

MARLBOROUGH RARE BOOKS

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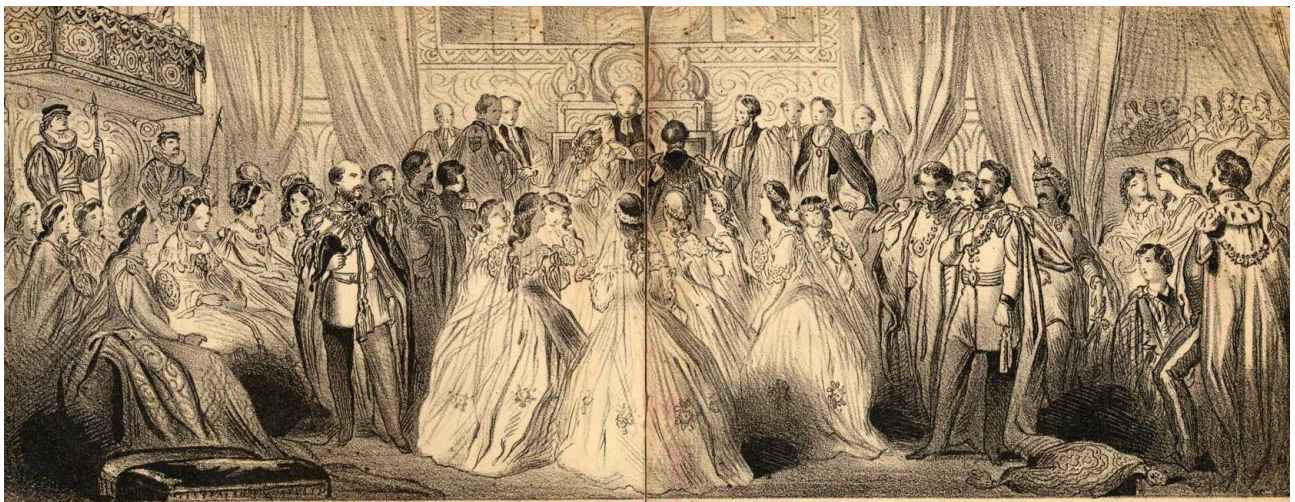
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JULY, 2022

LIST 84

SUMMER SELECTION



The Marriage of the Prince of Wales and Princess Alexandra.

Chapel, and with evident feelings of emotion, the Queen immediately arose from her seat. As the Princess passed along, dressed entirely in white, supported by her father on one side and the Duke of Cambridge on the other, she won the admiration of all. On reaching the altar, the fair Bride made a reverend obeisance to her Majesty, and, after a short prayer, took her place. The marriage ceremony now commenced, the service being read by the Archbishop of Canterbury in the

usual manner, and with great distinctness; upon the conclusion of which, his Grace pronounced his blessing on the Royal pair. Whilst this was being done, the Queen knelt and prayed with her head buried in her handkerchief, overcome with feelings of mingled sorrow and joy. In a few moments this imposing ceremony was over, and the processions retired in the same order in which they had approached, the ancient Chapel once again resumed its usual stillness and solemnity.

UNRECORDED

1 [ALBERT EDWARD, Prince of Wales]. [CASWALL, Edward *Illustrator*]. THE PRINCESS ALEXANDRA'S ARRIVAL AND PUBLIC ENTRY INTO LONDON. March 7th, including the marriage ceremony, St. George's Chapel, Windsor, March 10, 1863. London: Read & Co., Publishers, [1863]. **£ 950**

Panorama on four conjoined sheets [12.8 x 290 cm], consisting of 18 lithograph scenes, one scene torn across and repaired, neat tape repairs to joints on verso, and some light foxing in places; concertina-folding into original red cloth covers [15.8 x 14 cm]; the upper cover with a decorative title label printed in red and black on a yellow ground, with adverts pasted to verso of last scene, and rear pastedown; some light surface wear and darkening to cloth, but overall still a good copy.

Rare Royal processional panorama produced to celebrate the marriage of the 21 year old Albert Edward, Prince of Wales (Queen Victoria's eldest son and future Edward VII) to the 18 year old Alexandra of Denmark, at St. George's Chapel, Windsor Castle, on the 10th March 1863.

Moving from left to right, the scenes are titled as follows: 'Arrival of the Princess Alexandra of Denmark at Gravesend'; 'Arrival of the Royal Pair at the Bricklayers' Arms Station'; 'Procession entering London, over the

We only know this from another almanack issued by Henry Stone of Leamington Spa held at the Bodleian Library. He also includes a wraparound of advertisements and wrappers in the same way, so we can conclude with some certainty that examples masquerading as original works must have been issued.

Thomas Rogers described himself in the 1861 census as 'Distributor of Stamps, Printer, Bookseller, Stationer, Insurance Agent, Master of one Man, one boy and one Girl'. This was a small precarious business which was apparently begun in 1852 with a loan of £100 from a 'Money Club'. We only know this for Rogers finally became bankrupt after fifty years in trade, chiefly owing moneys to his sons. They subsequently eased their father out and continued the business under their own names for several more years in the same vein.



MAKING LIGHT OF CONFLICT

3 [AMERICAN CIVIL WAR]. WAR IN THE MIDST OF AMERICA FROM A NEW POINT OF VIEW, by Charles Dryden. [London]: Published by Ackermann & Co., 34, Upper King Street, Holborn. [1865]. £ 5,000

