AND QUIETNESS OF MIND'

24 [EDGAR, Robert]. SOMETHING ABOUT CHINA AND THE CHINESE. London Messrs. Dean & Co. Threadneedle St. [1843]. £ 1,850

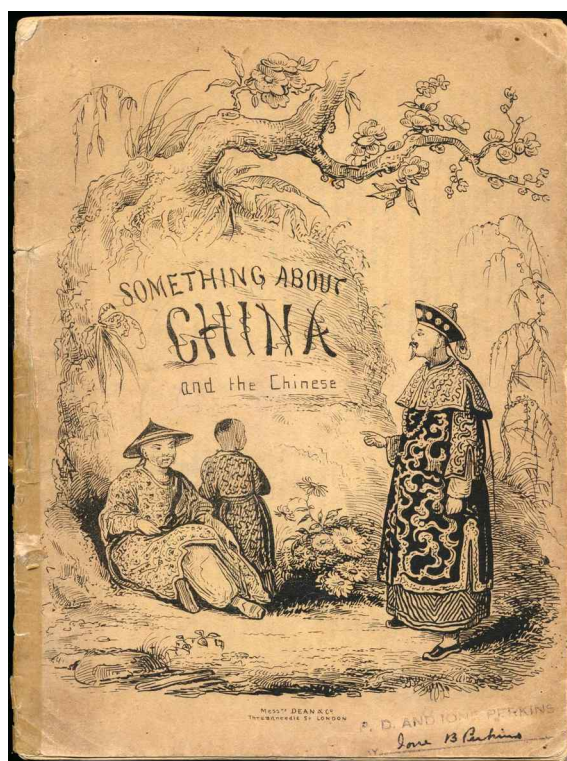
4to, pp. 32 including wrappers; hand coloured lithograph illustrations throughout; original decorative wrappers, the lower wrapper with an advertisement for 'New Juvenile Books'; original decorative wrappers, the lower wrapper with an advertisement for 'New Juvenile Books'; spine rubbed and chipped, but not detracting from this being a very desirable item.

A scarce juvenile work explaining, in a rather disingenuous manner, the reasons for the First Opium War and the opium trade.

Until now the work has remained anonymous but we have been able to adduce that the author was Robert Edgar, one of Dean & Co's stable of authors who were generally relied upon to supply moral, uplifting and informative texts to a juvenile readership. The headings include a 'General description and history of China', 'Chief cities'; 'Chinese islands', and the main reason for producing the work, a chapter on the 'Quarrel between China and Great Britain: conquests of the latter.'

The quarrel known as the First Opium War was fought between the United Kingdom and the Qing dynasty over several issues, including diplomatic relations, trade, and the administration of justice in China, but more contentiously over China's attempt to stop the wholesale importation of opium into the country.

Robert Edgar states 'Now opium is a very useful drug in many cases of illness, and on all usual occasions, should only be administered by a medical man... Its medical effect is that of lulling pain, when it produces a pleasurable kind of ease in the body, and quietness of mind... It appears, from the use made of this drug by the Chinese, that this pleasing sensation may be obtained from it when introduced into the mouth in the form of smoke... This smoking they carry on daily, till it becomes a habit, which they cannot leave often feeling their bodies, and gradually shortening the term of their existence.' The burning of Opium and the loss to the British merchants is recounted, the attacks on Canton and

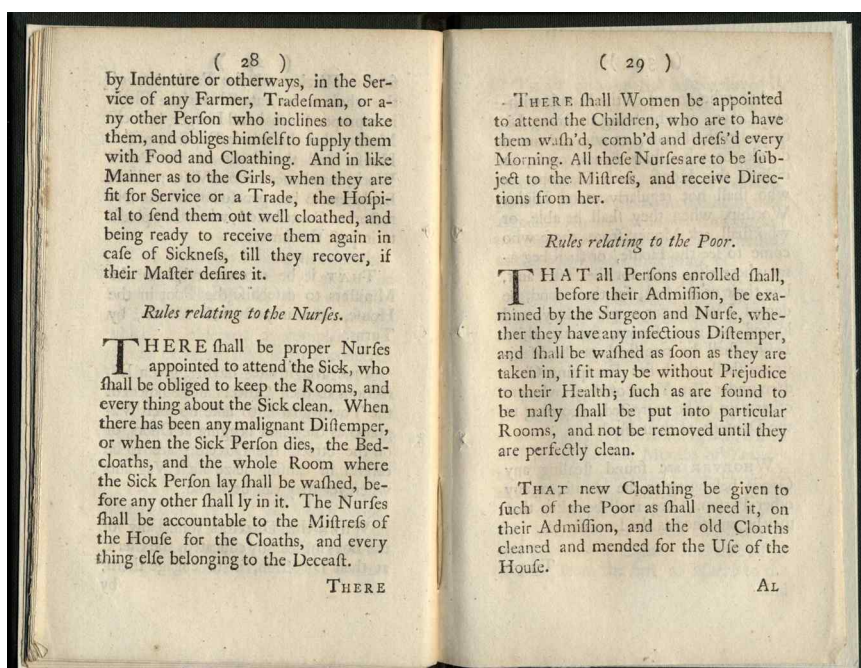
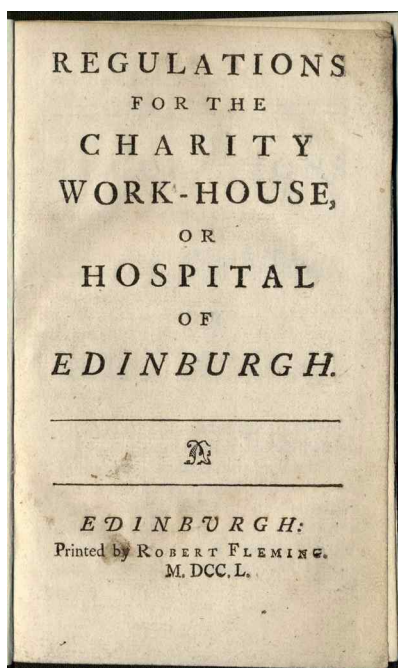


the eventual acquisition of the ports including Hong Kong, but no apology or any conscience over the continued importation of the drug?

One wonders how this work was received by parents, for Edgar is very happy to explain how to take the opium and the pleasure gained from it! Also the rather redacted historical account may have been too revisionist even for the patriotic Britons against the servile and corruptible Chinese. It cannot therefore be much of a surprise that *Something about China and the Chinese* despite the quality of the work did not evoke sales resulting in so few references to the work's existence.

The identification of the author Robert Edgar is from a single advertisement in *Bent's Literary Advertiser* for 1843. We suspect that he is one and the same as Robert Edgar (1819-1871) the theatre manager and husband to the nineteenth century actress Alice Marriott. Described as a 'man of schemes' who was also a 'useless creature' that Alice dignified with the title of manager. If it is the same Edgar he was also the sporadic writer on semi-scientific and factual subjects for Dean and Munday and Dean and Co., before his marriage to Alice. Incidentally her father was a maker of scientific instruments with a love of the theatre and this is maybe how Edgar entered into a new career. The writer Edgar Wallace was his grandson, who also seems to have share similar traits of character.

OCLC records two copies, at NYPL and Trinity College Dublin.



## WORKHOUSE RULES

25 [EDINBURGH CHARITY WORK-HOUSE]. REGULATIONS FOR THE CHARITY WORK-HOUSE, OR... Hospital of Edinburgh. Edinburgh: printed by Robert Fleming, 1750. £ 585

*Small 8vo, pp. 32; recently well bound in cloth, spine gilt lettered; a very good crisp copy.*

Detailed rules of engagement for this Edinburgh institution with sections on management (election of directors and role of managers), 'rules relating to the Master or Chaplain', 'rules relating to the Mistress', 'rules relating to the clerk', 'rules relating to the steward or butler', 'rules relating to a Master Weaver', 'rules relating to the Brewer', 'rules relating to the nurses', and, finally, 'rules relating to the poor'. These latter included the instruction 'that, to encourage the poor to work, there shall be allowed to each of them two-pence of every shilling their work produces'.

'The Edinburgh Charity Poorhouse in Bristo Port was built in 1739-1743 by Samuel Neilson, mason, and William McVey and James Heriot, wrights. It was financed by voluntary subscriptions. Funds for its operation were raised by a variety of means such as a tax on the valued rents of the city, collections at church doors, charitable donations and other contributions including an annual benefit play at one of the city's theatres. It was a substantial establishment that, in 1777-8, could accommodate 484 adults and 180 children.' [www.workhouses.org.uk]

OCLC records four copies in North America, at Yale, Minnesota, Juniata College, and Case Western Reserve.



## OBJECT LESSONS

26 [EDUCATION]. NEUER BILDERSAAL New Picture-Gallery. Nouvelles galerie de tableaux. [cover title]. Bei F. Fechner in Guben. [n.d., c. 1850s]. £ 550

12mo, [18] leaves, printed on one side only, showing approx. 100 illustrations of familiar objects all coloured by hand and many heightened with gum arabic and all captioned beneath in German, French and English; bound in the original green publisher's decorative boards, short split to upper joint, and some light surface wear, but overall a very desirable item, housed in a custom made cloth box.

A scarce and quite delightful English primer for young German and French children and vice versa. Amongst the rather eclectic collection of objects illustrated are toys, kitchen utensils, musical instruments, furniture, tools, animals, birds and fish, all neatly coloured by hand.

Friedrich Fechner (d. 1882) apparently began his career as a lithographer sometime in the 1820s. However, it was in 1832 that his first known illustrated children's book was issued, and soon after he also branched out in to the toy market. Guben being well placed for distribution his products, were sold Germany, France, Austria, Switzerland, England and the United States. Fechner also appears to have had some joint business dealings with Joseph Myer & Co. of London in the 1860's.

OCLC records copies in North America at Indiana, Princeton, UCLA, Toronto, New York Public library, Yale, Harvard and the Clarke Historical library.



## NO OTHER EXAMPLES EXTANT

27 [EDUCATIONAL CARDS]. THE "BRITANNIA" ARITHMETIC & WRITING CARDS. London: John Marshall & Co., 42, Paternoster Row. [1885]. £ 175

A mixed set 36 cards [73 x 113 mm], including 24 from series six and 12 from series seven; together with two answer cards for series six; contained in the original green cloth covered slipcase with printed label on upper side; box somewhat worn.

Clearly the aim of the cards was to both exercise and broaden the mind in a standardised way, something that Mundella 'Code' of 1884 was at pains to extend across the country.

Having achieved his aim of making elementary education compulsory in 1870 the MP Anthony Mundella now turned his attention to a consideration of what was actually being taught in the schools, and in August 1880 he announced his intention of bringing in a new Code of Regulations. It proved to be a lengthy task. A code committee, presided over by Mundella himself that spent a year considering proposals which were then submitted to parliament. The Code was enforced from early 1884 and educational publishers provided a variety of new educational books and ideas to be used in schools.

*Britannia Arithmetic & Writing Cards* were produced in 'Standard' sets numbered from 1 to 7, each pack of cards could be purchased separately at one shilling each. On one side of the card was an arithmetic card with such



taxing questions as ‘The clothing of seventy-five policemen costs £319 1s 3d.; what will the cost of the clothing for one hundred and eighty-nine policemen at the same rate?’ or ‘Add together, one-eighth of four-ninths of 2d. + five-ninths of one and four-fifths of a penny + one third of one sand five-sixth shillings + three tenths of a pound. Express the sum as the fraction of £1, and divide this fraction by four and three-sixteenths.’

The ‘Writing’ exercises on the verso of the cards include an application for apprenticeship; visit to an engineering work; a letter to an aunt in Plymouth describing a visit to the Zoological Gardens; a letter to an uncle in India giving an account of your school life; an essay on the Elephant; and a letter to a friend on how you spend Saturday and Sunday; the duty of being kind to animals, etc.

John Marshall & Co was a small publisher of education books and supplier of apparatus for schools. Marshall’s operated through a series of travelling salesmen who gave demonstrations about the country from which they solicited orders. We have been unable to locate any other examples of these cards, probably once they had served their initial purpose, and newer codes of education came along in 1890, they were simply discarded.

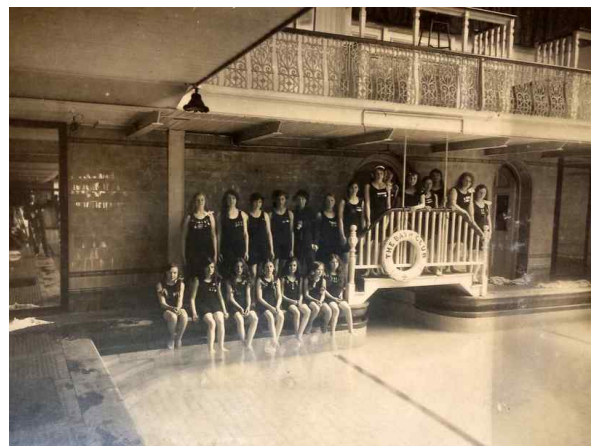
PHOTOGRAPHIC RECORD OF WORKING FOR THE V.A.D. DURING WWI

28 **EVANS, Mary Macintyre.** ALBUM OF PHOTOGRAPHS, CERTIFICATES, NEWSPAPER CLIPPING AND OTHER EPHEMERA documenting the life of Mary Macintyre Evans. [London and elsewhere]. [c. 1890-1931]. **£ 850**

*Album [38 x 27 cm] including upwards of 150 photographs several certificates cuttings original red cloth; spine frayed at joints.*

Mary was the middle child of three daughters of Ruth and Dr Peter Macintyre Evans (1859-1944), clerk and solicitor to The Clothworkers Company for the City of London. Clearly financially comfortably well off, her family lived in Paddington and latterly in the more refined Sussex Gardens by Hyde Park.

Born in 1897 Mary very probably had a fairly a conventional upbringing, photographs in the album show her and family members riding horses, in groups taken on holidays, in gardens, or more formal poses at the local Photographers Studio. She was educated at Francis Holland, Church of England School in Upper Baker Street where Mary’s marks were overall Good, Very fair. Improving, or Weak! - perhaps not the most gifted child but more generally ‘slow’ yet methodical. In 1910 she thought well enough to include a





cutting acknowledging a prize for knitting. Days of illness recorded in the reports may have been a factor in her results but this was to change when she attended Birklands School at St Albans, this is where her war work really started.

According to copies of the school magazine [now held at the Imperial War Museum] the editor 'Mabel Thatcher, commented "that ever since the War began, Birklands has in various ways tried to do its share of war work." She describes production of knitted garments, shirts and many hundreds of sandbags for the troops "fruit of many hours work, which otherwise would have been devoted to sport or more dainty needlework." She commented that the best work of this sort and, by the greatest quantity, was done during the first year of the War.[<http://www.stalbanshistory.org>].

The album illustrates this period well, included are her certificates for the St John Ambulance in 1914 and several photographs of Mary with her Girl Guides before becoming a member of the Voluntary Aid Detachment which she joined in September, 1916, significant as this was the period when the Battles of the Somme was at its height. Included also are her armband, a photograph of other nurses; her certificate of thanks from the Red Cross and other ephemera of the period.

After the war Mary appears to have become something of a swimming enthusiast, entering several competitions and appearing in local newspaper reports. She also appears as a bridesmaid in too many photographs for comfort: one wonders if she was not of the marrying type, or just that there was - as for so many of her age group - a real shortage of eligible men.

CIVIC DISPLAY

29 [FEMALE REFUGE]. REFUGE & REFORMATORY SCHOOL FOR FEMALES. [Exeter, c. Monday 15th March, 1857]. £ 95

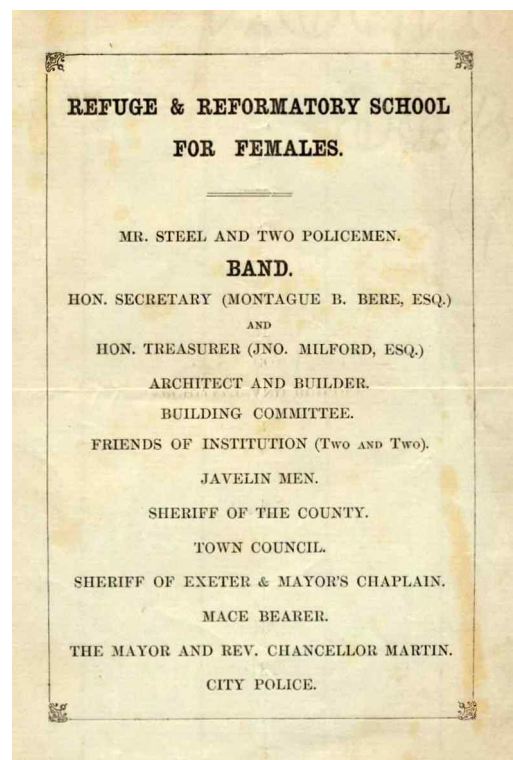
ORIGINAL FLYER. 205 x 127mm; paper watermarked '1856'; lightly soiled and with evidence of once being folded, but a good copy of this rare item.

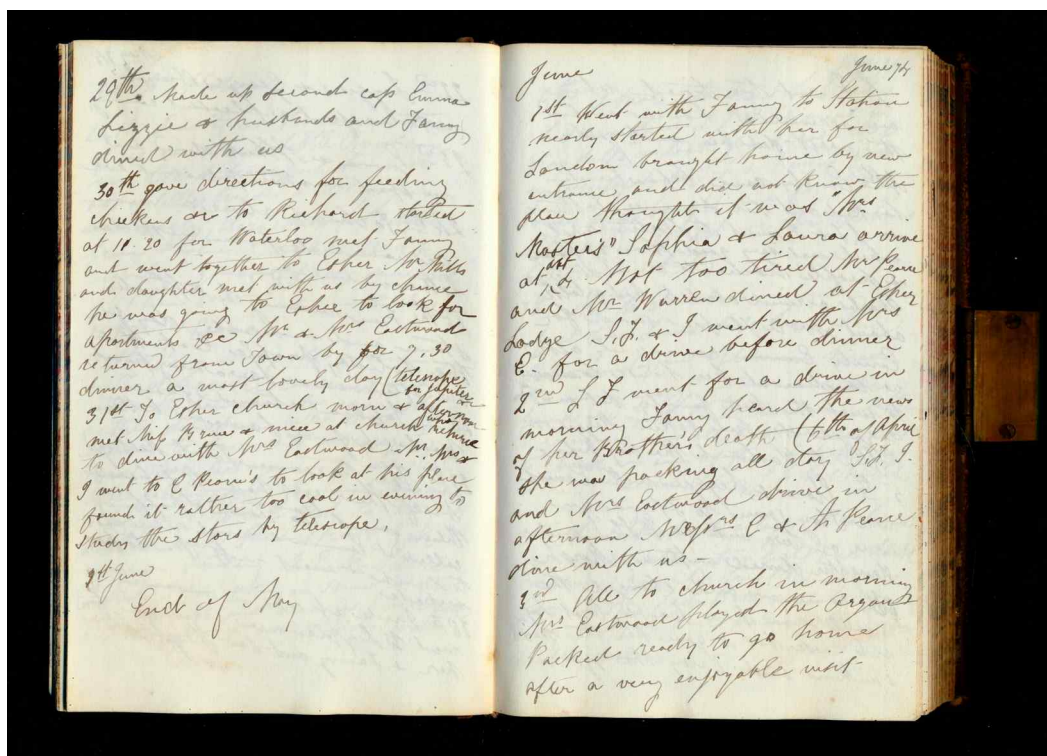
A neatly printed flyer detailing the procession from the Guildhall in Exeter to the site of the school for the laying of the foundation stone of the new Devon and Exeter Refuge and Reformatory School for Females on Polsloe Road.

The building was officially certified for the accommodation of 60 girls aged 12 to 16 committed by magistrates, with the 'Refuge' part of the establishment devoted to voluntarily admitting 'discharged prisoners', not only from Exeter but also Devon and adjacent counties. Chiefly 'committed' for crimes of theft leading to terms of up to five years of reformatory 'instruction', with those capable of improvement being trained generally for service.

Much speechifying of good intentions and hope was expounded on their own goodness and benevolence by the Mayor, Chancellor and others after the procession to a grateful populous.

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





## THE DAY-TO-DAY LIVES OF THE MISSES FIELDER

30 [FIELDER, Rose]. MANUSCRIPT DIARY OF A LADY OF LEISURE in mid-Victorian Britain. 1st January 1874-29 August, 1876. £ 450

8vo. 230 pp. approximately, in a neat hand; original brown morocco, upper board missing, but brass lock-piece still in place - probably wrenched off by some desperately inquisitive descendent.

The diary records the day to day lives of the Misses Fielders' living together at 20 Carlton Villas, Maida Vale in London.

The diarist was Rose Fielder (52) who with her sister Sophia 'S.F.' (53) lived together with the two eldest daughters of their late brother Henry Fielder (1809-1872), Laura 'L.F.' (40) and Emily (37) at a fashionable address in this affluent residential district. Henry, who was a widower by the time of his death two years before, left around £120,000 to his family, chiefly it seems from a patent for using iron in building construction. This fortune left his family comfortably provided for, and well able to do pretty much as they pleased within the social conventions of the time.

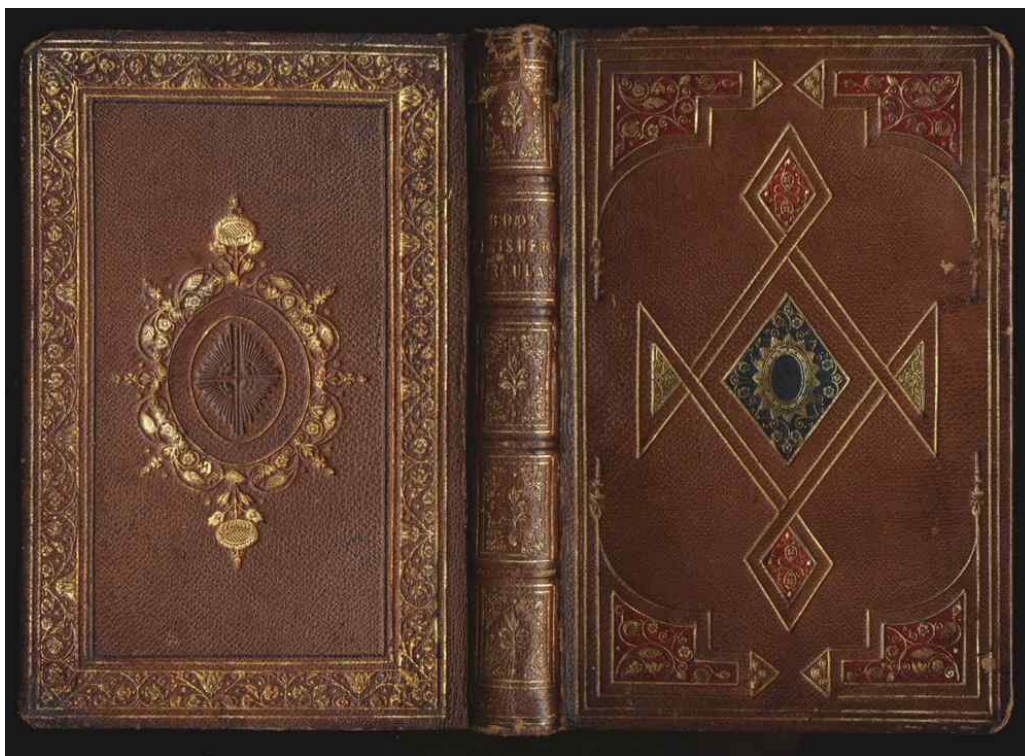
The Diary opens on January 1st 1874 and tabulates a continuous round of visiting of friends 'At Home's, shopping, holidays, dutiful church going and one mild eccentricity, a devotion to keeping chickens. January 28th 'L.F. & I arranged the Fowls dressing room...' 19th January '... Laura still very poorly, made up our accts. for year £640 & 300 divided for house and £70 each for wardrobe.' In truth, throughout the diary Rose's niece Laura seems to be the semi-invalid of the family and later that year on the 14th September she is described by her aunt as 'too poorly to enjoy the lovely day & quite hysterical when she got home.' By the following year Laura was hearing things in her head.

22nd January 'I went to Mr Phillips made an appointment for Monday... 26th Mr Phillips came about my tooth... 27th Mr Phillips brgt. his little acct. is to come to stop teeth, too many...' '28th L.F. & I arranged the Fowls dressing room went to the wire maker about fence... Mr Phillips to stop teeth...' on the 18th February 'Got ready for a drive with Connie but too cold to go walking to Miss Whitehart's, met Baron Rothchild's funeral cortège. Now bought polonaise for Laura...' 19th, Went (all) to call on Emma & to see Dore's Christ Leaving the Praetorium....'

The diary continues in this interesting, uneventful way but is full of insights of daily life in 1870's Britain. On the 2nd October 1874, the day after her birthday 'at abt. 5 A.M. dreadfully alarmed and all up to try to discover from what cause a most Alarming shock like an Earthquake, heard it rumoured that a barge of gunpowder had exploded at Regent's Canal. In the evening Lizzie & George came down with the information of the news of the most awful accidents hundreds of houses almost destroyed and the North bridge and Lodge blown up the Barge and men destroyed and two other barges sunk Mr. H. Mott one of the sufferers, his house being dreadfully injured, the family fortunately at Hastings...' 'The explosion was about half a mile away so it must have been a fright, they went over to Mr Mott's to look at the damage and gave 2 guineas to the Relief Fund, '... the poor old Colonel & Topsy still look miserable, I had thought of sending them both away on Friday to be killed' Clearly the hen house was showing some distress too.

Ryde, St Leonards and Hastings were the favoured seaside resorts during August and September of each year, and it was here that the Fielders' always let a house for the summer. In 1875 after much dithering on the 6th August 'Started by the 10.30 train for Hastings with Frank to look for a house, saw two possible but no others likely, finally engaged 62 Earlsfield Place, the owner was not a gentlemanly man.' on 7th 'found the beds comfortable though. Some with more inhabitants than welcome, decided to occupy the lower rooms though smaller than go to the third floor, a sad lack of pantry necessities.' A week later they decided to move out to another let.

Rose comes across as a likeable character, resourceful and confident with everything taken in her stride. The only person of note they seem to have had a slight acquaintance with was Panizzi of British Museum fame. Babies were born 'Emily Hooper's christening present £4-15-0 a great deal of money' - marriages 'heard Miss Mawe had married a young man of 25 she 51 or 52' - money 'Balance at Banker's was £100 better than we thought' - difficulties 'The woman came in the afternoon at 6.45 cheated us out of 4d for her fare - made no objection to any of the work, & [a] new begging letter from E. Wateman.' Very much life going on, full of everyday happenings and insights, oddly both familiar and completely strange.



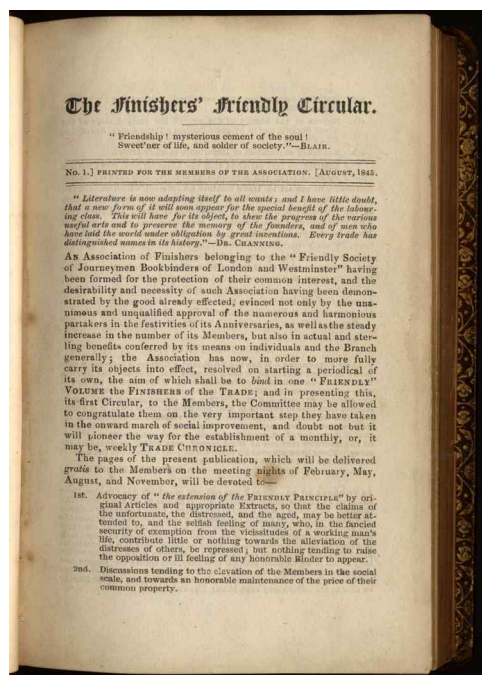
THE PLIGHT OF BOOK FINISHERS HIGHLIGHTED

31 [FINISHERS' FRIENDLY ASSOCIATION]. THE BOOK-FINISHERS' FRIENDLY CIRCULAR, conducted by a committee of the Finishers' Friendly Association. London: printed for the Association by the Working Printers' Association 4a Johnson's Court Fleet Street. 1845-51. £ 2,250

FIRST EDITION. Small 8vo, pp. iv, 166, 2, 14; with several text illustrations (of which two whole-page), one or two edge tears (no loss), endpapers stained; bound in ornate contemporary morocco, fully gilt, some wear to corners, but still in a fine binding, the upper cover embellished with gilt and red strapwork round a central lozenge device in blue and gilt.

First published edition of this rare periodical printed against a background of worsening conditions for bookbinders who were increasingly finding their trade taken over by machine-driven mass-production. Complete in the 20 issues, this short-lived trade journal was 'printed for the members of the Association' between August 1845 and the end of 1850, but published in one volume in 1851 together with the 14-page 'Illustrations of the styles of finishing'.

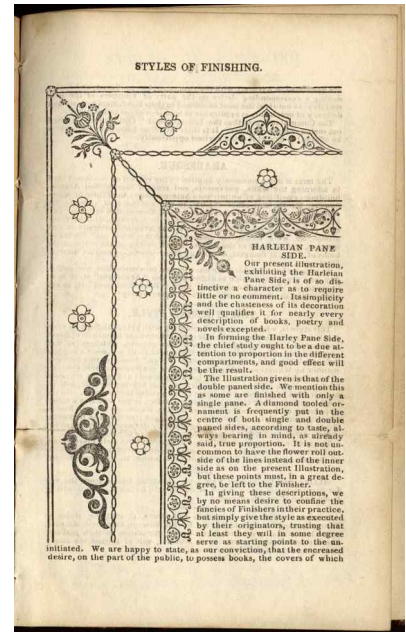
An early Victorian trade union, the purposes of its Friendly Circular being: '1. Advocacy of the extension of the Friendly Principle by original articles and appropriate extracts, so that the claims of the unfortunate, the distressed, and the aged, may be



better attended to. 2. Discussion tending to the elevation of the members in the social scale, and towards an honourable maintenance of the price of their common property. 3. Statistical information upon such trade matters as may be interesting to the members. 4. Notices of the history of the art, of the early history of the Trade Society, and of by-gone binders; trade songs, anecdotes, &c. &c. 5. Notices of movements of importance in other trades.' There is much here about Trade Society reform with a long article on 'the distress which prevails in consequence of the want of employment'.

The 20 issues not only provide historical articles, methods of binding, and current news regarding meetings, deaths and exhibitions, but also much information pertinent to the working conditions of contemporary binders. The need for reform is emphasised, mentioning the reduction of working hours, pension funds, aid to alleviate those out of work. The index includes articles entitled: 'Half a Loaf is better than no Bread'; 'Trade Society Reform, and Cheap Bible Agitation'; 'Protection to Time-Workers'; and 'Dublin Dispute and Edinburgh Reply'. The binding itself is interesting, showcasing as it does two very different styles of decoration on the covers.

OCLC records copies in North America, at Chicago, Kansas, Georgia, Columbia, The Grolier Club, Rochester Institute of Technology and the American Bookbinders Museum.



STRANGE BEASTS!

32 [GAME]. CHILDREN'S NUZOO. The "Dainty" Series. No. G680. [Scarborough: E. T. W. Dennis and Sons. Ltd.], [c. 1930?]. £ 125

*Complete with 12 coloured and numbered cards; [11.5 x 11 cm]; 6 double page score cards, each with instructions (mostly filled in with answers in pencil); and a 'Key' card containing the correct answers; contained in the original box [11.5 x 13 x 1.8 cm], the lid with coloured title label (some dust marks minor damp stain affecting two edges).*

A party game where the illustrated cards are placed around a room and each of the children given a score card, then trying to recognise the four different birds, animals and toys combined into a composite picture. Assorted head body, legs and tails of rabbits, chickens, giraffes, elephants, hens, camels etc. are combined together. The toys including a clown, doll and 'golliwog', but this is chiefly a semi-educational game as the majority of the Nuzoo creatures are real.

E. T. W. Dennis and Sons principal productions were postcards - including novelty, topographical and latterly saucy types - commercial art, greeting cards and tourist guides etc. Party games seem to have been a small offshoot of their business, with other titles including Guessit, Pintail, Pinnet, and Jumbles.



## BUILDING EUROPE

33 [GAME]. TOUR DE BABEL. Paris: Watilliaux, Editeur, Lith. J. Marie, Faub St Denis, 61. [circa 1882]. **£ 2,250**

*A nest of nine wooden blocks [ranging in size from 78 x 78 x 46mm to 182 x 182 x 60mm], each with a chromolithograph wrap-around illustration depicting European countries with statistical information; contained in the original box with a wrap around title label including four cartouche scenes printed in blue; with a sliding lid (replaced).*

Each of the blocks is illustrated with a typical scene from European countries, Russia the largest block showing a number of troikas in a winter landscape, Germany & Austria with a view of Vienna, Sweden and Denmark with mining for iron, Turkey & Greece with a view of Istanbul etc. Also included are cartouches with basic information on the population and chief products of each country.

The now ubiquitous graduated nested set of blocks for children was quite a late development in toy design with the earliest known patent being applied for in the US in 1881. Watilliaux's *Tour of Babel* was first marketed as interlocking jigsaw like pieces that could be joined together as hexagons and then stacked to form a tower that was issued at the time of the 1878 Paris Exposition, here depicted as the illustration representing France. However when first American nested blocks began to appear Watilliaux evidently adapted the printed design and applied it to his own set of graduated blocks. Unfortunately this reworking did not quite fit the increased surface area of the blocks and a blank section has perforce had to be filled by a section of green glazed paper. It also necessitated the dropping the country of Switzerland and in that case the original pattern was too large to be adapted without their being some loss to the design.

No doubt the original design had some educational value, although this is somewhat lessened as there is no dexterity needed to correctly interlock the jigsaw pieces, and instead only to stack and knock down the *Tour de Babel*.

In 1874 Charles Watelliaux took over the publisher and manufacturer of many board games and toys, Bernard Coudert, and became a major producer until its sale in 1908 to Revenaz & Tabernat.



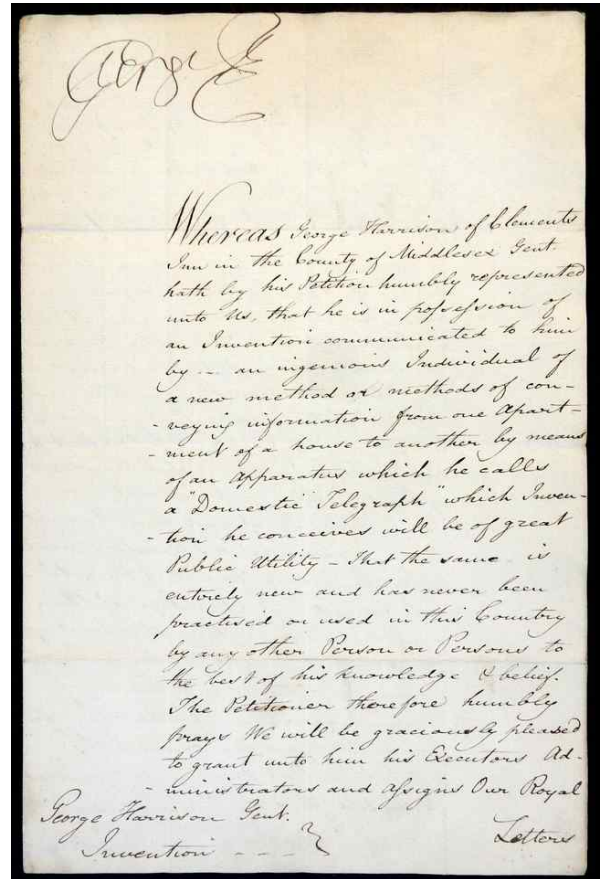
## GEORGE HARRISON'S DOMESTIC TELEGRAPH: SIGNED BY THE KING

34 [GEORGE III]. A PETITION FOR THE GRANTING OF A PATENT BY GEORGE HARRISON FOR A ROYAL PATENT DOMESTIC TELEGRAPH, invented and suppressed in 1809, signed by the King at head, and by Lord Liverpool at foot. [London]. dated 19th September 1809. £ 850

*Folio, 4pp. with docket on fourth page ("George Harrison Gent. Not stamped. Mr. Solicitor declines at present signing the Bill for this patent. S.G. Wyatt"); folded and unbound as issued, in very good state of preservation.*

A fascinating document which seems, however, not after all to have ended in a grant for a patent. George Harrison claims that "he is in possession of an invention communicated to him by an ingenious individual of a new method or methods of conveying information from one apartment of a house to another by means of an apparatus which he calls a "Domestic Telegraph" which invention he conceives will be of great public utility. That the same is entirely new and has never been practised or used in this country by any other person or persons to the best of his knowledge & belief". George Harrison not only does not disclose the name of the inventor, he also petitions for the patent to be in his own name. (No such patent in Harrison's name is included in Woodcroft's definitive Alphabetical Index.) It is possibly that Harrison was trying to be a bit too clever, as the award of a patent was conditional on Harrison producing "a particular description of the nature of the said invention and in what manner the same is to be performed".

George III's signature here seems in some way to illustrate both his mental illness and his approaching blindness. Little more than a year after signing this document he became dangerously ill and finally accepted the need for the 1811 Regency Act. In 1809 Lord Liverpool was Home Secretary in the Duke of Portland's government.