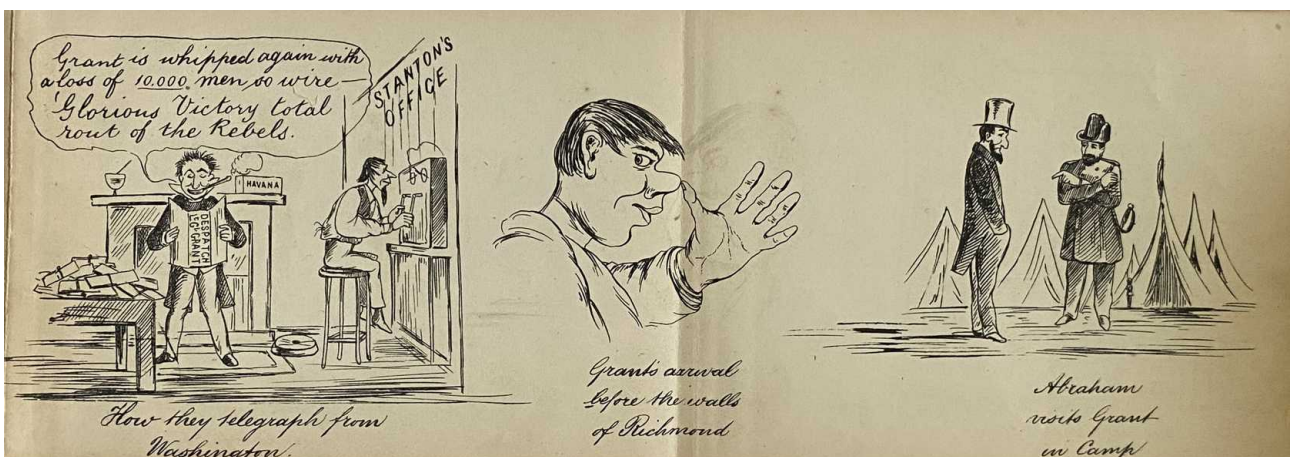
PANORAMA. Oblong 8vo, consisting of 20 illustrated sections with accompanying text, all printed lithographically and mounted as a continuous folding strip [1120 x 10 cm]; some discreet repairs to folds in places, and light spotting in places; folding into original red cloth binding [11 x 15.5 cm], printed label on upper cover (with a caricature of perhaps Jefferson Davis and Lincoln, the Presidents of the two respective sides, brawling, and references to the freeing of slaves in the background), expertly rebacked, and some light soiling to label, but overall a very desirable copy, housed in a custom made slip case.

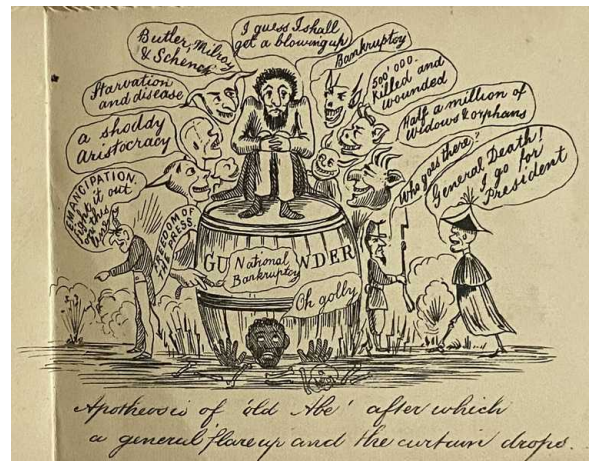
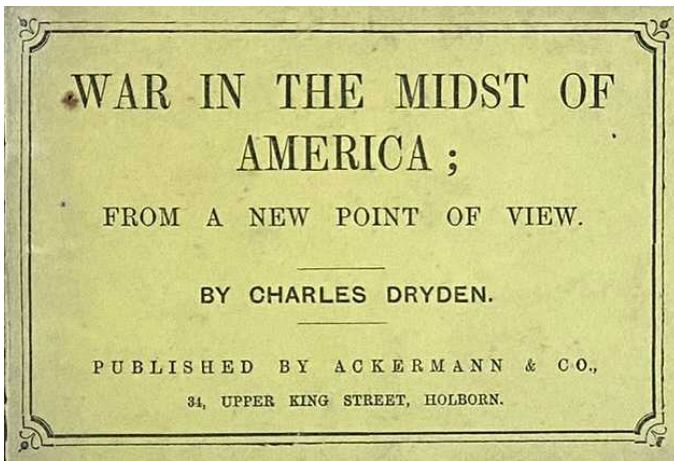
Unusual satirical panorama taking a humorous look at the events of the American Civil War.

The panorama commences with an expression of the want of 'An Impartial account of the Civil War in America'. The artist falls asleep. We then follow the course of the War from the election of Lincoln and the taking of Fort Sumter to the Battle of Gettysburg. The artist escapes and returns to England, with the final image consisting of the Apotheosis of Lincoln.

Peter Harrington, Curator at the Anne S.K. Brown Military Collection, Brown University, RI, writes: 'We have no information on Charles Dryden, but he may have been imprisoned at Fort Lafayette in New York Harbour, which was used for Confederate prisoners. We have dated the piece 1864 because it is after Gettysburg but before the assassination [of Lincoln]... The fact that it was published in London suggests that Dryden was indeed a Confederate sympathiser, who made his way there by ship following his escape from New York' (correspondence with Ralph Hyde, 7th September 2007).

Further to this we have pinpointed the issue date by Ackermann as late March 1865, a few weeks before Lincoln's assassination, which probably curtailed the panorama's sale. As to Charles Dryden, there was indeed a person of this name born at 'St John's' New York who was living in the UK with his British cousin, a Coffee House keeper in Wapping, an area beside the docks where he was employed as a clerk in the early 1850's. That he disappears from view in the 1861 census but reappears in the UK in 1871 as a dealer in lead and living in

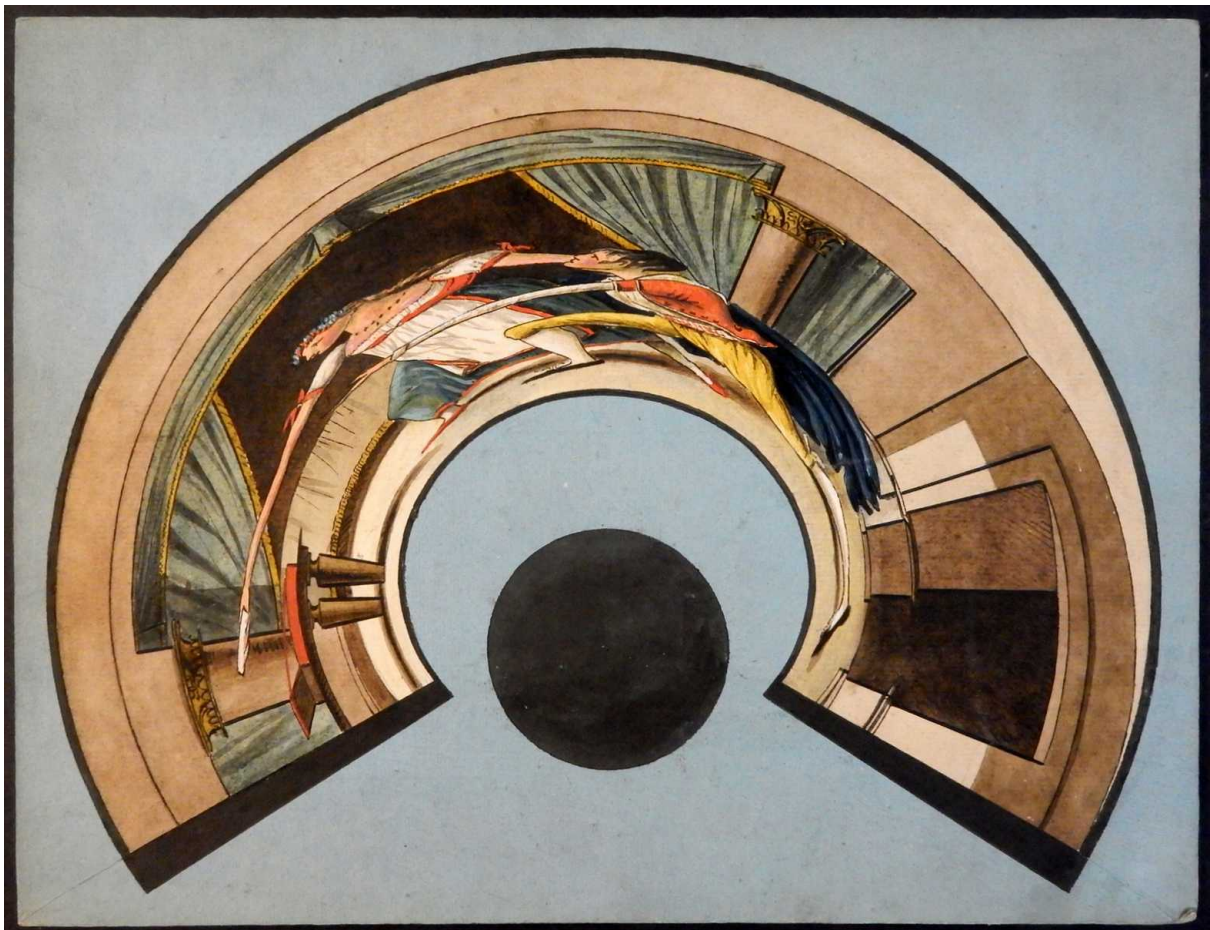




Hackney, points to his having been away during the Civil War period. He decided not to return to the US and later retired to Dover where he died in 1904. We cannot be sure this is one and the same person as the artist or Confederate prisoner, however, he has an uncommon name and the American birth and gap in his whereabouts at the time of the war is telling.

A late Ackermann publication, the caricature style is reminiscent of George Augustus Sala, and the panorama whilst common in American institutions, is rare in commerce.

OCLC: 6048012.



TRANSFORMATION

4 [ANAMORPHOSIS]. CYLINDRICAL ANAMORPHOSIS SCENE of a lady and her suitor, as she places a letter in a box in her bedroom. [French?] Circa 1810. £ 1,750

Original Watercolour [25 x 33 cm], mounted on card with turquoise coloured mount, in fine original condition.

Most surviving examples of an Anamorphosis tend to be engraved or lithographed although a good number of watercolour examples must have been produced for home entertainment. A good selection of the variety and

composition of this early pre-cinema art form can be viewed on the late Dick Balzer's site at <https://www.dickbalzer.com/>.

With mirror anamorphosis, a conical or cylindrical mirror is placed on the drawing or painting to transform a flat distorted image into an apparently undistorted picture. The deformed image is created by using the laws of the angles of the incidence of reflection. This reduces the length of the flat drawing's curves when the image is viewed in a curved mirror, so that the distortions resolve into a recognisable picture.



APPALLING CONDITIONS REPORTED IN FULL

5 [ASIAN & CHINESE SEAMEN]. MANUSCRIPT DOCUMENT 'QUERIES - LASCARS AND CHINESE' [London] 1814. £ 2,500

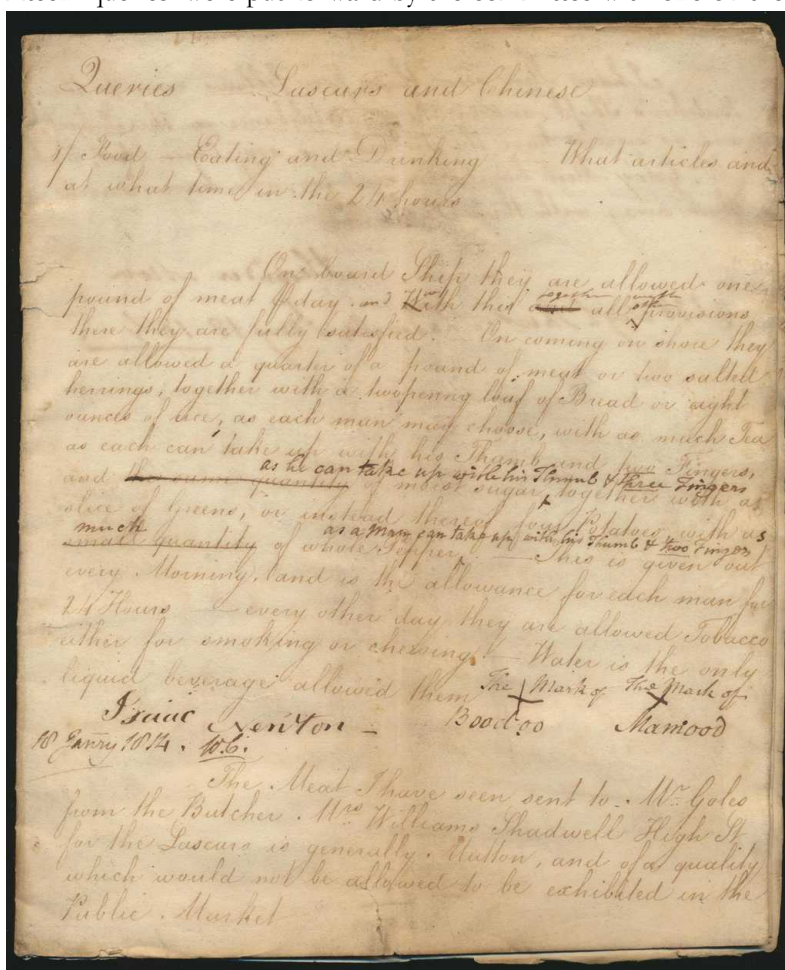
4to, [23.4 x 19.1 cm] pp. [24], last leaf blank, some marks, old fold and soiling, some damaged to last blank leaf without loss;

A remarkable account of Asian and Chinese seamen of the East India Company living in appalling conditions at Shadwell in the East End of London.