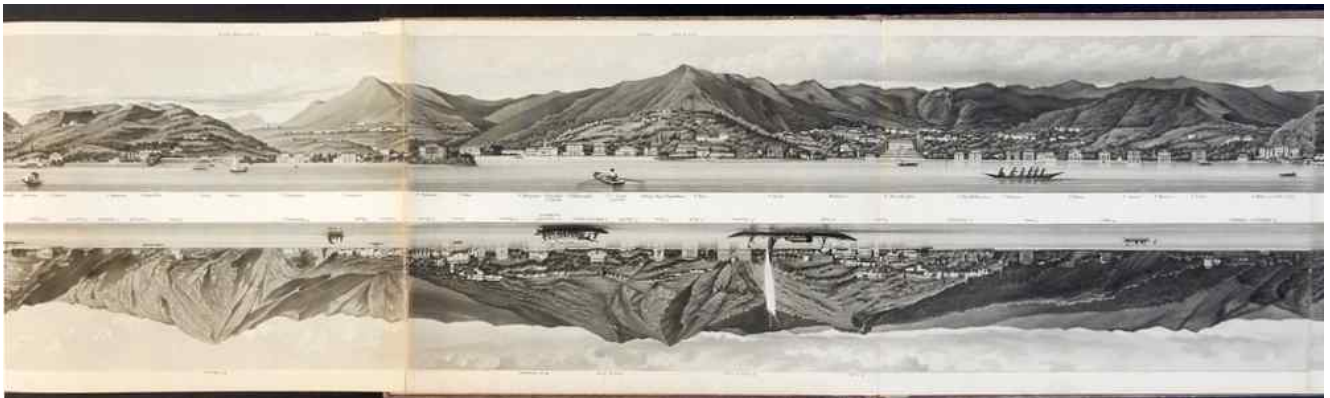


## PANORAMIC GUIDE TO LAKE COMO

35 GIUDIC, Giuseppe. PANORAMA DELLA CITTA DI COMO. [Cover title] Guida Panoramica da Como a Tremezzina. ...Giuseppe Giudici, incisore....Imprimerie Redaelli....l'Editore Giuseppe Giudici, in Milano, Via Bagutta N. 18 rosso. [1863]. £ 3,850

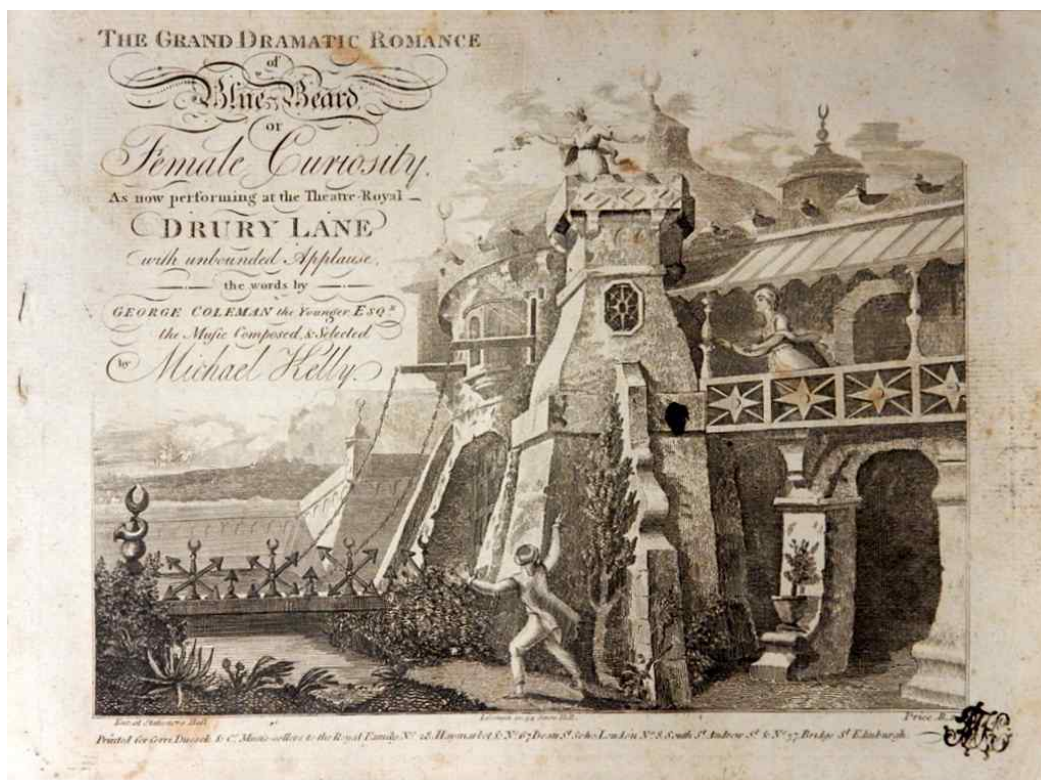
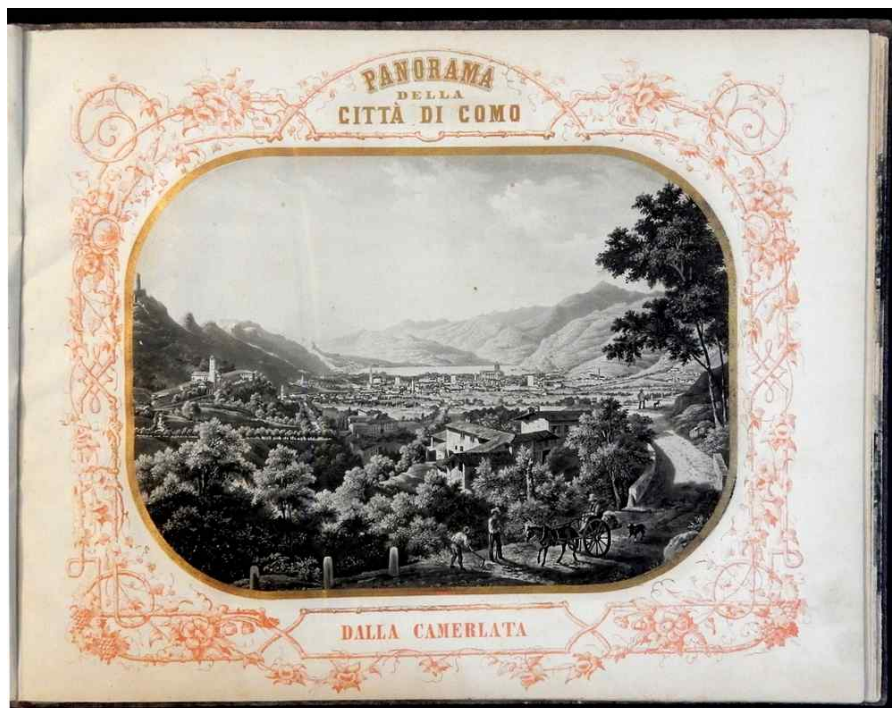
*Aquatint panorama measuring [22.2 x 298 cm], consisting of seven sheets conjoined; preceded by a decorative title page decorated with vines printed in red and gilt border enclosing and aquatint view of view of the 'Citti di Como' followed by pp. 13 of descriptive dual text in Italian and French; some light spotting in places but still a fine copy; folding down into mauve cloth covers [23 x 30 cm], the boards panelled in blind with the upper side including the title in gilt.*

The double panorama consists of two strips one above each other thus depicting the east and west of side of the lake as if taking a boat starting from the southern point.



In his dedication the artist engraver Guuseppi Giudic explained that 'Lake Como lacked a panoramic guide that could help the many visitors and residents, who continually descend to explore it and admire its countless beauties, to facilitate, by means of the indication of the names, and their prospects, a knowledge of the mountains, villages and villas which make such a delicious and surprising crown to its waters.' [translation]. This dedication was addressed to the chief supporter of the project Giovanni Battista Brambilla, who appears to have been a significant member of the chamber of commerce at Milan who had a residence in Como.

The excursion begins on the upper strip at Como, and advance northwards up the lake passing on the west side Moltrasio, Laglio, Toriggia, Brinno, Argegno, Colonno, and Lenno. At Menaggio we cross the lake to Bellano depicting the east side and begins advancing southwards on the lower strip passing Bellagio, Lezzeno, Mont S. Primo, Nesso, Careno, Pognana, Torno, Blevio, Brunate, finally arriving back at Como. Mountains are identified in the margin above the image, and waterside settlements in the margin below the image.



MELODRAMATIC

36 [GOTHIC MUSIC DRAMAS]. [COBB, James] and [STORICE, Stephen]. THE PIRATES, An Opera in Three Acts. As Performed at the Theatre Royal Drury Lane, the music Composed by Stephen Storace. London; Printed and Sold by J Dale, 1792. *Oblong folio*, pp, [2], 93, [1] blank.

[bound with]: [COLMAN, George, the Younger & KELLY, Michael]. THE GRAND DRAMATIC ROMANCE OF BLUE BEARD OR FEMALE CURIOSITY. The Words by George Colman the Younger Esq. The Music Composed and Selected by Michael Kelly. London; Corri, Dussek & Co, 1798. *Oblong folio*, pp, [2], 74.

[*bound with*]: **COLMAN, George, the Younger & ARNOLD, Samuel.** THE MOUNTAINEER, as Performed With the Utmost Applause at the Theatre Royal, Haymarket. Written by George Colman Esqr. Junr. The music Selected and Composed by Dr. Arnold Organist & Composer To His Majesty. London; Preston and Son, at Their Wholesale Warehouses, 1794. *Oblong folio, pp, [2], 74.*

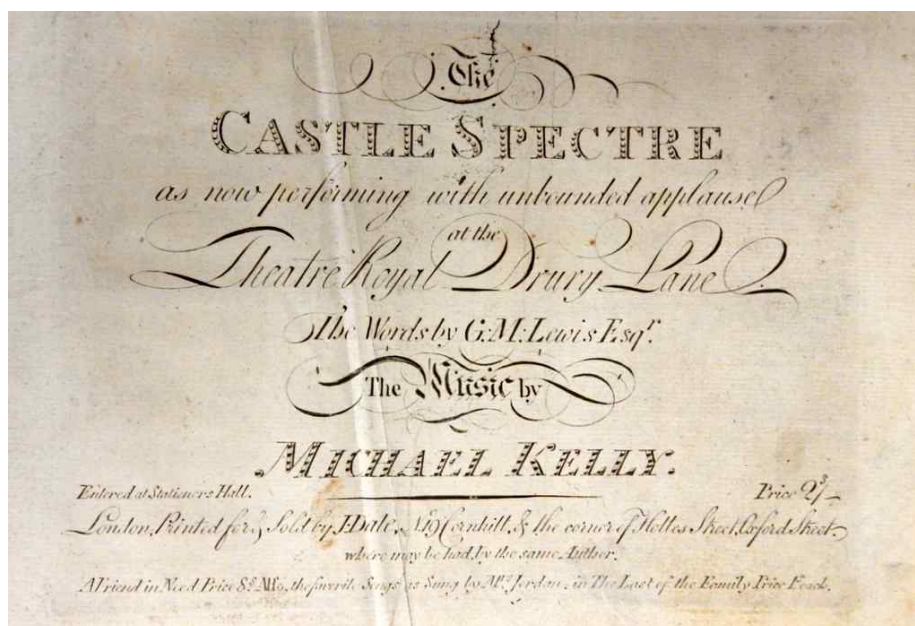
[*bound with*]: **HOARE, Prince, DUSSEK, Johann Ladislaus & KELLY, Michael.** [The favorite romance of the captive of Spilberg: as now performing... at the Theatre Royal Drury Lane. The words by Prince Hoare... ; the music entirely new by J.L. Dussek. London; Edinburgh: printed for M. Kelly, to be had of Corri, Dussek, & Co... London: and at Edinburgh, 1798] *Oblong folio, pp, lacking title leaf, [1] blank, 2-67, [1] blank.* £ 750

*Oblong folio [35 x 25 cm.]; contemporary half calf over marbled boards, some cracking to joints and wear to extremities but still sound; a few leaves slightly loose.*

A contemporary collection of English music drama scores, chiefly on a Gothic theme. Although no marks of ownership are present it is clear that whoever had the works bound together was keen on both the melodramatic and romantic at the end of eighteenth century.

The first work bound into the volume is Stephen Storace's *The Pirate* of 1792 with a plot that is laid in and around Naples and partly autobiographical, Cobb, the librettist of *The Pirates*, had not been to Italy, and it is clear that Storace had a considerable hand in devising the libretto, and probably also the stage sets. The pictorial title-page of the vocal score may both represent one of the sets and be derived from one of Storace's own sketches ... the libretto was never published, a manuscript copy of it survives in the British Museum (Add. 25913), a small part of it in Cobb's hand. Stage effects include a fairground scene with national dances; a storm on the sea coast with the hero dragged away by the bad men, tied up, and removed by boat; and finally a dramatic use of the newly discovered Magic Lantern to effect the denouement in the villain's castle ... *The Pirates* was deservedly a success. Cobb's libretto, though it contains a great deal of the 'unhand-me-cowards' type of dialogue, is nevertheless the best Storace ever set in England. It was never published because Sheridan, the Drury Lane manager, put a great deal of money into the production and did not want Covent Garden to get hold of the work. He had taken similar precautions with his own *The School* for some years earlier. The scenery was new; most operas in those days made do with whatever was lying around. The scenery was also very elaborate and needed a huge stage, so that provincial performances were almost out of the question. Thus there may well have been only one set of orchestral parts in existence, and this set would have been burnt in 1809 when Drury Lane became cinders and rubble.' [Fiske]

*Blue Beard or Female Curiosity* was set to music by Michael Kelly, a fine tenor who created the role of Don Basilio in Mozart's *Le nozze di Figaro*. By 1798 had returned to England and took a share in the management of London's Drury Lane from where he put on a succession of music drama's. Truthfully the music was chiefly 'borrowed' and then stitched together with a new orchestration. Unfortunately the full score is now lost, probably when the theatre went up in flames in 1811, so the piano reduction printed under Kelly's supervision is all we have left. 'Colman's version of *Blue Beard* has many elements of the Perrault original, and many of the standard plot characteristics of the typical early melodrama. Fatima, an innocent maiden, is betrothed to the three-tailed bashaw, Abomelique (*Blue Beard*), through the greed of her father, Ibrahim. Her true love, Selim, vows to rescue her from the clutches of the villain. Comic relief is provided by the father, Ibrahim, who has ambitions of becoming *Blue Beard's* major domo, and by the slaves, Shacabac and Beda, whose main function seems to be to sing. Fatima and her sister Irene are taken to Abomelique's castle, and the bride is tested by being given the keys, with a dire warning about the key to the *Blue Chamber*, which must not be used. Hearing groans from behind the forbidden door, Fatima opens it from purely humanitarian motives (although the subtitle of the piece is "*Female Curiosity*"). She enters a chamber of horrors, furnished with skeletons, spectres, and buckets of blood. *Blue Beard* discovers his wife's disobedience, and prepares to behead her with his scimitar. Tension builds as Fatima and Irene watch for signs of Selim and the Spahis riding across the plain to the rescue. The piece ends with the fight between the Spahis and *Blue Beard's* minions, the death of *Blue Beard* in the enchanted chamber, and the rescue of Fatima by her sweetheart. The work, considered family fare, was popular for many years thereafter as a Christmas pantomime.' [Porter]. The illustrated title is based on



the scenery used at Drury Lane and although the Kelly and Coleman confection has faded somewhat, it was proved very popular for a few years both in Britain and the United States.

The third opera *The Mountaineers* is adapted from the Lewis Theobald's 1727 play *Double Falshood* is based on the 'Cardenio' episode in Don Quixote, however in it's rehabilitated form by Coleman where he drops the rape scene. Samuel Arnold and Coleman's three-act musical drama involves three unmarried women escaping to the mountains with their lovers, Zorayda runs off with her lover and his best friend; Floranthe cross-dresses when escaping with Roque, a servant, and a third unmarried couple enters the mountains seeking to protect Zorayda. All fairly safe for the late eighteenth century stage but yet not quite a conventional the music-drama that became moderately successful.

*The Captive of Spilburg* is an opera in two acts, the music composed by Dussek but adapted from Dalayrac's *Camille* first performed in Paris in 1791. The pedigree of the text began with Mme. de Genlis's *Adele el Theodore*. this was subsequently adapted by Marsollier and then translated by Prince Hoare for Michael Kelly's production at Drury Lane in 1798. After Eugenia marries Korowitz secretly, his nephew Canzemar rescues her from bandits. Not knowing of the marriage, the nephew tries, but fails, to seduce her and releases her only when she promises not to tell of his actions. The husband, not receiving an explanation of where his wife has been and therefore suspecting her of infidelity, throws her into a dungeon, but the situation is resolved happily at the end.

The collection concludes with two incomplete works, 'Monk' Lewis's *The Castle Spectre*, and a collection of Scots reels and strathspeys from a work collected by Alexander McGlashan.

See Roger Fiske *The Operas of Stephen Storace*, Proceedings of the Royal Musical Association (1959 - 1960); Susan L. Porter *American Music*, Vol. 8, No. 1, Music of the Nineteenth Century (Spring, 1990), pp. 54-70.



A RARE SURVIVAL

37 [GREAT EXHIBITION]. BANK OF ENTERPRISE. I promise a pay the bearer on demand the sum of fifty pounds if the Exhibition of the industrial works of all nations does not tend more to promote peace & goodwill through the world, than anything hitherto attempted by mankind, opened 1st May 1851. London 1851. May 1st. Under the management of HRH Prince Albert and Royal Commissioners. London: published for the proprietor by G. Purkess, Compton St. Soho, 1851. £ 950

*Engraved imitation, or 'skit', banknote, 20 x 12.5cm, with a facsimile signature of Prince Albert and an oval engraved vignette showing a view of the Crystal Palace, with some very light discolouration where previously folded, but overall in a good state of preservation.*

The publisher George Purkess issued from his press a fairly large quantity of popular sensational and dubious works, a business carried on by his son who was best known for publishing *The Illustrated Police Gazette*. Purkess was in business from the 1830's issuing romances, popular prints and here a 'banknote' in celebration of the opening of the Great Exhibition.

One wonders if the Bank of England took a dubious view of this production. There is extant a rather battered copy held at the British Museum [CIB.8557] however in that copy the imprint appears to have been removed by Purkess before printing. Maybe advertising the idea that he could produce banknotes would only court trouble, especially so as it also included a facsimile Albert's signature.

## CONVERTING THE HEATHEN

38 **GRITTON, Rev. John.** MISSIONARY MONOGRAMS: or, Recreations of an Indian Evangelist. London: Church Education Society, 11, Adam Street, Adelphi. 1872. **£ 185**

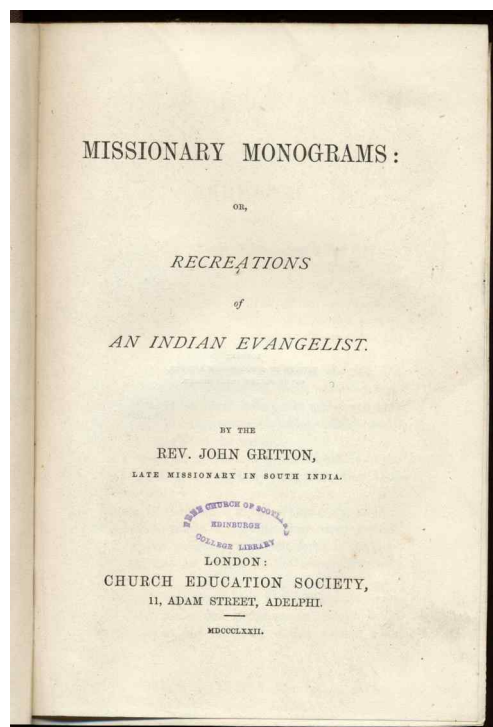
**FIRST EDITION.** 8vo, pp. x, 260, [2] advertisements; entirely unopened in the original publisher's cloth, spine lettered in gilt; once in the Free Church College library, Edinburgh, with their neat stamps on title and front free endpaper; a very good copy.

The work contains a summary of Gritton's efforts as an evangelical Christian in Southern India to convert the 'heathen' and attempt to thwart, or at least counteract the Hindu philosopher and social reformer Keshub Chandra Sen (1838-1884) interest in assimilating Christian belief into Hinduism.

Gritton was absolute in his faith and any muddying or cross fertilisation of philosophical and religious ideas was a complete anathema to him. As the result of a visit by Keshub Chandra Sen to Madras in 1864 a society for educated Hindu's called the Vyasa Veda Samajam or Vyasa Association was formed. To counteract this group Gritton published a monthly magazine called *Saththia Dwajara*; or, *Banner of Truth*. and formed his own association, the Saththia Veda Samajam. Lectures given to both these associations by Gritton, together with articles for his monthly magazine, lectures to the Madras Native Christian Literary Society and at other occasions in Madras and Tinnevely [Tirunelveli] are here reprinted in *Missionary Monograms*.

Gritton, who as a young man, 'offered himself' to the Church Missionary Society and was ordained in 1857, then travelling to Southern India to convert the masses. He appears to have had a certain predilection for trying to convert upper caste Hindus, and it was reported that he had also managed to persuade 53,000 to convert to Christianity. The reprinting of his lectures (Gritton had returned to England in 1866) may have been prompted by Keshub Chandra Sen's visit in 1870. Not much notice was taken of the book at the time, however, and this copy indeed did not impress anyone in the Free Church of Scotland as it remained unopened and unread. Once back in England Gritton was appointed secretary of 'The Lord's Day Observance Society' and vigilantly suppressed any joy to be had on a Sunday; he also became a minister in a church at Sidcup but fell out with them over doctrinal and ecclesiastical difficulties and became a nonconformist and tried his hand at ministering to a congregation in Hackney, but was found to be to conformist for them. One has the feeling that Gritton was a driven man and found it impossible to make any compromise about his own ideas of Christianity. Born in Richmond, Surrey in 1829 he died at Hackney, London in 1901.

OCLC records three copies, all in the UK, at SOAS, the Bodleian and the BL.



## THE SEA HATH SPOKEN

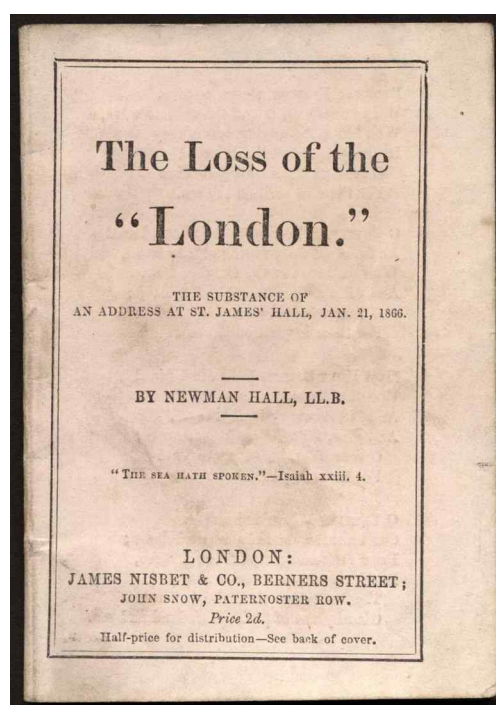
39 **HALL, Christopher Newman.** THE LOSS OF "LONDON." The substance of an address at St. James' Hall, Jan. 21, 1866... London: James Nisbet & Co., Berners Street; John Snow, Paternoster Row. [n.d., c. 1866]. **£ 285**

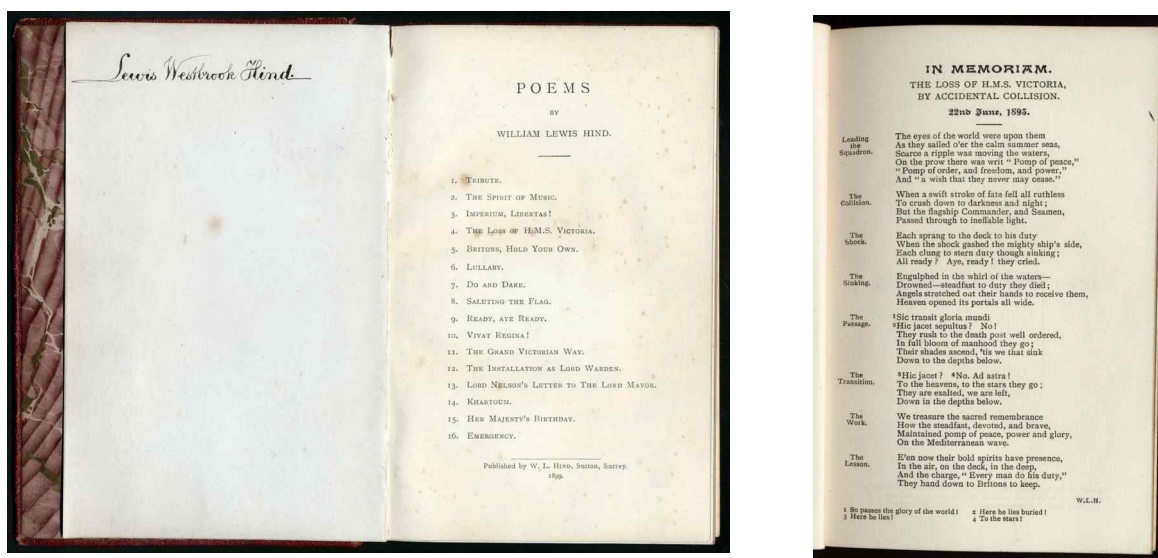
**FIRST EDITION.** 12mo, pp. 32; stitched as issued in the original publisher's wraps, lightly sunned and soiled, but still a very good copy.

Rare survival of this address given on the loss of the steamship SS London, which had sunk in the Bay of Biscay some ten days earlier on the 11th January 1866. The ship was travelling from Gravesend in England to Melbourne, Australia, when she began taking in water on 10 January, with 239 persons aboard. Overloaded with cargo, and thus unseaworthy, only 19 survivors were able to escape the foundering ship by lifeboat, leaving a death toll of 220.

Christopher Newman Hall (1816-1902), was born at Maidstone and known in later life as a 'Dissenter's Bishop'. He was one of the most celebrated nineteenth century English Nonconformist divines, active in a number of social causes; supporting Abraham Lincoln and abolition of slavery during the American Civil War, the Chartist cause, and arranging for influential Nonconformists to meet Gladstone.

OCLC records one copy, at the BL.





PRINTED ON HIS OWN PRESS

40 **HIND, William Lewis.** POEMS. Published by W.L. Hind, Sutton, Surrey. 1899. £ 125  
*8vo, pp. [38]; original red limp morocco, lettered and decorate in gilt; inscribed to the authors son, William Westbrook Hind.*

William Lewis Hind (1830-1901) was born at Carshalton in Surrey, the son of teacher, becoming at first a teacher himself before changing direction to become a photographer, publisher, dealer in works of art, and finally an insurance and estate agent in Sutton. Clearly he was also a minor poet and had his own printing press at his home.

The sixteen poems are each printed on one side of an octave sheet or with a preliminary title leaf are here been bound together. The paper quality and type are not, however, uniform and the poems appear to have been printed off at different times between 1893 and 1899 from which Hind had sets bound up, presumably as gifts for his family. The contents are generally on patriotic themes together with a few more sentimental paean to music however titles in the main include such paeans as 'Imperium! Libertas!', 'Do and Dare', 'Saluting the Flag', 'Britons, Hold Your Own', 'Khartoum', 'Her Majesty's Birthday' and 'The Grand Victorian Way.'

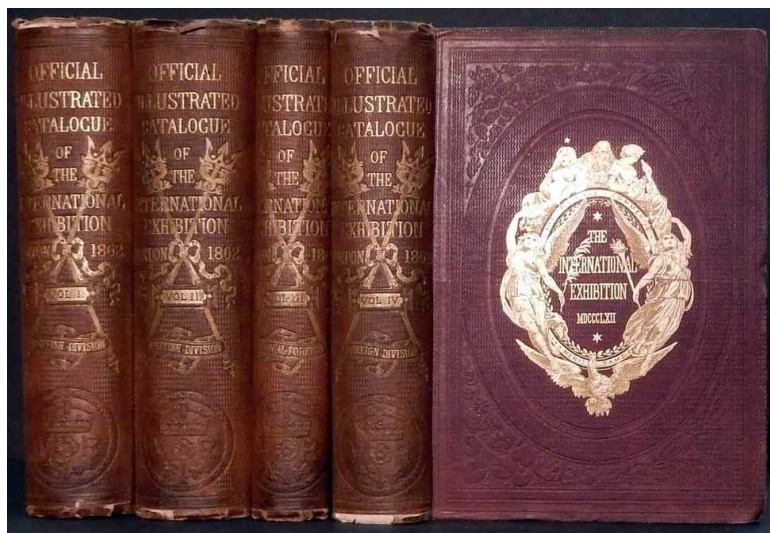
One poem on the accidental sinking of HMS Victoria in 1893 is a sufficient representation of the poetic splendours of Hind's verse: 'Each sprang to the deck to his duty / When the shock gashed the mighty ship's side, / Each clung to stern duty though sinking; / All ready? Aye, ready they cried. / Engulphed in the whirl of the waters- / Drowned - steadfast to duty they died; / Angels stretched out their hands to receive them, / Heaven opened its portals all wide.'

OCLC records four copies, all in the UK, at the BL, NLS, Liverpool and the Bodleian.

OFFICIAL CATALOGUE

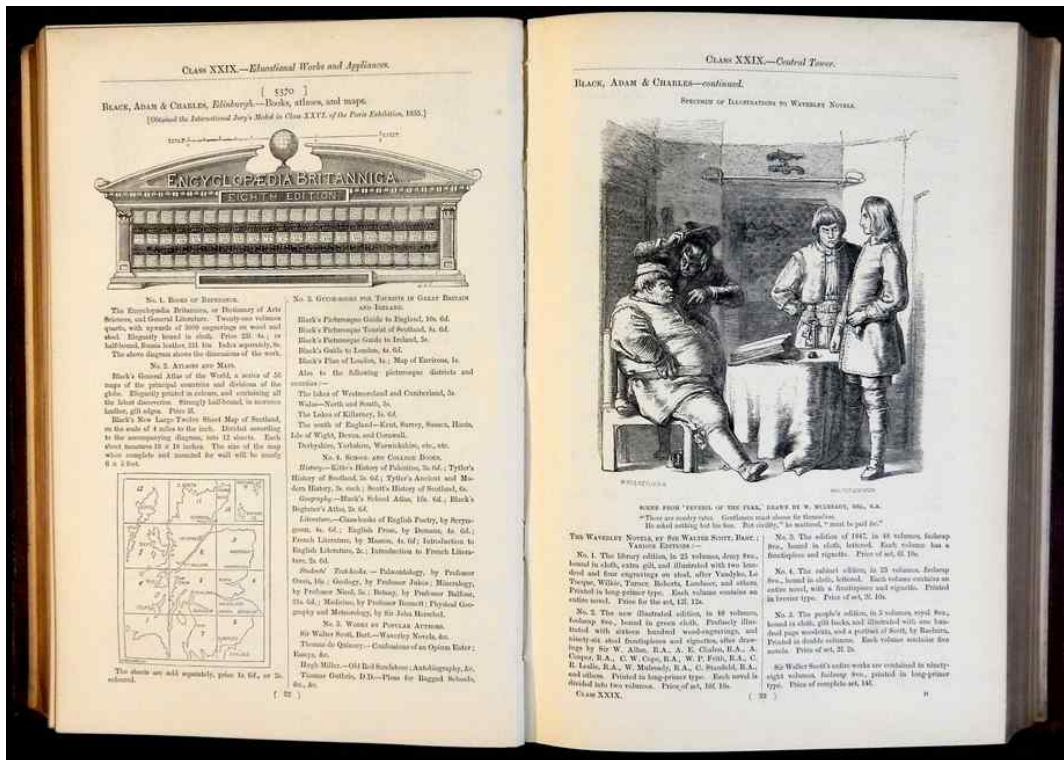
41 **[INTERNATIONAL EXHIBITION].** THE INTERNATIONAL EXHIBITION OF 1862  
 The Illustrated Catalogue of the Industrial Departments. [Vol. I-II British division. - Vol. III Colonial and foreign divisions. - Vol. IV Foreign division]. Printed for Her Majesty's Commissioners [1862].  
£ 550

**FIRST EDITION.** *Four vols., 8vo [27.5 x 20 cm], various pagination, wood-engraved plates and illustrations throughout; in the original wavy ribbed purple publisher's cloth decorated in gilt and blind, possibly from a design by John Leighton, the upper cover with a central cartouche of the emblems of Art, Science, Commerce, Merit and Fame, the spine also decorated and lettered in gilt, spine darkened with wear to head and tail, gilt edges. Ex library copy with cancelled stamps of Birkenhead Free Public Library on titles, otherwise a respectable copy.*



The impressive official catalogue for the International Exhibition held in London in 1862.

Although its title describes it as the "catalogue of the industrial department", the scope of the work includes raw



materials, machinery and manufactured goods of all kinds, including photographic apparatus, clothing, books, fabrics furniture, goldsmiths' work, jewellery, glass and ceramics. Interesting features are a separately paginated catalogue of the Indian exhibits, prepared by J. Forbes Watson as part of Vol. III, and, in Vol. IV, special catalogues of the Austrian exhibits (separately printed by the Imperial Printing Office in Vienna, using "maize paper") and of the exhibits of the German Zollverein (separately printed in Berlin, with an illustrated advertisement supplement featuring goods from German manufacturers).

The catalogue also includes an important section of exhibits brought from Japan. In 1854 Japan opened its borders to foreigners and Japanese art began to trickle out to the West, influencing European and American artists. The first major impact on a wider public was at the 1862 London International Exhibition. Here, Rutherford Alcock, the British Minister at the Japanese Court, organised a display of Japanese art works. The catalogue of this section is clearly having problems in finding descriptive terms and reference points for some of these objects. He begins to run out of ideas when describing some of the items and one senses a feeling of exasperation or exhaustion with such fall back descriptions as '530. Two fans,' and '612. Handsome cabinet.'

Importantly, these exhibits were inspirational to Christopher Dresser who not only made drawings of some of the items from the collection but also purchased a number of pieces, as did Arthur Lasenby Liberty, founder of the Regent Street store in London.

COMIC CAPERS CLIMBING THE GREAT PYRAMID

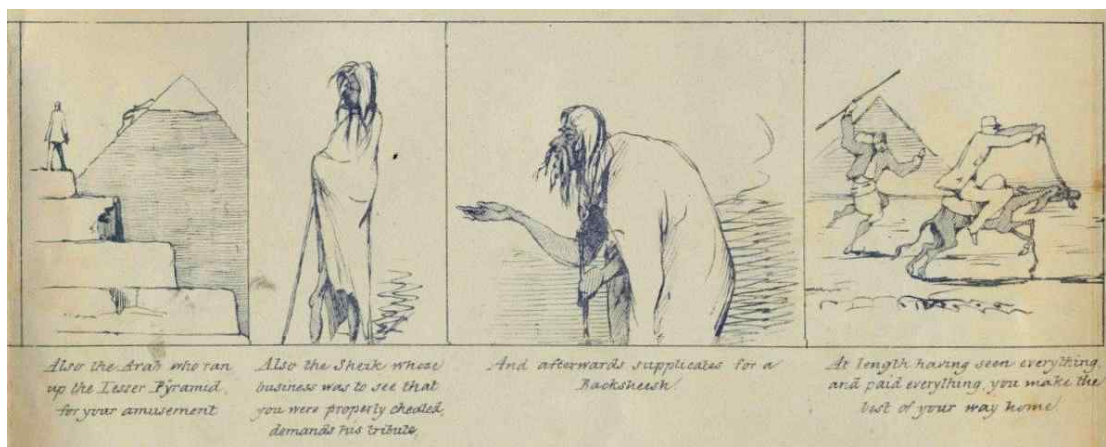
42 [JONES, Captain Arthur Mowbray]. 'A. M. J.' TO THE PYRAMIDS. [London] Published by J. Hogarth, Oct 1st. 1863. £ 550

Concertina-folding lithograph strip panorama [130 x 1010 mm, folding down to 115 x 225 mm], printed in grey ink; stitched as issued into original orange decorated wrappers, the upper wrapper incorporating the title and imprint; some light dust-soiling, and rubbing to extremities, but still a desirable copy.

A rare and highly desirable comic panorama giving an account of a trip to climb a Pyramid.

The story is told through the three images on the front cover and 27 scenes on the panorama with our hero hiring a steed which takes him to the Nile ferry and thence to the Pyramids. An Arab 'Ishmaelite' assists him in ascending the Great Pyramid - the height of the stone blocks has been suitably exaggerated - he admires the view and then descends. He is besieged by a host of Arabs who expect and demand

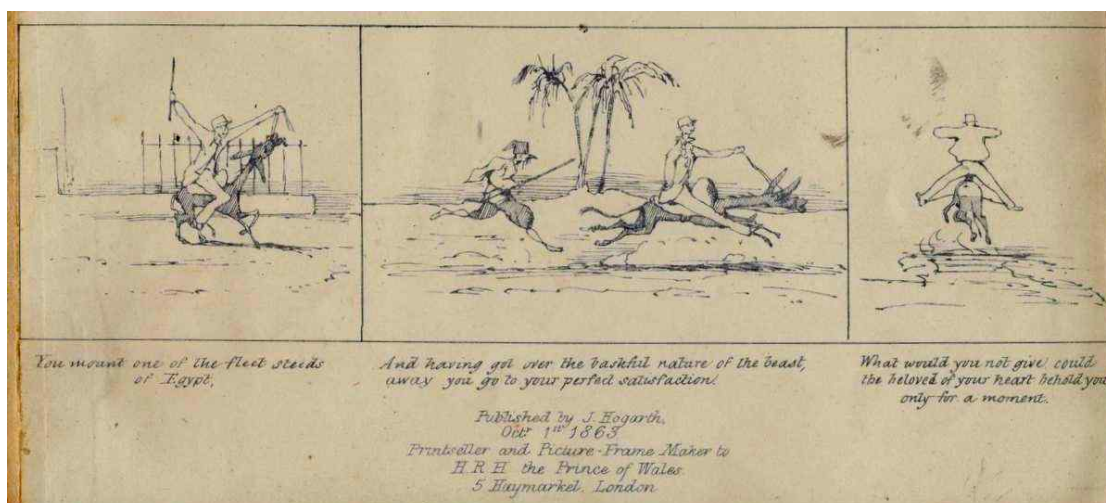




payments with various other scenes including an Arab who has run up the 'Lesser Pyramid' (i.e. Chephren) for his amusement. The design of the front cover consists of the title, printer, and imprint, and the three small scenes, adorned by bulrushes.

Interest in the pyramids had been aroused in Britain by the visit to Egypt of the Prince and Princess of Wales in March, 1862 but we have failed to discover when the author Arthur Mowbray Jones (1826-1889) visited Egypt, although having attributed two titles to him both on similar themes, it seems improbable that he did not take a journey there. He would have either visited when travelling to and fro from India with the 75th regiment, or stopped off when attached to the West York Militia during the Crimea war.

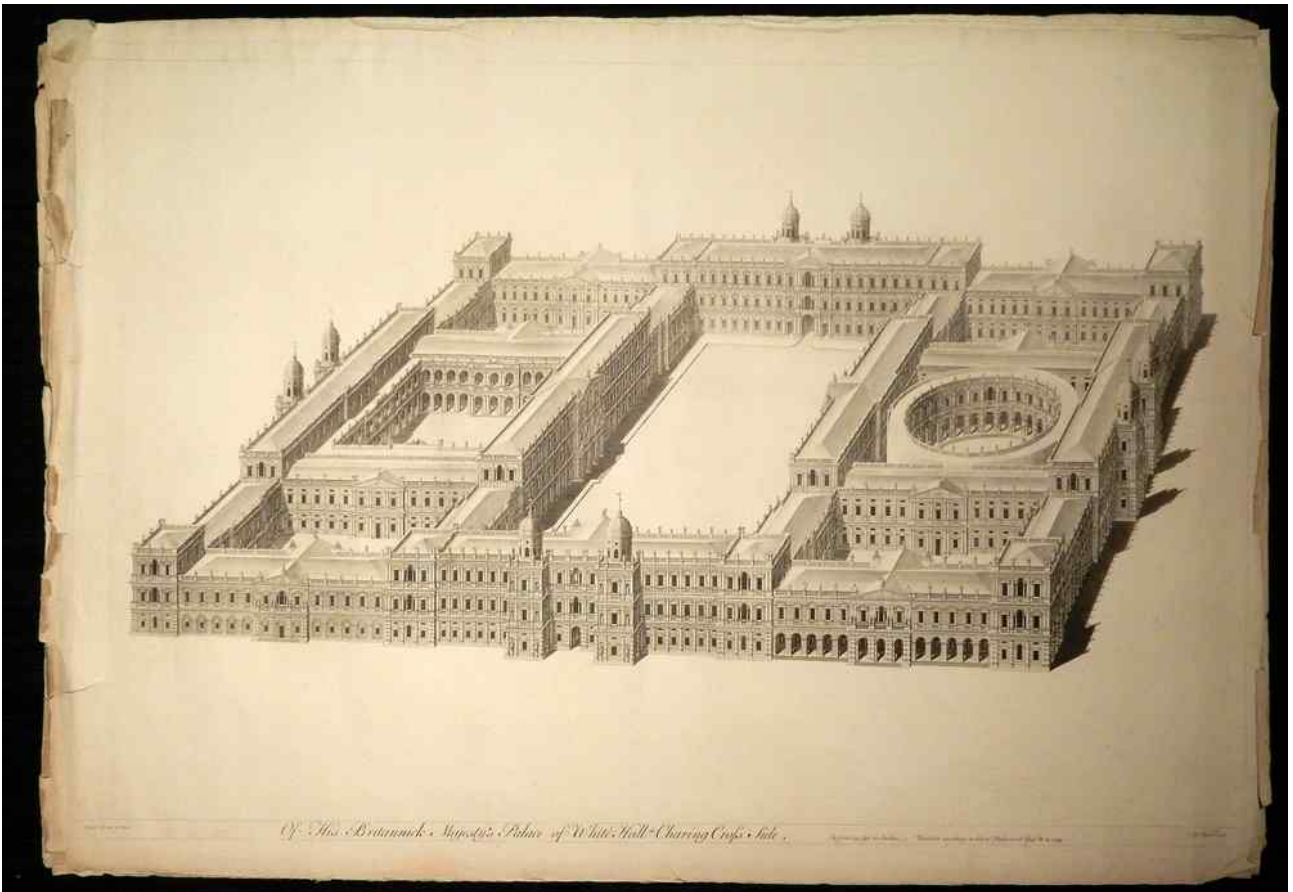
We have been able to attribute this work for the first time the work to Arthur Mowbray Jones. The most complete biography of our artist can be found, surprisingly, in E. J. Lowe's *Fern growing. Fifty years' experience in crossing and cultivation* (1898). Apart from his skill in drawing, he was also important in culture of fern: 'Colonel Arthur Mowbray Jones, eldest surviving son of the late Thomas Mowbray Stafford Jones of Newport, Isle of Wight, and Madeira House, Clifton, was born at Ringwood, in Hampshire, January 8, 1826, and was educated at Bishops College, Bristol. He entered the army in 1849, and served with the 75th Regiment in India, in the Madras Presidency. In 1850 he exchanged into the 27th Regiment, then quartered at Stirling, resigning his commission in 1853. In 1854 he joined the West York Militia as Captain, when it was embodied during the Crimean War, and remained in this regiment until it was disembodied in 1856. He studied at Durham University for a short time, and also at the Agricultural College, Cirencester. In November 1860 Colonel Jones was appointed Adjutant of the 1st Volunteer Battalion the Gloucester Regiment [Gloucestershire Rifle Volunteer Corp], and held that post till 1881, when he became Lieutenant-Colonel Commanding, retiring in 1882 with the rank of Colonel.... He was married in 1864 to Clara, daughter of the late Edwin Martin-Atkins of Kingston Lisle, Berkshire, who pre-deceased him, leaving a family of four daughters and two sons. He died on the 28th of February 1889, aged 63, and was buried in Redland Green churchyard, Bristol.'



Only two other works are known by Jones, firstly another unattributed work, *Cherrycomb & Silvertail: a tragedy in 2 acts: being a page from the log of the Good Ship Nile, containing the only true account yet published of the lives, loves & adventures of Cherrycomb & Silvertail* [Bristol], 1862 with a second edition the same year. Also a privately produced work concerned with the Victorian fern cult, this time attributed *Nature-printed Impressions of the Varieties of the British Species of Ferns* Privately printed, 1876-1880.