A parliamentary investigation into the living conditions of 'Lascars and Chinese' was begun in 1814, which produced a *Report from a Committee on Lascars and Other Asiatic Seamen* in 1816. As part of their investigation a number of questions required answering, fifteen 'queries' were put forward by the committee with one of their clerks dispatched to Shadwell to receive answers. Only thirteen of the questions are here answered, those which asked the place where each of the seamen came from was, with such a shifting population, possibly impossible to quantify, another question was not even written as the page has left wholly blank and may have been thought superfluous.

The seamen were housed in barracks constructed by the East India Company in Cannon Street Road, Shadwell. Abraham Gole senior (d. 1819) and Abraham junior (1777-1859) had something of a sinecure running these enterprises. Their primary income came from a contract with the East India Company for housing and feeding Lascars and Chinese seamen, at the rate of 10s. per head per week. It is quite clear that they were making an immense profit by cutting all expenditure on the seamen to an absolute minimum.

In order to have a balanced answer to the question each have been signed off by three persons, Mamood and Boodoo placing their mark of a cross and Isaac Newton who signs his name, and we believe was the publican of the Jolly Sailor in Back Street, Shadwell. We are not sure if Mamood and Boodoo were lodged at the Barracks, but it seems probable they had, Newton clearly also had access to the building but in what capacity is unknown. More evidence was taken from several other witnesses, including Alexander Moir, who we know from the manuscript was blocked from entering the barracks, he appears to have been a pawnbroker living close by. Other evidence comes from Samuel Carter who we believe was an undertaker for he also introduces into the account statements from two body searchers.



The first question was on 'Food - Eating and Drinking - What articles and at what time in the 24 hours.' The diet was limited to 'a quarter of a pound of meat or two salted herring, together with a twopenny loaf of bread, or eight ounces of rice' added to this was as much tea as a man could 'take up with his Thumb and two fingers, and of moist sugar as a man can take up with his Thumb & Three fingers'. The seamen were also allowed a 'slice of Greens' or four potatoes and additionally 'Thumb & two Fingers of whole Peppers'. However, no 'liquid beverage' were allowed. There was a caveat to this 'diet' signed by Alexander Moir that stated that the meat purchased by Mr Gole from 'the Butchers Mrs William's, Shadwell High St' was of a quality 'which would not be allowed to be exhibited in the Public Market.' Moir also related that he had 'seen these poor fellows come to the Butcher's shop' to complain but driven away by Mr Gole's men 'with their sticks.'

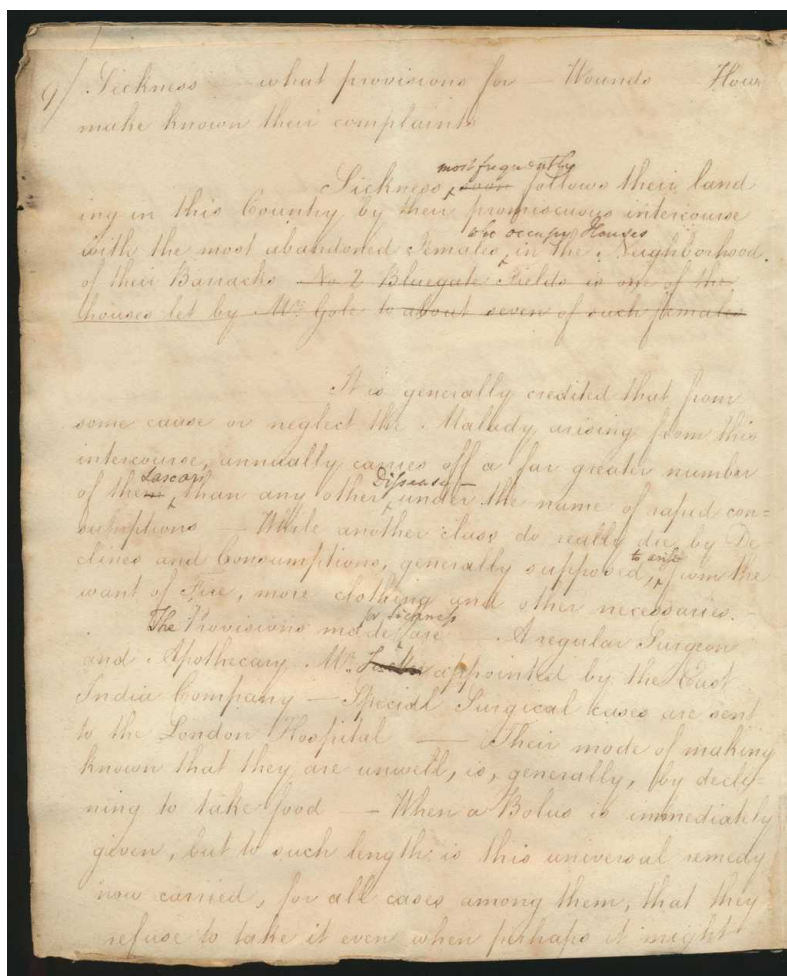
Question three relates to 'Lodgings - kind - warm or cold - by day and by night - Beds'. We learn, unsurprisingly, that the Goles refused outsiders entry, also unsurprisingly there was not enough room for the occupants, only two common fires were allowed 'for dressing their victual' and 'Not until very recently has there been any fire allowed even for the sick.' 'One room measuring 33 feet by 13 is occupied by 26 persons, together with their Sea Chests, Baggage, and such Hammocks as may be found among them... Such as cannot provide for themselves therewith, and these appear to be the greater number of them, must sleep on chests or on the Floor, where very recently a great number of them night after night have been found dead.'

In answers to the question on 'Treatment - mild or harsh' the document shows yet more ill treatment 'When complaint is first made bitter imprecations [are] generally returned, and therewith they are committed to the doctor who receives the patients with a like salutation and dismisses them usually with a Bolus.' The next paragraph has been crossed through showing that the three witnesses could not agree to the text or the evidence was edited out. The paragraph states that 'when unwell, the poor creature is kicked to know how he is and if the first blow obtain no immediate reply from him he is visited with a little sharper.' There are quite a lot of crossings out and additions to the text as a whole as each statements had to be agreed and witnessed collectively. As Mamood and Boodoo were more likely lodging inside the barracks and Newton only a visitor it would seem that the clerk was probably not willing to allow evidence from 'Lascars and Chinese' unless corroborated by Newton. We have to assume that Mamood and Boodoo had a decent grasp of English, but of course we can't be sure.

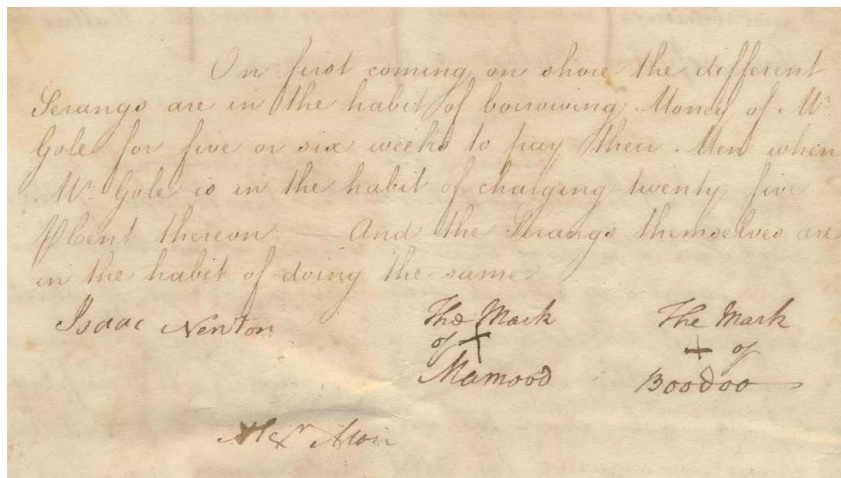
A further question on 'Sickness - what provisions for Wounds - How make known their complaint' compounds the previous statements of the seamen's ill-treatment: 'Sickness most frequently follows their landing in this Country by their promiscuous intercourse with the most abandoned Females who occupy Houses in the Neighbourhood of their Barracks.' The follow-on sentence has, however, been crossed through 'No. 2 Bluegate Fields is one of the houses let by Mr Gole to about seven of such females' - clearly the Goles were more than happy to make a bit more money from a secondary business. Apparently 'this intercourse usually carries off a far greater number of the Lascars than any other diseases under the name of rapid consumption.' In truth care of their health was inadequate and even brutal as they 'so seldom survive severe chilblains, and particularly that they never survived the amputation of a limb.'

As harrowing as this sounds the next question on 'Deaths - number of Precaution against deaths by improper means' is even worse, tabulating that 'During the Month of December last, eleven died in one night, the next night nine more died, afterwards the number became smaller.' Apparently a Mrs Nevin of the High St, Shadwell 'formerly acted as the searcher to the Lascars' and she stated 'that on average one Lascar dies every day of the year.' Another searcher, a Mrs Christian, went further. When examining the corpses she found herself 'in a midst of an unpleasant situation' and declined making any inquiry 'into the cause of the above neglect.'

Even after death their remains were hardly safe, the question on 'Internment - modes used in - Opinions and Prejudices concerning' describes a piece of ground '60 ft by 48 nearly adjoining the barracks, I have seen five or six six buried in a day.' A fairly detailed account, even if it does rather baffle witnesses, is given of the Lascar's funeral rites but then goes on to record some body snatching. Recently 'two unfortunate females looking into an



empty house immediately adjoining the burial Ground, saw four Bodies mangled.' Apparently they were recently buried but exhumed and the Asians and Chinese 'raised the most dismal howling' as a 'disgusting spectacle of arms cut off and mangled Jaw's - the Teeth drawn from the Jaws of their departed countrymen....' The bodies had been buried with rings and bracelets and the teeth taken by the perpetrator to sell to those in want of some new ones. One of Mr Gole's men, who was also the grave digger, was bound over by local magistrate.



The manuscript also reports on casual racism, acknowledgement that the Asian and Chinese sometimes fought each other, that Mr Gole was happy to lend the seamen money at 25% interest and on the whole life in the barracks was just awful with life expectancy bad, even by early nineteenth century standards.

Much of this evidence does not appear to have entered the published *Report*, and furthermore nothing really improved for the seamen in the Barracks despite the sometimes appalling evidence. The descriptions that were published in the parliamentary report do not altogether accord with the manuscript, or rather once it had been distilled to a manageable form for the Commons Committee these first hand accounts became generalised and so lost most, if not all, of their potency.

The Barracks, which held up to 500 men, were destroyed in 1826 when a sugar baking house caught fire. A new barracks were built but on the expiration of the East India Company charter in 1833, Abraham Gole lost his sinecure and thereafter no provisions were made for the seamen.

See John Seed. 'Maritime Labour and Asian sailors in Nineteenth-Century London' in Sylvia Hahn & Stan Nadel (eds.) *Asian Migrants in Europe, Transcultural Connections*, Gottingen, 2014.

'OUR DUMPY YOUNG QUEEN...'

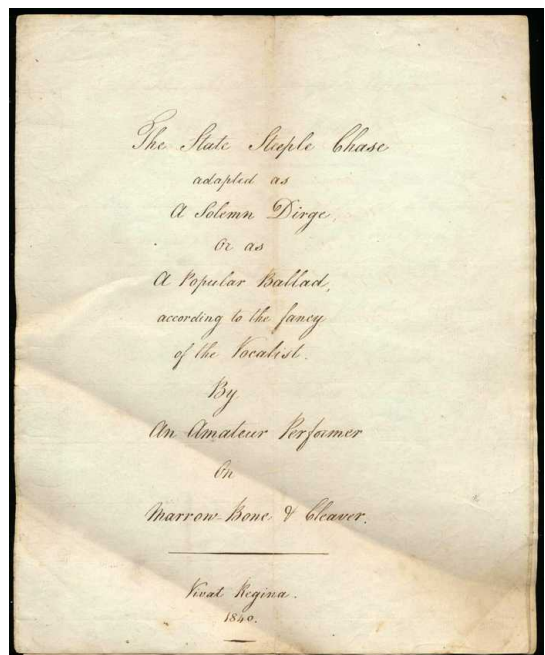
6 **['BEDCHAMBER CRISIS']**. THE STATE STEEPLE CHASE, adapted as A Solemn Dirge, Or as A Popular Ballad, according to the fancy of the Vocalist. By An Amateur Performer On Marrow-Bone & Cleaver. Vivat Regine. 1840. £ 500

MANUSCRIPT IN INK. Folio [25 × 20 cm], pp. [12], verso of title blank; some old marks and a central fold torn in places, docketed on the last page 'State steeple chase'; stitched as issued.

Comical doggerel verse depicting the ministers of Queen Victoria's government during what became known as the 'Bedchamber Crisis' of the second Melbourne ministry during August 1839.

The young Queen was so attached to her Whig ladies of the bedchamber that after Melbourne's resignation in August 1839, she refused to let Sir Robert Peel replace them with Conservative ladies. This was known as the Bedchamber Crisis, and led to Peel's refusal to form a government. Melbourne therefore resumed, and continued in office until the Conservatives finally won a House of Commons majority in the General Election of 1841.