We have handled another issue of the present work, in blue wrappers, printed throughout in brown ink, and with a slightly different imprint 'Bristol, Lavars, Litho.', but it is unclear which appeared first. We believe our work was originally issued to raising funds for an annual bazaar in aid of the Gloucestershire Rifle Volunteer Corp.

OCLC records copies at the BL and Cambridge in the UK, and Yale in the US.



## LONDON AS IT COULD HAVE BEEN

43 **JONES, Inigo.** [PALACE OF WHITEHALL]. The Water Side - Of His Britannick Majesty's Palace of Whitehall. The Westminster Side - Of His Britannick Majesty's Palace of White Hall. The Park Side. - Of His Britannick Majesty's Palace of White Hall, the Charing Cross side. London: Publish'd according to Act of Parliament March ye 29th. 1748 [Decbr ye. 6th. 1748 - May 15th. 1749 - Augt th. 25. 1749]. **£ 2,850**

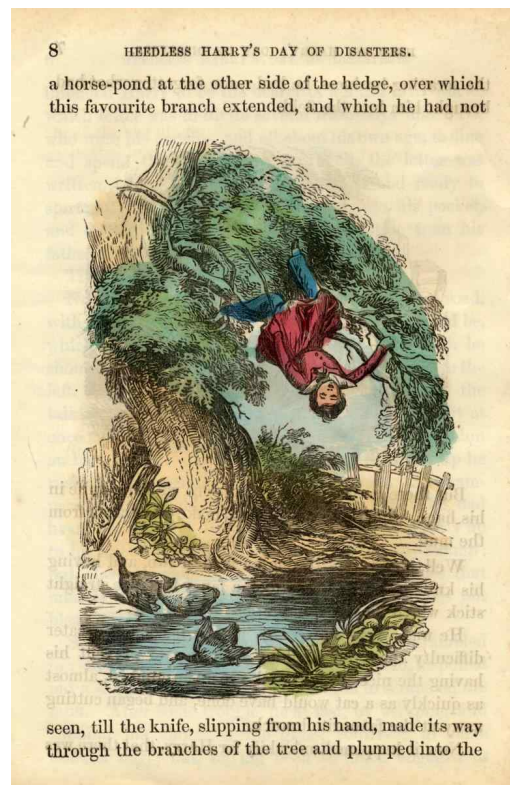
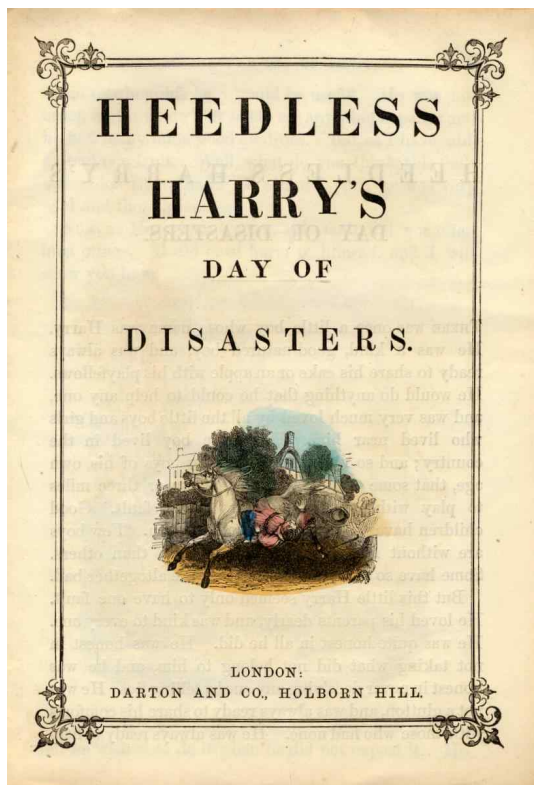
*Set of four prints [57 x 98 cm] engraved by T. M. Müller [later Miller] junr. Antoine Benoist, Pierre Charles Canot and Edward Rooker (some small tears, blank edges having a rather ragged look about them, to be expected in such large prints, but not affecting the image); and one with engraved corner defective.*

A magnificent set of prints showing the Palace of Westminster as Inigo Jones envisioned it. Three of the views are taken from ground level and that from Charing Cross gives a birds-eye perspective.

It was in the introduction to the first volume of Colen Campbell's *Vitruvius Britannicus* (1715), 'where a patriotic polemic sets Jones and Palladio alongside one another as models for imitation. This ushered in the architectural programme commonly known as Palladianism. It was fed by imitation, even copying of Jones's designs, many of which passed, from John Webb's descendants, via John Oliver and William and John Talman, into the hands of Richard Boyle, third earl of Burlington, Campbell's pupil and subsequent arbiter of the movement.' [ODNB]. Clearly this set of prints is connected to the Inigo Jones revival at this period being derived from Jones' original plans and drawings.

The principle engraver of these works is the rather invisible Tobias Müller. He arrived in London with his more famous brother Johann Sebastian Müller, later plain John Miller (1715-1792) who was a noted botanist who provided engravings for many books in the mid eighteenth century including Thomas Chippendale's *Director*. Tobias seems to have flourished until the 1780s and applied his art mostly to architectural work.





A SALUTARY TALE

44 [JUVENILE]. HEEDLESS HARRY'S DAY OF DISASTERS. London: Darton and Co., Holborn Hill. [Circa 1850]. £ 300

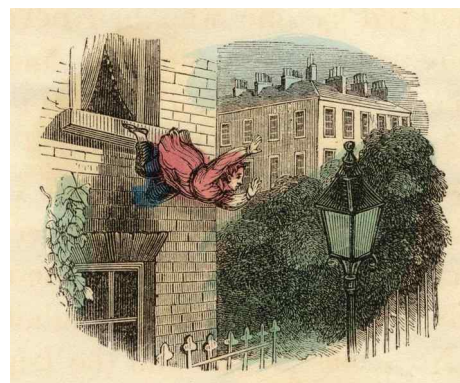
8vo, [25 x 17cm]; hand coloured wood-engraved plates and text illustrations; original white paper covers printed in red and dark blue with a pictorial design including a child with plumed hat riding a donkey and the title 'Fun for Little Folks' signed by [Edward] Calvert.

Heedless Harry, the story is at pains to state, 'was a kind, good-natured boy, and always ready to share his cake or an apple with his playfellows.' Unfortunately although he was good and kind in every way, and had never ever told a lie he had a fault: 'Well, what do you think this fault was which Harry had? I will tell you: he was very wild and thoughtless.'

Harry is given a letter by his father to invite some of Harry's cousins over to spend the day. Harry is nicely dressed and instead of taking the clean country lane he is distracted by some boys and pushing through a hedge is up to his knees in a muddy swamp, various other calamities befall Harry, he loses his knife, almost breaks his neck falling out of a tree, chases a butterfly and eventually arrives near sunset at his uncle's house both hungry and tired and looking something of a mess. He stays the night and returns home and a similar number of distractions and accidents befall poor Harry and when at last he arrives home he is in a rather pitiful state.

The moral of the tale is to 'recollect that a steady course is the only one which can bring them to a safe and comfortable end, and the dangers beset the good as well as the bad.' A few more salutary examples are given to drive the point home. These include a boy leaving the canary out of the cage to return to the room to find a cat and a few feathers; a young man 'in the adjoining street' who pointed a gun at his sister and accidentally killed her; a girl whose dress catches fire and is killed; and a child thoughtlessly drinking from the spout of a kettle and so is scalded to death. The tailpiece encapsulates the idea of being 'wild and thoughtless' by showing a lad falling from a window below which are some pointy railings.

Darton H703.



ENLIGHTENING THE POOR

45 [LECTURES]. ST. MICHAEL & ALL ANGELS, BROMLEY. LECTURES will be given in the School House, Byron Street on the following Evenings: [London], E. Taylor, printer, Wellington Terrace, St. Leonard's Road, [1865]. £ 150

Broadside (44.8 x 28.2 cm); a little-brown spotted, previously folded and with a few marginal tears along folds.

**St. Michael & All Angels,  
BROMLEY.**

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**LECTURES**

WILL BE GIVEN IN THE  
**School House, Byron Street**  
ON THE FOLLOWING  
**TUESDAY EVENINGS:**

1865.  
**Dec. 5. Rev. W. Baird, M. A.**  
"London Street Life. its Curiosities and Lessons,"  
„ **12. Rev. B. Lambert, M. A.**  
"Fossil Words."  
„ **19. Rev. C. R. Holmes, M. A.**  
"History of Writing," with Illustrations,

1866.  
**Jan. 9. Lieut. Holmes, R. N.**  
"Life in a Man of War."

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**Other Lectures & a Concert**  
Will be given early in next year.

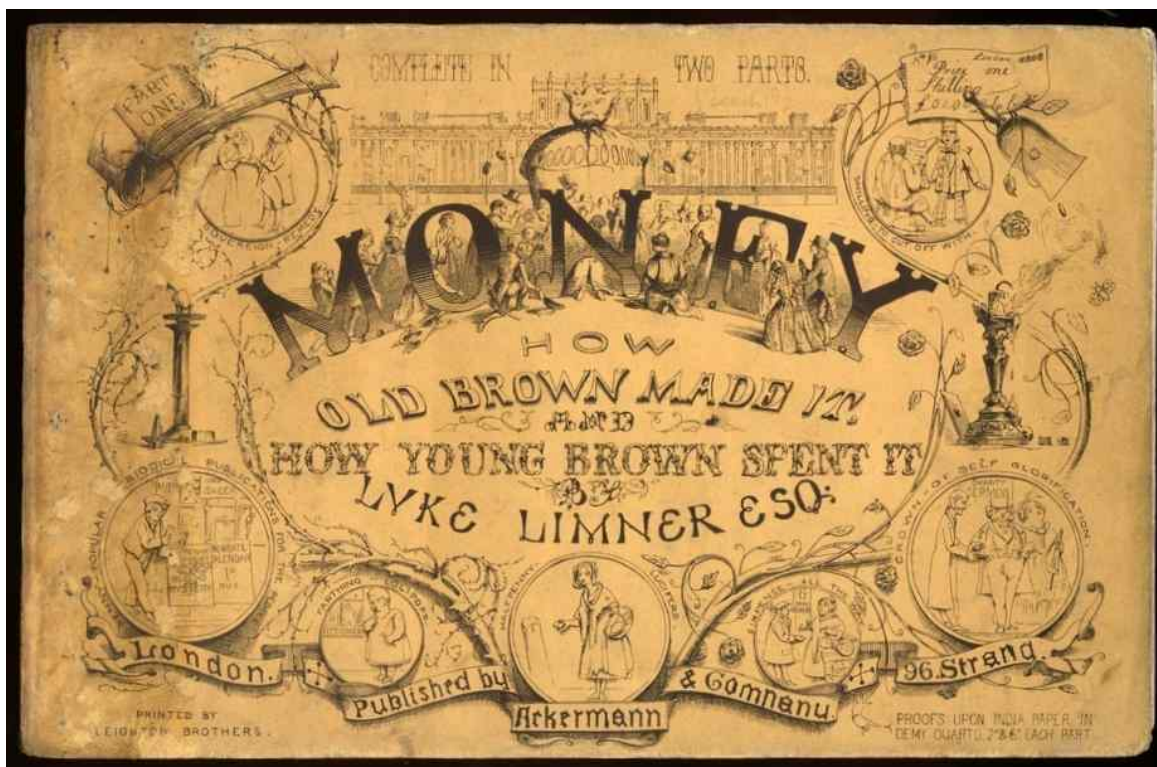
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**MEMBERS of the EVENING CLASSES Admitted FREE.**

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**TICKETS 3d., FRONT SEATS 6d.,**  
May be obtained of Mr. CLARKE, Post Office, East India Road; Mr. HANNAFORD, St. Leonard's  
Road; and of E. TAYLOR, Printer, Wellington Terrace, St. Leonard's Road.

A wonderful mid-Victorian advertisement for public lectures given in the densely populated district in the East End of London, using large wooden bold types. The largely working-class men and women were invited to attend the Reverend W. Baird lecturing on *London Street Life. its Curiosities and Lessons*, Reverend B. Lambert's lecture titled *Fossil Words*, the Reverend Charles Rivington Holmes' description of *Life in a Man of War*. He was the vicar of St. Michael and All Angels and organised these popular lectures. His son, Sir Charles John Holmes (1868-1936), was the art critique, painter and director of the National Portrait Gallery and the National Gallery.

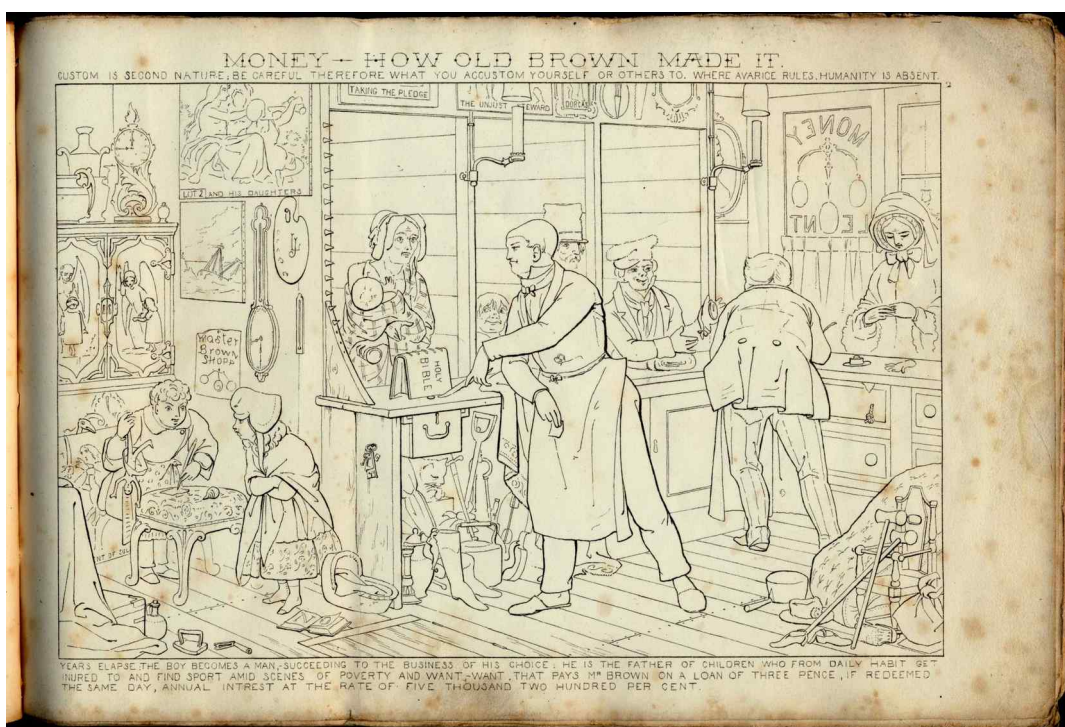


ONE OF HIS SCARCEST WORKS

46 [LEIGHTON, John]. **LIMNER, Luke**, *pseudonym*. **MONEY**. How it old Brown made it, and how young Brown spent it. By Luke Limner Esq. London, published by Ackermann & Company, 96, Strand. [Printed at the Lithographic Press of Leighton & Taylor, 19 Lamb's Conduit Street.] [1848].  
 £ 2,250

**FIRST EDITION.** *Two parts, oblong 8vo [22.2 x 14.2 cm], each with eight leaves of illustrations, some marginal stains and spotting in places; stitched as issued in the original yellow printed publisher's wraps, spines expertly repaired, with the booksellers label of 'Pretyman & Rixon' to upper cover of one part, lightly dust soiled, but still desirable copies nonetheless.*

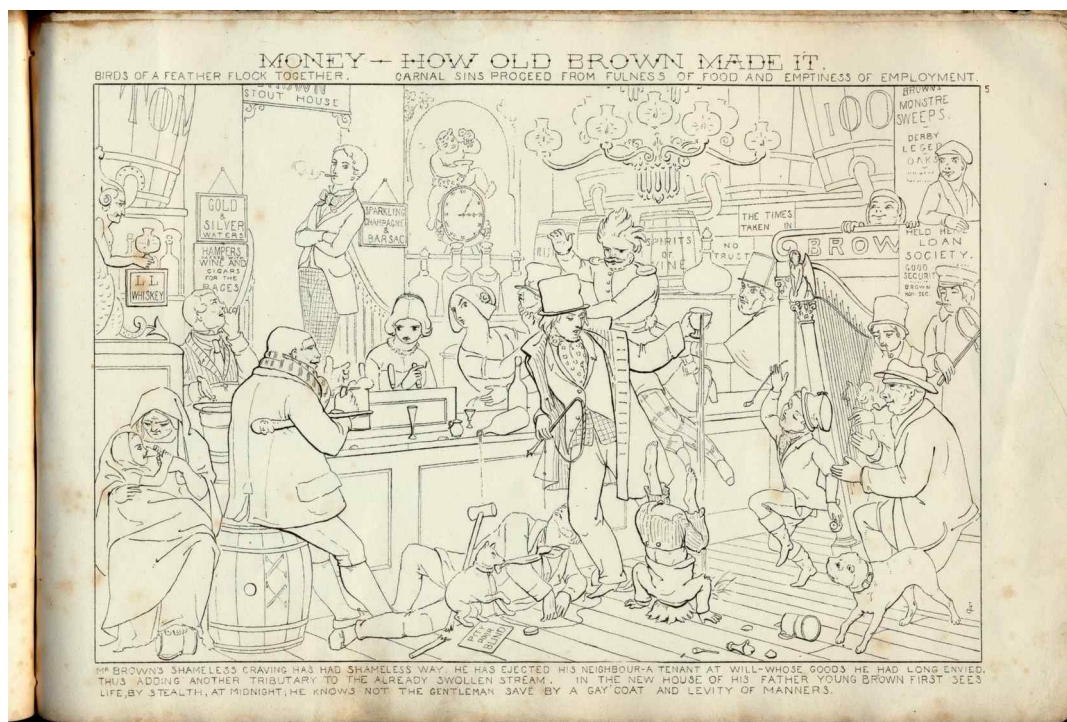
Like all Leighton's work, the illustrations are a miracle of detail, all of which are carefully and neatly crafted. The subject matter concerns both the rapacious accumulation of wealth by any means, followed by the squandering of that wealth with selfish abandon. The subject matter may have been too close to mid Victorian sensibilities and in all probability this did not endear it to buyers, resulting in the works scarcity today.



Michael Twyman notes that Leighton produced four similar early works, however he does not mention *Money* among the titles he examined. Seemingly the plates were damaged for some or all of these through bad storage and so may also account for the works scarcity. One feels the same fate befell *Money* as 500 copies were available for sale at 2d each at a warehouse in Glasgow in 1855. There is also some doubt over the date of the work. Although the first notice of it appears in January 1851 a miniature bank note in the top left of the upper wrapper has the date 1848 crossed through adding to the confusion of the gestation period of this publication.

There was a very long review of the work in the *Morning Advertiser* of Saturday 18 January 1851, indeed so long and detailed that it may have been written by Leighton as a puff but more probably by its editor James Grant, a theologian of extreme Calvinist views who would have strongly approved of the publication. Nevertheless whoever the writer was they were fairly ecstatic over the quality of the works merit.

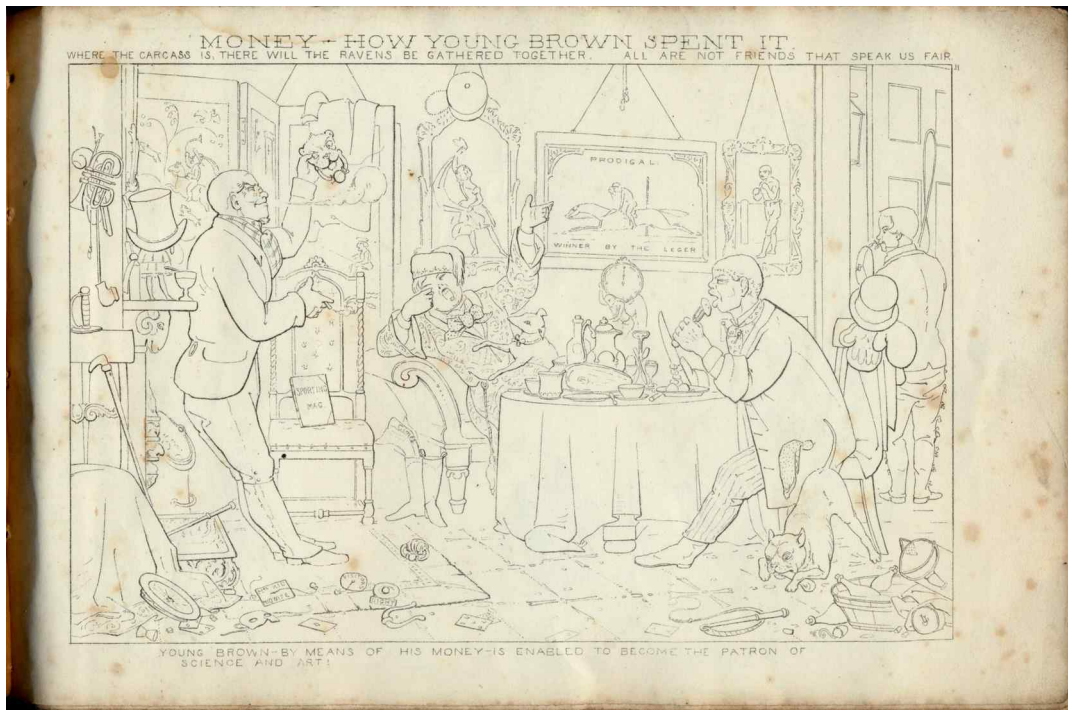
“The two *fasciculi* of etchings [actually lithographs], which form the subject of this notice, deserve more than a passing glance. Each several plate has its moral lesson—each presents a study, and, under the guise of a refined species of caricature, gives, sadly and solemnly, a warning against the indulgence of selfishness, either in hoarding or prodigality—for here, also, the extremes meet.



“The first part pictures the successive phases of *Old Brown's* greed of gold, and, by a combination of the style of outline known as that of Moritz Retsch, with the abundant by-play of the Hogarthian school, figures forth “how he made money.” A mirth-moving title-page, and an exquisitely drawn border, wherein is graven a facetious dedication to “Arthur Pendennis, Esq.,” open the book—which, albeit a series of pictures, will, read, and bear frequent reference. In the opening the “Old Brown” of after plates is seen—a burly, selfish, gross-looking boy—his neck encircled by a skipping-rope, and his pockets filled with varieties on which he has lent halfpence to his more careless school companions. The boy eating a tart, who has availed himself of Brown's extortionate loan, the cake vendor farther off, and the other youth who offers a trap in pledge for the coin which Brown slowly draws from his pocket, are excellent. So, too, is the juvenile caricaturist, who is disfiguring the wall with a grotesque portrait of Brown declining a loan, with a superscription—“Usury Brown, flint-flayer.”

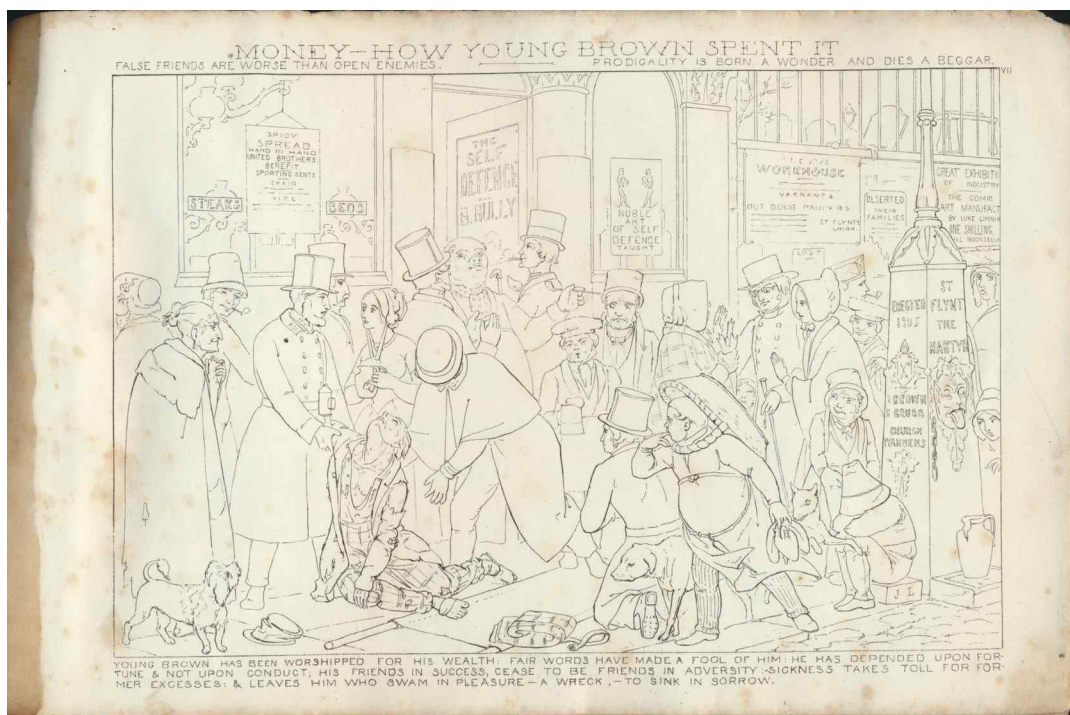
In the next scene Brown, grown to man's estate, has become a pawnbroker. The wretched nursing female to whom he is contemptuously thrusting back the “Holy Bible” while he slyly glances at the young thief who holds up a watch and appendages in the adjoining box; the young widow who is drawing, with an air of meek suffering and modesty, the wedding-ring from her finger, to procure the alb needful circulating medium, is also admirable. But the best parts of Luke Limmers plates are the accessories, the pictures and valuables around all tell upon the subject; and the idea of the two little well-dressed children of “Old Brown” (one of them the Hero of the second part) “playing at pawning,” on the gorgeous faldstool, among gems, sculptures, paintings, and articles of *vertu* is capital. Himself absorbed by the monster passion of avarice, he utterly neglects the education of his children, except in the cunning of adding pound to pound. In the third etching, Brown's wife, a portly over-dressed dame, goes forth ostentatiously to church with the young family, while through a broken wall we see Brown immersed in the mysteries of his ledger on the Sunday. Meetings for the better observance of the Sabbath, wherein “Brown, churchwarden,” figures, sermons, &c., placard the walls; the thief of the shop-scene is tossing under shelter of an alley corner, and a street outcast watches the approach of a policeman, to raise the warning signal.

“The engagement of a governess for Miss Brown by the pompous mamma, Brown's mortgages and foreclosure, by which he expels a neighbour, and becomes the proprietor of a gin-palace, comes next. The “Young Brown” now appears as his father's *locum tenens*, in the gin-palace, and by the agency of Derby and Oaks sweeps, betting

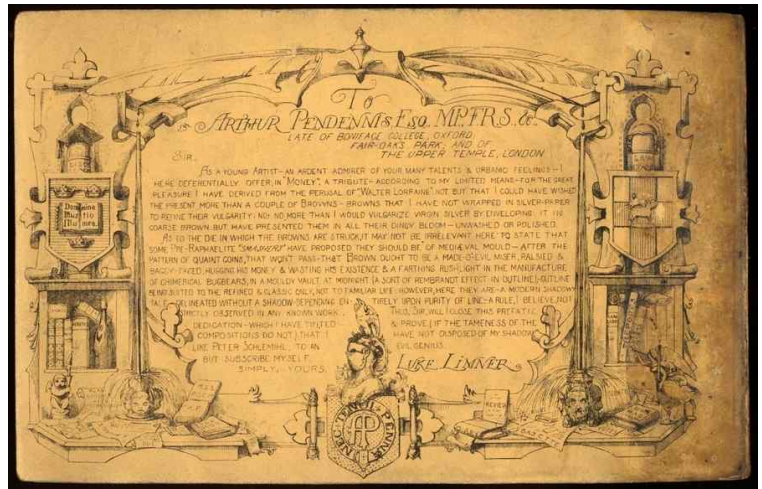


lists, &c., forms a set of acquaintance, well depicted in the group on "Epsom Downs." Here he boasts of his father's great wealth, and a ruffian, whose figure is indicated in the next appalling scene, is lending an attentive ear. Plate 7 exhibits the death of old Brown before the altar of his idolatry. There lies the old man among his account-books, his skull fractured, and himself fallen from the high stool of his business sanctum. The broken cash-box, the rifled iron chest, the escaping burglar, the gleaming bull's eye of the police lantern speak the catastrophe. A gorgeous funeral with the bitter by-play of sneering poor, grinning spectators, a placard against intramural interments, nodding plumes, and the very bearer of the coffin placing his finger to his nose at his brother carrier beneath the pall, with "Fun—performed" inscribed on the fascia of the undertakers shop, the other letters being intercepted, pretty well tell in what odour "Old Brown" has sunk to his last rest.

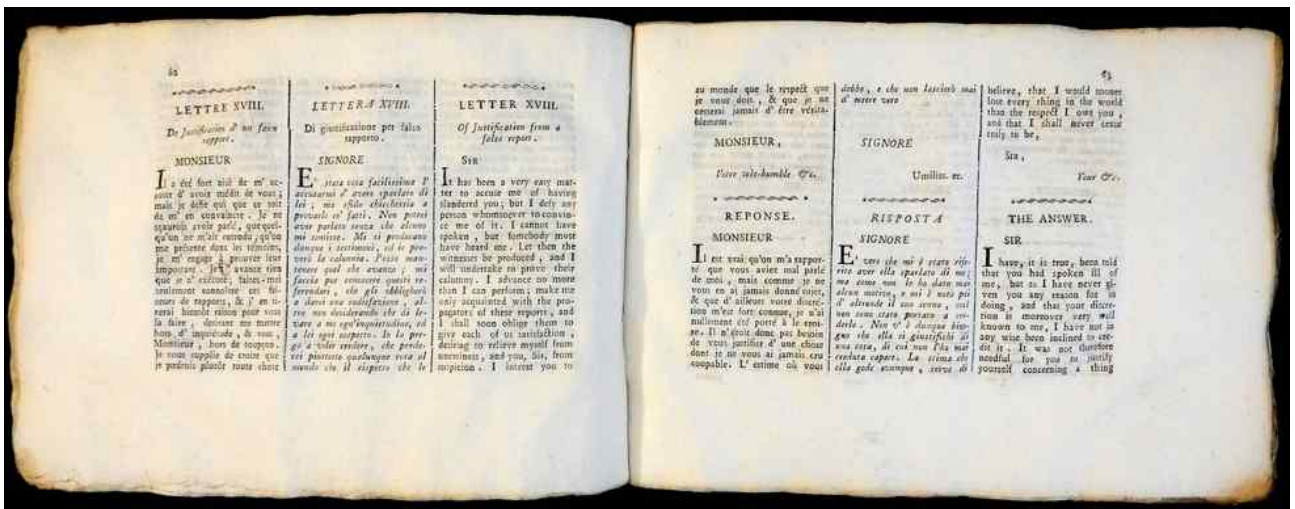
Part II. begins with Young Brown—his money, and how he spent it. He sets out by expelling his mother and sister, not approving of control, and proceeds to realise, having enough for an independency. The pawnbroking establishment and gin palace are turned into cash, and Young Brown "goes a-head." His apartments at the West-end, with a fighting man, a tout, and jockey, taking a Champagne breakfast, himself in a Greek cap, and the room decorated with "the stars of the ballet," captured knockers, bell-pulls, &c., is contrasted with a sweet Bit of pathos, wherein the widowed mother and her daughter are living in genteel poverty; "Music taught by a lady—please to ring the top bell," tells the occupation of the spendthrift's sister. The tandem sketch on the Richmond-road, where Brown's "pa" offers the Champagne to the steady-going cits on the town ward-bound omnibus at an



early morning hour, is commonplace, and the horses especially are badly drawn. His ruin at the billiard-table, where the Mephistopheles-like “play-man,” and the sneaking “bonnet,” who books the “flash bet” with a confederate, are contrasted with the despairing victim, shows that the artist’s skill is better in town scenes. The subject where, reduced to drive a cab, Young Brown is called from “the rank” to convey his ill-used sister and her slender luggage from a grand mansion, whence, as governess, she is just discharged, shows the rapid descent on which he has entered. The passing porter, taking home the coffin of his widowed mother, is a melancholy adjunct. Drunk, and injured by a street accident, he is next conveyed by the police to the workhouse or hospital, and we see him being dragged by the very pawnbroking establishment of earlier scenes, the parish pump of “St. Flynt ye Martyr,” bearing record of his father’s “liberality and virtues” in his churchwardenship. Last scene of all is the funeral—a pauper’s grave, in a crowded London graveyard. The horrid indifference of the fellows who have thrown the coffin among a heap of similar shells in a common trench, the parson who has turned his back to the grave, and retreated, as far as the church wall will allow him, from the unsavoury golgotha, where he mumbles out the sublime burial service, under an umbrella, the “cheap beds,” “reduced fares to Gravesend,” and, lastly, the three well-known Scotch street musicians, who are seen through the railings performing “Tullochgorum,” or some such merry lilt, by way of requiem for the departed, may well give rise to wholesome reflections, on many of our social stains, as well as speak solemnly of the misery which vice inevitably entails. Luke Limner’s inscriptions on each plate, as well as his pencillings are such as evince observation, tact, judgment, good intention, and the best application of satire.’



See Michael Twyman *Early Lithographic Books, Private Libraries Association* 1990; OCLC records two copies in the UK, at the BL and the National Art library at the V&A (Part I only) and three copies in North America, at Connecticut, Georgetown and San Francisco Public library (Part I only).



HELPING CONVERSE IN THE BEST STYLE

47 [LETTER WRITER]. THE COMPLETE LETTER-WRITER French, Italian, and English. Work divided in three parts. The first containing Letters of Compliment & Billet-doux, the second selected Letters from the best Authors, & the third Letters on Business Necessary for Persons in Trade. [Title also in French & Italian]. Venedig. Printed by Modets Fenzo. 1794. £ 585

FIRST EDITION. Oblong 4to, pp. [iv], 268; work printed in three columns, in French, Italian & English through; first two leaves with piece missing at head, with the loss of two letters from title; damp stain to second half of work, and some foxing in places throughout; uncut in the original publisher's wrappers, rather worn with some loss.

A neatly produced letter-writer arranged in three parallel columns to help the beginner to converse in the best style.

I only offer this small Collection of Letters to the Public, as a performance merely calculated for rendering the attainment of the epistolary Stile [sic] easy to young Beginners, whilst they are improving themselves in each of the three languages. In the First and third part, answers will be found to each Letter; whereby, this may very likely claim an advantage over other productions of a similar kind: as no Writer has yet attempted to annex regular

Answers to all his Letters, which are often more difficult than the Letters themselves; especially when repetitions are carefully avoided.

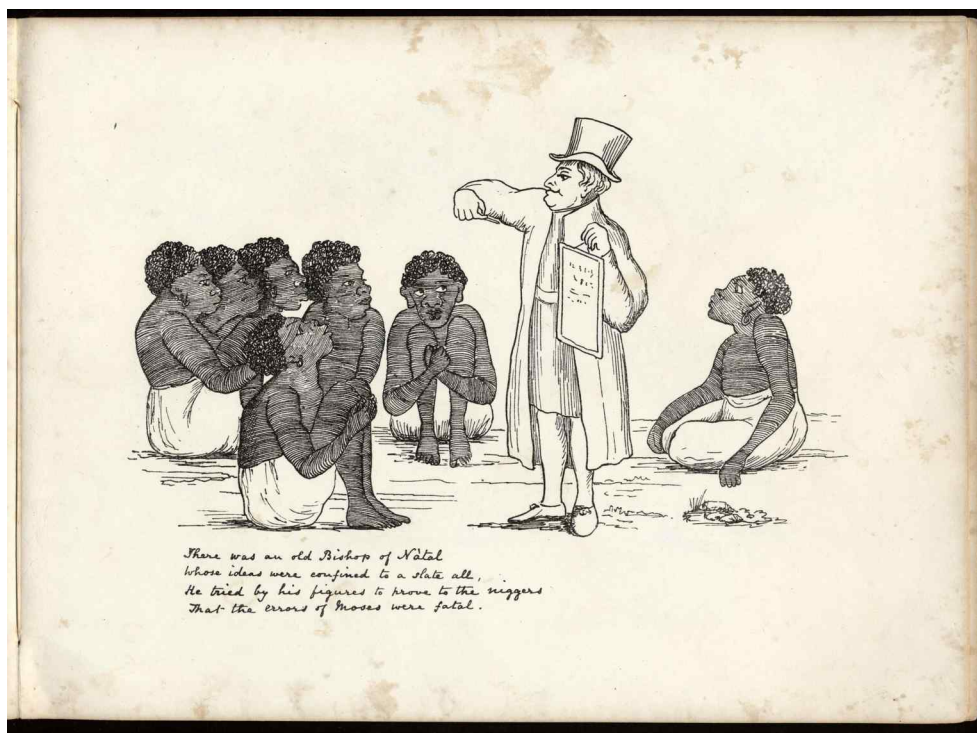
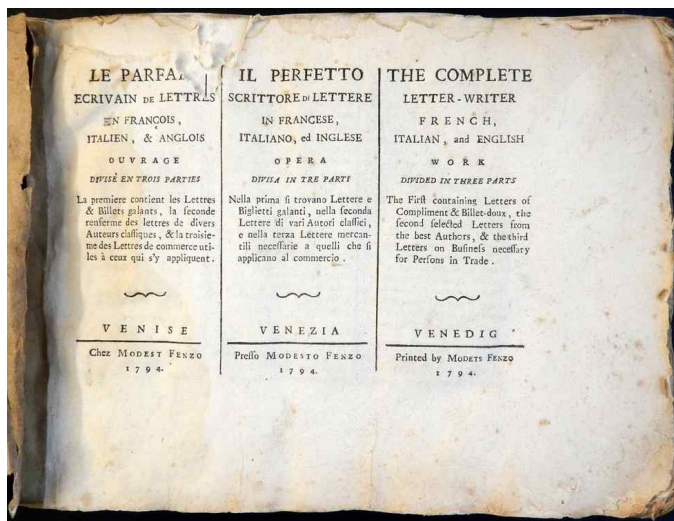
‘As a Collection of this nature would appear rather dull, and insipid, if it contained nothing more than familiar Letters, I have introduced, in the second Part, entertaining and instructive Epistles, extracted from the most approved French publications of this kind; and I have reason to hope, that those who have a taste for this sort of Literature, will find some that contain all that can be wished for, with respect to entertainment, elegance, and correctness, in the epistolary Style.

‘In a word, to render this collection of greater utility to the Reader, I have thought it necessary to add some general observations on the commercial; Style; in the third part, therefore, will be found an abstract of particulars relative to the correspondence of Merchants, and several Models of Bills of Exchange, which may serve as examples for writing others, according to the nature of the subject, or occasion.’

Extracts from the second part include examples from Vincent Voiture’s *Lettres*, *Lettres de Jean-Louis Guez de Balzac*, *Saint Evermond*, *Racine*, *Roger de Rabutin*, *Comte de Bussy*, *Dominique Bouhours*, *Rapine*, *Marquise de Sévigné* and other seventeenth century French writers. The author of the work keeping well away from any suspect enlightenment literature.

A second edition, in the same format was published at Livorno in 1796 and again at Venice in 1805. An advertisement appeared in *Gazetta Universale* No. 66 for August 1792 stating that this title was being published at Livorno, however either this never appeared or no copy has survived.

OCLC records two copies, at the Taylor Institute in Oxford and BNF.

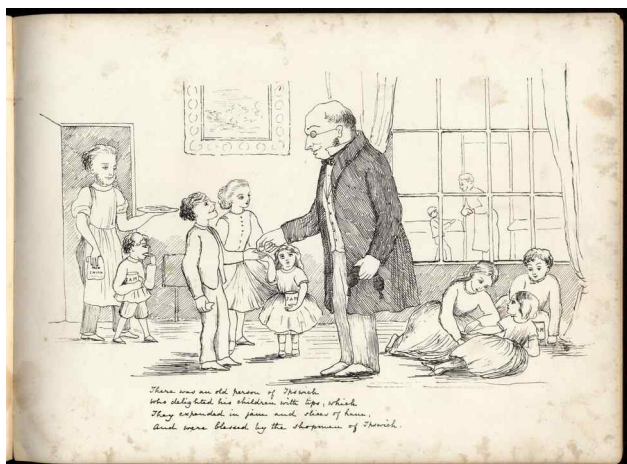


MODELLED ON LEAR: UNRECORDED

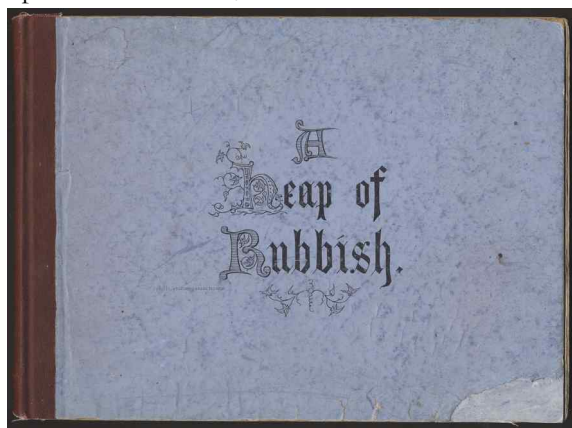
48 [LIMERICKS]. [S.T.?]. A HEAP OF RUBBISH. [Cowell’s Anastatic Press, Ipswich]. [circa 18650’s]. £ 1,250

**FIRST EDITION.** Oblong 8vo 4to [25 × 18.5cm], ff. 35, illustrated throughout; lightly foxed in places; original blue boards, printed title on upper board, rebacked, some surface wear and rubbing to corners, but overall a good copy.