The opening stanza's relate that 'Our dumpy young Queen, as she sat on the throne, / Was astonished one day to hear a great groan.' The Privy Council discover 'At length they agreed, 'twas the groan of the people.' Each of the ministers sets out to find the cause 'So they set off together by different ways / To meet the point where the whole question lays.' Obviously the cause of the 'great groan' lay at the feet of the Melbourne administration,

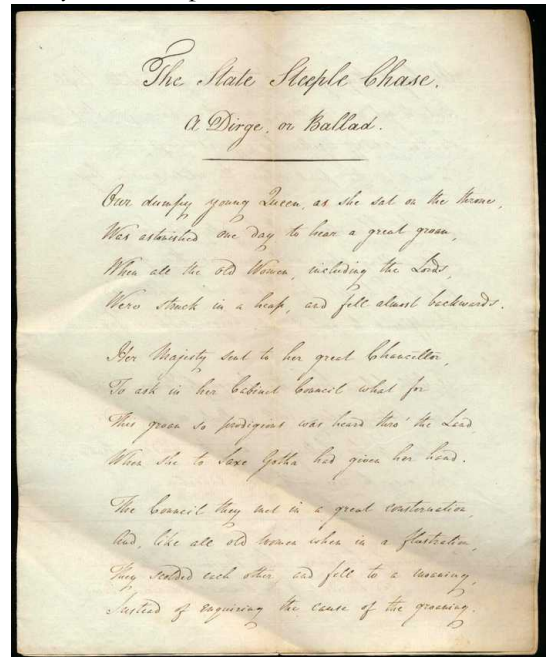


and no doubt a Tory or disaffected Whig wrote the lines identifying the faults of various member of the Melbourne's government in turn.

'Lord Morpeth [Viscount Morpeth] next passed, a pretty good Rider, / If he could but have opened his eyes a bit wider.' The next stanza describes Palmerston, then foreign secretary 'Then Cupid came next, on a smart little pony / As pretty a turn-out as you'd wish to see / But instead of before, he was looking behind / His Ma'mselle Labon, chere amie. to find.' 'Labou' here is Henry Labouchere, President of the Board of Trade. Later in the verse the Prime Minister is found to be ahead of the race with Francis Thornhill Baring, his chancellor, on his tail. Also with them was Thomas Babington Macaulay who has three stanzas devoted to him 'And there flew by his side a talking Macaw / A wonderful bird for his talent at jaw.'

Lord John Russell is described as missing his chance to take over from Melbourne, the clamour and 'groan of the people' is however quelled and Melbourne visits Queen Victoria to offer his resignation only to have it refused 'What disclosures were made between the Ex conscience Keeper and our dumpy young Queen / Must remain a State Secret - Suffice it to say, / He made a low bow and she wished him good day.' As related above Melbourne was then able to form a new cabinet, but with Prince Albert now Victoria's consort the influence of the Whig ladies on the Queen was no longer assured with the result that Melbourne's administration fell in 1841.

We have not been able to identify who the verse is by, although a clue to their authorship is given by the initials and date 'C.T. 1840' at the end of the work.



THE TRIALS AND TRIBULATIONS OF SARAH BERRY

7 **BERRY, Sarah.** THOUGHTS IN PROSE AND VERSE on the grace and love of God...
Ramsgate: Burgess and Hunt. [1837]. £ 285

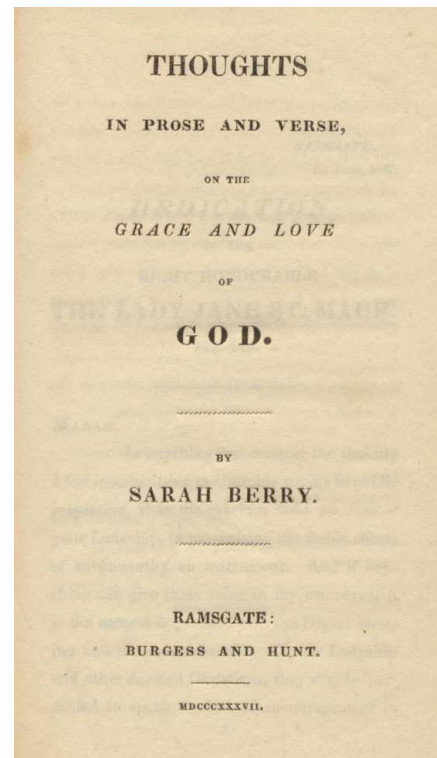
FIRST EDITION. 12mo, pp. [vi], 70; apart from a few minor marks, a clean copy throughout; in the original publisher's cloth, lightly rubbed to extremities, but not detracting from this being a very good copy, with contemporary inscription on front free endpaper 'Mrs. H.P. Layard, 1837, To Mrs. Austen'.

An interesting opening into the finely balanced world of patronage, religious enthusiasm, good works, rank and respectability of early nineteenth century life.

We know something of Sarah Berry from the long preface to this work. She was born in 1797, the third of nine children: 'My parents were poor, but honest and industrious, as will appear by their having brought up such a family without parochial relief, at a time when provisions were at a very high price.' She was sent to a day school, had a serious accident with a cart but suffered no injury thanks to God's good grace. She then entered into service when eleven, for she was 'expert at my needle' - this would be 'useful work' as in making and mending cloths rather than 'useless work' of a fancy nature suitable for ladies. 'Twas now the seeds of corruption began to spring up apace, pride and ambition foremost of the train.' She of course wants to go to London but her mistress 'feared I was getting very much lifted up, but hoped I would remember that a higher situation did not prove a happier one.' Various other trials and tribulations befall Sarah. She marries, the couple try their hand at running a shop and very nearly lose all there savings, she has two children, her husband then has to work far from home leaving her and the children little to live on. Sarah then takes in needlework and also washing when a kind lady where she lodged gave her 5 shillings and 'a little porter daily' which 'greatly comforted' her. Sarah then has an epiphany moment through a dream and although she still felt unworthy: 'but I am like a barren tree... My gratitude does not keep pace with my mercies.'

It is very clear that Sarah Berry could not have covered the cost of publishing such a speculative work herself, instead someone or several people in Ramsgate 'took an interest' in her future and would have had the work edited, published and distributed.

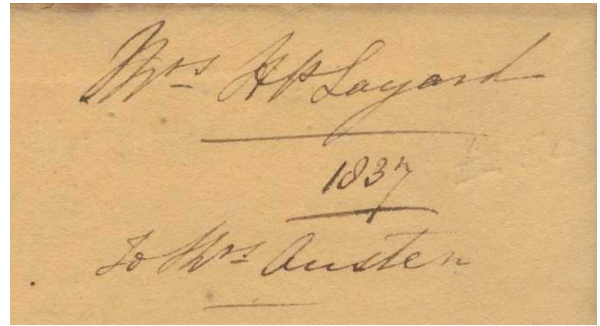
The likely supporters include he dedicatee Lady Jane Wilhelmina Seymour St Maur, a younger daughter of the 11th Duke of Somerset, who had the previous year issued a private volume of *Sacred Songs for British Seamen*. Also included by Sarah is a poem dedicated to Lady Jane with the wish that 'To Seamen's Ears long may thou Lyre /



The pleasing sound impart.' The preface was not written by Sarah but instead penned 'by a subscriber' who would likely be another supporter. Another poem is dedicated the ladies of the National Sunday School where 'My children, every Sabbath-day, / Your kind instructions share; / Then sure 'tis right that I should pray / For this your pious care.' Further to these associations our copy was gifted by 'Mrs H.P. Layard' i.e Marianne Layard, the mother of the famous archaeologist Austen Henry Layard and a daughter of the Ramsgate banker Nathaniel Austen. She also may have been taken an interest in Sarah's future and appears to have gifted this copy to one of Marianne's two sisters-in-law.

These good people, her patrons, all have Ramsgate connections so it was no doubt through altruistic love and kindness they thought to help someone so worthy of their attention. Sarah was a perfect candidate for their charity, strong pious convictions, natural and unaffected poetry, knowing her place in the strata of society, grateful, and also suitably deferential to her betters. Through this publication several actors play their part in this dance of Social Order in early Victorian Britain.

OCLC records one copy in the UK, at the BL, and two in North America, at McMaster and UCLA.



WITH A NEW SUITE OF SUGGESTIVE ILLUSTRATIONS

8 **BESCHERELLE, Louis Nicolas and LARCHER, Louis Julien.** LA DONNA giudicata dai più grandi scrittori d'ambo i sessi, ossia la donna dinanzi a Dio, alla natura, alla legge ed alla società ricco e prezioso mosaico... Opera recentissima e affatto nuova. Turin: Presso l'editore C. Perrin. 1850.

£ 550

FIRST ITALIAN EDITION. 8vo, [25.5 x 16.5 cm] pp. viii, 741, [1] blank; 45 hand coloured lithographs, a few heightened in gum-arabic; some text spotted and some spotting to plates and four plates browned due to paper quality; slightly later red half calf over marbled boards, spine decorated and lettered in gilt, slightly rubbed in places, but not detracting from this being a handsome and appealing tome.

First Italian translation of *La Femme jugée par les grands écrivains des deux sexes* of 1845, but really an excuse to add a new suite of illustrations far removed from those in the original French edition.

Scenes include and oriental pasha and his concubine, naked women grappling with bathing sheets, scenes of lovers and various costume prints, modern, historical and traditional are included for the reader to cast their eyes. There also appears to have been two distinct issues of the work, uncoloured and coloured - our coloured copy was doubtless marketed to the 'real connoisseur' of literature on women.



The work purports to be a collection of extracts by great writers of both sexes on the virtues of woman before God, nature, the law and society that may have been once thought edifying but now seems to be suspiciously condescending. The translator from the French was Onestina Ricotti, who it appears was something of a hack writer, commissioned by the Turin publishers C. Perrin. Perrin was allied to the Paris firm of Perrin et cie, the Turin branch were know for a number of richly illustrated chiefly non-fiction works and lithographs. Maybe they thought that by adding a number of images of sentimental fawning scenes, spiced with scantily clad and naked young women, was a sure way of making some money. Some of the illustrations for this volume are signed by Fd. Perrin and Jean Iunck, however such was the interplay of lithographers and artists working and moving between different addresses in Turin during this period, it is now difficult to get a proper fix on the publishing history of this volume.

Not in OCLC, however KVK records several copies in only in Italy.

A GOVERNESS'S TALE

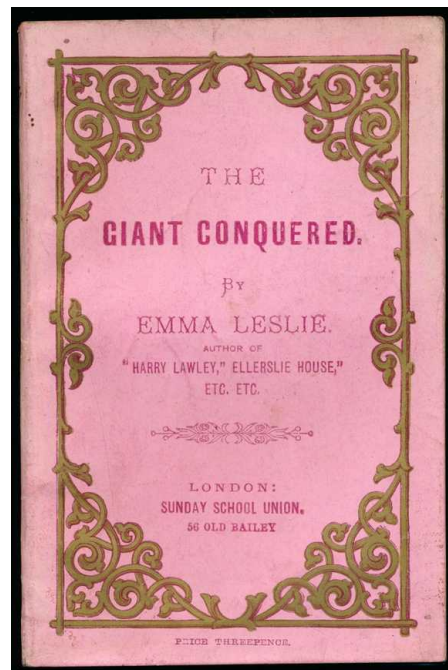
9 **BOULTWOOD, Emma.** [**'Emma Leslie', Pseudonym**]. **THE GIANT CONQUERED.** By Emma Leslie... London: Sunday School Union, 56 Old Bailey. [c. 1874?]. £ 275

FIRST EDITION? 12mo, pp. 46; with one engraved plate, and several engravings throughout the text; stitched as issued in the original publisher's pink wraps, printed in red and gold, lightly rubbed, but still a very good copy.

Rare, perhaps unrecorded first appearance, of this religious tale designed to engender good Christian principles in young children, by the prolific, if now all but forgotten, Victorian author, 'Emma Leslie'.

Emma Boulthood was born in 1837 in Greenwich, the daughter of bootmaker Thomas Boulthood. 'Her early life cannot be traced, but as a young woman she worked as a governess. In the 1860s, she began a prolific career as a writer of fiction, mainly juvenile and historical titles for the religious publishers R. T. S. and the Sunday School Union. Her younger sister Harriett Boulthood also wrote fiction. She married, in 1873, the clerk Thomas Francis Dixon and the couple had two sons. A lifelong resident of Lewisham, she continued writing into the twentieth century, penning over 100 titles in all. Though she was prolific, she still found the need to successfully apply to the Royal Literary Fund several times. Inexplicably, she died in Pembroke, Wales in 1909 where she is buried' (see http://www.victorianresearch.org/atcl/show_author.php?aid=4109)

Not in OCLC, which records an undated edition (pp. 44), also printed by the Sunday School Union, but including another text, 'The beautiful island' by Sarah Doudney (at the British library and Australian National library).