A series of comic limericks clearly modelled after Edward Lear’s famous *A Book of Nonsense*, but anonymous apart from the monogram of the letters S and T. The writer was clearly very good at writing and illustrating comic verse with most of the lines remaining funny today, although patches of xenophobia and racism are prevalent in a few of the limericks.



Examples include:- There was an old man of Tralee, / Who put all his sons up a tree, / And then like a brute, he sat at the root / and insisted on having his tea.  
There was a young man of Nankin / With a gong made a horrible din, / Till they cut off his tail, which they used as a flail / To belabour that man of Nankin.  
There was a young lady of Pinner / Who neglected her poor father's dinner: / When he sought his repast, she exclaimed "You must fast, / Because you're a wicked old sinner."  
There was a young man of Algiers / Who dissected his uncle with shears: / "I'll see if I can't turn him into an aunt!" / Said that sanguine young man of Algiers.  
There was an old man of Spitz Bergan / Who had a remarkable sturgeon: / It stood on its tail & waltz with a whale, / In a way to have shocked Mr Spurgeon.  
There was a young man of Bombay / Who beheaded five wives in one day: / "As it gives me no sorrow, I'll repeat it tomorrow": / Said that truculent man of Bombay.



Cowell's Anastatic Press at Ipswich were by the 1860s almost the main printer of work using the Anastatic process. The process which is in some ways allied to lithography and was first used to make facsimiles of printed woks and documents. Many amateurs also began to see possibilities in the process and having their own works printed in facsimile. Cowell's in Ipswich provided as service whereby he would print short runs of facsimiles as an adjunct to his printing works. As this was something of a bespoke operation there is no really accurate idea of what Cowell actually printed and it is probably not to surprising that to find an unrecorded publication. The numbers printed must have been very small and maybe as few as fifty copies were commissioned.

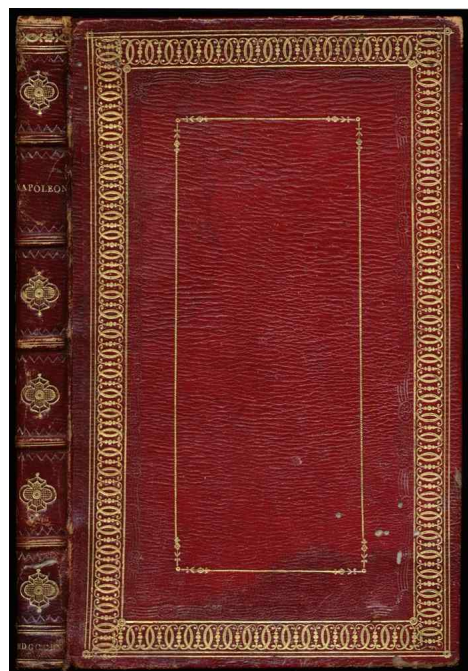
Not in OCLC, and as far as we are aware, unrecorded.

## ENTHUSIASTIC HATE OF NAPOLEON

49 [LINNING, Michael]. 'Eliakim the Scribe'. THE FIRST BOOK OF NAPOLEON, the Tyrant of the Earth: written in the 5813th year of the World, 1809th year of the Christian era, by Eliakim the Scribe, A decedent of a modern branch of the tribe of Levi; a Rabbi educated in the Christian schools of the Sons of the Prophet. London: sold by Longman, Hurst, Rees, & Orme, and J.J. Stockdale, Pall-Mall; P. Hill, Edinburgh; and M. Keene, Dublin. 1809. £ 1,500

**FIRST EDITION, PRESENTATION COPY.** 8vo, pp. viii [2] errata, [9]-146; couple of small and minor worm holes affecting the inner margins of a few gatherings; contemporary red panelled straight grain morocco, spine with raised bands and lettered and dated in gilt, gilt edges, inscribed 'To Ewan John Macgregor Murray Esq. with Sentiments of Respect and Esteem. The Author.'

An unusual pseudo-biblical work written by Michael Linning (1774-1838), a Writer to the Signet [i.e. Scottish solicitor] in order to explain the French Revolution, the rise of Napoleon and the subsequent wars still convulsing Europe and contrast 'those miseries with the

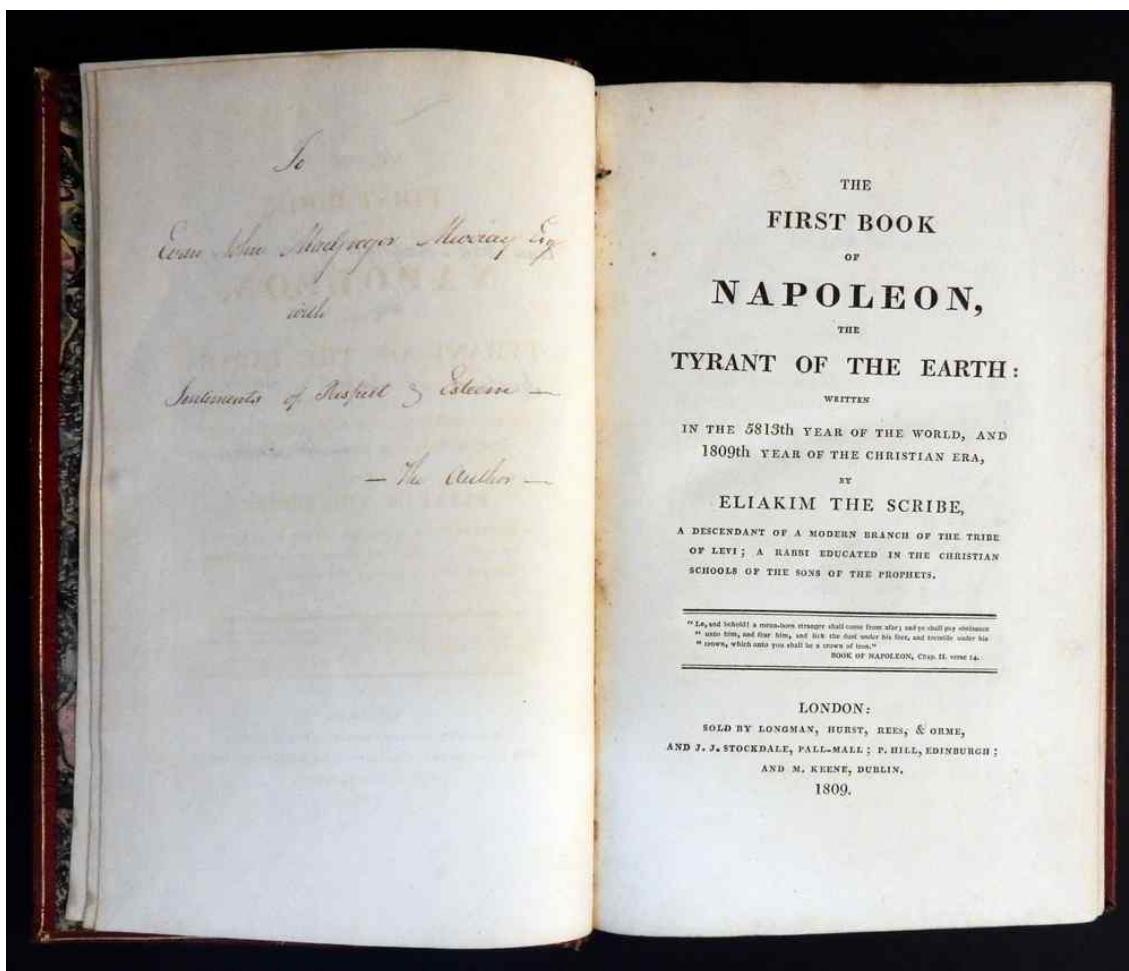


happiness which Britons, here denominated Albions, enjoy under the mild government of our excellent and amiable sovereign.' [*The British Critic*].

Linning did not openly claim the work, but instead used the pseudonym 'Eliakim the Scribe' - an anagram possibly of his first name. He addresses several different readers in his opening address including: Charitable and Gentle Reader; Pious and Religious Reader; Readers in General; 'Napoleon! if, peradventure, this little volume should ever reach thee, may its truths sink deep into thine heart and remember the in the midst of the torrents of Blood thy guilty ambition is shedding...'; and the 'King of the Albions! of whom mention is made in these pages, be assured, that the effusions of loyalty to thy person, and admiration of thy virtues, which they contain, and those not of the author only, but of a brave, affectionate and dutiful people.'

In the following twenty-three chapters, each subdivided into several verses, Linning describes firstly the 'Appearance of the Evil Spirit on the face of the earth' i.e revolution, before outlining the life of the 'Tyrant Napoleon' and how he 'professeth himself to be a worshipper of the Idol [revolution] before he becomes the 'Mighty Conqueror' of the 'Gauls.'

On the other hand Linning is at pains to describe Britain as a land of milk and honey! '1. And it came to pass in those days, that there were a people who dwelt in a land called Albion, which is an island in the sea, and over-against the coast of the land of Gaul. 2. And lo, and behold, deep and mighty waters encompass the land of Albion as with a shield, and the people who dwell therein. 3. Now it had pleased the Lord, not to deliver this people into the hands of the Gauls, nor to put them under the yoke of the tyrant of the earth. 4. And over this people there had reigned for many days and years a good king, who feared the Lord and kept his commandments....'



Other chapters allude to the probably alliance between Russia and France and vision of the future with a penultimate chapter of 'Admonitions to the Matrons and Daughters of Albion.' These are, probably to be expected, rather 'O ye matrons of Albion! shew unto the daughters thereof an example of prudence and propriety in speech, as well as in behaviour; and make home comfortable and inviting to your Husbands. 2. Be careful of your domestic concerns, and avoid all revellings and gossipings at home or abroad, by sight or by day. 3. Above all, be chaste and virtuous, and faithful to the marriage Bed, employing yourselves chiefly, not in mirth, gaiety, and feasting; but in the care and education of your children, implanting in their tender minds the principles of virtue and religion.' - and so it goes on for twenty-eight verses ending with admonishments as '26. The tempting persuasions of Eve ended in the fall of man, and the loss of paradise! 27. The infidelity of Helen proved the downfall of Troy, and brought upon Greece a train of innumerable ills! 28. The soothing blandishments of Cleopatra lost the world to Mark Anthony!'

The work ends with another general admonishment for the people of Albion and a conclusion in which Linning hopes 'if it shall please God to prolong unto the Author thereof, the Blessing of life, until the Tyrant is either

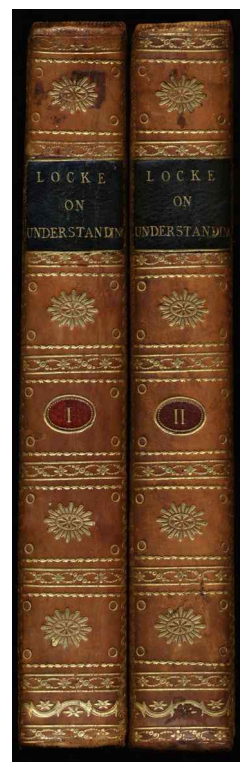
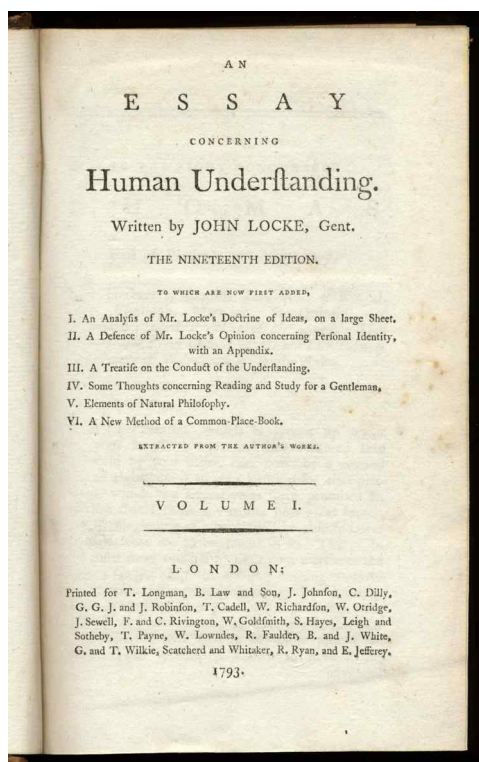
slain by the Glittering sword of man, or cut down by the sable scythe of death, a Second Volume shall then be written.' Alas this was not forthcoming despite the author well outliving Napoleon.

Michael Linning, was the son of Thomas Linning and grandson of the Rev. Thomas Linning, Minister of Lesmahogow. He attended Glasgow College from 1788 to 1793 where he gained prizes in mathematics, composition and Latin orations. He married in 1800 and the following year became a Writer to the Signet. He held a farming estate at Cumberhead in the Upper Wards of Lanarkshire but appears to have lived and worked in Edinburgh until his death in 1838.

It is difficult to take the work seriously today, although the patriotic zeal leavened with evangelical enthusiasm must have been perfectly acceptable to a contemporary reading public. Linning clearly shows that he had a strong belief in good and evil and so identified with a fairly widely held faith that Britain was there to defeat the evils of revolution and the Tyranny of Napoleon.

What Major-General Sir Evan John Murray-Macgregor of Macgregor (1785-1841) the recipient of this presentation copy thought of the text is unknown. At the time of publication he was a captain in the 15th Dragoons and was taking a very active part during the Peninsular Wars before and very probably thought like Linning that Napoleon was an evil tyrant that had to be defeated.

OCLC: 7895728.



50 **LOCKE, John.** AN ESSAY ON HUMAN UNDERSTANDING. ... To which are added To which are now first added, I. An Analysis of Mr. Locke's Doctrine of Ideas, on a large Sheet. II. A defence of Mr. Locke's Opinion... III. A Treatise on the Conduct of the Understanding. IV. Some Thoughts concerning reading and Study for Gentlemen. V. Elements of Natural Philosophy. VI. A New Method of a Common-Place-Book. Extracted from the Author's Works. London: Printed for T. Longman [and 16 others]. 1793. **£ 650**

**'NINETEENTH EDITION.'** *Two volumes, 8vo, pp. [32], 510, large folding printed table following prelims; [14], 459, [1] blank, [26] Index; contemporary mottled calf, spines decorated in gilt with red and black labels, yellow edges; a handsome copy.*

A good copy of this late eighteenth century edition of Locke work concerning the foundation of human knowledge and understanding.

'The unquestioned founder of the analytic philosophy of mind' (J.S. Mill *Logic*. 'Locke was the first to take up the challenge of Bacon and to attempt to estimate critically the certainty and adequacy of human knowledge when confronted with God and the universe. In the past, similar enquiries had been vitiated by the human propensity to extend them beyond the range of human understanding, and to invent causes for what it cannot explain. Therefore, Locke's first task was to ascertain 'the original certainty and extent of human knowledge' and, excluding 'the physical consideration of the mind, to show how far it can comprehend the universe'. His conclusion is that though knowledge must necessarily fall short of complete comprehension, it can at least be 'sufficient'; enough to convince us that we are not at the mercy of pure chance, and can to some extent control our own destiny.' (*Printing and the Mind of Man*)

Yolton 87.



THE DE LUXE VERSION

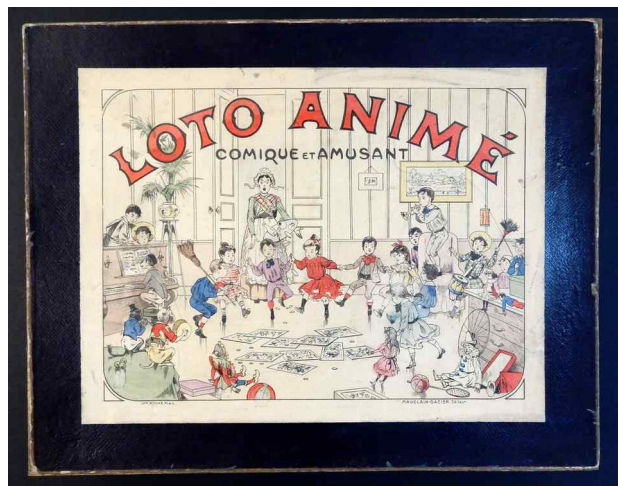
51 [LOTTERY]. LOTO ANIMÉ Comique et Amusant. Paris: Maclair-Dacier, editeur. Imp. Roche. [n.d., c. 1900]. £2,250

*Complete with 24 coloured lithograph animated lottery cards [21 x 12.5 cm]; 96 turned wooden counters each numbered in ink; 15 circular glass counters; 2 pink cotton bags and a shaped papier-mâché counter tray; contained in the original fitted box [45 x 35 x 7 cm], the lid with a large decorated lithograph title label of children causing mayhem in a nursery whilst playing the lotto game.*

The object of the game, like all lottery games, is to place the correct numbered counters on each card as they are drawn from the bag, the first to complete a card, or majority of cards, being the winner.

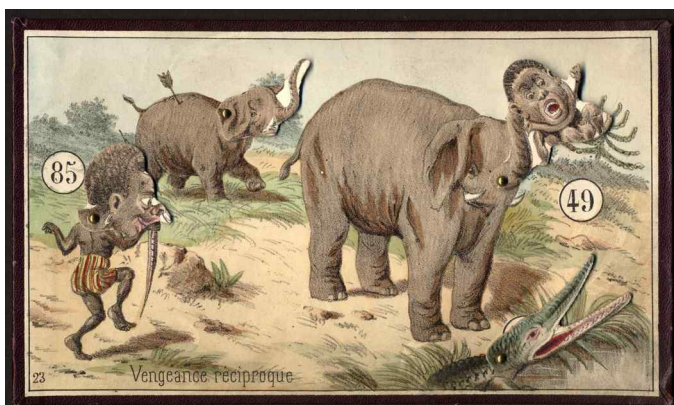
In this example of the game the manufactures have had to make the game much more interesting to players, animating each of the cards with four moveable parts that both hide the numbers and illustrate a caricature scene of everyday life. The first card 'Le Nouvelle Lune' illustrates an amateur astronomer trying to observe the moon through his telescope whilst others, including a rat catcher and some playful boys, look on. The four movable pieces covering the numbers include the astronomers arm clutching his hat, the boys lifting a dog to block the telescope, the rat catcher with his trap in hand and the other man tilting his head back to reveal the number.

Marclair-Dacier original issued the game with a series of twelve cards but at a later period produced a second series of twelve cards, as here, to make a de luxe version of the game that could be played with a greater number of players. The cards with so many delicate moving parts has generally not survived the rough treatment of the nursery and is rarely met with complete.





The titles of the two series of cards are as follows; 1. Le Nouvelle Lune - 2. Réception du nouveau Maire - 3. Le désespoir de la Mère Michel - 4. Le Roi des Hercules - 5. Les Marchandes des Halles - 6. Excès de vitesse - 7. Cambrioleurs et Gendarmes - 8. Noir et Blanc - 9. Le Loup-garou - 10. Concert interrompu - 11. Descendez Milord pou visiter l'Obélisque - 12. Un leçon de politesse - 13. Inconvenient de la Peinture en plein air - 14. Les plaisirs du patinage - 15. Des dangers de la Photographie au désert - 16. Les exploits d'Auguste et de sa famille - 17. L'occasion fait le larron - 18. Il est vrai qu'il a tué père et mère! ... Mais songez messieurs qu'il est orphelin - 19. Un carambolage malheureux - 20. Assaut de boxe mouvementé - 21. L'accord parfait chez nos Députés - 22. Une famille bien unie - 23. Vengeance reciproque - 24. La farce en pleine eau : [1. The new Moon -2. Reception of the new Mayor - 3. The despair of Mother Michel - 4. The King of the Hercules - 5. The Merchants of the Halles - 6. Motor car Speeding - 7. Burglars and Gendarmes - 8. Black and White - 9. Werewolf - 10. Concert interrupted - 11. Descend Milord to visit the Obelisk - 12. A lesson in politeness - 13. Disadvantages of outdoor painting - 14. The pleasures of skating - 15. Dangers of Photography in the desert - 16. The exploits of Augustus and his family (circus) - 17. Opportunity knocks - 18. It is true that he killed father and mother! ... But consider gentlemen that he is an orphan - 19. An unfortunate pileup - 20. An eventful boxing match - 21. The perfect match among our MPs - 22. A close-knit family - 23. Mutual revenge - 24. The farce in full water (swimming)]



The company Maclair-Dacier 'fabrique spéciale de jeux' at 5 Rue Haudriettes in Paris produced many games over a short period from its founding in 1893 until 1904 when it was subsumed into Les Jeux Réunis. The business attempted to produce new games every month with a special push towards Christmas which included a number of moving panorama, zoetropes and games often with sophisticated mechanisms. There is some speculation that the company may have overreached itself in trying to be an innovator which caused it to survive only some ten years before being taken over.

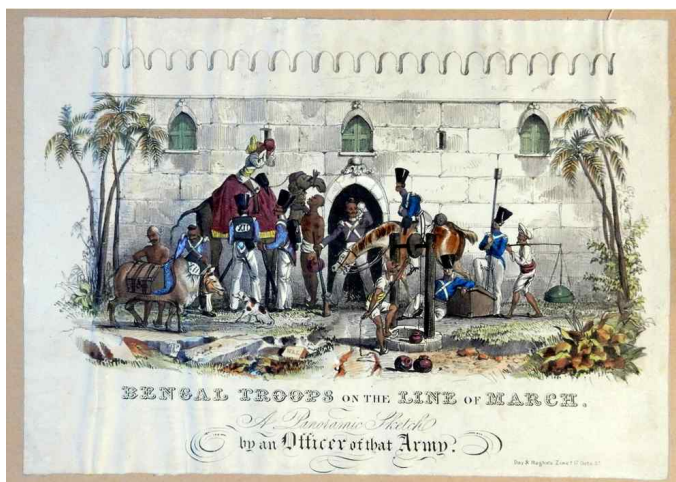
THE LAST PHASE OF EAST INDIA COMPANY CONTROL IN BENGAL

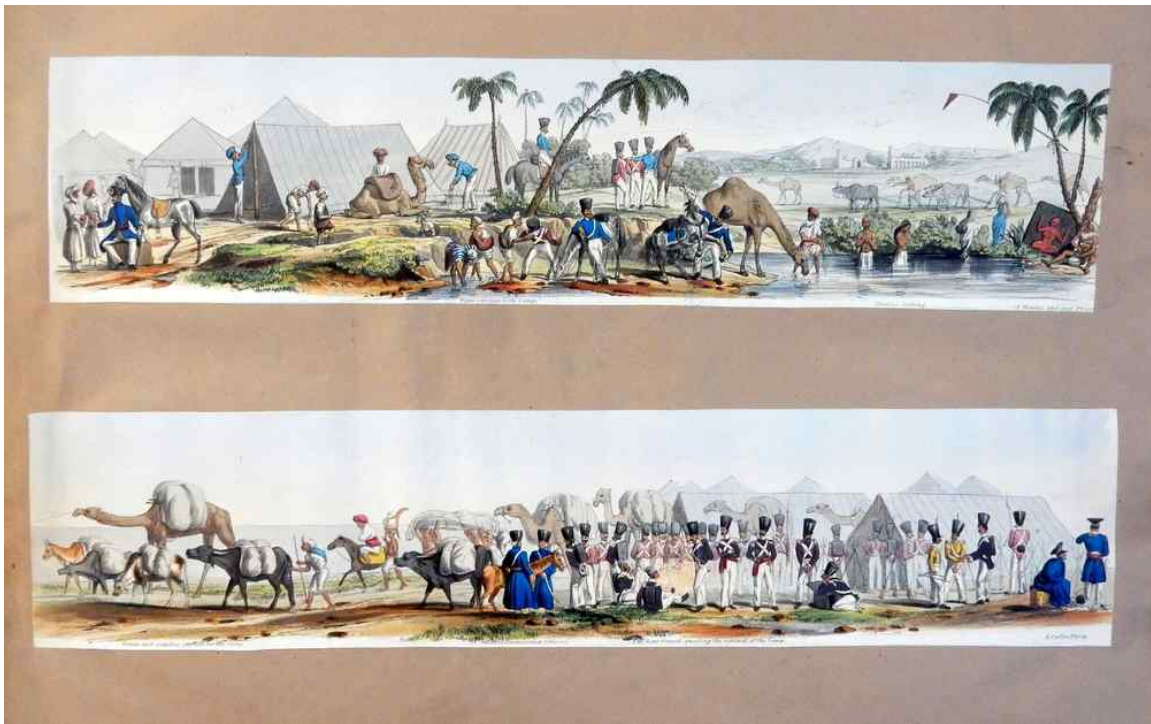
52 [LUDLOW, *Captain William Andrew*]. BENGAL TROOPS ON THE LINE OF MARCH, A Panoramic Sketch by an Officer of that Army. [William Ludow del.]. [London:] Drawn on Zinc & Printed by Day & Haghe, Lithrs. to the King. [1835]. £ 6,500

Hand-coloured lithograph, heightened with gum arabic, consisting of 18 strips, each measuring approximately 110 x 516 mm (and extending to approximately 28 feet when joined), plus a strip of descriptive notes, and a title sheet measuring 200 x 283 mm, all mounted in the original cloth backed scrap book (573 x 400 mm), some surface wear and rubbing to extremities, but overall a very desirable example.

A rare and remarkable hand-coloured panorama depicting the hazards of moving troops through the subcontinent during the last phase of East India Company control in Bengal, from sketches by an officer.

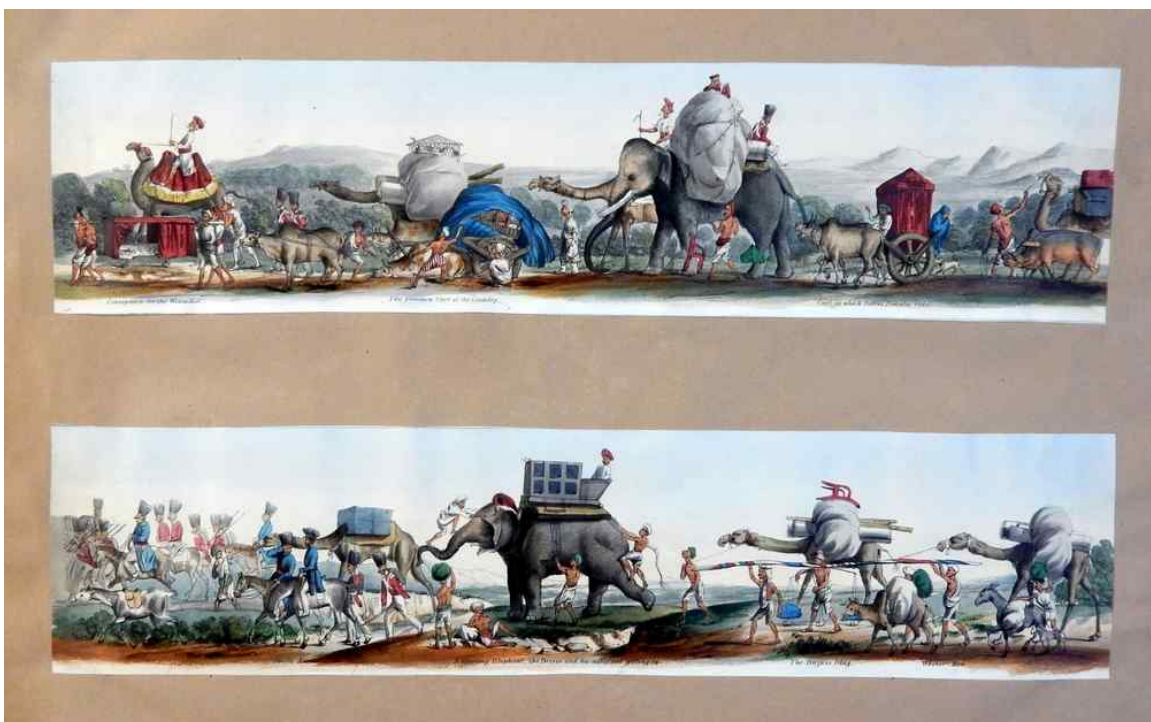
Captain Ludlow is listed in the East India Register and Directory as being on furlough from the Twelfth Regiment Bengal Native Infantry in 1835.

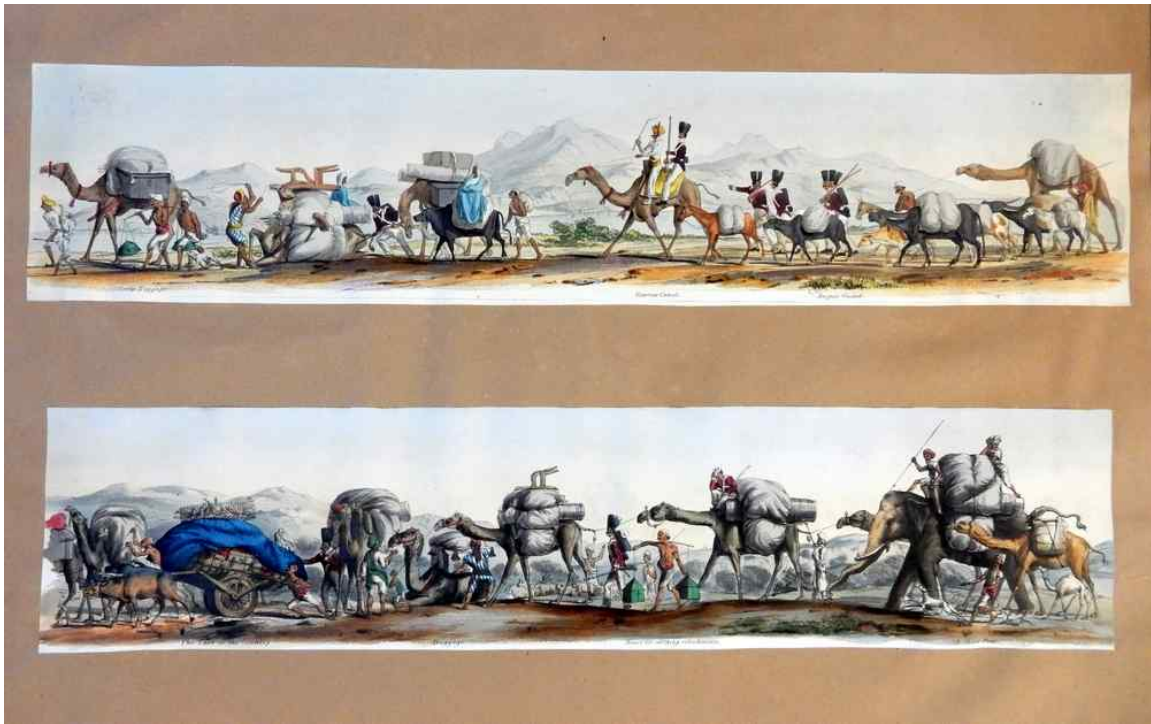




In the descriptive text accompanying the panorama, he describes putting together the sketches for publication on the long sea voyage home: "This hasty sketch, put together on board Ship, was originally undertaken as much for the purpose of breaking the monotony of a long sea voyage, as to give to a numerous acquaintance at home a better idea of Troops moving in the East, than the Designer could convey in conversation." The British troops are interspersed with figures of local interest: the Hindu priest; native officers; water-carriers, laundry-men; "Cart in which Native Females ride"; "Fakeers denouncing their flying Friends"; and dozens of camels and elephants laden with baggage.

A contemporary review published in *The United Service Magazine* For April 1835 notes "This *Sketch*, as it is modestly styled by its author, Captain Ludlow, is the most characteristic and extraordinary performance of its class we have ever seen. Of apparently interminable extent, and crowded with figures of man and beast, all portrayed to the life, it forms a complete picture of the march of Bengal Troops, comprising incidents of actual warfare, interior economy and habits, costume native and military, superstitions, vehicles, cattle, and, in short, presents an omnium gatherum, such as we have never before seen marshalled in such dense or striking array. No verbal or written description could approach the vivid realities conveyed in this panoramic *Sketch*, which must prove highly interesting to our honoured comrades of the East, and may stand untravelled Europeans in stead of all the books ever written on the subject. We trust Captain Ludlow will not be a loser by the publication of a work of so much labour, and exhibiting so much *esprit de corps*."

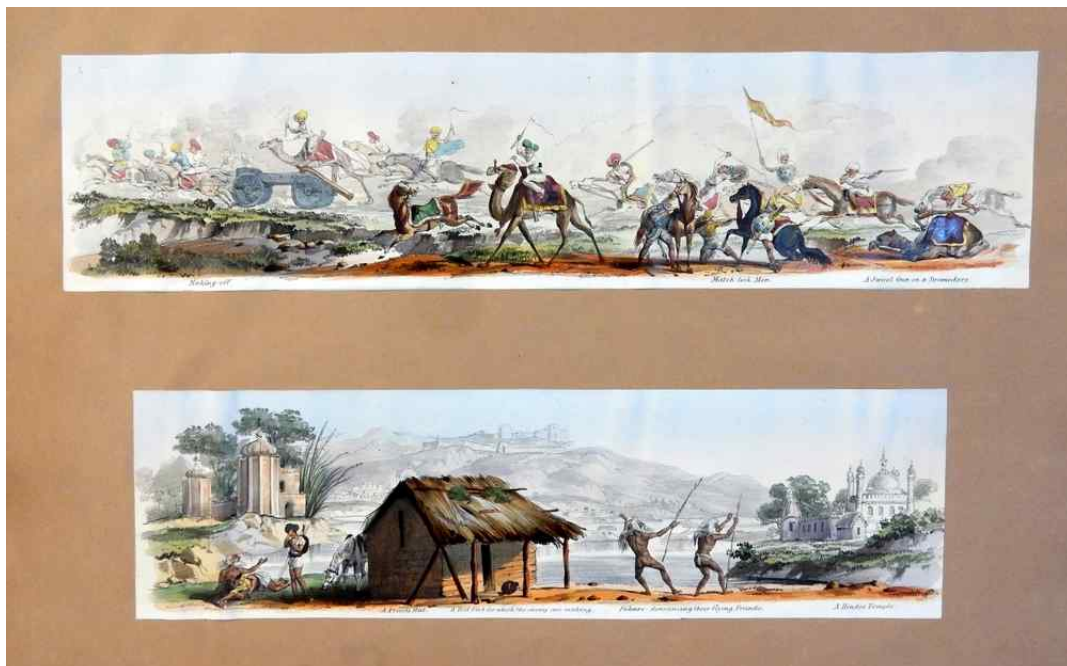




The captions beneath the image strips read from left to right [1] 'Water carriers to the Camp'; 'Hindoos bathing'; 'Hindoo Idol and Priest'; 'Grain and supplies carried for the Camp'; 'The Rear Guard awaiting the removal of the Camp'; 'A Coffee Party'; 'Camp Baggage'; 'Express Camel'; 'Bazaar Guard'. [2] 'Foot Artillery'; 'A Regiment of Sepoys'; 'Foot Artillery'; 'Horse Artillery'; 'Horse Artillery'. [3] 'The General Officer and his Staff'; 'Light Cavalry'; 'Light Cavalry'; 'Express Camel'; 'Prisoners driven to the rear'; 'Spare Ammunition Waggon'; 'An A.D. returning with orders'. [4] 'The Cart of the Country'; 'Baggage'; 'Boxes for carrying refreshments'; 'A Mess Tent'; 'Conveyance for the Wounded'; 'The Common Cart of the Country'; 'Cart in which Native Females ride'; 'Spare Ammunition Boxes'; 'A Sporting Elephant, the Driver and his assistant getting up'; 'The Bazaar Flag'; 'Washer Men'. [5] 'advanced guard pushing on'; 'Spiking a captured gun'; 'The Native Troop of Horse Artillery'; 'The Charge sounded'; 'The Charge sounded'. [6] 'The Skirmish'; 'An Advanced Gun playing'; 'Making-off'; 'Matchlock men'; 'A Swivel Gun on a Dromedary'; 'A Priest's Hut'; 'A Hill Fort for which the enemy are making'; 'Fakeers denouncing their flying Friends'; 'A Hindoo Temple'.

Ludlow was born in 1803 and arrived in India in 1820, and was attached too the 12th Regiment Bengal Native Infantry. He returned to Britain briefly in 1834 but had arrived back in India by March 1835 a month before publication. In 1836 he married Mary Anne Ferris at Allahabad although out in India for quite some while Ludlow appears never really to have seen much action something that may have allowed him the time to devote some time to depicting Indian life He was promoted to major in 1846 and sometime thereafter retired on half pay to Marylebone in London where he died in 1853.

Abbey *Life 530* ; *Index to British Military Costume Prints* 485 [1].



## FALLING ON DEAF EARS

53 [McEWEN, James]. THE NATIONAL DEBT AND HOW TO PAY IT; or, The financial condition of the nation considered: with remarks on its hopes, fears, and prospects. London: Longman, Brown, Green, and Longmans; and A. and C. Black, Edinburgh. 1854. £ 300

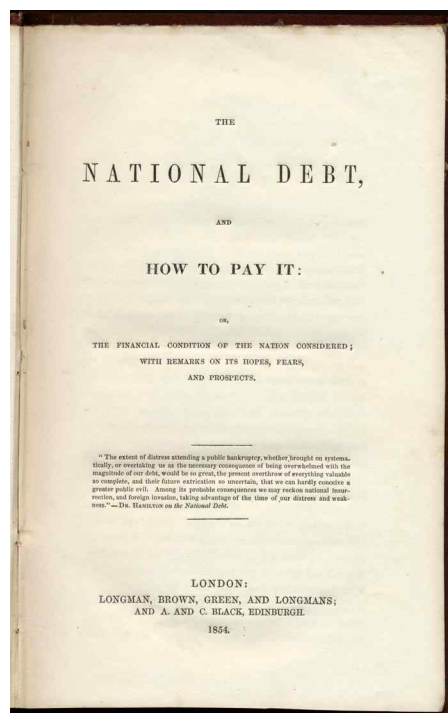
**FIRST EDITION.** 8vo, pp. viii, 150, 24 advertisements; original purple cloth blocked in blind with title in gilt to spine, spine slightly faded and a minor 1 cm split to hinge at foot of spine.

The author begins with a long introduction of how Britain managed to build up a national debt of some 800 millions before discussing his idea of solving this burden. Simply put, he estimated there were 10,000 individuals in Britain, each on average possessed of £800,000, they would each voluntarily sacrifice 10% of their property and the debt would then be paid. Of course this would do away with part of the stock exchange and those receiving interest on the debt, but these were small sacrifices. 'There are, no doubt, mountains of prejudices, to be got over, and numberless objections. Injustice, spoliation, robbery, illegal appropriation of property, will be flowers of speech common enough, by which such measures will be characterised' (p. 41).

McEwen was keenly worried that now that the Debt amounted to a figure roughly equal to the public debt of every 'foreign state in Europe' not only was the country in the greatest danger, but also individuals, and its institutions. The work was written 'when the nation was in a state of profound peace' (p. vii) but 'while the whole National powers is being directed towards resisting the unjust aggression of the most ambitious Potentate in Europe, the plan propounded in these pages must be delayed... We hope here, the Czar has heard the British thunder. We trust, too, that neither British nor French sabres will be sheathed until the aggressor, with this horde of serfs, is driven back to his fastnesses'.

The work fell on deaf ears and was probably thought of as a rather utopian proposition. Maybe now we are in the same sort of crisis and the debt is still 'lying like a mighty incubus upon the breast of the nation... [and] paralyses every branch of British industry' it is only a matter of time before a latter day James McEwen's will probably rehearse the same arguments. We have discovered nothing on James McEwen, apart from his name.

OCLC records three copies in the UK, at the BL, Edinburgh University library and the NLS, and two in North America, at Harvard and the Library of Congress.



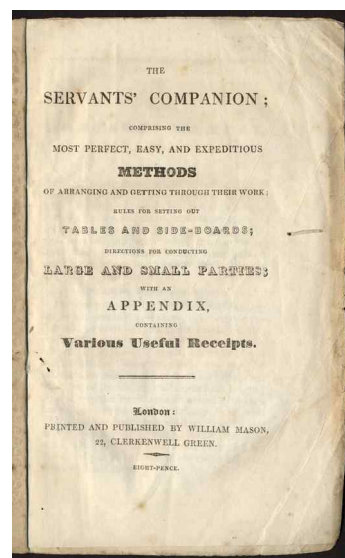
## SUPPLIED BY A DOOR-TO-DOOR SALESMAN?

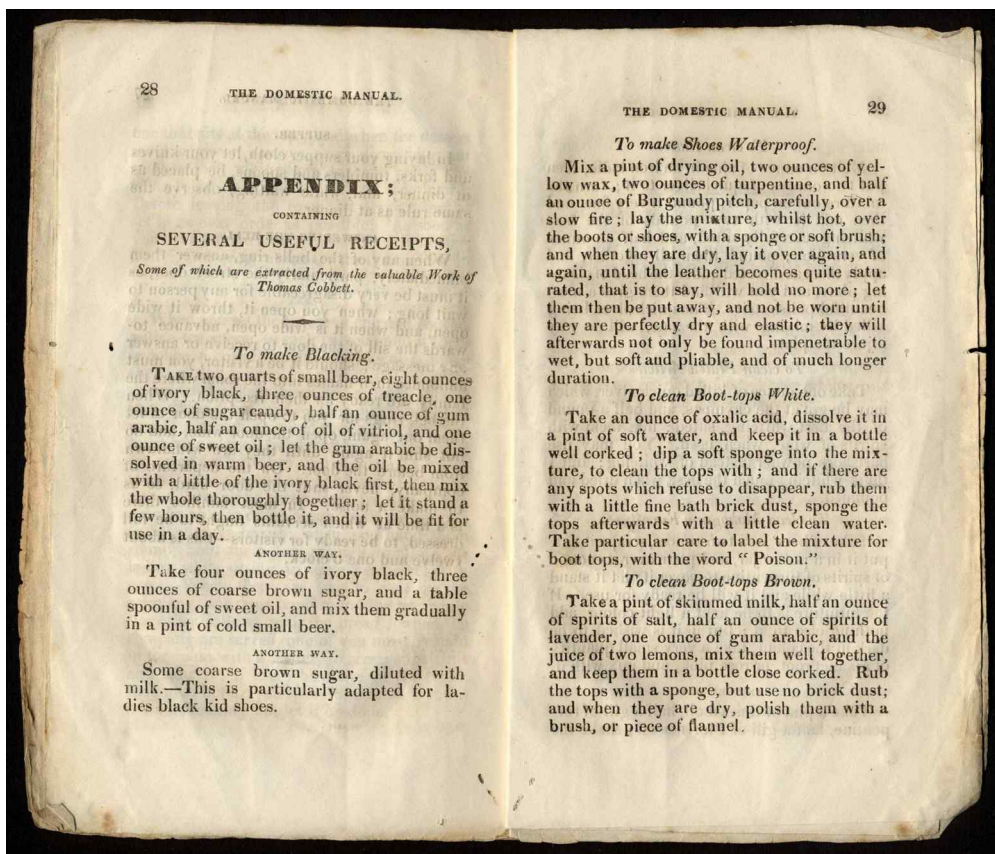
54 [MAITLAND, John]. THE SERVANTS' COMPANION; comprising the most perfect, easy, and expeditious methods of arranging and getting through their work ; rules for setting out tables and side-boards; directions for conducting large and small parties; with an appendix, containing various useful receipts. London: Printed and Published by William Mason, 22, Clerkenwall Green. [n.d., c. 1855]. £ 285

**FIRST EDITION.** 8vo, pp. 36; a few minor worm holes in margins and a 1cm track on the right margin (not affecting the text); stitched as issued in original printed wrappers, foxed in places and slightly dusty.

At a cost of 'eight-pence' the pamphlet was most likely purchased by a householder to give to, or instruct a servant. The publisher, William Mason, is known to have sold some of his books through the use of door to door salesmen and it is possible that this work was also printed with this purpose in mind. Another edition of the work, with an identical text, except that the title has been altered to *The Servants' Companion or Domestic Manual* is credited to an author named 'John Maitland'. Although not specifically mentioned, as such, the instructions are directed towards a male servant rather than a maid.

The opening section is on 'Early Rising' - 'I will first begin by saying a few words on this subject. By rising betimes you not only invigorate both body and mind, but secure to yourself an opportunity of getting through the dirtiest part of your work before the family are out of bed; you will also be able to accomplish more work in one hour, before the family are up, than in two afterwards.' Afterwards are sections on cleaning boots and shoes - knives and forks 'To clean forks, put some fine sea sand, or brick dust, into an old flower pot, or small barrel, mixed with a little hay or moss, which you must keep always moderately damp; by





running the fork several times into this, you will soon take off the stain.' - Trimming and Cleaning Lamps - Cleaning Plate - Cleaning Furniture - Brushing Clothes - Hats - Cleaning Gloves - Gentlemen's Dressing Room - Pantry &c. - Tea Trays - Washing Glasses - Decanters - Breakfast. 'In most families the table linen is used oftener than once before washed; therefore if you have different cloths for breakfasts, lunch, and dinner, let the breakfast cloth be put into the press all night; when this is done, let the lunch one be put in, and the dinner one next, and so on. Lunch - Decanting Wine - Laying the Cloth - Side-board 'In setting out your side-board, you must study uniformity, ornament, and convenience. The ale, wine, and other glasses, used for the dessert, and all the glasses used at-dinner, must be placed on the side-board; if you have any blue hock glasses, you should, for ornament, intermix a few of them with the others, which will add greatly to its splendour.' - Side-Table - Dinner - Dessert - Tea - Supper - Answering the Bell 'When any of the bells ring, answer then immediately, particularly the street door, as it must be when you open it, throw it wide very disagreeable for any person to wait; open, and when it is wide open, advance towards the sill of the door to receive or answer any message.'

The last section of the work includes various receipts for Boot Blacking - Washing Leather Gloves - To Make Coffee 'To two ounces of the best coffee, fresh ground, put eight coffee cups of boiling water, let it boil six minutes, pour out a cupful two or three times, and return it again; then put two or three isinglass chips, or a few hartshorn shavings, into it, and pour one large spoonful of boiling water on it; boil it five minutes more, and let the pot stand by the fire ten minutes, to let the coffee settle.' On reflection this might be a recipe to avoid!

OCLC records one copy, at the British Library.

## BRITISH ART APPRECIATION

55 [MANCHESTER ART TREASURES EXHIBITION]. THE ART-TREASURES EXAMINER. A pictorial, critical, and historical record of the Art-Treasures Exhibition, at Manchester, in 1857. Illustrated by upwards of 150 engravings on wood. Manchester, Alexander Ireland & Co., 22, Market Street, ... W. H. Smith & Son, 186, Strand, London, [1857]. **£ 350**

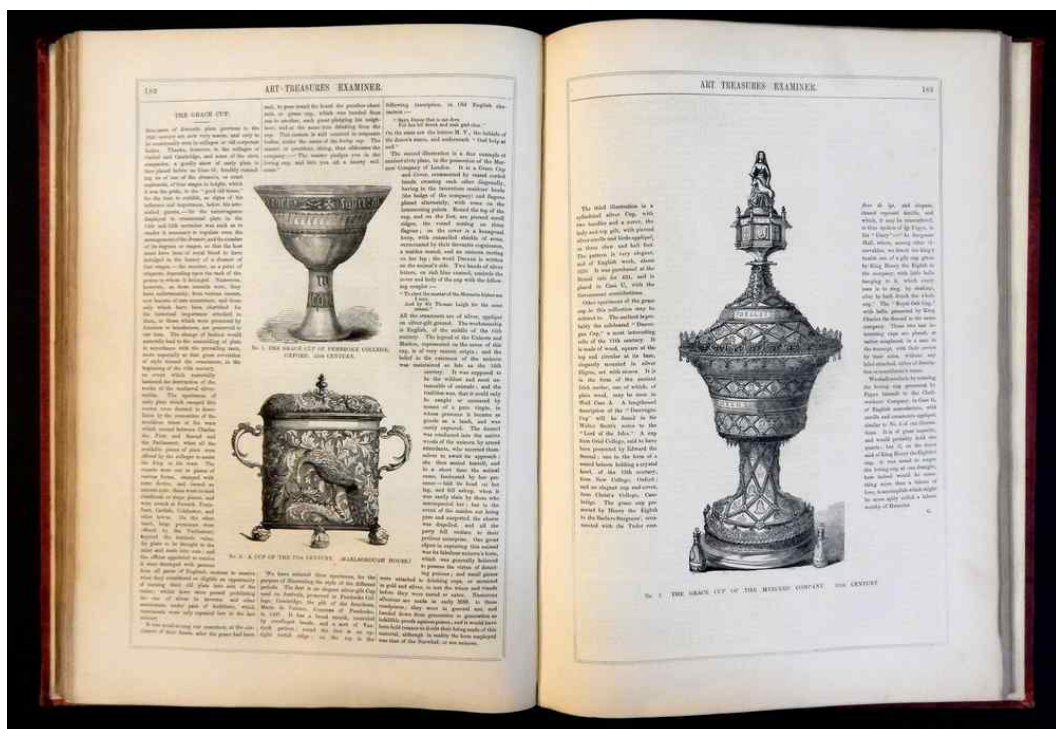
*Small folio; pp. [4], vii, [i], 3-300, [4] 'Index', with two chromolithographic frontispieces showing the exterior and interior of the exhibition building (bound within the preliminaries); numerous wood-engraved illustrations throughout the text; a little browned and spotted in places; in the original publisher's red cloth, ornamented and lettered in gilt, blind-stamped fleurons in the corners; hinges repaired and overall a good copy.*

1857 was a turning-point in the history of art appreciation. The exhibition with its 16,000 items on display made the public aware of the fabulous wealth of pictures by old masters and objects of art of every kind hidden away in English country houses, and at the same time it opened up a new period of art-historical studies. The preface is at pains to extol the education value of the exhibition and to make known to the people of England the art-wealth of their own country, and, by inducing a greater familiarity with the beautiful, to increase and extend its refining influence.



The *Art-Treasures Examiner* contains a series of articles probably under the editorship of the journalist William Blanchard Jerrold who contributed articles on various subjects. Other contributors included Henry Ottley on art criticism, schools of painting and engraving; the poet Charles Swain contributing short plays on art; James Astbury Hammersley on watercolour art; George Jackson, on photography; Charles Allen Duval on the spirituality of art; G.W. Anthony 'Peregrine Sketchly' on British landscapes and modern painting; a 'History of Caricature' by the radical Dr Robert Blakey, and possibly as the most interesting contribution a series of fourteen autobiographical articles by Henry Merritt, (1822–1877), the picture conservator and art critic, who had risen from a very poor background: 'Where my shoes came from, was never satisfactorily explained'.

British landscape painters and the modern gallery by *British Art and Artists*; a *History of Caricature* by the radical Dr Robert Blakey, *Modern Gallery* by G.W. Anthony and possibly as the most interesting contribution, a series of fourteen autobiographical articles by Henry Merritt, (1822–1877), the picture conservator and art critic, who had risen from a very poor background: 'Where my shoes came from, was never satisfactorily explained'.



## UNRECORDED

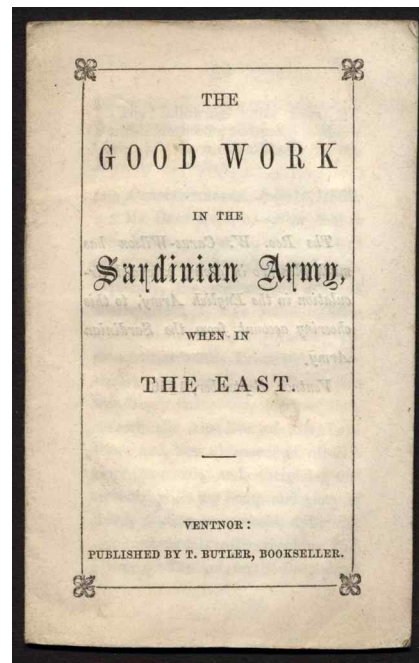
56 [MATHESON, Duncan]. [CARUS-WILSON, Rev. W., editor]. THE GOOD WORK IN THE SARDINIAN ARMY, when in the East. Ventnor: Published by T. Butler, Bookseller. [n.d., c. 1856]. £ 375

12mo, pp. 16; stitched, and disbound, as issued.

Rare, apparently unrecorded, extracts 'from a letter from Mr Duncan Matheson addressed to Major Gibb published in the Morning Advertiser', printed in Ventnor on the Isle of Wight, at the behest of the Rev. W. Carus-Wilson, which he notes 'he has much pleasure in giving extended circulation in the English Army' of 'this cheering account, from the Sardinian Army'.

The letter, sent from Constantinople on July 16 1856, includes much on Matheson's spreading of the good word and distribution of the appropriate books during the Crimean war: 'In the Crimea and Yenikoi I had the pleasure of giving since the 1st April Italian Bibles 2147; Testaments 1230; French Bibles to Savoyards, 300, besides 4000 books and tracts. Above 250 Bibles have been given to officers of all grades and instead of in any case hindering the work they have forwarded it. It would be wrong to say much of the desire has been spiritual to possess the Word, yet it has been given, in no case forced and surely it is matter of deepest gratitude to think of 18,000 copies of the Scriptures having gone to Piedmont from the Crimea, a place they were the most unlikely to receive it in and in circumstances the most adverse to its taking root' (pp. 9-10). Rev. Carus-Wilson concludes the work with an extract from another letter on the same subject, dated Balaklava, May 1856.

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



## LAMPOONING THE POOR GUY

57 MAYHEW, Horace and CRUIKSHANK, Percy. GUY FAUX. A Squib Manufactured by Horace Mayhew and Percy Cruikshank (Pupils of Guy's). London, Grant & Griffith, [1849]. £ 950

Hand-coloured lithographic strip panorama, [135 x 1580 mm], concertina-folding into the original publisher's pictorial boards, spine expertly repaired, extremities lightly rubbed and some minor soiling to boards, but not detracting from this being a very good copy, with the contemporary ownership of 'W.H.B. Robinson November 1850' at head of front board.

This inspired collaboration between George Cruikshank's nephew Percy and one of the seven talented Mayhew brothers was brought out in time for the 5th November 1849.

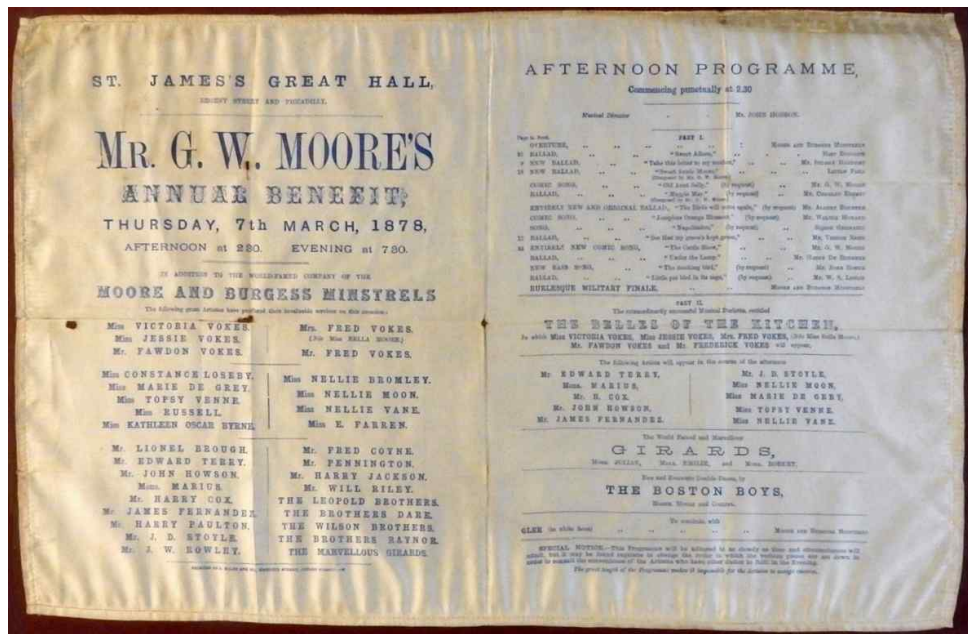
An anonymous review in *Bentley's Miscellany* was brimming with enthusiasm 'The well-matched pair of wags, who have "let off" this *jeu-d'esprit*, have wisely resolved to explode the bouncing "crackers" of the chroniclers, and to *ex-Hume* the genuine legend of Guy Faux so fascinating to the *puer* imagination...Mr. Percy Cruikshank has



displayed in this little work a breadth of humour, a knowledge of costume, and a power of composition not inferior to any comic illustrator of the day.' As Horace contributed a few articles to the *Miscellany*, most recently in the February 1849 issue, the reviewer, although sincere, is clearly egging the work on.

The combination of Horace Mayhew's tale of Guy Faux and Percy Cruikshank's clever series sketches project the traitor as a rather incompetent man of straw with no backbone, booted legs akimbo, red and white stripped pantaloons, blue waistcoat and a tall conical felt hat. The panorama gives a very vague idea of Guy Fawkes' life preferring instead to lampoon all the key historical events.

Although one of Percy Cruikshank's panoramas appears in *Abbey, Life*, this one does not.



'FUN WITHOUT VULGARITY'

58 [MINSTRELS]. SILK PLAYBILL. Mr. G. W. Moore's Annual Benefit, Thursday, 7th March, 1878. London: Printed by J. Miles and Co., Wardour Street, Oxford Street, - W. [1878]. £ 450

Printed in blue ink on silk, [26.5 x 41.5 cm.]; three small holes at folds, neatly hemmed around edges.

The silk programme was produced for the namesake of the Moore and Burgess Minstrels.

Moore and Burgess minstrels became a fixture of the smaller St James Hall from 1865 to 1900. Such foot tapping music and entertainment was prodigiously successful and occasioned an Annual Benefit for Moore which was recorded in several newspapers. The Benefit night was promoted to the main St James Hall and was attended by Alexandra, Princess of Wales with the little princesses Louise (11), Victoria (9) and Maud (8), after all the troop, whatever our present sensibilities now think, was then thought of and indeed advertised as 'fun without vulgarity.'

The *London Evening Standard* the following day reported that "The annual benefit of Mr. G. W. Moore, the chief of this troupe of minstrels, took place yesterday at St. James's Hall. The first performance of this troupe was given on Sept. 18, 1865, and thus the Minstrels have had an uninterrupted run of 13 years. The large hall was now crowded to overflowing at both the performances. The Princess of Wales, the three Princesses, and suite were present at the afternoon performance. Instead of introducing new songs, the management revived many of the old ditties which were favourites in years gone by. In addition to the unrivalled band and chorus of the Minstrels, the Yokes family performed the musical burletta, in which they have been so successful, viz., *The Belle of Kitchen*. At the evening performance Mr. Lionel Brough, Mr. H. Jackson, Mr. W. Riley, Miss Constance Loseby and other artistes appeared and contributed to make the entertainment a great success. Mr. Moore, for whose benefit the programme was arranged, sang "Picayune Buller," which did not appear to have lost any of its freshness. Mr. W. S. Leslie sang "Touch the Harp Gently" which has not been given for more than four years, and was now encored. In the middle of the proceedings one of the company came forward, and in the name of the rest presented Mr G.W. Moore with a handsome silver cup. He said the present was the thirteenth annual benefit of Mr. Moore, and he had been requested by his brother members to make the presentation, at the same time hoping that Mr. Moore would long occupy the position he then held. Mr. Moore said he accepted the gift as an expression of their good feeling towards him. The cup bore the following inscription: — "Presented to G. W. Moore, Esq., on the occasion of the thirteenth annual benefit, by the members of the Moore and Burgess Minstrels, as a token of their esteem. February 7, 1878." The programme was then proceeded with, and concluded with some comic sketches.

The strains of their music were often clearly heard in the main concert auditorium with George Bernard Shaw, one night, complaining that the 'wild strain of brazen minstrelsy' could be clearly heard during the final bars of the funeral march of Beethoven's Eroica Symphony - apparently a consistent and commented upon nuisance that only abated with the demolition of the hall.



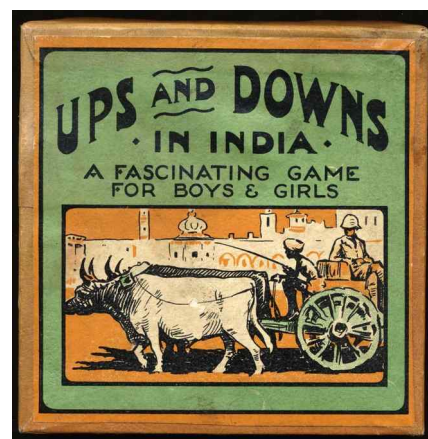
PROMOTING MISSIONARY WORK IN INDIA

59 [MISSIONARY GAME]. UPS AND DOWNS IN INDIA. A fascinating game for boys and girls. Harborne Chad Valley Co. Ltd., for the Edinburgh House Press. [1937]. £ 450

*Complete with folding boards printed in black orange and green [20.5 x 82 cm] containing 97 squares; 4 missionary playing pieces, a doctor, nurse, and male and female proselytisers wearing their customary sola topi; a teetotum, and 16 certificate cards; the playing pieces etc. contained in a small card box [10 x 10 x 2cm], the lid with a decorative title label showing an Indian scene, the label repeated on the board; rules printed on underside of lid and a card explaining the game; some slight marks, metal stands of figures rusted, but otherwise in good condition*

An unusual game commissioned from a major British game producer and used to promote the aims of missionary work in India, with the tag line: 'A fascinating game for boys and girls depicting the adventures of a missionary from the day he sails from the homeland to the triumphal opening of the new church in India.'

The starting square is named the 'Homeland Training College', as players advance along the board landing on illustrated squares either retard or advance progress. These include such events illustrate the stuttering progress being made by the Indian missionary:- 3) Short Course on Medical Training - 5) Steamer voyage to India - 14) Fever - 16) Preaching to the People - 19) Dispensary Work - 20) Shortage of Medical Supplies - 23) Buy a Car - 26) No Road must walk - 34) Malaria - 36) Teaching - 37) School - 40) Work in the School Field - 45) Village Floods - 48) Final Language Exam - 52) Translation of Bible needed - 54) Evangelistic Tour

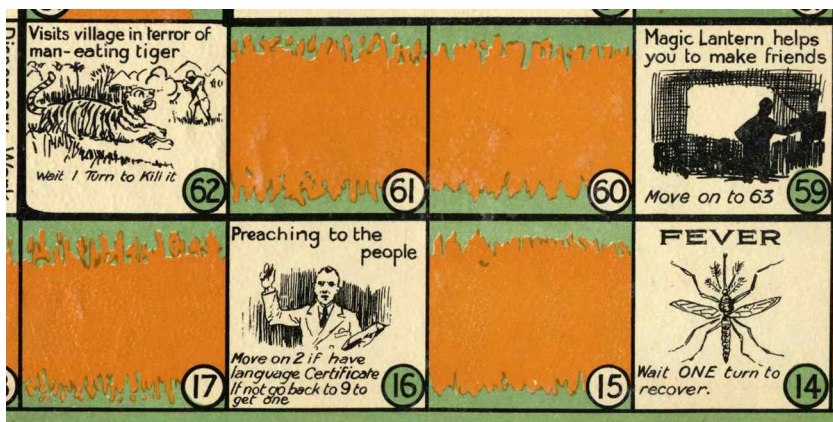


Begins - 57) Opposition, Turned out of Village - 59) Magic Lantern helps you to make friends - 62) Visit Village in Terror of Man-Eating Tiger - 65) Plague: working night and day - 68) Overwork & Illness (Invalided home) return to beginnings - 73) Crowds come to Learn - 76) Not enough Teachers - 79) Need for Larger Building, No Funds - 82) Letter arrives in Homeland - 83) Working Parties begin at Home - 86) Reinforcements from home - 93) Gifts from people for New Church - and the winning square, 97) The New Church is Completed.

The evangelical zeal of the missionary is matched by the rather condescending view of the grateful native to be converted and taught by the superior visitor. The game was commissioned by the Missionary Society whose headquarters and publishing arm were located at Edinburgh House in Belgravia, London.

The Conference of Missionary Societies in Great Britain and Ireland, commonly known as the Conference of British Missionary Societies (CBMS), was founded in 1912 with a membership of more than 40

Protestant missionary societies. The CBMS was not itself a missionary society, but acted as a co-ordinating body for the work of British missionary organisations in Britain and overseas. It held an annual conference, and a standing committee (later council) met quarterly. It grew out of the Continuation Committee established as a result of the World Missionary Conference held in Edinburgh in 1910, which aimed to encourage the foundation of national co-operative councils for mission. For many years the CBMS shared premises (acquired in 1918), Edinburgh House (in Belgravia, near Sloane Square, London), with the Continuation Committee, which became known as the International Missionary Council in 1921. [Archives Hub]



REHASHED

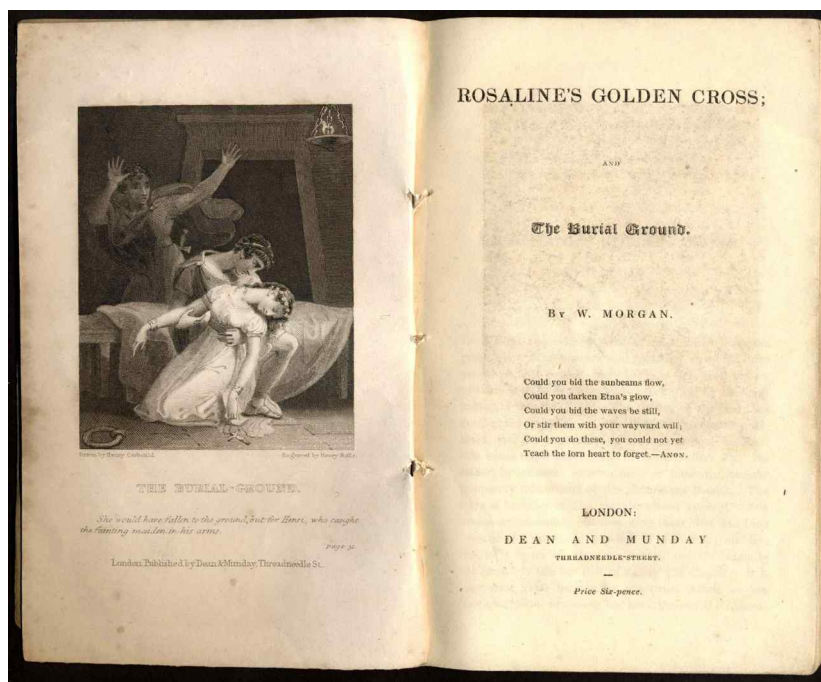
60 **MORGAN, W. ROSALINE'S GOLDEN CROSS; and The Burial Ground.** London: Published by Dean and Munday, Threadneedle-street. [1839]. £ 375

**FIRST EDITION?** 12mo, pp. 35; with engraved frontispiece; stitched as issued in the original printed 'crayon paper' wrappers.

Although the author is stated to be W. Morgan these two stories appear to be reprints from other works. The first title *Rosaline's Golden Cross* appears in the fourth volume of the periodical *Olio; or, Museum of Entertainment* of 1829, however, the text has been changed in places and maybe, if Morgan was the author, it was decided to alter or update the work slightly. We have not been able to find any source for second title *The Burial Ground* which may or may not be original to this work, however the frontispiece entitled 'The Burial Ground' by Henry Rolls after Henry Corbould has been altered - it was originally titled 'The Epicurean' and issued as the frontispiece in the *Ladies Monthly Museum* of July 1828!

Both works fall into the bracket of Gothic literature and sensationalism, packaged in a neat sixpenny format. We have been able to find very little about what appears to have been this short series of 'Original Novellettes'. Other titles in the series listed on the back cover include *The Smugglers*, *The Lovers' Rocks*, *The Broken Heart and the Bridal*, *Ellen the Doomed One*, and *Blighted Love*.

Not in OCLC, apparently unrecorded.

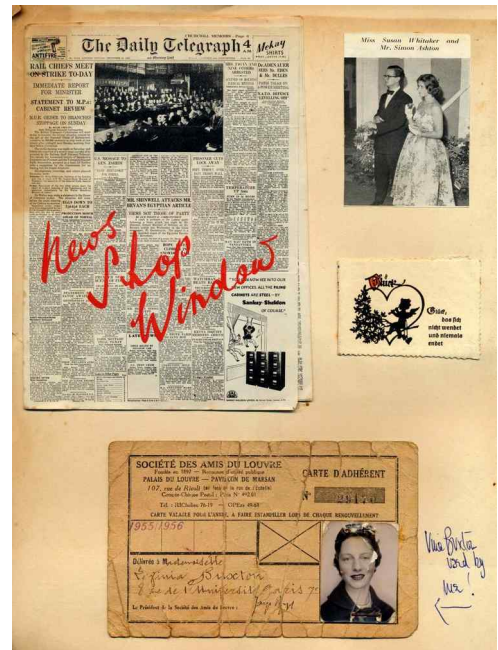


MAKING HER DÉBUT AS A BRIGHT YOUNG THING

61 NEVILL, Miss Charmian Eleanor Geraldine. DELIGHTFUL SCRAP ALBUM COMPILED BY A DÉBUTANT. England & Germany. [c. 1956-1963]. £ 350

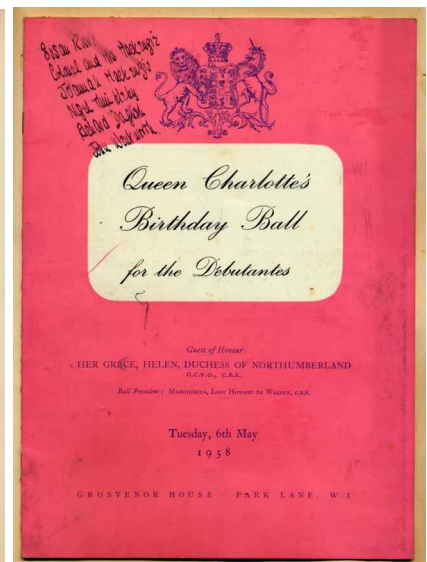
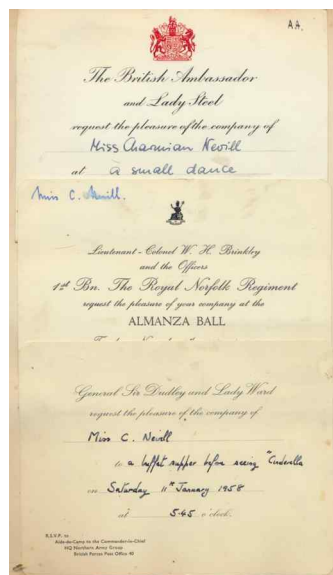
4to album [30 x 23], 43 leaves mounted with several hundred invitations, programmes, cards, cuttings, photographs etc.; bound in original green cloth, some marking to covers, but overall in very good condition.

The album records the events of a young upper-class woman making her début, or formal presentation, into society having reached adult age. This was also the route to an eligible and successful marriage and the album records the relentless procession of events leading up to finding a suitable match.



The compiler, Charmian Eleanor Geraldine Nevill (1939–2018) was born at Ahmadnagar, Maharashtra, India. Her father, Major General Cosmo Nevill served in India before WWII, fought in Burma, took part in the Normandy landings as Commanding Officer, before serving on the Military Staff Committee at the United Nations in New York and later becoming Commanding Officer of 1st Bn. Royal Fusiliers in Germany in 1950. Charmian was probably partly brought up in India and New York and then boarded at a Tudor Hall School in Oxfordshire until she was seventeen or so.

The album covers her life from 1956 to 1963 when she first lived with her family in Germany and then also in England. She attended a bewildering number of 'At home's', balls, receptions, horse shows, regimental trooping of the colours, opera, exhibitions, attic parties - a craze which included cobwebs and candles and mucking about - all of which lead on to her 'coming-out'. We are not sure she was 'Presented at Court' to the Queen in March 1958, but as it was the last of these arcane happenings it is likely she was paraded at Buckingham Palace, she was certainly at the next best stifling event, the 'Queen Charlotte's Birthday Ball for Debutantes' on Tuesday, 6th May 1958. Charmian pencils the word 'Last!' in her program against the list of 'Maids of Honour (1958 Débtantes)' also marking ticks against friends including many 'old girls' of Tudor Hall. There was not a week afterwards that



she did not go to a ball or reception of some sort, all of the printed or written invitations have been carefully pasted into the album. Birthday cards, valentines, attending the theatre etc., all doubtless chaperoned by a suitable adult, she also visits, Malta, Uganda, France and Switzerland.

Most of her, or her families friends appear to have had army connections and at some point, probably at one of these myriad of events, she met her future husband, Colonel David John Gwynne-James - the couple were engaged in February 1965 and married in May at St James Piccadilly.

An interesting record of an already anachronistic lifestyle soon to be modified out of all recognition by the 1960's and 70's.



#### MANUSCRIPT POEMS BY AN ENGLISH PUBLISHER, AND SUCCESSFUL PATENT MEDICINE PURVEYOR

62 [NEWBERY, Francis]. TWO ORIGINAL MANUSCRIPT POEMS, one published 40 years later, the other unpublished. [N.p., n.d., but Berrington, Nr. Leominster, Herefordshire, 1775]. £ 1,250

**MANUSCRIPTS IN INK.** Folio (31 x 20cm), 4 pages, one blank, written in a neat legible hand, with considerable additions, corrections and deletions; some wear and splitting at folds, one with old paper repair, not affecting the text.

Rare opportunity to acquire two manuscript poems by the English publisher and businessman, Francis Newbery (1743-1818), one on the virtues of five virgin sisters, daughters of a recent Mayor of London.

Newbery was the son of the well known publisher, John Newbery. On the advice of his father's friend Samuel Johnson, he abandoned plans of a professional career, turning to publishing, and more lucratively to patent medicine in 1779. The first of these two poems didn't appear in print for another forty years, when Newbery used it as the first poem in his privately printed book, *Donum Amicis. Verses on Various Occasions* (By Francis Newbery, Esquire. London: Printed for the Author, by Thomas Davidson, Whitefriars, 1815), where it is entitled 'The Five Sisters. On the planting of Five Trees on a beautiful and commanding eminence at Berrington in Herefordshire, the Seat of the Right Honourable Thomas Harley, while the author was there on a visit in the year 1775'. The manuscript title reads, 'On the planting five Trees at Ber[r]ington Castle, Novr. 7th 1775'. The two full pages, comprising fifty-eight lines of rhyming poetry, extol the virtues of five charming sisters, daughters of Thomas Harley (1730-1804), British politician, former Lord Mayor of London, long-time M.P. for London and later his native Herefordshire.

"Stranger behold this little Beechen grove  
The seat of Beauty, Innocence and Love.  
Where planted, by the Virgin Sister five,  
The Trees, in full Luxuriance long shall thrive..."

"First of the Train see Martha gay and fair...  
For whom the Graces all their Pow'r have joined/  
To form her Person and adorn her Mind..."

Ann[e] "Whose eyes in native innocence impart/  
The sweet effusions of a cheerful Heart..."

"See Sarah next; observe her graceful mien/  
And elegance of Form, like Beauties Queen";

"Of sweet Elizabeth, so young so fair

But she shall be the Muse's future care..."

"Last of the Train the happy Margrett,  
see the laughter loving Maiden full of glee..."

"Such are the Sisters five their Countrys Pride  
Such is the grove where peace and love reside  
and where those Trees their tow'ring Heads uprear  
And where the Brecknock [Brecon] Mountains bleak  
and drear

With awful grandeur term inate... these Trees shall  
stand

A greatful emblem of the kindred Band  
To future Ages shall extend their Fame  
And the five happy sisters be their Name."

The second poem, apparently unpublished, is written in a similar vein as the first, and is entitled 'The four Children of Kenshim. A Supplement to the Five Tree's. Newbery composes 30 lines about Martha, Frances, Edward, and the infant John, children who were apparently related to the Harley's.

'Berrington had been in the possession of the Comewall family since 1386, but was sold in 1775 to Thomas Harley...who in 1767 had been Lord Mayor of London. He commissioned the rebuilding in 1778-1781 of the present Berrington Hall in place of the previous old house [Berrington Castle]. He made it available to his daughter Anne and her new husband George Rodney, the son of Admiral Rodney.' (Wikipedia).

Thus, these two poems were written shortly before Berrington Castle was torn down and the property turned into Berrington Hall, a Grade 1 listed building, and 40 years before one of them appeared in print. Newbery's footnotes in *Donum Amicis*, for which see Martin, *Privately Printed Books*, p. 220, identify each of the men who became the husbands of the five young virgins.

A CHILD'S VIEW

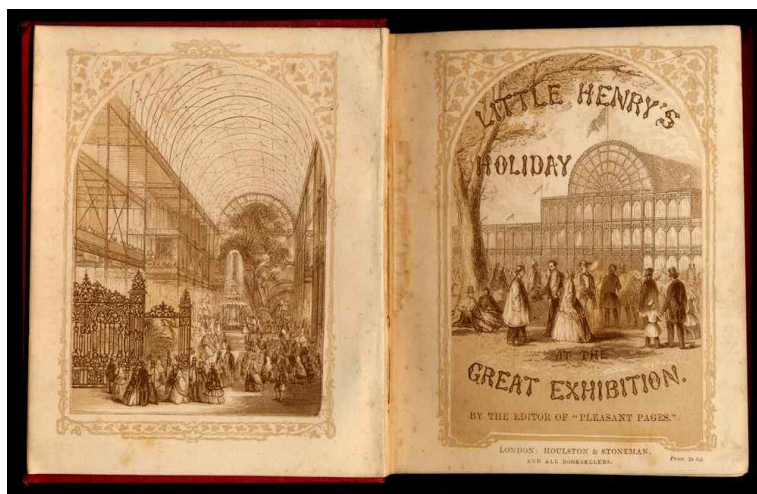
63 [NEWCOMBE, Samuel Prout]. LITTLE HENRY'S HOLIDAY AT THE GREAT EXHIBITION. By the Author of "Pleasant Pages." London: Houlston & Stoneman, [n.d., but 1851].

£ 285

**FIRST EDITION.** *Crown 8vo, pp. 168, [ii], 8 (advertisements); with additional engraved title-page and frontispiece in sepia (some spotting), thirteen engraved plates (two in sepia) and eleven engraved illustrations within the text; some minor foxing to prelims, otherwise a clean copy throughout; in the original red blind-stamped publisher's cloth, with gilt lettering on upper and lower covers, spine elaborately gilt, lightly dust-soiled, but overall a clean bright copy.*

First edition of this delightful piece of Great-Exhibitioniana - designed specifically for children.

The book is divided in to three parts. The first 'Going there' and third 'Going home' are relatively short, the second part 'Walking through' being much the most extensive as it describes the objects from each nation on exhibition. The whole is written in the form of a conversation between two children - Henry and Rose - and their father. The conversations are, naturally, extremely instructive and very moral: they give understandable explanations and clear descriptions of many of the most outstanding exhibits, a good number of which are illustrated, the statue of the Amazon and the Crystal Fountain being the two here illustrated in sepia.



Osborne I, p. 188; OCLC: 13573354.

'CONFUSIONS OF A WASTED YOUTH'

64 [PATON, James Noël]. POEMS by a Painter. Edinburgh and London: William Blackwood and Sons. MDCCCLXI [1861].

£ 225

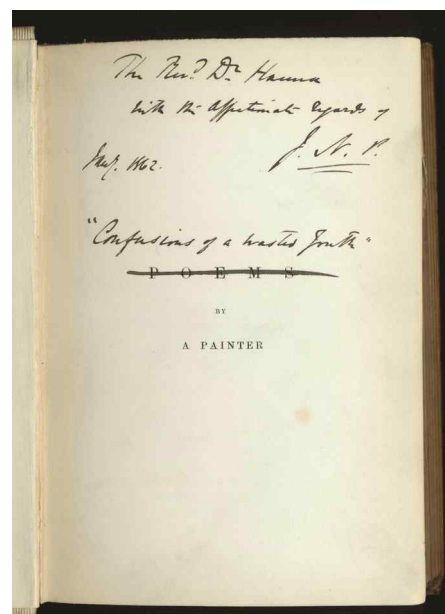
**FIRST EDITION, PRESENTATION COPY.** *8vo, pp. viii, 159, [1] imprint; original white cloth, upper cover with gilt cartouche of emblems of art and music, spine lettered in gilt; inscribed "The Revd. Dr Hanna with the Affectionate regards of J.N.P. Jany. 1862 "Confusions of a wasted youth"."*

Known principally as an important min-Victorian painter, James Noël Paton (1821-1901) also turned his had to writing poetry in his youth.

As he notes in his dedication he felt that his writings were 'Confusions of a wasted youth' and probably decided on anonymity in case of a negative reception.

This copy was presented to the Scottish minister William Hanna (1808–1882) who was at one time editor of *The North British Review* and a productive author and contributor to journals. A similarly inscribed copy with a different quote is held at UCLA, this is presented to Mrs Henry Bicknell, a daughter of the painter David Roberts and one imagines that Paton sent copies to both friends and possible future patrons of his paintings.

OCLC records five copies in the UK, at the BL, Cambridge, Leeds, Aberdeen and Glasgow and three in North America, all in Canada, at Toronto, McMaster and Memorial University, Newfoundland.





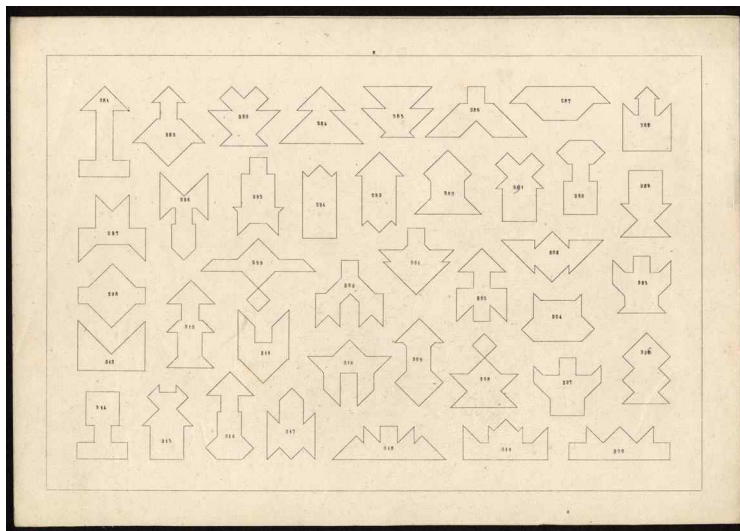
## INSCRUTABLE

65 **PAWLOWICZ, Adolphe.** CASSE-TÊTE CHINOIS de Mille Figures Symétriques - A Chinese Puzz Le-Brain. Consisting of a five hundred symmetrical figures. - Quebradero de Cabeza. Juego Chino de Quinientos figuras simétricas. [Paris: Chez Giroux et Cie, r. du Coq - St Honoré, and seven others], [1843]. **£ 450**

25 line engraved sheets [242 x 170 mm], the first signed 'A. Pawłowicz inv. et sc.'; thick card covers, (originally the lid and base of a box), the upper cover with a hand coloured lithograph title illustrating three Chinese men and a woman in a 'Chinese' garden and concentrating hard to solve the puzzle, with the title in French, English and Spanish with the an image of the playing pieces to the left and Chinese script to the right '增補七巧戲' ['i.e. 'Additional Tangrams'].

A mid-nineteenth century French version of the Chinese dissection puzzle, today chiefly named referred to as Tangram.

Our work was advertised in the journal *L'Illustration* Volume 2 No. 42 for the 16th December 1843 and was clearly intended to take advantage of the Christmas market. Although there is no imprint on the cover or sheets the first named purveyor in the advertisement was Giroux et Cie, a natural item for them to stock. Alphonse Giroux (1776-1848) was chiefly interested in optical toys and similar amusements and is known to have introduced the Phenakisticope into France and also the first constructor of the daguerreotype cameras. The advertisement explains that 'This new geometrical game is the only one to date to be distinguished by the quality of its design and its elegant edition. We cannot recommend it enough to those who wish to give as a gift, and as an entertainment as ingenious as it is interesting.' (translation)



The twenty-five key sheets provided with the game contain the outline of a thousand different puzzles to solve, the idea being that each of the sheets represents patterns of increasing complexity.

The translator had a difficult time with the English and Spanish titles on the cover and rather short changed purchasers in those countries, as he speaks of five hundred rather than a thousand puzzles to be solved. We know nothing of Pawłowicz other than his name, but assume he may have been one of the great waves of Polish political émigrés that were to live in France and particularly Paris during the 1830s and 1840s.

OPTICAL ILLUSION

66 [PEEPSHOW]. EARLY BOÎTE D'OPTIQUE. [German or Dutch ca. 1750-1770]. £ 9,500

Oak box measuring [540 (h) × 115 (w) × 105 (d) mm] with a lens to the front panel, to the rear a sliding panel reveals grooves designed to take a six section peepshow; also a gauss screen the back-board resting in a groove on the foot of the box; the mirrored angle, probably nineteenth century. Also a small compartment with a smaller sliding panel containing 5 miniature Martin Engelbrecht peepshows - detailed below.

A fine eighteenth century peepshow display box, most commonly known as the boîte d'optique.

These 'often had more height than depth, using a combination of viewing lens in front, and a mirror placed at a forty-five degree angle. One looked through the mirror, and the eye was redirected downward toward the view of views. Such boxes might have prosceniums and might accommodate the viewing of several layered images, but had no mechanism for mechanically changing views.' (Richard Balzer, *Peepshows A Visual History*, p. 31. For a similar boîte illustrated, see also p. 36 of the same work).

Included with this copy are five sets of the smaller format Martin Engelbrecht peepshows [each measuring 95 x 75 mm]. The subjects include 1) shepherds and shepherdesses in a mountain landscape; 2) a dinner party at a country house overlooking a classical garden; 3) a jousting match at a country retreat; 4) sailing craft arriving at a port; 5) a country hunt (incomplete and lacking one cutaway).

Martin Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in Charlotttenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly on subjects connected with the decorative arts. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. It was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him. Engelbrecht was kept busy with the many other special graphics and employed two artists, Jeremias Wachsmuth (1711-1771) and Johann David Nessenthaler (1717-1766), to produce designs for the peepshows. Wachsmuth's work can be found as early as 1731, and those by Nessenthaler starting from 1737. With Martin Engelbrecht's death in 1756 the business continued to thrive under the management of Engelbrecht's daughters and sons-in-law, and continued on well into the nineteenth century.



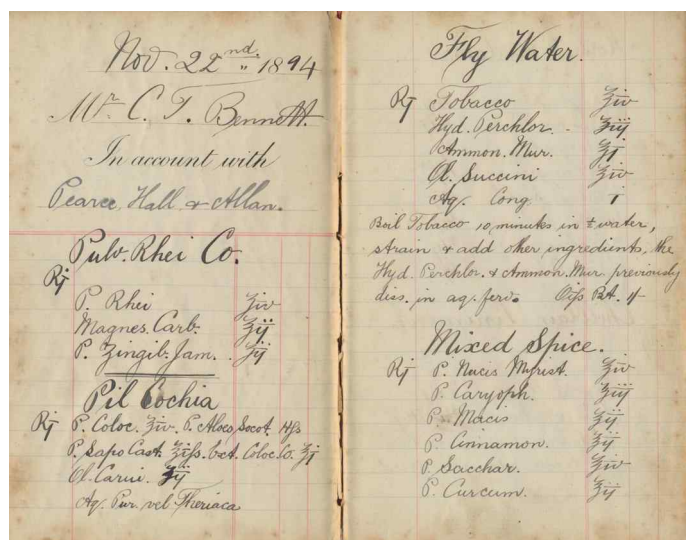
PHARMACY IN THE WEST COUNTRY

67 [PHARMACY]. PHARMACIST'S MANUSCRIPT NOTEBOOK with recipes. [Camborne, West Cornwall], 1894. £ 225

NOTEBOOK. (100 x 160mm) of 47 pages (including 6 blank pages) containing hand-written chemist's or pharmacist's recipes for a wide variety of pills and powders; bound in original red roan, upper board lettered in black, lower stamped with advert for Bovril, some chipping and wear to extremities.

Original manuscript Pharmacist's notebook, the front cover stamped "C. J. Allan, Chemist and Family Grocer, Camborne", while the first page states "C. F. Bennett in account with Pearce Hall & Allan, Nov. 22nd, 1894".

Each page consists of between one and three recipes, each ingredient having a measure in



chemist's shorthand. The mix of some 93 products, both commonplace and exotic sounding, are fascinating, ranging from items such as Poor Man's Friend, Fly Water, Mixed Spice, Horse Powders, Chilblain Liniment, Volatile Essence, Acid Kali, Rondeletia, Eau de Cologne, Quinine Tooth Powder, Wilson's Rosemary Cream, Hall's Rosemary Cream, Burnell's Pills, to Heal All Ointment, Transparent Pomade, Furniture Polish, French Polish, Hartshorn Oil, Hall's Vermin Killer, Devonshire Oils, Chlorodyne, Sedative & Soothing Powders, Foot Rot Unguent, Ginger Beer Powders, Black Ink, Liquid Cochineal, and much more besides.



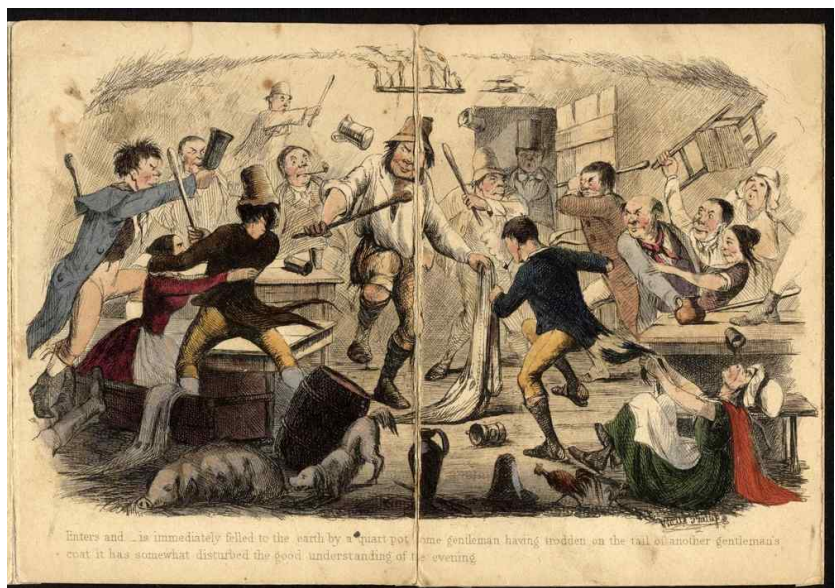
MR SMITHER'S FOLLOWS THE QUEEN

68 **PHILLIPS, Watts.** THE QUEEN IN IRELAND or Mr Smithers's Unsuccessful Attempt to follow in the footsteps of her Majesty. London, D. Bogue. [1849]. **£ 950**

*Hand-coloured strip panorama consisting of 18 etched plates (130 x 1700 mm overall) by Watts Phillips; each fold of expertly reinforced with archival tape; folding concertina fashion into original illustrated boards, expertly rebacked, some dust-soiling, but still a very good copy.*

Scarce satirical panorama, telling the story in nineteen vignetted images of an enthusiastic royalist, Mr Smithers, who is inspired by Queen Victoria's visit to Ireland in 1849 to pay his own visit, but suffers a sequence of misadventures. The front cover carries the title, the artist, the imprint, prices, and a picture of a 'paddy' waving an Irish flag. On the back cover is Gallic text - 'Cead mile failte frin aboo' and the same 'paddy' playing a harp.

The publication, which betrays elements of current Hibernophobia, sold at one shilling plain, and two shillings coloured created a backlash and probably accounts for its rarity. 'With inexpressible disgust we have seen this scandalous caricature; but not hitherto the tables of any of our booksellers and printsellers; and, sincerely hope, no Irish tradesman will suffer his counter to be polluted by libel abominable. It is one class of pictorial extravaganzas such as, when well executed, afford good deal of amusement... Mr. Phillips, however, has thought fit to select as the subject of his caricature the adventures of an English traveller among the wild Irish of 1849; and has taken as suggestive his scenery and costumes the most revolting falsehoods the libellers of the last century. That never himself been in this country is evident from his representing the Irish outside car with the seats before and behind, and the wheels outside. His hero, also, narrowly escapes being shot as a "tithe-proctor." We notice the production in the hope that our booksellers will make a point of not ordering it; and, if Mr. Bogue have the impudence to send any copies of it hereon speculation, that they may returned.' *Dublin Weekly Register*, 13 October 1849.



Queen Victoria visited Ireland in early autumn, 1849. The event would also become the subject of Phillips's 'Diorama of the Royal Visit to Ireland', opened at the Chinese Gallery near Hyde Park Corner on 18 Mar. 1850.

Watts Phillips (1825-74) was the only pupil of George Cruikshank and an early contributor to Punch. He gradually abandoned caricature and illustration for success as a dramatist and, less successfully as a novelist.

Not in Abbey; OCLC records three copies in North America, at Indiana, Harvard and the Huntington.

WIRE FOR MENAGERIES (AND LIBRARIES)

69 [PILTON, James]. A VIEW OF THE MENAGERIE IN THE KING'S PRIVATE ROAD. London Circa 1810. £ 300

ORIGINAL TRADE CARD. engraved sheet [27 x 21 cm], with a view of the menagerie forming a headpiece by 'Silvester Sc. 27. Strand.'; remains of old mount for an album on verso.

An eye catching trade card ostensibly for wire work, but incorporating a view of a menagerie to entice prospective clients.

'The Pilton family were all wire-workers who produced all manner of garden furniture and fences for the gentry. This trade card or sheet was issued by James Pilton 'In the King's Road is a grand menagerie for foreign and English birds, the property of Mr. James Pilton; as also his manufactory of light fences for inclosing lawns, shrubberies, and ornamented walks; which is, very properly, called Invisible Fence: as at a comparatively small distance they vanish from the eye, and leave the prospect free and uninterrupted. We understand that this manufactory has been established under the distinguished patronage of their Majesties and Royal Family, who have been graciously pleased to honour the proprietor with their presence to view the works and grounds. The manufactory also extends, generally, to various other and ornamental works, which are particularly adapted to country residences. Indeed, the novelty of this establishment, altogether, and the judicious manner in which the various specimens are displayed for public inspection, render it highly interesting, and worthy of attention.' [Faulkner]

One interesting offshoot of the business was wire for libraries advertised on the sheet "Libraries fitted up in a peculiar Style and taste & novelty combining every requisite convenience for a Gentleman's Dressing Room, - the general effect & uniformity of the apartment at the same time attentively preserved."

There was a rival firm of Pilton and Redgrave who who were located on another King's Road in London at Pimlico. There was clearly something of a family trade war which James Pilton lost. Maybe he had over extended himself himself having both a menagerie and a shop in Bond Street as by 1815 he had become bankrupt - what happened to the bird life he kept is not recorded.

There was some proclivity for engineering was in the family blood as Sir Joseph William Bazalgette the 19th-century English civil engineer. was a grandson.

See Thomas Faulkne 'An Historical and Topographical Description of Chelsea and Its Environs, London 1810.

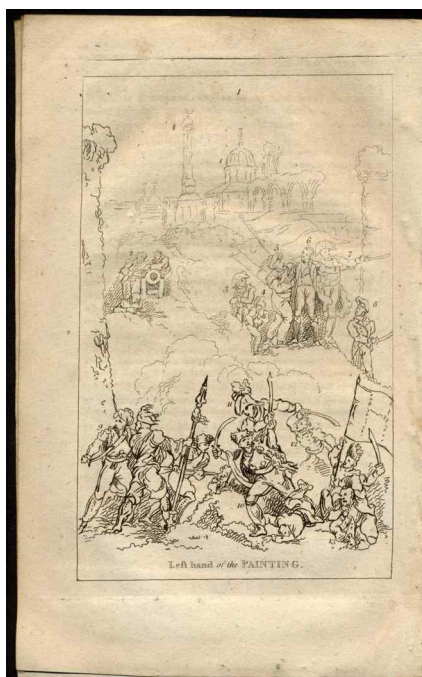
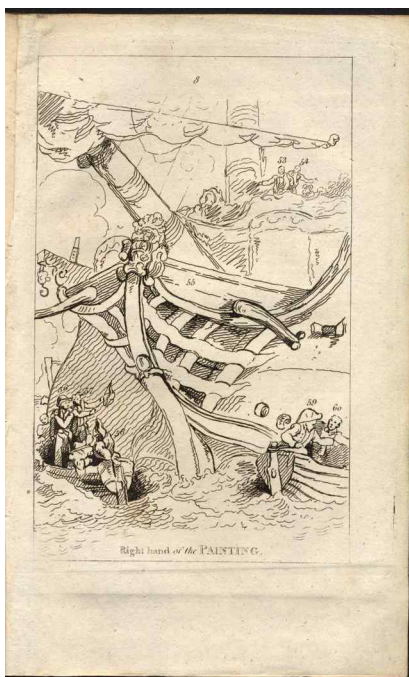
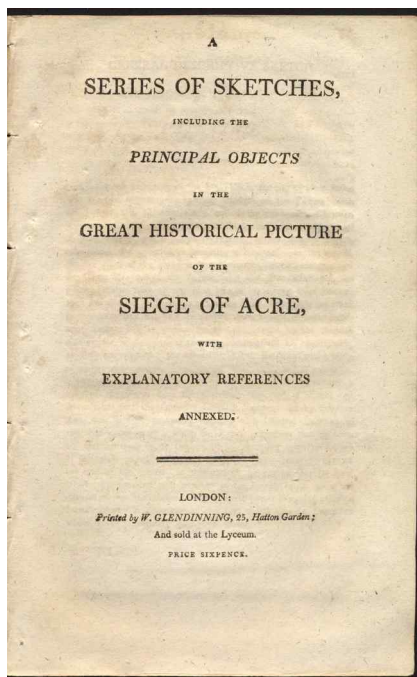


BROTHER OF THE NOVELIST SISTERS

70 [PORTER, Robert Ker]. A SERIES OF SKETCHES, INCLUDING THE PRINCIPAL OBJECTS IN THE GREAT HISTORICAL PICTURE OF THE SIEGE OF ACRE, with explanatory references annexed. London, W. Glendenning, [1801]. £ 450

FIRST EDITION. 8vo, pp. 4, 8 etched plates, with 4 explanatory printed leaves, offsetting from the etchings, a few minor spots; in recent marbled wrapper.

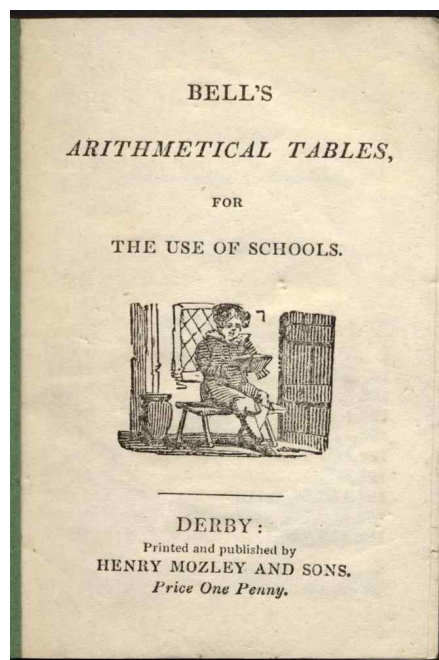
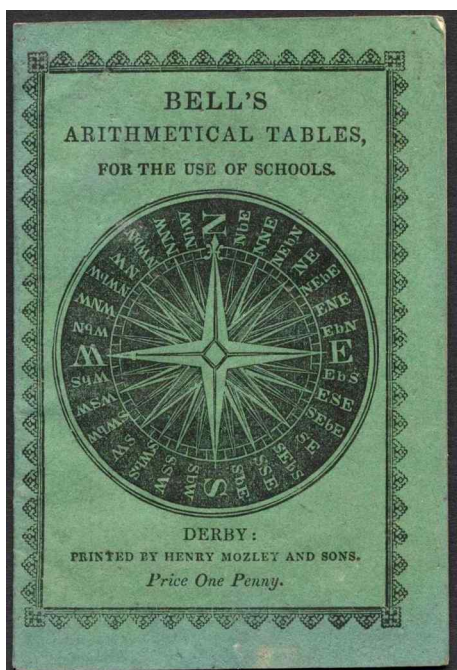
This rare booklet was issued to accompany the great panorama of the battle of Accra on display in the Lyceum painted by the 19 year old Robert Ker Porter (1777-1842), brother of two novelist sisters. Benjamin West had been so impressed by the 13 year old Porter, determined to become a military painter 'by the vigour and spirit of



some of his sketches that he procured his admission as a Royal Academy student at Somerset House. He entered the Royal Academy Schools on 18 February 1791<sup>7</sup> (*Oxford DNB*). Later in life Porter had the most varied career as a diplomat and traveler in Russia, Asia and Central America.

The inventor of panoramas, Robert Barker, had taken out a patent which was to expire in 1801. Other artists, such as Porter, geared up already before that date to get into the lucrative market; therefore they avoided the word *Panorama* in the titles. The bibliophile Thomas Dibdin described the impact such panoramas had on the public in their early days. He recollects his visit of Porter's first panorama, *Taking of Seringpatam*. "The learned were amazed, and the unlearned were enraptured... The public poured in by hundreds and thousands for even a transient gaze - for such a sight was altogether as marvellous as it was novel. You carried it home, and did nothing but think of it, talk of it, and dream of it. And all this by a young man of NINETEEN!" (*Reminiscences of a literary Life* volume I, pp. 146-148).

OCLC locates copies at NYPL, Brown University and University of Minnesota, as well as the Dublin reprint in the National Library of Scotland and at Washington University.



INDISPENSABLE TABLES FOR SCHOOLS

71 [PRIMER]. BELL'S ARITHMETICAL TABLES, for the Use of Schools. Derby: Printed by Henry Mozley and Sons. [n.d., c. 1840s]. £ 185

12mo, pp. 34, [2]; stitched as issued in the original marbled wraps, lightly rubbed.

Rare arithmetical primer 'for the use of schools', including succinct instruction on, amongst other things, multiplication, money, weights and measures, and time, before concluding with 'customary weight of goods'.

Although quite large numbers were obviously produced of the *Arithmetical Tables*, copies of any edition are now quite a scarce, probably due to its essentially ephemeral nature.

OCLC records one copy only, at Toronto Public library only.

### UNTIMELY DEATH

72 [PRINCE ALAMAYU]. **KEBLE, John.** THE CHRISTIAN YEAR. Oxford and London: James Parker and Co. 1873. £ 150

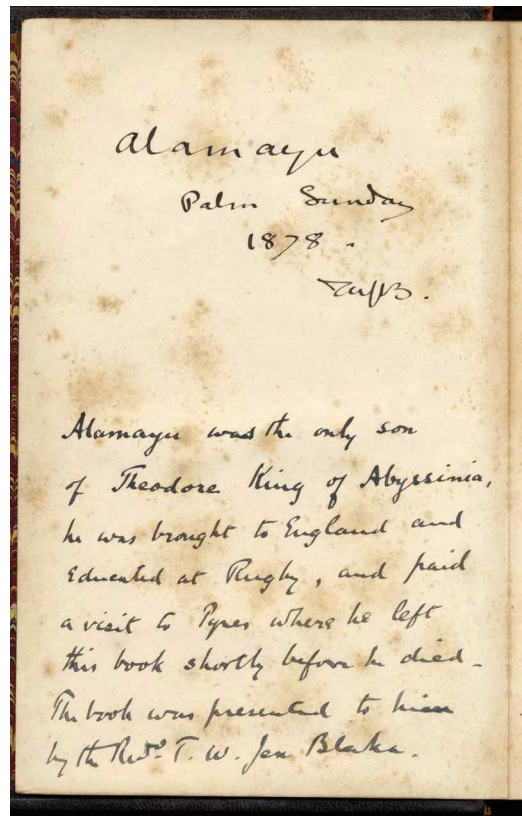
8vo, pp. xxii, 383 [1] blank; contemporary black morocco, spine lettered in gilt, gilt edges; inscribed 'Alamayu, Palm Sunday, [21 April] 1878 TWJB' followed by an inscription in Stafford Northcote hand, see below; armorial bookplate of Iddesleigh.

Prince Alamayu (1861-79) was the son of Emperor Theodore of Abyssinia who was brought to England after his father committed suicide as a result of the 1868 British Expedition to Abyssinia under Napier.

Alamayu was placed under the protection of the British and brought back to England under the care of Captain Tristram Speedy. 'While staying at Speedy's home on the Isle of Wight he was introduced to Queen Victoria at her home at Osborne House. She took a great interest in his life and education. Alamayu spent some time in India with Speedy and his wife, but the government decided he should be educated in England and he was sent to Lockers Park School[1] and then to Cheltenham to be educated under the care of Thomas Jex-Blake, principal of Cheltenham College. He moved to Rugby School with Jex-Blake in 1875, where one of his tutors was Cyril Ransome (the future father of Arthur Ransome). In 1878 he joined the officers' training school at the Royal Military College, Sandhurst, but he was not happy there and the following year went to Far Headingley, Leeds, West Yorkshire, to stay with his old tutor Cyril Ransome. Within a week he had contracted pleurisy and died after six weeks of illness, despite the attentions of Dr Clifford Allbutt of Leeds and other respected consultants.'

On his death Alamayu was buried by Queen Victoria at Windsor Castle on the 21 November 1879. Those most connected with his life attended and included Cyril Ransome, Chancellor of the Exchequer Stafford Northcote, General Napier, and Captain Speedy.

Stafford Henry Northcote, first Earl of Iddesleigh (1818-1887) advocated the Abyssinian expedition and was in some way directly responsible for Alamayu's ultimate fate, the inscription by him 'Alamayu was the only son of Theodore King of Abyssinia he was brought to England and Educated at Rugby, and paid a visit to Pynes where he left this book shortly before he died. The book was presented to him by the Revd. T.W. Jex Blake.' Pynes was the Northcote family home near Exeter.



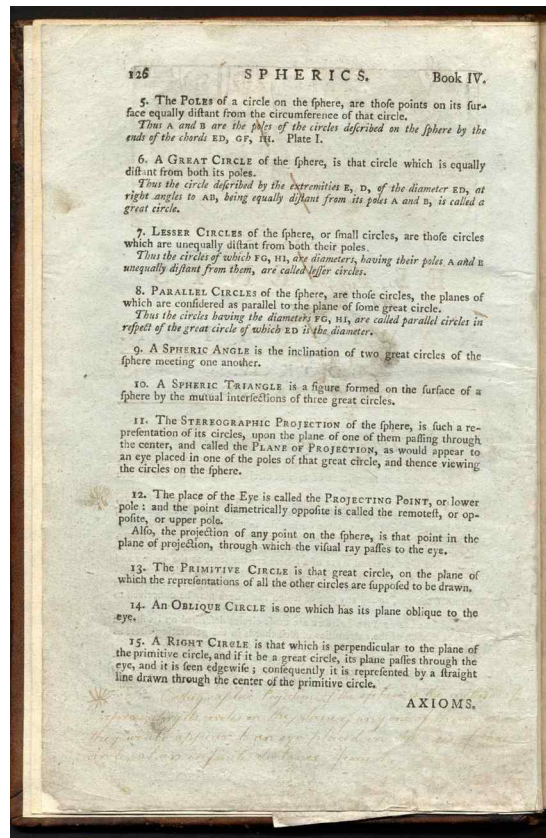
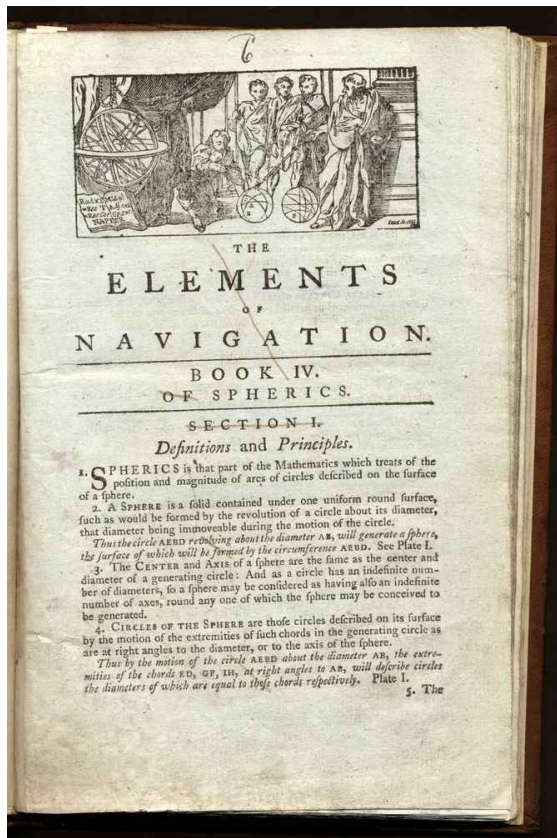
### FOR A FUTURE EDITION?

73 [ROBERTSON, John]. [THE ELEMENTS OF NAVIGATION...] The Fourth Edition, with Additions. London, J. Nourse, 1780. £ 950

8vo, pp. [125]-193 only; with one folding engraved plates and a fine woodcut headpiece at the beginning of the text; pp. 161 with paper flaw, affecting two letters of the running title, one double-page with ink spots, a little spotted in places; contemporary full sheep, spine ruled in gilt and with the number 4 lettered in gilt; a few restorations, endpapers renewed.

An interesting copy of this section on 'Spherics' extracted from Robertson's *Elements* apparently marked up for a future edition, or at least for inclusion in another work.

Quite large sections dealing chiefly with problems have been crossed out leading us to think that the idea was to include the text on 'Spherics' for some encyclopaedic work rather than a book of instruction. Indeed, the earlier editions of *Encyclopaedia Britannica* seem to have lifted whole sections from Robertson's work without a qualm. Some material has also been added by the editor to make various definitions and principles clearer. A few side notes are also included and refer to additional material, now lost, to be included with the marked text. 'See Lord Napier's rules in M.S.' The editorial work stops after 'Section VII. Of the solutions of oblique angled



spheric Triangles' leading us to conclude that all that was wanted were the rudiments of the subject. It is quite possible that the idea was to publish the heavily redacted text as a cheap tract like publication that could be sold for a moderate price. If this was the idea either the publication came to naught or the work simply does not survive.

John Robertson's *The Elements of Navigation* was one of the most successful such works published in the eighteenth century. Robertson (1712-1776) was appointed Master of the Mathematical School at Christ's Hospital in 1748, with the first publication of the *Elements* appearing in the following year. He became Master of the Royal Naval Academy at Portsmouth in 1755, and in 1766 retired to become clerk and librarian of the Royal Society.



SOUVENIR FOR VISITORS

74 [ROME: PAPAL COSTUMES]. COSTUMI DELLA CORTE PONTIFICIA DISENATI ED INCISI CON OGNI CURA NELL' ANNO 1853. Roma: Presso i Fratelli d'Atri, Via del Corso No. 395, 395A e 142. £ 550

Hand-coloured lithograph panorama measuring [16 x 335 cm], including a title, portrait and 30 costumes; folding out of covers measuring 172 x 115 mm. folding down into original red pattern paper boards [17.2 x 11.5 cm.], slightly worn on joints

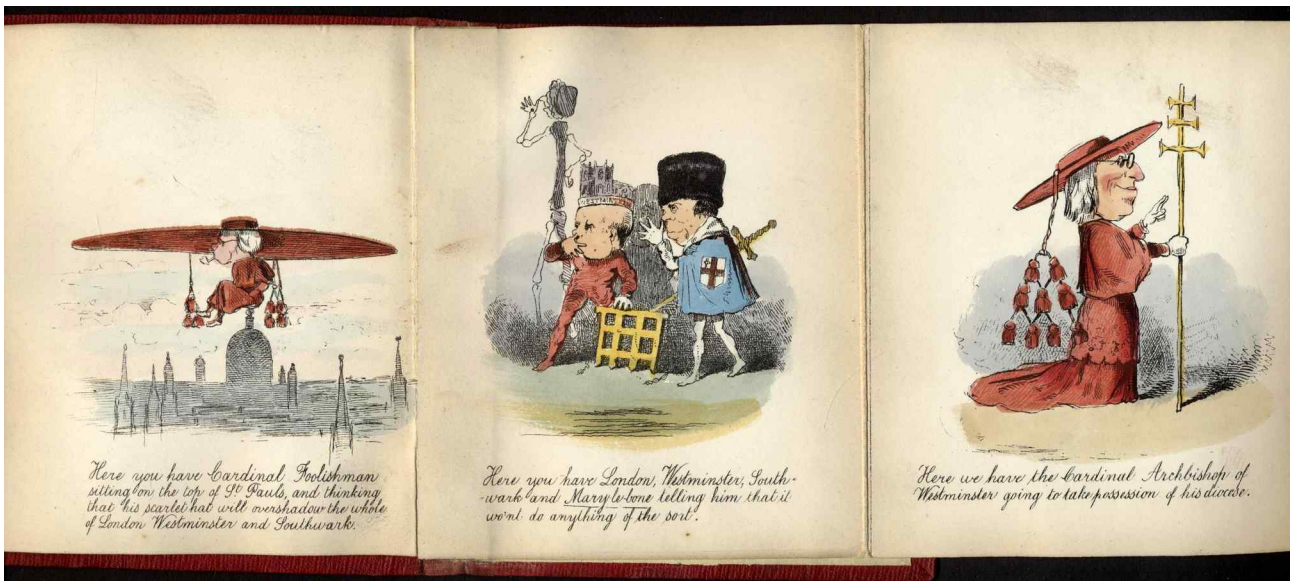
Produced as a souvenir for visitors to Rome the panorama depicts the bewildering variety of colourful costumes that were still being worn by the Papal Court. The only overtly flamboyant costume to survive today is the



familiar one worn by the Swiss Guard, although variants of other costumes used by the clergy in the panorama do survive but in a much reduced modest form.

The panels that follow each other depict a costume of a member of the Papal Court, beginning with the Pope himself: They are entitled: 'Pio IX P.O.M.'; 'S.P. in Dedia Gestatoria'; 'S.P. in Abrito Pontificale'; 'S.P. in Abrito Di Udienza'; 'S.P. in Mozzetta e Stola'; 'S.P. in Abito Privato'; 'Cardinale Diacono'; 'Cardinale no [sibérien] Cappa'; 'Cardinale in Manteletta'; 'Cardinale in Privato'; 'Vescovo Greco'; 'Vescovo Siro'; 'Vescovo Armeno'; 'Prelato'; 'Crocifero'; 'Bussolante Contriregno'; 'Cammeriere Segreto con Flabello'; 'Senatore'; 'Cameriere Segreto'; 'Mazziere'; 'Gentilomo de Cardinale'; 'Sediario'; 'Guardia Nobile'; 'Vesillifero di s. Chiesa'; 'Capitano Svizzero'; 'Sargente Svizzero'; 'Svizzero con Corazza'; 'Svizzero con Corazza'; 'Soldato Svizzero'; 'Svizzero del S. Monte di Pietà'; 'Tamburro Svizzero'

[Compare with Abbey, *Life*, 553].



‘LONDON AND THE PROVINCES WENT STARK, STARING MAD’

75 [SALA, George Augustus]. NO POPERY! A Protestant Roland for A Popish Oliver. By Anti-Guy [cover title]. [London, R. Ackermann, 1850]. £ 850

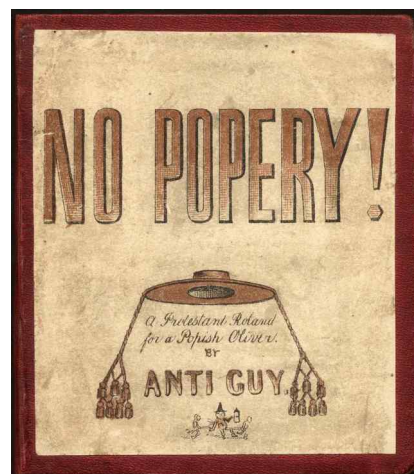
Hand coloured lithographic folding panorama (236 mm long); concertina folding into the original cloth-covered boards (125 mm. square), lithographic pictorial title label on upper cover, lightly dust-soiled, and spine expertly repaired, nevertheless, still a very good example.

On April 30, 1850, the Pope issued a Bull establishing a Roman Catholic hierarchy, resulting in the enthronement of Cardinal Wiseman as archbishop of Westminster in December of that year. Predictably, there was a vociferous Protestant backlash further inflamed by the Prime Minister, Lord John Russell's famous 'Durham Letter.' This letter to the Bishop of Durham severely censured not only the recent Papal Bull but also imputed Cardinal Wiseman and for good measure the proceedings of the Tractarian clergy of the Church of England.

'For [Ackermann] I engraved on stone a kind of panorama, folding into book form, with the then attractive title, "No Popery"; and the illustrations were printed in red and black, the first hue having an obvious reference to the Scarlet Lady of Babylon, and the next symbolising the dark machinations of the Ritualists, then styled Puseyites.

“No Popery” had an immense sale, but I do not think that I made more than £20 by it ... For a considerable number of weeks London and the provinces went stark, staring mad over “Papal Aggression” and the outcome of the “aggression” was the passing, in the following year, of the Ecclesiastical Titles Act, prohibiting, under a penalty of £100, the constitution of Romanist bishops of pretended provinces. The Act, which was a sufficiently idiotic one, was never put in force; and twenty years afterwards it was repealed amidst the complete indifference of the public at large. I had the honour to know Cardinal Wiseman, who was a cheery, benignant old gentleman, with a very hearty appetite and I have lived to see his Eminence Cardinal Vaughan make a radiant appearance at grand social functions in England in a flowing mantle of rose crimson damask’ (Sala, *The Life and Adventures* London, 1885, p. 214).

Although several of Sala’s panoramas appear in *Abbey, Life*, this one eluded him.



### PROBABLY MORE FOOLHARDY THAN BRAVE

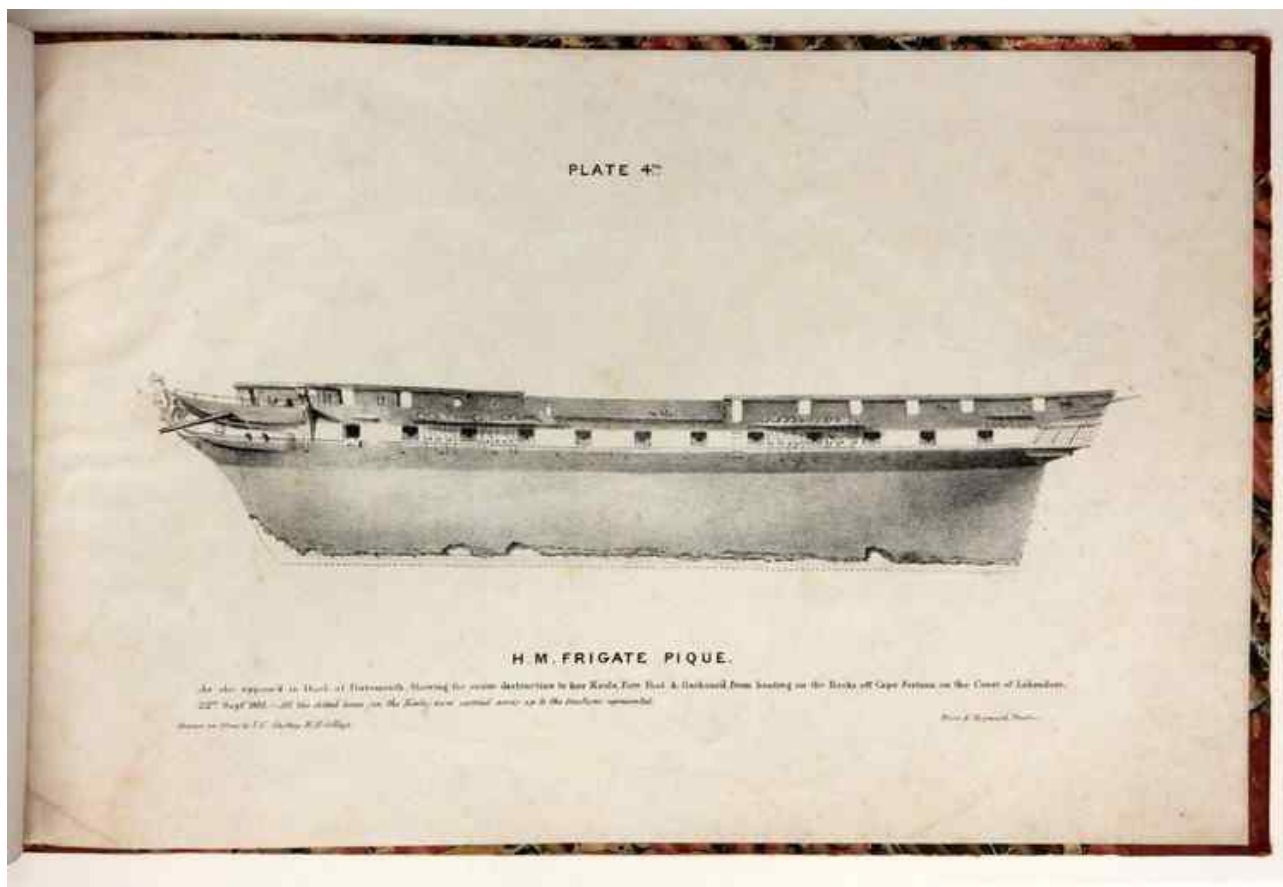
76 **SCHETSKY, John Christian.** A SERIES OF FOUR SKETCHES, ILLUSTRATIVE OF VARIOUS SITUATIONS OF HIS MAJESTY’S SHIP PIQUE, on Her Homeward Voyage, From the Moment of Her Coming Off the Rocks on the Coast of Labrador, Until Her Being Docked at Portsmouth, in October, 1835: Drawn on Stone by J.C. Schetky, Marine Painter to His Majesty and the Royal Yacht Squadron, and dedicated (by permission) to the Captain The Honourable H.J. Rous, and the late Officers, Seamen, and Marines of the Frigate. Portsea: Trives & Maynard 1835. **£ 1,500**

**FIRST EDITION.** *Oblong folio, [43 x 28 cm] pp. [2]; and four lithograph plates; later half calf over marbled boards, preserving the original printed wrapper, inscribed ‘C.W. Bonham, Midshipman 1835.’*

A scarce work illustrating the brave, or foolhardy, voyage of the Frigate Pique as it struggled across the Atlantic, with no keel, rudderless and taking in water at an alarming rate. H.M.S. Pique was the name-ship of a small class of five frigates (Fifth Rates) ordered in 1833 to a design by Sir William Symonds. After a brief spell blockading Santander, during the so-called ‘Carlist Wars’ in Spain, and a series of trials she was fitted out to convey the new Governor-General (Lord Gosford) to Canada and to bring home his predecessor Lord Aylmer.

Leaving Quebec on 17th September 1835, she ran aground in thick fog off the Labrador coast on the evening of 22nd October but was successfully floated off the next morning and continued her eastward Atlantic passage despite having a sprung foremast and without a keel, forefoot or rudder, and taking in two feet of water an hour. It was either a notable feat or foolhardy to bring her home safely, but gained both boat and captain quite a





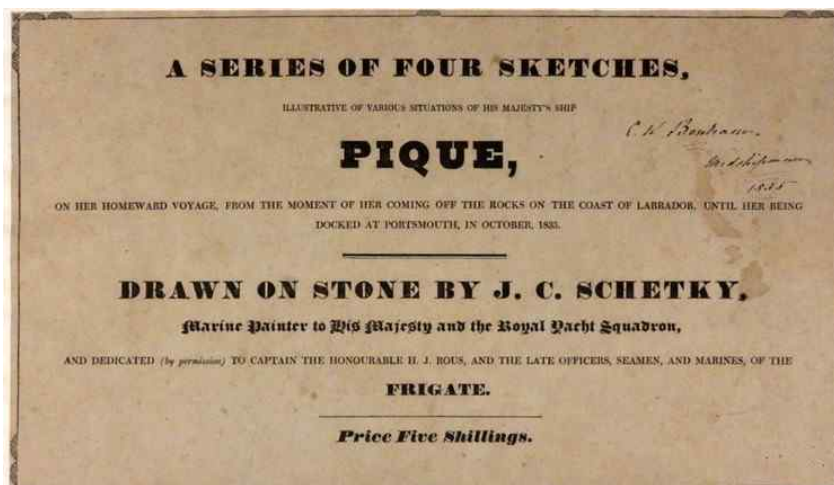
reputation. On her return her captain Henry John Rous (1795-1877) was court marshalled 'on Tuesday, October 20th, 1835, On board the Victory, (Hulk to Britannia) in Portsmouth Harbour.' Evidence was produced showing errors in the charts and the 'the local inaccuracy of the compass' were at fault. Rous and the crew were not aware of how serious the damage was but managed to get the frigate safely to port. The Pique was repaired and was finally broken up in 1910.

The work was equally praised and damned by the reviewer in the March 1836 number of the *Nautical Magazine*. The pencil of the artist has been more happily employed here on the paper than on the stone. The designs are good, and display the correct drawing, and elegance of style, for which Mr. Schetky's productions are so well known; and, had he been seconded by our old acquaintance Haghe, these drawings would have been more to our taste. As they are, the lithography is execrable, but the drawings, with the exception of the third, decidedly good, and they will no doubt be preserved, by those who were in the Pique, with all the interest due to the event which they are intended to commemorate'.

Maybe it is not surprising that we find the lithographers up in Winchester Court as insolvent debtors in 1837.

The Abbey copy is inscribed on the front cover 'Presented to Admiral Sir John Napier. Only 10 copies done in Colour. A Rare Naval Item.' We suspect this may have later colouring. Two other copies, one with very doubtful colouring is held at the National Maritime Museum and another copy, in uncoloured state, at Library and Archives Canada.

Abbey *Life* 341; not in OCLC or COPAC.



## UNRECORDED

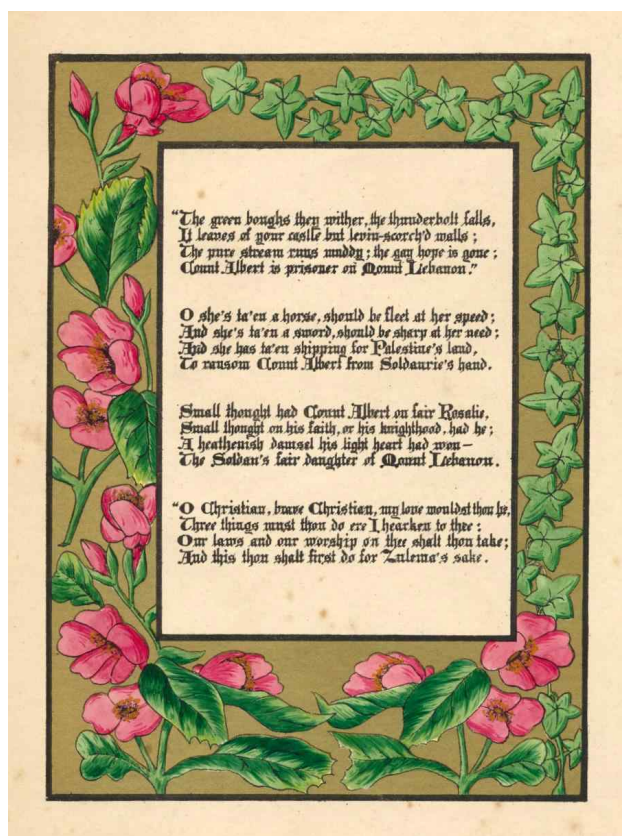
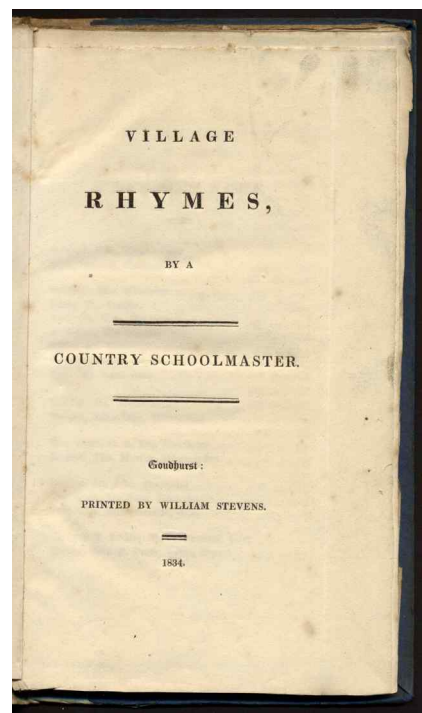
77 [SCHOOLMASTER]. VILLAGE RHYMES, by a Country Schoolmaster. Goudhurst: Printed by William Stevens. 1834. £ 400

**FIRST EDITION.** 8vo, pp. [ii], 3 'Subscribers' names', [1] blank, vi, 56; some light foxing in places; uncut in the original publisher's paper backed boards, upper board titled in ink and with a label of the 'Bibliotheca Cantiana', the front pastedown with the bookplate of William John Mercer and the signature of the well-known collector of Kent books, F. William Cock M.D.; a very good copy.

Rare, apparently unrecorded, collection of *Village Rhymes* printed in the village of Goudhurst in Kent. The verse, all of a religious bent, includes 'Celebration of the Sabbath'; 'Motto for a Church Door'; 'The Dead Nightingale (found in Horsmonden church-yard)'; and 'The Gossips'.

'The author of this little work has displayed much good feeling, genuine piety, and it is humbly hoped, some talent. He is also a true friend to the Church of England, and in these times, this in itself is no slight claim for favourable consideration from quiet and well-disposed persons. He belongs to that humble class of our fellow creatures, who are sometimes excited by agitating demagogues to assail those established Institutions, from which they in fact, more perhaps than any other class whatever, derive the most obvious and valuable privileges' (p. iii).

The list of subscribers numbers only 70, so we suspect that only a hundred copies were printed. That said, we have been unable to find another copy recorded.



## PRIVATELY PUBLISHED

78 SCOTT, Sir Walter & WINDSOR, G. P., *illustrator*. THE FIRE KING. (Translated from the German.) by Walter Scott. Illustrated by G.P. Windsor. 1877. [London] 1877. £ 450

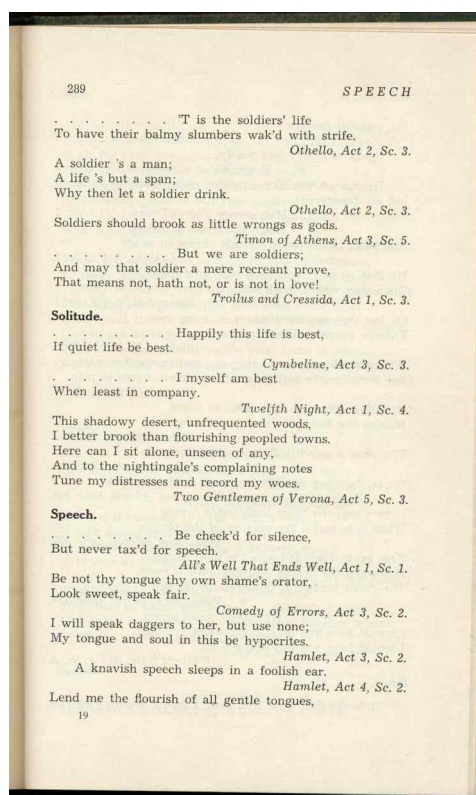
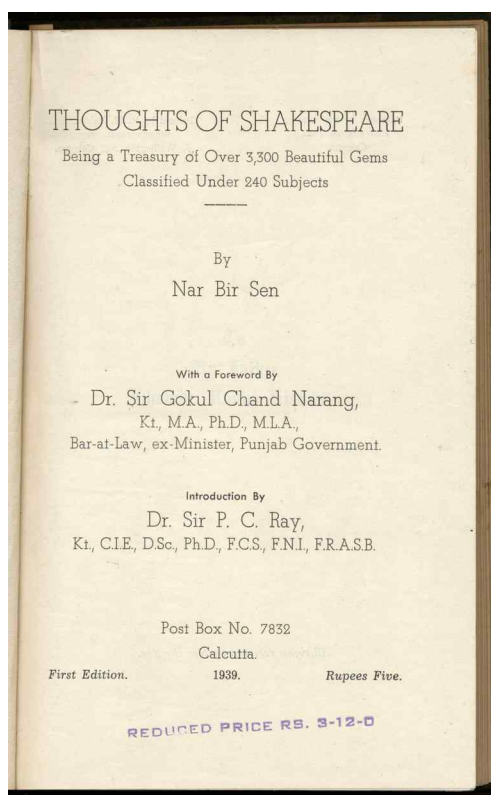
4to, chromolithograph title and 12 plates printed on card; occasion spotting chiefly confined to paper guard facing each plate; original bevelled green cloth, the upper cover with title blocked in gilt, gilt edges; with illuminated presentation in colours and gold on front free endpaper to J. Davison.

A privately published work by an amateur artist. The romantic poem was not as the title suggests 'translated from the German', but an original work that Scott provided to M. G. Lewis for inclusion in his *Tales of Wonder*

published in 1800. This appears to be the only separately printed edition, even the indefatigable 'William B. Todd' was unaware of it.

Alas we know nothing of G. P. Windsor although the work is typical of decorative chromolithography in the middle years of the nineteenth century by women adept at the fashion for illumination. The choice of *'The Fire King'* could conceivably point to a Scottish origin, although the works by Scott were universally popular by 1877.

OCLC locates three copies at the NLS, National Art Library V&A and Penn State.



### SHAKESPEARE SEEN THROUGH INDIAN EYES

79 **SEN, Nar Bir.** THOUGHTS OF SHAKESPEARE. Being a Treasury of Over 3,300 Beautiful Gems Classified Under 240 Subjects... With a Foreword by Dr. Sir Gokul Chand Narang, Kt., M.A., Ph.D., M.L.A., Bar-at-Law, ex-Minister, Punjab Government. Introduction by Dr. Sir P. C. Ray, Kt., C.I.E., D.Sc., Ph.D., F.C.S., F.N.I., F.R.A.S.B. Calcutta. [Published by the Author, Post Box N. 7832]. [Printed by R.M. Baidya, B.A., Modern India Press, 7, Wellington Sq., Calcutta] 1939. **£ 325**

**FIRST EDITION.** 8vo, pp. 336; bound in the original green publisher's cloth, spine and upper board lettered in gilt, lightly rubbed to extremities, but overall a very good copy.

Contemporary reviews in India of Sen's selections from Shakespeare valued the work as a 'great help to writers and speakers who want to embellish or add force to their writings and speeches.'

The 'Subjects' of course include 'India', however it is difficult to judge if the push for Indian independence influenced the quotes used for say, Authority, Discontent, Equality, Government, Liberty, Loyalty, Patriotism, Policy, etc. The long and diverse group of acknowledgements given by Sen indicates he was looking to produce his own Indian based selection rather than just copy material used in previously published selections.

That Sir Prafulla Chandra Ray provided the introduction and Sir Gokul Chand Narang the preface indicates that Sen was well connected in Indian scientific circles. Narang wittily calls the compiler 'an excellent miner, metallurgist, chemist and jeweller' in putting together and arranging the collection of quotes.

OCLC records one copy only, at the University of Edinburgh.

### CHISWICK PRESS EPHEMERA

80 **[SHAKESPEARE, William].** [ADVERTISING SHEET]. In Seven Neat Cabinet Volumes, Price £2 2s. in extra Boards, The Dramatic Works of William Shakespeare. with Two hundred and Thirty Embellishments ... In 21 cabinet Volumes, Price 4l. 4s. in extra boards, Dibdin's London Theatre. with upwards of four hundred embellishments... Sold here. Printed for Sherwood, Neely, and Jones, Paternoster Row. [Chiswick, Charles Whittingham], [1817]. **£ 450**

Folio sheet [47 x 37cm] printed on verso only, some old tears as the folds and edges but no loss.

*In Seven neat Cabinet Volumes, Price 2l. 2s. in extra Boards.*

## THE DRAMATIC WORKS OF WILLIAM SHAKSPEARE.

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Two hundred and Thirty Embellishments.

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FOUR HUNDRED EMBELLISHMENTS.

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Alexander the Great All in the Wrong Apprentice Bear's Stratagem Beggar's Opera Belle's Stratagem Bold Stroke for a Wife Brothers Busy Body Cato Chapter of Accidents Citizen Clandestine Marriage Confederacy Conscious Lovers *Comus Count of Narbonne Country Girl Critic *Cynon *Devil to Pay Distrest Mother Double Dealer Douglas Duke of Milan Every Man in his Humour Fair Penitent Fashionable Lover	No. 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 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1368 1369 1370 1371 1372 1373 1374 1375 1376 1377 1378 1379 1380 1381 1382 1383 1384 1385 1386 1387 1388 1389 1390 1391 1392
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8 THE ECONOMIST, OR, GUIDE TO WEALTH 9

**SHOOTING COATS.**

**A DIALOGUE ON SHOOTING!**

"How is it, now, Charles, that my sport is so bad, I've shot many times—not a bird have I had! This coat is so tight that in vain do I point, I seem as though shackled and screw'd in each joint."

"Why, really, 'tis strange, but I once was the same, And I found that my tailor alone was to blame; He knew not the 'science' required in a 'coat,' He spoil'd me a day of most excellent sport!"

"Why, Charles, by my faith, that's exactly my plight, But how would you act—tell me honest and right?"

"Why go to M. A. LEVY's—his 'coats' are the best, This truth by all sportsmen is daily expressed; His 'style' and 'proportion' so well coincide, A sportsman in them can at all times confide! A shooting coat, Mark, is of import so rare, Success much depends on the garb that you wear!"

READY-MADE.	£	s.	d.
Tweed Shooting Coats	...	0	8 6
Plain Doeskin do.	...	0	14 6
Superior quality	...	0	18 6
Black Cloth do.	...	0	15 6
Superior do.	...	1	0 0
The 'Thalberg, a new style	...	0	18 0
The newest designs and superior fabrics	...	1	5 0

MADE TO MEASURE.  
The Prices vary little from the above, and an immense assortment of materials is kept.

OBSEVE!—No article need be kept unless approved of, as the money will be returned without any demur.  
Hosiery, Hats, Caps, &c., cheaper than at any other House.

**YOUTH'S CLOTHING.**

**Boy's Hussar Suit,** From 18s. to £1 5s.

**Cloth Tunic Suit,** 18s. to 25s.

M. A. LEVY has great pleasure in drawing public attention to his splendid assortment of JUVENILE CLOTHING, which exceeds in beauty and variety any other establishment in the kingdom; and anxious as the Proprietor of the Cosmopoleion has been to produce the very best description of Clothing for Adults, yet he has not forgotten the claims of Juveniles; and their Clothing usually being one of the most expensive items in expenditure, but upon perusing M. A. LEVY's List of Prices, will be considered reduced to one of the cheapest.

READY-MADE.	£	s.	d.
Tunic and Hussar Suits, neatly braided	...	0	18 0
Do. superior quality	...	1	2 0
Superfine Saxony do.	...	1	8 0

BESPOKE.	£	s.	d.
Tunic and Hussar Suits	...	1	4 0
Superior quality	...	1	8 0
Superfine Saxony do.	...	1	16 0

The Polka Jacket, a new style, made only at this establishment, 10s 6d. to 14s 6d.

patronage and great support, / He trusts will ever last. / His motto is - to do the best, / To please the human mind, / And concentrate each graceful garb, / His energies to find.' This is followed with various descriptions of coats, vests, 'trowsers' shooting coats, youth's clothing, mourning, liveries, hosiery, hats, and ladies' riding habits. He also provided yearly contracts providing two, three or four suits per year on the proviso that the old suite was returned on the receipt of the new. Working dress was also supplied and directions are also given for self measurement. He was certainly in advance of many in the clothing trade and was undoubtedly very successful and clearly confident of his wares for he adds at the foot of each page the guarantee 'Observe!- no article need be kept unless approved of, as the money will be returned without any demur.'

W.M. Gilbert in his *Edinburgh in the Nineteenth Century* 1901 gives a succinct account of Levy and his advertising methods: '[A]t No. 96, more than half a century ago, was the clothing establishment of M. A. Levy. He was a stout, little, dark Jewish gentleman, who did a good deal to revolutionise the tailoring trade in Edinburgh. He was among the first to introduce into the city, in a reputable way, the sale of new ready-made garments at cheap prices; he called his place 'The Cosmopoleion'; and for the purpose of pushing his business resorted extensively to the use of handbills and advertisements, the latter of which were considered as curiosities of the trade. At that time the man who sold the cloth, and the tailor who made the garments, were quite distinct from each other. Mr. Levy not only sold ready-made garments, but cloth also, which he made up to measure on his own premises. A tradition lingers that he had a first-rate cutter, who was also a handsome man, and that it was part of his duty to promenade Princes Street two hours a day in well-made clothes as an advertisement to the establishment. In any case Mr. Levy, who had branch shops in several towns not remote from Edinburgh - as, for example, in Dalkeith, Dunfermline, etc. - made a fortune, and those who succeeded him in the 'Cosmopoleion' were also successful.'

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

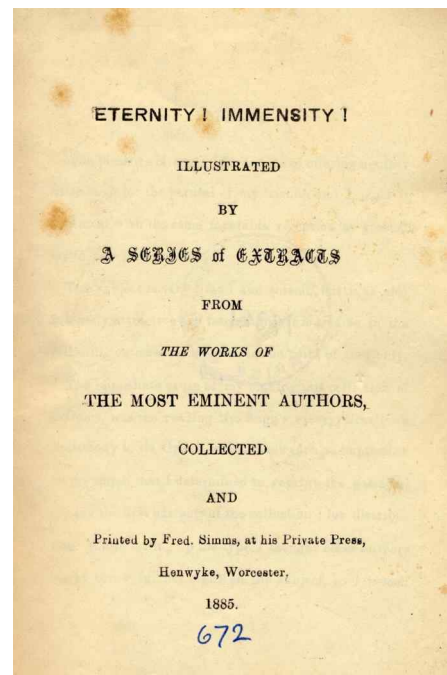
PRINTED AT HOME, ON A PRIVATE PRESS

82 [SIMMS, Frederick Richard 'Fred']. ETERNITY! IMMENSITY! Illustrated by a Series extracts from the works of the most eminent authors, collected and Printed by Fred. Simms, at his Private Press, Henwyke, Worcester. 1885. £ 225

FIRST EDITION. 8vo, pp. [viii], 160; lightly spotted in places; in the original printed brown wraps, a little dust-soiled and spotted, but still a good copy; deaccessioned from the City of Worcester libraries, with a few stamps and the remains of a label on verso of front wrapper.

Scarce first edition of this selection of extracts from eminent author's, printed at home in Henwyke, Worcester, on his private press by Fred Simms.

'The immediate cause of my making this collection of extracts, was the reading Mr. Ragg's essay, "Creation's Testimony to its God," which made such an impression on my mind, that I determined to reprint the passages (being the first extracts of the collection) for distribution. While setting up the type, I thought other authors might throw further light on the subject, so I betook myself to our public library, to which I am indebted for the use of several of the works from which the extracts



are made. The time occupied in reading, copying the extracts, and printing the book, was about two hours each evening of the last two winters' (pp. iii-iv).

The extracts include 'More Worlds than one' by David Brewster, 'Celestial Scenery' by Thomas Dick, 'Astronomy' and 'Popular Lectures' by Sir John Herschel and 'Inductive Philosophy' by 'Powell Baden' [sic].

We believe printer/editor to be Frederick Richard Simms (1863-1944) British mechanical engineer, businessman, prolific inventor and motor industry pioneer who coined the words 'petrol' and 'motorcar.' It could of course be his father also a 'Fred', but the sheer eccentricity of the work makes use more confident in attributing it to the son. The only other work we could find published by him was *Dictionary of religions and religious sects* in 1883.

Not in OCLC or COPAC.

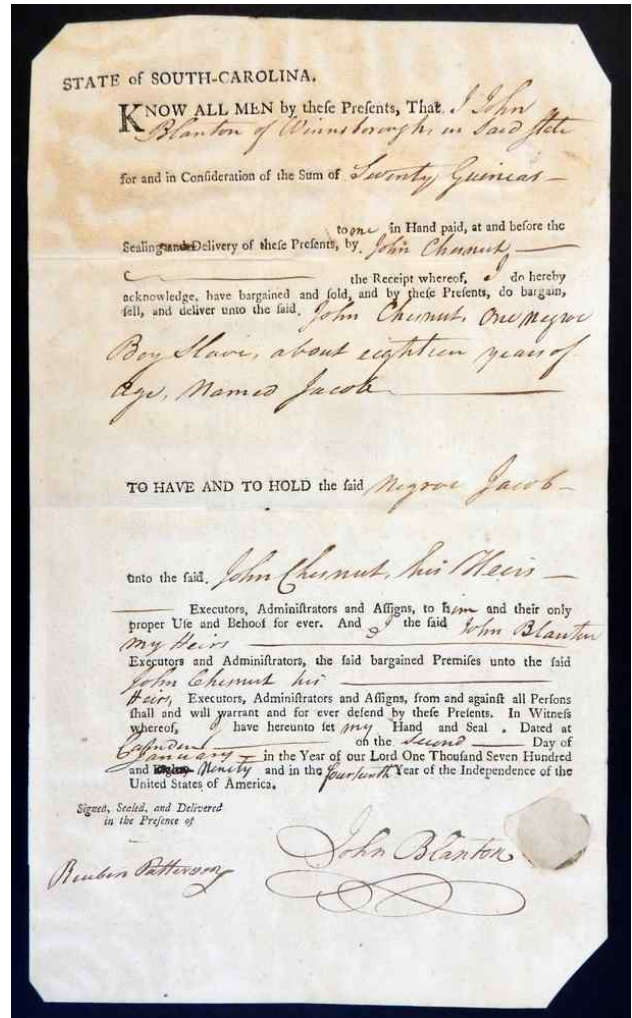
**ORIGINAL BILL OF SALE OF  
'ONE NEGROE BOY SLAVE'**

83 [SLAVERY]. STATE OF SOUTH-CAROLINA. KNOW ALL MEN BY... these presents, that I John Blanton of Winnsborough in said State for and in consideration of the sum of *Twenty Guineas* to one in Hand paid, at and before the Sealing and Delivery of these Present, by John Chesnut the receipt whereof, I do hereby acknowledge, have bargained and sold, and by these presents, do bargain, sell, and deliver unto the said John Chesnut, one Negroe boy slave, about eighteen years of age, named Jacob to have and to hold the said Negroe Jacob unto the said John Chesnut, his Heirs, executors, administrators and assigns, to him and their only proper Use and Behoof for ever ... Signed and sealed 2 January 'in the fourteenth year of the Independence of the United States of America. 1790.

£ 1,500

*Broadside (32.5 x 19 cms), printed, but completed in manuscript, bill of sale signed and sealed by John Blanton and a witness at the foot, the paper lightly browned, blank extremities of corners clipped; in very good state of preservation.*

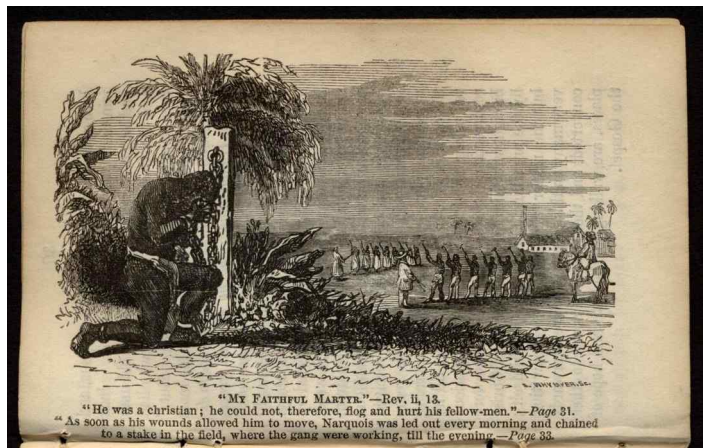
An interesting original bill of sale of a negro slave in one of the 'slave states' of the southern United States. Both buyer and seller were members of well known plantation estate families. Colonel John Chesnut (1743-1818), born in the Valley of the Shenandoah, VA, removed to South Carolina in 1756 and established the Mulberry plantation estate at Camden in Kershaw County - which is where the present document was signed. His grandson, James Chesnut (1815-1885), a distinguished lawyer, planter, and confederate soldier, was an enthusiastic defender of slavery and one of the richest slave-owning families in the State. John Blanton, although a native of Cumberland County, Virginia, had moved to Winnsborough S.C. (Fairfield County) but later moved to Augusta (GA), Shelby County (KY) and Jefferson County (MS). He went on to be a property speculator.



**RARE ANTI-SLAVERY TRACT**

84 [STRONG, Leonard]. OLD NARQUOIS, THE NEGRO DRIVER. London: John B. Bateman, 1, Ivy Lane, Paternoster Row. [n.d., c. 1852]. £ 385

*12mo, pp. vi, 7-39; with woodcut frontispiece and one further illustration; minor loss to corner of frontispiece and some light foxing in places, but overall clean throughout; bound in the original purple publisher's wrapper, lower wrapper missing (the work having once been bound with a collection of tracts, the wrapper likely removed then), some light marking, but overall a very good copy, inscribed on verso of front wrapper 'Elizabeth Farmer from her affect. friend M. A. Chapman, 1859'.*



Rare, possibly the first appearance (if not the first illustrated edition - see below), of this anti-slavery tract, published as part of the 'Gospel Reminiscences in the West Indies' series by John Bateman.

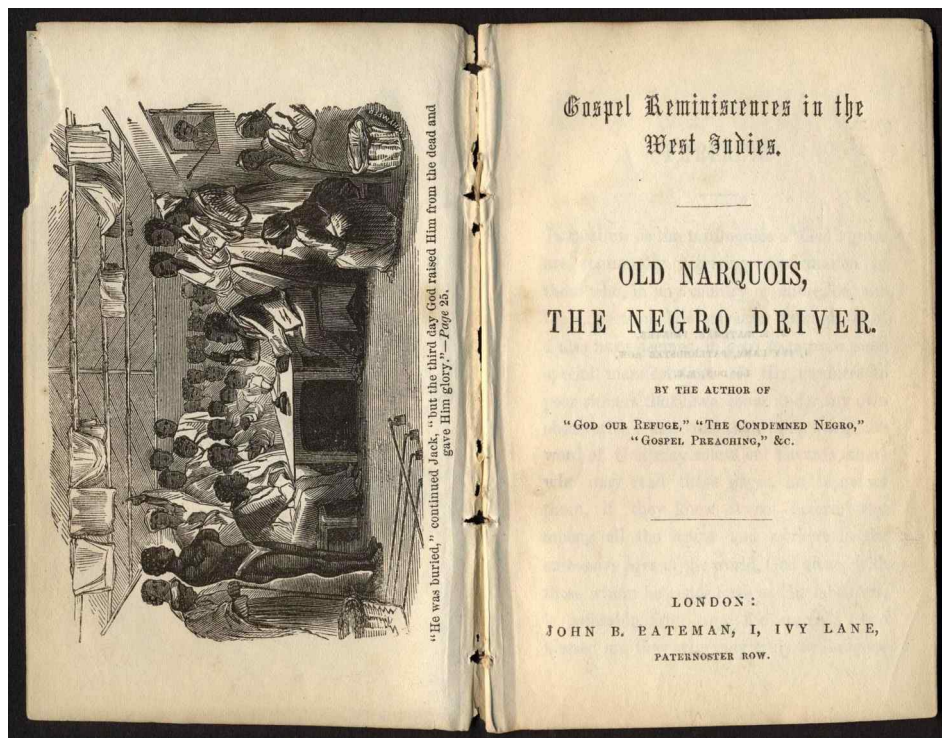
'This is not fiction but an interesting and touching account of the remarkable conversion, sufferings, and patience of a slave in the West Indies with whom Mr. Strong, who laboured there for many years, was personally acquainted' (*The Wesley Banner for the year 1852*. Vol. IV, p. 438).

The work is particularly notable for the two wood engravings, the frontispiece showing a large group of people in a simply furnished room gathered around a table,

the second showing Narquois chained to a post with his head in his hands and the work gang in the distance, titled: "As soon as his wounds allowed him to move, Narquois was led out every morning and chained to a stake in the field, where the gang were working, till evening." The work concludes with a Hymn, and adverts on the final page.

Leonard Strong seems to have published works between 1848 and 1871, including *God our Refuge* and *The Condemned Negro*.

Not in OCLC, which has two copies with Narquois in the title, but published by Binns & Goodwin (?1847 & ? 1851), the present copy possibly may be the only illustrated edition; the British Library has a collection of tracts in the Gospel Reminiscences series in 12mo, printed in Bath, undated but [1851] price 2d. Whereas this illustrated 32mo. is London printed and published.



SUMPTUOUS

85 **TERRY, Daniel.** BRITISH THEATRICAL GALLERY, A Collection of whole length portraits, with biographical notices... London: Printed by G. Schulze, 13, Poland Street, for H. Berthoud, Junior, No. 65, Regent's Quadrant, Piccadilly. 1822. £ 2,500

**FIRST EDITION.** 4to, pp. [74]; with 20 hand coloured engraved plates by R. Cooper; bound in nineteenth century dark blue morocco, spine ruled and lettered in gilt, boards ruled in gilt, light rubbing to joints; with the later armorial bookplate of Newton Hall, Cambridge, on the front pastedown; a very desirable copy.

A highly desirable and sumptuously produced work, with hand coloured portraits of the leading actors and actresses of the day, after paintings by Harlow, Sharp, Clint, De Wilde, Waldeck, and others.

Actors include Sarah Siddons as Lady Macbeth, Edmund Kean as Richard III, ballerinas Mlle. Lisa Noblet and Mlle. Felicite Hullin, ballet dancer Etienne Le Blond, opera singer Giuseppe de Begnis, Samuel Simmonds as Baron Munchausen, Henry Gattie and Mme. Maria Theresa Bland in the farce Monsieur Tonson, Sarah Booth, Frances Copeland, Charles Young, etc. Each portrait is accompanied by a short biographical notice, apart from Mrs. Siddons, which runs to 19 pages - as to be expected for the best-known tragedienne of the eighteenth century, and most famous actress of her age.





Daniel Terry (1780-1829) was an actor and friend of Sir Walter Scott, many of whose novels he adapted for the stage. In 1825, together with Yates, he bought the Adelphi Theatre, but this partnership only lasted for two seasons. After leaving the Adelphi he temporarily retired to the continent, and then re-engaged at Drury Lane and played Polonius and Simpson. Finding himself unable to act, and his memory gone, he gave up his engagement. On 12th June 1829 he was struck with paralysis, and died during the month.

The work had a difficult gestation. It was issued in parts and was first advertised as early as November 1821 and was to be issued in parts each containing five plates and letterpress priced at 18 shillings each or as in this copy at £1 4s coloured. It was however not until March that the first part actually appeared with the second part in June, the third part appeared in 1823 and the last part eventually arrived in January 1824. Clearly the work took too long to issue and subscriptions may have fallen behind and it was never properly completed. The unsold parts were then bound together, as in our copy, with a printed title page added to round off the work.

Sets were clearly bound up at a later date with Abbey's copy stating 1825 as its publication date, our copy is instead dated 1822 when the first part was published, here both plates and text watermarked of 1817, indicating an early issue.

Abbey, *Life*, 418 (1825 edition); Arnott & Robinson, *English Theatrical Literature 1559-1900*, 2228; OCLC records one copy in the UK, at the NLS and three in North America, at Yale, Harvard and the Frick.



THE GREAT BORE

86 [THAMES TUNNEL]. AN ARCHIVE COMPRISING BOOKS AND REPORTS, BROADSHEETS, PRINTS & DRAWINGS, COMMEMORATIVE OBJECTS AND MEDALS RELATING TO THE THAMES TUNNEL, its building in 1825, opening in 1843 and attraction as consequence. [Mostly London]. c. 1824-1887. £ 17,500

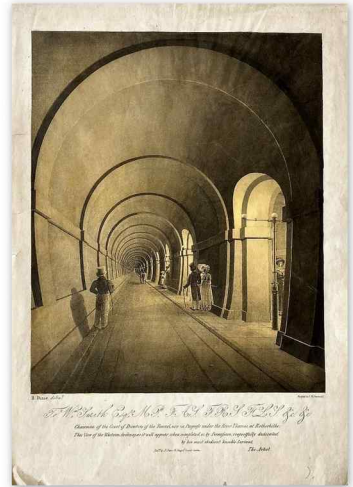
The Thames Tunnel, the first underwater tunnel in the world, was an unprecedented achievement. It was only made possible by Marc Isambard Brunel's invention of the tunnelling shield, one of the greatest innovations in civil engineering, the concept of which is still in use today for tunnelling in soft ground. Construction of the Thames Tunnel, which runs beneath the river between Rotherhithe and Wapping, began in 1825 but quickly ran into trouble owing to treacherous ground conditions. In 1828 work stopped for seven years, resuming in 1835. It took another six years of painfully slow progress before the bore was complete. The final breakthrough came on 12th August 1841 though it took another 18 months or so before the Wapping shaft was completed and the Tunnel could be opened to the public. This archive, comprising of Books and Reports, Broadsheets, Prints & Drawings, Commemorative Objects, a Peepshow and Medals relating to the Thames Tunnel, thus reflects in an extraordinarily immediate way both the completion and opening of such a huge venture, as well as the popularity and success it brought to the nation's capital.

A full illustrated catalogue of this item is available though this link THAMES TUNNEL



AN EXPLANATION OF THE WORKS OF THE TUNNEL UNDER THE THAMES FROM ROTHERHITHE TO WAPPING. LONDON, W. WARRINGTON, ENGRAVER AND PRINTER, 27, STRAND. And sold at the Tunnel, Price One Shilling. 1840.

THAMES TUNNEL, in open Daily (Enlarged) from View on the Morning, and Day of Light. This tunnel is only on the Middlesex side of the River, at WAPPING. The Tunnel is lighted with Gas. Advertisement to each. PERSPECTIVE VIEW OF THE TWO ARCHWAYS. This illustration depicts the construction of the Thames Tunnel, showing the two archways and the progress of the work. It includes a title 'THAMES TUNNEL, in open Daily (Enlarged) from View on the Morning, and Day of Light. This tunnel is only on the Middlesex side of the River, at WAPPING. The Tunnel is lighted with Gas. Advertisement to each.' and a 'PERSPECTIVE VIEW OF THE TWO ARCHWAYS'. Below the illustration is a detailed text describing the tunnel's construction, its length, and the challenges faced during its building.

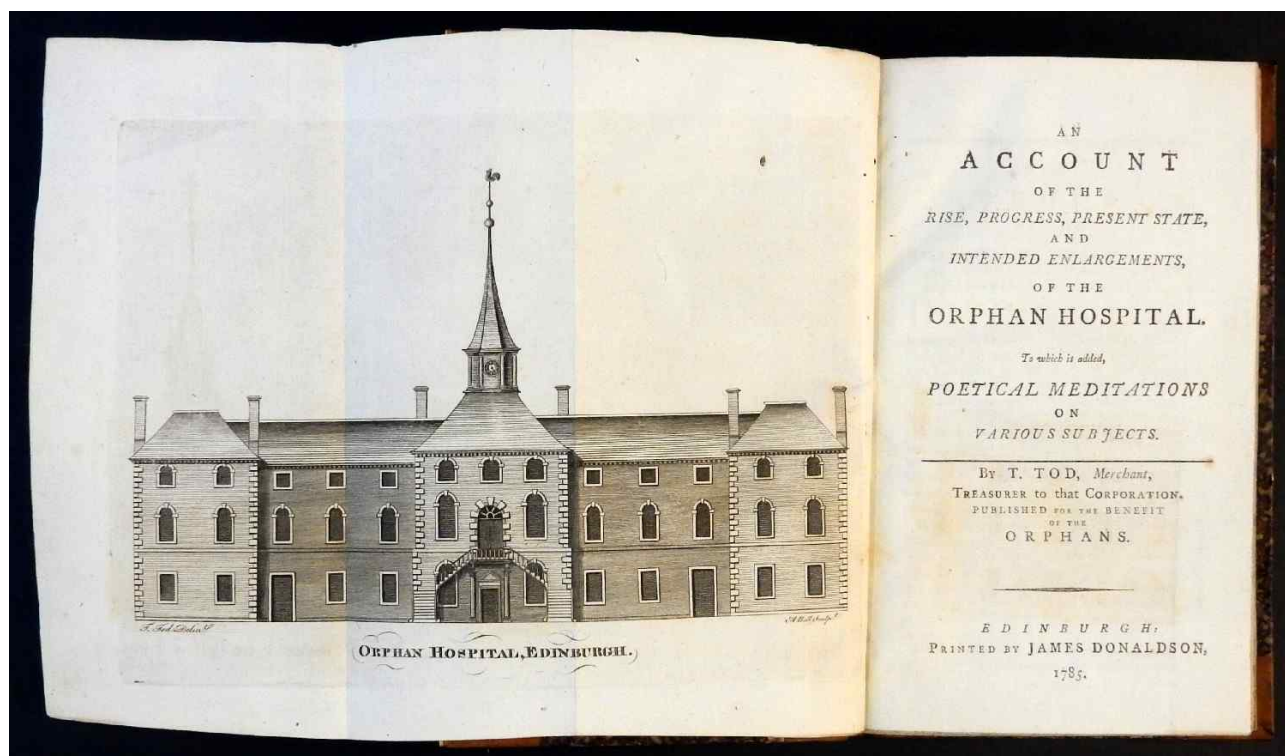


The Mirror OF LITERATURE, AMUSEMENT, AND INSTRUCTION. (FRIDAY EVENING). No. 10. SATURDAY, NOVEMBER 4, 1843. [Vol. II. 1843.] Original Communications. THE THAMES TUNNEL. It was a fortnight ago that the Thames Tunnel was opened to the public. What has since occurred, its present appearance, and future prospects, will probably be more acceptable. By an excellent account published a few weeks since, it appears that in the first half year from its becoming a regular thoroughfare, it has been the scene of a number of persons passing through. A good beginning this, and though it cannot be right to calculate that, besides the constantly-occurring regular traffic, a vast number of visitors will annually be attracted to the tunnel, it is not to be expected that the number of persons passing through will be less than that of the first year. It is not to be expected that the number of persons passing through will be less than that of the first year. It is not to be expected that the number of persons passing through will be less than that of the first year.



TUNNEL SOAP WORKS. Wapping London, Oct. 25th 1838. Sold by Messrs. Bole, Paton & Charles, Hard, Fancy & Soft Soap Makers. Sole Manufacturers of the Hard Water Soap, (Real). TERMS CASH. Wapping, Oct. 1838. ESTABLISHED A.D. 1835.





## CHARITABLE BUILDING

87 **TOD, T[homas]**. AN ACCOUNT OF THE RISE, PROGRESS, PRESENT... state, and intended enlargements, of the Orphan Hospital. To which is added, poetical meditations on various subjects. By T. Tod, merchant, Treasurer to that Corporation. Published for the benefit of the orphans. Edinburgh: printed by James Donaldson. 1785. £ 850

**FIRST EDITION.** 8vo, pp. [2], 44, 47, [1] blank; folding engraved frontispiece by Alexander Bell after Thomas Tod; 19th or early 20th century half calf over marbled boards, neatly rebacked to match, spine gilt lettered; a very good crisp copy.

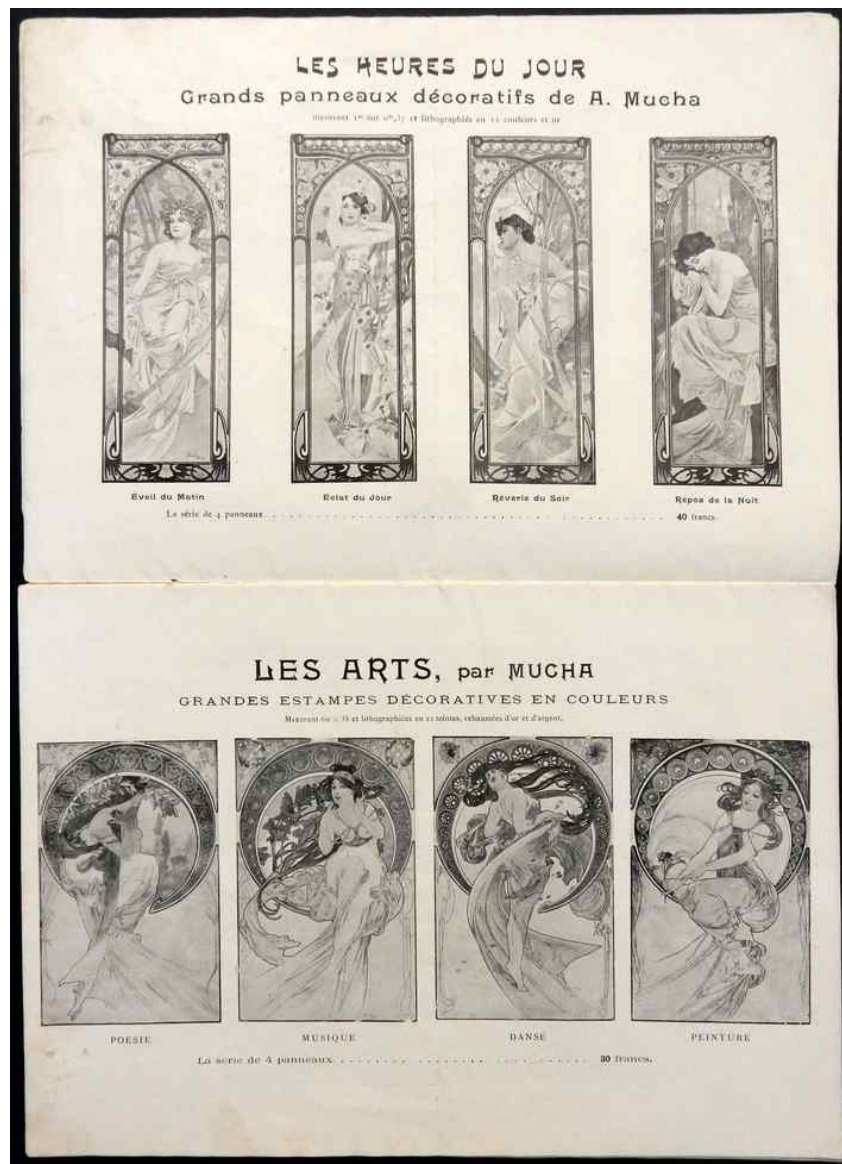
In 1727 the Edinburgh merchant, Andrew Gardner had established a charitable subscription to raise funds to build an orphan institution. The resulting Orphan Hospital, was built between 1734 and 1781, below the North Bridge. Thomas Tod a successful tanner in Edinburgh and as the new treasurer, increased funding for the institution and produced the present work to illustrate his proposal to add two wings to the William Adam building.

'In 1781, by the number of children taken in, they were so much crowded in that part of the house then built, as rendered an enlargement absolutely necessary. The enlargement of the Hospital became the more necessary, as in 1782, there were introduced into the house many different manufactures, since which time the children are employed as shoemakers, tailors, book-binders, milliners, mantua-makers, &c. which required a great deal more room for these operations; the many advantages of which, both to the children's health, and the funds of the hospital, are obvious. After the hours of their education in reading, writing, arithmetic and religion, they are all pleasantly employed in useful work, fitted to their ages.' [pp. 3-4].

Alexander Kincaid in his *The Traveller's Companion Through the City of Edinburgh and Suburbs* of 1794 describes the hospital after Tod's plan for raising funds and improvements had been accomplished: 'This charity is so extensive, that Orphans from any part of the British empire are taken in, so far as the funds will admit; indigence, and the number of children in the poor family, being the best title to it. In proportion to the rife of donations and legacies, the number of Orphans increased till 1781, when Mr Thomas Tod, merchant in Edinburgh, became treasurer. It was then greatly enlarged for better accommodating the children, and for their performing a greater variety of work, Thereby more orphans are maintained and educated at less expense; and enjoy healthy and cheerful exercise, suited to their different ages, with proper care and better accommodation. It is remarkable, that, from January 1784, to January 1787, out of from 130 to 140 young children, not one have died. This year (1794) in the Hospital 58 Girls and 56 boys, in ail 112. A particular account of the rife, progress, present state, and intended enlargements of this Hospital, was published by the treasurer in 1785. This Hospital is now made conspicuous by an elegant spire, clock, and other outward improvements.

Tod had also published, in 1782, *Consolatory thoughts on American independence*, which too was 'published for the benefit of the Orphan Hospital at Edinburgh'.

OCLC records copies in North America, at Yale, Wisconsin, the Newberry library, Texas, Cornell, Minnesota, McMaster and the Library of Congress.

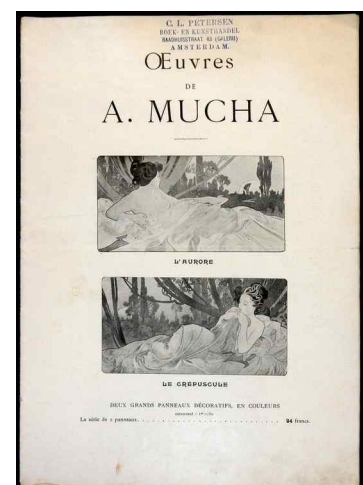


TRADE CATALOGUE OF MURAL PANELS AND GRAPHIC DESIGNS BY MUCHA

88 [TRADE CATALOGUE - MUCHA]. MUCHA, ALPHONSE. Estampes, Murales, Dessus de Portes, Panneaux Décoratifs d'après L. Rossi, Kaemerer, Piot, La Rocau, Lebesque, Médaille, Cossard, Sonrel. Paris: [n.d., c. 1905]. £ 250

4to, 10 ff; 52 monochrome illustrations of work by Mucha and 28 illustrations by other French Art Nouveau artists; in the original decorated wrappers.

A very rare trade catalogue of mural panels and other graphic designs mainly by the famous Czech Art Nouveau artist Alphonse Mucha (1860-1939) but also including a selection of works by other French artists such as Cossard and Sonrel. Many works offered here for sale have subsequently become icons of the French Art Nouveau movement. His lithographed panel sets of "Les Quatre Saisons", Les Fleurs, "Les Heures du Jour" and "Les Arts" seem, by today's standards, almost absurdly cheap at between 30 and 40 francs each whilst smaller posters, calendars and menu cards are even more modestly priced. The second part of the catalogue presents the works of 8 other French artists who interpret the vivid colours and flowing vegetative forms of Art Nouveau in a variety of ways. Those, such as Cossard and Sonrel demonstrate the influence of Mucha's style which had been established in the first poster he made for the actress Sarah Bernardt in 1894. Others are more circumspect in their adoption of the style, adhering more to the 'chocolate box' school of illustration. A rare catalogue, valuable not only as a collection of Mucha's work but also as an indication of Continental popular taste in prints of the period. With the Dutch retailers stamp of C. L. Petersen on the upper cover.



## 'THE HIGHLY ACCOMPLISHED AND EMINENT MASTER OF THE CEREMONIES'

89 [VAUXHALL GARDENS]. GROUP OF THIRTEEN LITHOGRAPHS AND VARIOUS PRINTED EPHEMERA RELATING TO CHARLES HERBERT SIMPSON, the Master of Ceremonies at Vauxhall Gardens. Various places. [c. 1831-1842]. £ 1,850


An interesting group of lithographs and ephemera relating to Christopher Herbert Simpson at Vauxhall Gardens, one of the leading venues for public entertainment in London for two centuries. The collection covers the latter half of his career, and his legacy after his death in 1835.

Christopher Herbert Simpson Esqr (1770-1835), Master of the Ceremonies at Vauxhall Gardens, was first employed at Pleasure Gardens at just age 27 and continued in his post for a total of 38 years, equalling that of the proprietor Jonathan Tyers and becoming one of the most notable attractions. Although not much is heard of him in his former years, Simpson's employment began on the opening night of June 3rd 1797, and through his appearance at Surrey Magistrates Quarter Sessions on October 14th 1811 as accuser, his label as 'Superintendent at Vauxhall Gardens' goes in hand with the verse in 'Simpson in the Beau' where he is called the 'Chief inspector of fowls, ham and beef', thus alluding to a role in the junior staff team. In the in-house accounts for 1822/23, held by Harvard, we first see a shift in Simpson's role to 'M. C.', with his first mention in a public newspaper appearing in 1826. It is thought that perhaps in this time Simpson was still trying to shift to a permanent role within the gardens as the Master of Ceremonies, as just four years later his new name as the 'accomplished' and satirical character would arise.

He found fame through his courteous manner, accentuated politeness, and appearance at the gates to always greet guests. In his various depictions he is always seen with his ivory cane in hand, held now by the British Museum, along with his elaborate bows and top hat which carve his both courteous and caricature personality. The collection includes a small illustration of Simpson, by G. Cruikshank [undated], as well as a small reversed print [thought to be W. Bonner] of a copy of J. W. Gear's illustration of him, on thin paper. This image reappears in a small newspaper cut out within the collection, simply titled 'Mr Simpson', and is introduced as being part of 'The New Guide to the 'lions' of London ... with numerous engravings. By W. Bonner', published by W. Kidd. We can therefore assume that both copies of this engraving are attributed to George Wilmot Bonner, a British Wood engraver of the time, who made copies of Gear's drawing on stone. A copy of the detailed original illustration is actually included within the collection, titled "Welcome to Royal Property", 'Drawn on Stone from Life by J. W. Gear' [1831].

His popularity grew so far that Simpson was granted a Benefit night, with the collection containing a range of ephemera detailing the celebrations held for Mr Simpson in his 36th year at the Gardens. Rather impressively is a copy of the programme of the night's events for the 'Splendid Gala' of Mr Simpson for the night of August 19th 1833, comprising of 'Two Acts. On the bill that night included; 'The German Band, Waterloo Waltz', 'An Enchanted Telescope in the Rotunda', 'The Military Music Under the Direction of Mr. Godfrey', and the 'New Duet - Miss Forde and Mrs Mapleson'. The lyrics of songs from Mrs Wills, Miss Forde and Mrs Mapleson are printed on the back of the pamphlet and encompass both grief; 'I have a silent sorrow here, A grief I'll nee impart' and love 'Thine is the light of all lights for a lover'.

The night is further discussed in *The Times* (Aug 20, 1833), exemplifying the popularity of Mr Simpson and the event. It details that; "thirty-five landscape illustrations of the splendid Simpson, graced the quadrangle of the Royal Gardens", thus covering the supper-box paintings permanently exhibited by Francis Hayman. In fact, the collection includes a flyer detailing the closure of Vauxhall Gardens on 9th September 1833 for the 'gala to be given for George IV', which includes references to these portraits at the Benefit; 'the immense portrait of myself, in its proper Costume, so much admired at my Benefit, will be, for the last time, exhibited in Variegated lamps; and also, that my own Figure, in Fire Works'. The



**ROYAL GARDENS, VAUXHALL,  
Close MONDAY, 9th September,  
With a Grand CORONATION GALA.**

To all those truly illustrious, noble, and distinguished Visitors of the Royal Gardens, Vauxhall, their truly humble and very devoted Servant, C. H. SIMPSON, Master of the Ceremonies of those Gardens for Thirty-six Years, most dutifully and most respectfully begs to inform all the illustrious, noble, and all the other respectable classes that visit the Royal Gardens, that I am directed by the worthy Proprietors to announce the closing of the Royal Gardens on Monday Next, the 9th of September, upon which Night I most respectfully request to be honored with the company of all the noble and distinguished Personages who visit the Royal Gardens, it being the Last Night I shall have the high honour of receiving my illustrious Visitors, and all the other parts of a generous Public.

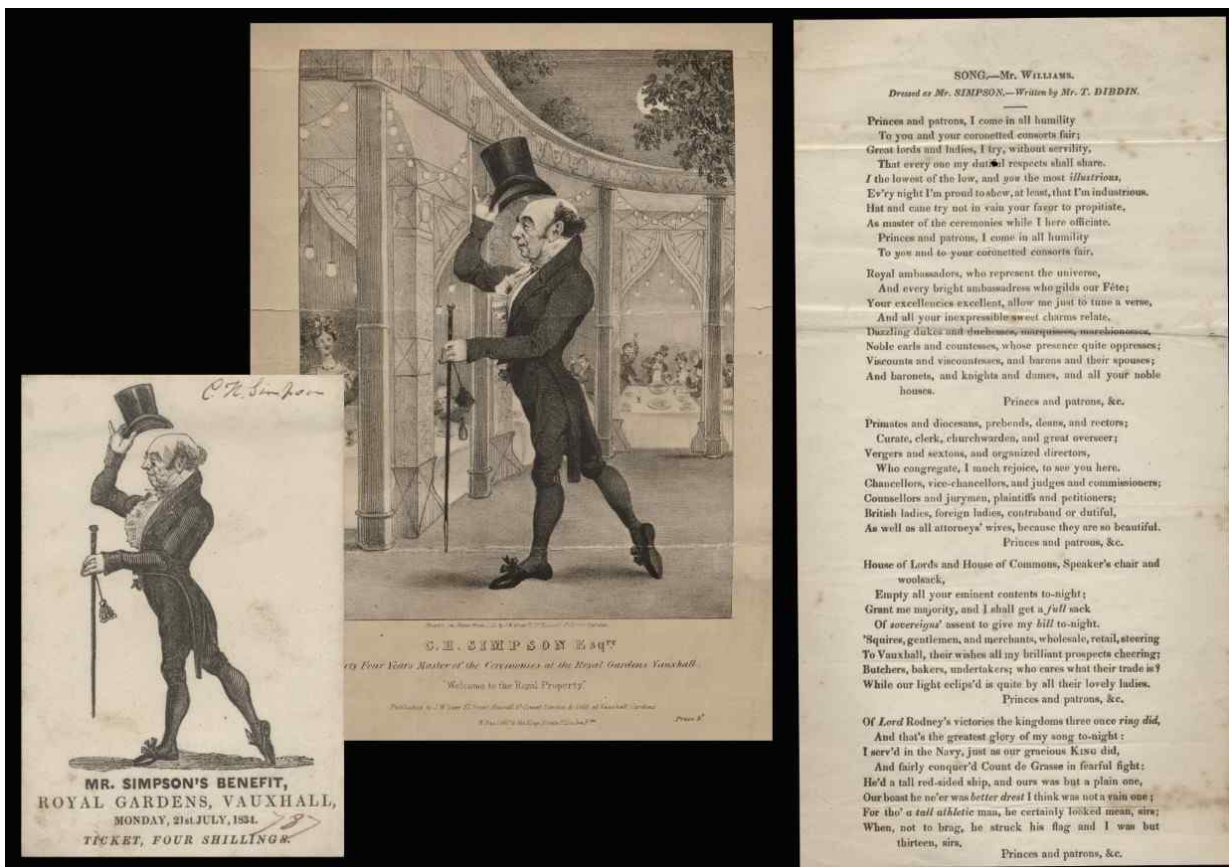
I also very dutifully beg to make known that the immense Portrait of myself, in its proper Costume, so much admired at my Benefit, will be, for the last time, exhibited in Variegated Lamps; and also, that my own Figure, in Fire Works, will appear very beautiful, and bow as representing Life.

The Gala will be given in Honor of the Coronation of His present Majesty, whose Royal Brother, His late Majesty, George IV. when Prince of Wales, I had the high honor of receiving in the Royal Property, and who expressed his Royal approbation at my services on many occasions; and all these reasons will, I earnestly hope, induce all the distinguished Visitors to witness the Gala, which finishes the Season at our Royal Gardens, it being the last time I shall have the high honour of receiving the distinguished Visitors until the next Season, which is in 1834.

The worthy Proprietors, on this glorious occasion, will only charge each Visitor ONE SHILLING for their Admission to all the numerous Amusements we have provided; and I am sure all our Visitors will be much obliged for such an Entertainment upon such humble Terms.

There will be Two Exhibitions of Fire Works, and a fine Concert, and all kinds of other Entertainments all the Night, when I shall have the high honour of wishing all our illustrious and distinguished Visitors farewell, and all the other parts of a generous Public.

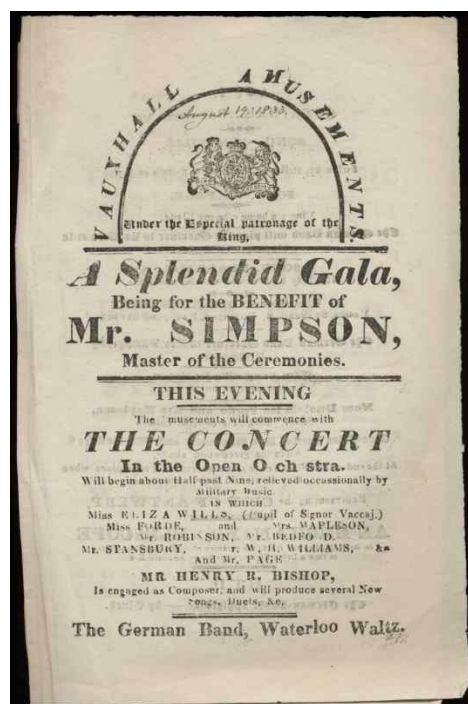
I have the honor to remain,  
Most illustrious, noble, and distinguished Personages,  
Your very grateful and devoted  
humble Servant,  
C. H. SIMPSON,  
Master of the Ceremonies Royal Gardens, Vauxhall, 36 Years.



portrait was somewhat of an attraction at the time, as accompanying the flyer is a ticket for the 'Elegant Portrait of C. H. Simpson Esq.' dated just the month before for the first Benefit [19th August 1833]. The flyer itself then goes on to discuss the events of the Gala, where; 'all kinds of Entertainments all the night' shall be given, when I shall have the high honour of wishing all our illustrious and distinguished visitors farewell, and all the other parts of the generous public', finally signing off 'Your very grateful and devoted humble servant, C. H. Simpson' [1833]. The top half of the flyer includes an illustration of Simpson copied from J.W. Gear's lithographic print. From his various letters, one can deduce that Simpson's exaggerated and hyperbolic style is amply demonstrated in his flowery language and subservience to each guest; almost every visitor to Vauxhall Gardens from 1791 until his retirement in 1833 appears to have been personally met by him. Several contemporary accounts of Simpson describe his idiosyncratic style of speech, and the many letters that were published in newspapers as publicity for the gardens also record this unique style.

Following this event, Simpson was then given another benefit on the 21st July 1834, having decided not to retire, with a signed ticket by Simpson included within the collection depicting him with his top hat and cane [copied again from J. W. Gear's lithographic print]. This again appears on a poster for the event titled; 'Royal Gardens, Vauxhall. Mr Simpson's Benefit will take place on Monday, the 21st July', which discusses the events of his second Benefit. Interestingly, Simpson discusses the 'Immense figure of [himself], 45 feet high, in Colored Lamps' that is to be erected for the occasion, having previously been shown in August 1833. In fact, within the collection is a copy of the illustration by Robert Cruikshank Esq. with the giant shadow of Simpson, published by W. Kidd just the day after it was sketched on August 20th, 1833.

Within the collection is a printed ballad titled 'SONG – Mr. Williams, Dressed as MR. SIMPSON – Written by Mr. T. DIBDIN'. Despite Thomas Dibdin's renowned name as a dramatist and writer at this time, no record of this song can be found online; with it opening 'Princes and patrons, I come in all humility' and ending; 'O may to night, ripe on your sight, as not a worthless treasure'. It can be theorised that the 'Mr Williams' in the title refers to a 'Billy' Williams, a comic singer, who performed between the years of 1823 and 1836. He is widely famed for his 1833 song; "What Think you of Simpson the Beau?", with the only full copy housed in the Shaw Collection, Harvard Theatre Collection. The satirical lyrics draw upon Mr Simpson's notorious appearance; 'Hat and cane try not in vain your favor to propitiate,/ As master of ceremonies while I here officiate', and was clearly meant to be performed with the charm of Simpson's character. Simpson's career continued for just a year after



this event, as he 'died on the 25th of December (Christmas Day) 1835, 'the most Illustrious, Eminent, Puissant and Distinguished,' C. H. Simpson, Esq., 38 years M. C. at Vauxhall Gardens; and the lion of the vast circle of politeness, gallantry, grace, dignity, intelligence, and literary acquirement'. This was published in the tenth publication of 'The Magazine of Curiosity And Wonder' [7th January 1836], paying homage to the late Simpson and telling 'a most minute account of his extra-ordinary career'. It proves an excellent addition to the collection, providing small anecdotes; 'Master Simpson was always a polite child, and had become so excellent a bower, that his parents used to call him, 'The Bower of bliss!'", also learning he had been saved by a family dog when just a child from drowning in a tub; '...the accident would most certainly have been attended with fatal consequences, had not a fine dog... Rescued it from its dangerous situation'. He was 'drafted as a mid-shipman on board of the H.M.S. the Warrior of 76 guns' in the year of 1881, and his eloquence with words is demonstrated through a poem in the magazine written by Simpson at just aged 11; 'I've left my home - my jacket was tore!/Oh! What a rent, and oh, my heart was sore!'. The following pages include Simpson's own writing, which tells of his life in an autobiographical style, containing excellent detail of his role within the Pleasure Gardens.

A final homage to Simpson's intrinsic value within the Gardens is presented through a small newspaper cut out of "The Night Vauxhall will close Forever!" (By Laman Blanchard). It is taken from George Cruikshank's Omnibus [1842] and depicts an array of guests in a satirically mournful way, whilst Simpson stands tall with hat and cane in hand, in a final performance.

It seems that Simpson's death in 1835 marked the beginning of the end for Vauxhall. Despite a failed attempt from a waiter "Little' John Lewis" to slot into Simpson's place, just five years after his passing the gardens closed for a season and bankruptcy was declared. After attempts at resurgence in the following years, the Vauxhall Pleasure Gardens finally closed for good in 1859.

**ROYAL GARDENS, VAUXHALL.  
MR. SIMPSON'S BENEFIT  
WILL TAKE PLACE ON MONDAY, THE 21st OF JULY, 1834.**

*(The text below the cartoon is a detailed notice for the benefit, mentioning the names of various patrons and the location of the event.)*

**C. H. SIMPSON, ESQ. M. C. B. V.**

*(The text below the cartoon is a detailed notice for the benefit, mentioning the names of various patrons and the location of the event.)*

## ROYAL PARDON

90 **VICTORIA, QUEEN OF ENGLAND (1819-1901).** PROFORMA PARTIALLY PRINTED REMISSION DOCUMENT, completed in ink, remitting part of a prison sentence handed down to Mary Ellen Smith at the Police Court in Blackburn (Lancashire), signed boldly in ink by Queen Victoria and by the Home Secretary, Sir Matthew Ridley, 23rd June 1897.

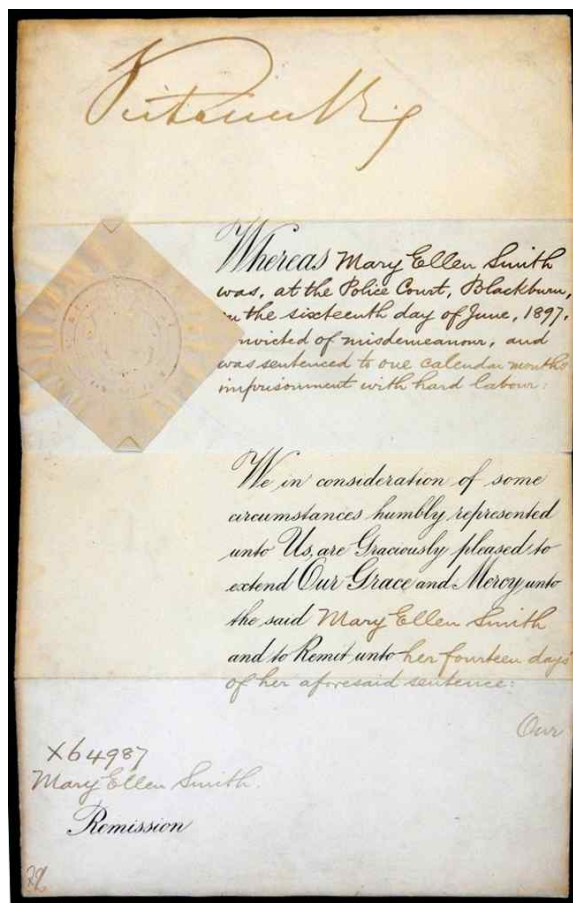
£ 750

*Single sheet folio (33 x 21 cms.) with embossed white paper seal affixed; disbound and folded as issued; in very good state of preservation.*

A poignant document, signed by Queen Victoria ('Victoria R'), instructing 'the Governor of Our Prison at Preston' to reduce by 14 days the term of imprisonment of Mary Ellen Smith from one 'calendar month with hard labour'.

She had been convicted of a misdemeanour at Blackburn Police Court exactly one week earlier. It is worth noting the date of this document: Queen Victoria's Diamond Jubilee celebrations had just taken place (20th and 21st June) with an enormous state dinner and a service of thanksgiving at Westminster Abbey.

There appears to have been an effort to give amnesty to selected prisoners as part of the Jubilee celebrations, being a royal prerogative this necessarily required Queen Victoria to authorise such documents as our example. Curiously these amnesties were not advertised, at least in the United Kingdom, however other parts of the Empire, including India and Australia, also gave a certain number of prisoners that reported in the British press as something of a curiosity.



## RIGHTFUL INHERITANCE

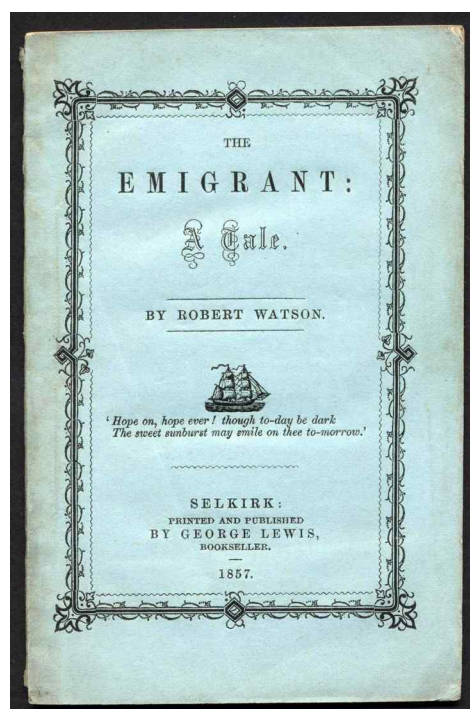
91 **WATSON, Robert.** THE EMIGRANT: A Tale. Selkirk: Printed and Published by George Lewis, Bookseller. 1857.

£ 450

**FIRST EDITION.** 12mo, pp. [iv], 36; stitched as issued in the original blue printed publisher's wraps, some minor dust-soiling, but still a very good copy.

An unknown melodramatic tale on stolen inheritance and emigration to Australia.

The story revolves around Norman Macpherson, whose father had lost the estates of Drummond Hall to Captain Stenhouse. Events begin on the death of Norman's mother and his own loneliness, but he is befriended by the lovely Mary Ashworth, a daughter of the manse. Norman having no fortune is of course forced to work for Captain Stenhouse and his wicked son Allan. Norman also now has the care of Little Herbert, who works with him on the Stenhouse estate, who had been before her death adopted by his mother. Allan Stenhouse is rough with young Herbert and Norman strikes him to the ground and departs his employer. Having deposited Herbert with Mary's family Norman emigrates to Australia on the ship Hercules. Mary and her parents later read the distressing news that the ship has foundered in a storm, but unbeknown to Mary the wicked Allan Stenhouse has placed a false notice in the newspaper for he has his own designs on Norman's betrothed. Worse follows for in league with Johnson the postmaster - a drinking friend - who is intercepting Norman's letters from Australia and passing them to Allan. Mary and her parents continue to believe Norman is lost, however there is still a spark of hope that he has been saved. Later riding home after meeting with Johnson to receive one of Norman's letters, Allan's horse is startled by an old woman 'uncouth dress, her grey hair streaming in the wind.' She tells Allan Stenhouse that his father ruined her and that Johnson is also his father's son and he will pay the price for his evil deed. Allan arrives home to find his father dead. At



the same time a lawyer down from Edinburgh is searching for Norman and calls at the manse enquiring of his address. The lawyer has discovered that Captain Stenhouse had forged a document and the estate is to be returned to Norman as the rightful heir. At the moment the old woman comes to the manse and hands Mary the letter that had fallen from Allan's pocket when she bridled his horse. They all realise that Norman is safe and the awful deceit and wickedness that has occurred. Letters are sent to Australia but before they arrive there Norman has already returned to Scotland wondering why his letters to Mary had never been answered, All is revealed, Allan Stenhouse is removed from Drummond Hall and Norman in his kindness pays for Allan's passage to Australia in the hope he can make amends for his evil ways. Mary and Norman are married, they have lots of children and little Herbert makes rapid progress in classical and religious studies at university.

'Drummond Hall now rings with the merry laughter and frolicsome gambols of happy children; and often in winter nights, when the cold winds are howling round the venerable edifice, they gather round their father's knee, and listen with delight to stories about what he saw and what he did when he was an Emigrant.'

The text tugs on many issues close to readers hearts including faith, illegitimacy, forgery, emigration, salvation, good over evil. The use of emigration is also interesting for Norman is seen as an honest man making his way in the worked, and later in the plot line that Allan Stenhouse would find some sort of redemption. The fate of the fallen woman and her son the postmaster is not however resolved.

'Two other elements buttressed this Scottish image of exaggerated success in the New World. First, Lowland Scots were often regarded as the most desirable immigrants of all by the colonial authorities in their search for fresh stock. They were apparently considered industrious, respectable and able to accommodate themselves to the challenges of frontier life to a much greater extent than other ethnic groups... Secondly, the assumed extent of Scottish achievement in the new lands was usually explained by the values, character and attitudes believed to be intrinsic to the Scottish people. At a time when theories of Social Darwinism and discussions of racial differentiation were popular, it was not surprising that national achievements were often understood and portrayed in this way. The cultural stereotypes beloved by the Victorians saw the Scot as canny, serious, hard-working and successful, and these have partially survived in modern historiography.' [T.M. Devine *To the ends of the Earth: Scotland's global diaspora, 1750-2010.*, 2021].

Not in OCLC, apparently unrecorded.



#### THE IRON DUKE'S MAGNIFICENT FUNERAL

92 [WELLINGTON]. MACLURE, Andrew. OBSEQUIES OF THE LATE ILLUSTRIOUS FIELD MARSHAL THE DUKE OF WELLINGTON: SEVENTEENTH NOVEMBER, 1852, K.G., G.C.B., &c. &c. Seventeenth November, 1852. London: Maclure, Macdonald and MacGregor Lithographers to the Queen. [1852]. £ 850

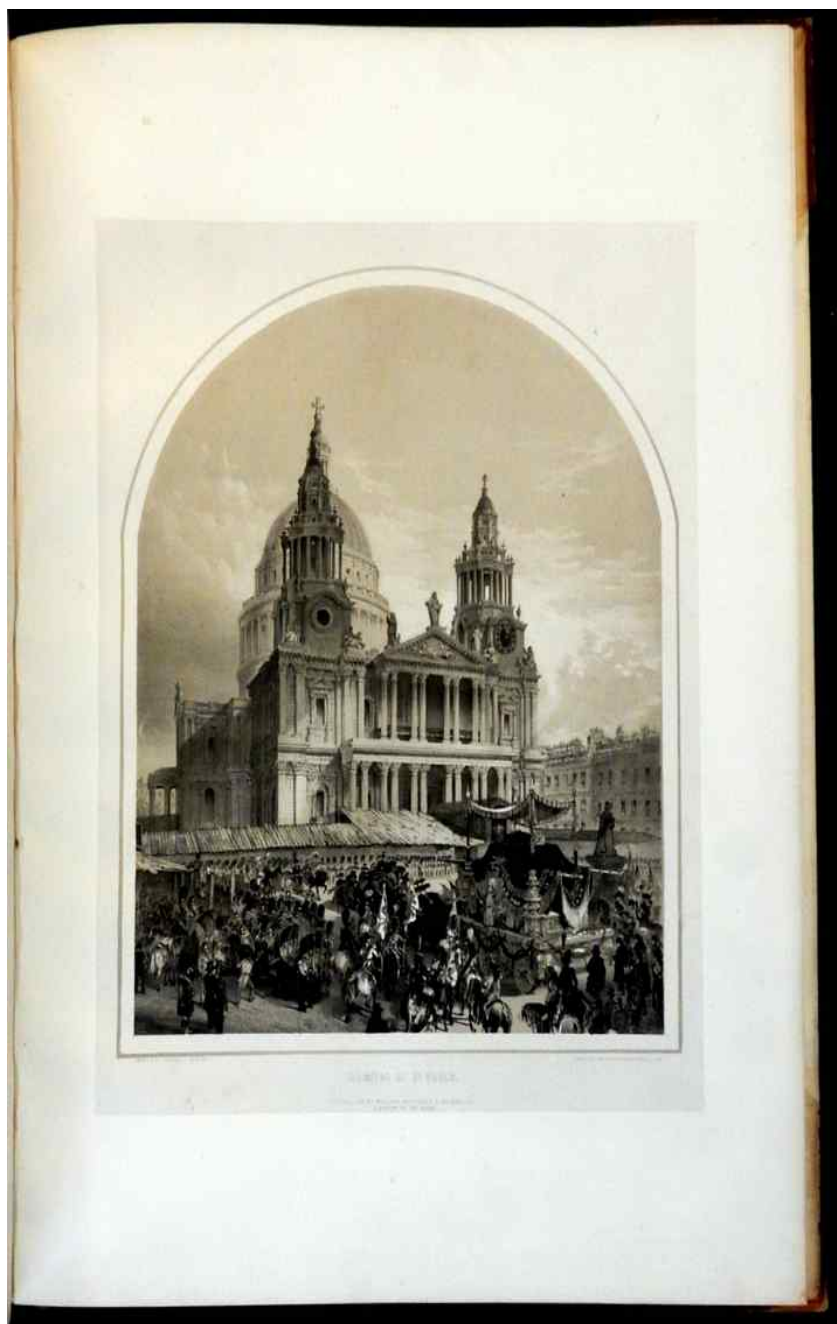
**FIRST EDITION.** *Large folio [63cm x 45cm], lithograph title, portrait and 6 tinted lithograph plates; small ink library stamp, ex RIBA, on verso of plates; later red half calf over purple cloth boards, spine lettered in gilt.*

A magnificent, if somewhat morbid, commemoration of the Iron Duke's funeral.

The artist fairly wallows in the sombre occasion. The six illustrations showing: The Lying in state at Chelsea Hospital - Departure from Horseguards - Passing Apsley House - Passing Trafalgar Square - Arrival at St. Pauls - Interior of St. Pauls.

A leaden sky seems to cast a shadow over the funeral cortège giving Maclure every opportunity for chiaroscuro effect. Quite apart from the subject matter the series provides some magnificent views of London.

Not in Abbey.

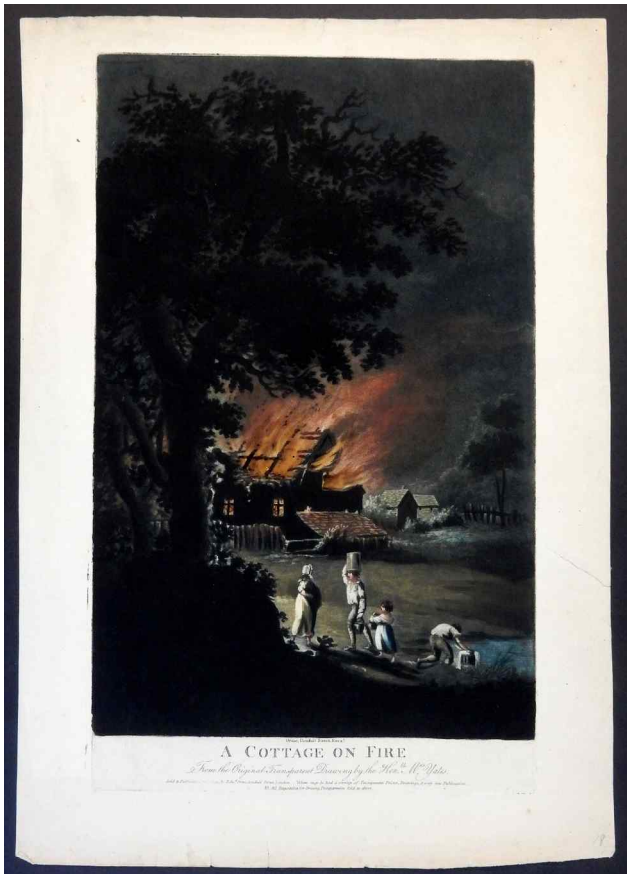


EARLY TRANSPARENCY BY ORME

93 **YATES, Honourable Mrs. [Charlotte].** A COTTAGE ON FIRE. From the Original Transparent Drawing by the Hon.ble Mrs. Yates. Sold & Published Jan. 1st, 1799, by Edwd. Orme, Conduit Street, London. [1799]. **£ 750**

*Hand coloured mezzotint, [510 x 305mm.] a couple of closed tear to the margins, however the image in excellent condition.*

An excellent transparency showing a night time scene of a family desperately, if rather inadequately, carrying buckets of water towards a cottage already well ablaze and nearing total destruction.



This form of print was often cut to the edge and placed for good effect on a window pane. These transparent prints were expensive with Orme retailing them at 15 shillings. Whitman notes that Charles Turner engraved many of the plates for Orme's 'Transparencies', and that of the plates published by Orme and enumerated by him at the end of his *Essay on Transparencies*, this print was mentioned by Turner in his diary written at the time he was engraving for Orme.

By a process of elimination the only candidate identifiable with the 'Hon.ble Mrs. Yates' at this period was Charlotte Yates. She was the seventh child and youngest daughter of John 11th Lord St. John of Bletsoe. She was born on the 15th March 1763 and married Joseph Yates of Peel Hall in Lancashire, only son of Judge Yates on 28th March 1787 and died 24th July 1803. Her only child turned out to be an artist too, Charlotte Perrott of Cracum Park, who illustrated a very uncommon work *A selection of British Birds* 1835 of which only one part was issued before her death the following year.

Although scarcely documented we believe that Joseph Yates had run up debts and the family fortunes were fairly desperate in the last decade of the eighteenth century. Orme may well have used the name of the Hon. Mrs Yates to give kudos in the better circles of society to his newly available transparent prints and for Charlotte bring in some necessary cash.

See Whitman, Alfred, *Nineteenth Century Mezzotinters: Charles Turner*, London, George Bell & Sons, 1907, p. 286.