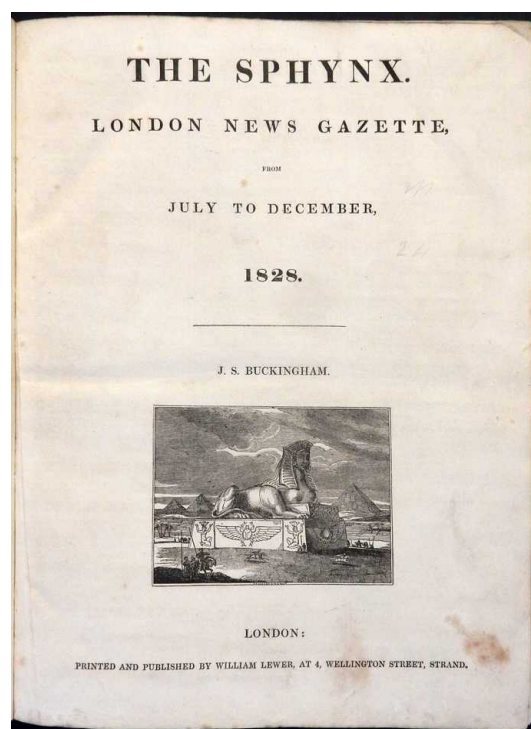
'DEVOTED TO THE IMPROVEMENT OF MANKIND'

10 **BUCKINGHAM, James Silk.** **THE SPHYNX:** London News Gazette, from July to December, 1828 [-April 25, 1829]. London: Printed and Published by William Lever, at 4 Wellington Street, Strand. [1829]. £ 850

4to, [31 x 23 cm], pp. [6] 'Index' 412, 218; a few notes in a contemporary hand on rear endpapers; contemporary burgundy half calf over marbled boards, spine decorated with a sphinx tool and lettered in gilt, some wear to boards and edges but altogether in good and sound condition.

The volume is typical of James Silk Buckingham (1786-1855), the Cornish born author, journalist, and traveller. *The Sphynx* was begun as a weekly journal in July 1827 covering politics, literature, and news, but its existence lasted less than two years. Our volume of the journals covers the second and final year, or rather as much as was published until *The Sphynx* suddenly expired.

'Fortune, while she played many a sharp trick on Buckingham, never deserted him entirely or for long. In 1826 when *The Oriental Herald* was nearly on the rocks, a legacy of some five hundred pounds came to him from India Buckingham had never known his benefactor, a Robert Becher, who had admired him for the "public zeal and manly conduct" which he displayed during the struggle with "the old Tones" The legacy was enough to get *The*

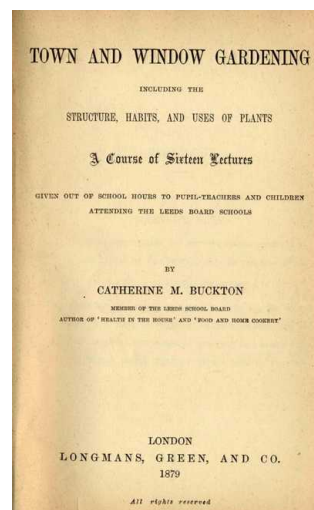
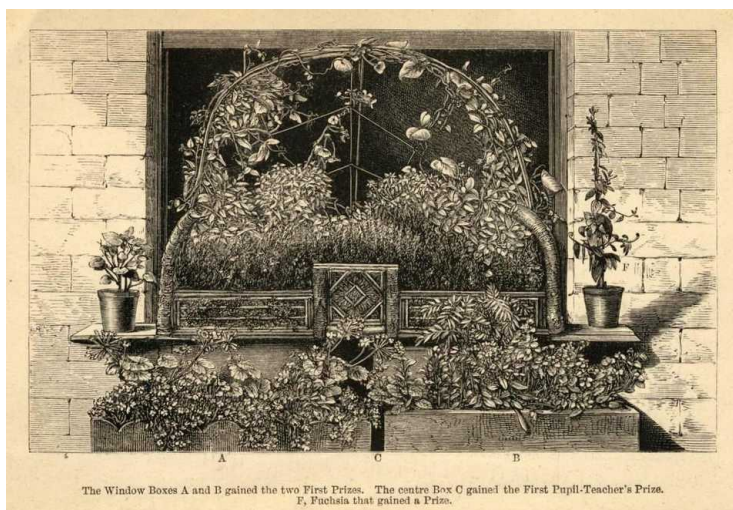


Oriental Herald on its feet and to start another journalistic enterprise. Thus was reared *The Sphinx* a weekly newspaper devoted to the improvement of mankind. As the first move in this hard task Buckingham poured a broadside into England's system of colonial administration, damning it as "faulty, indolent, arrogant, and oppressive. Millions are subject to the all but despotic government of an obscure office in Downing Street" The masters of that office, he charged, fancied themselves secure from any public scrutiny. As for the colonial governors, they were mostly "officers bred in the arbitrary principles of military discipline," and their functionaries were either the same sort or worse, "greedy dependants hurrying to make a fortune" or "high-born but needy roués."... *The Sphinx* was, therefore, a thoroughgoing Radical sheet, but with additions, for, though urging the usual Radical programme of retrenchment, abolition of sinecures, and free trade, it demanded that the state interfere to check the accumulations of the rich Its editor viewed the central problem of domestic reform in terms of the distribution of wealth. [Turner]

There are some oddities about the title and numbering of the journal for it was named *The Sphinx - London News Gazette* from July 6 1828 to December 27, 1828 with each weekly issue numbered from number 1 through to 26. The journal continues as *The Sphinx - Politics, Literature, and News* from January 3, 1829 to April 25, 1829 when each weekly issue numbered was now from 100 until it expired at number 116.

Buckingham had by 1828 fallen into debt, and so sold off both *The Sphinx* and his newly established *Athenaeum*. *The Sphinx* appears to have been instantly discontinued without any notice although the *Athenaeum* continued to flourish.

OCLC records five copies (in varying degrees of completeness) in North America, at Cornell, Hamilton College, Minnesota, Virginia, and Yale. See Ralph E. Turner. *James Silk Buckingham 1786-1855 A Social Biography*, 1934.



BY THE FIRST WOMEN ELECTED TO THE LEEDS SCHOOL BOARD

11 **BUCKTON, Catherine Mary.** TOWN AND WINDOW GARDENING including the structure, habits, and uses of plants. A course of sixteen lectures given out of school hours to pupil-teachers and children attending the Leeds Board schools.... London, Longmans, Green, and Co., 1879.

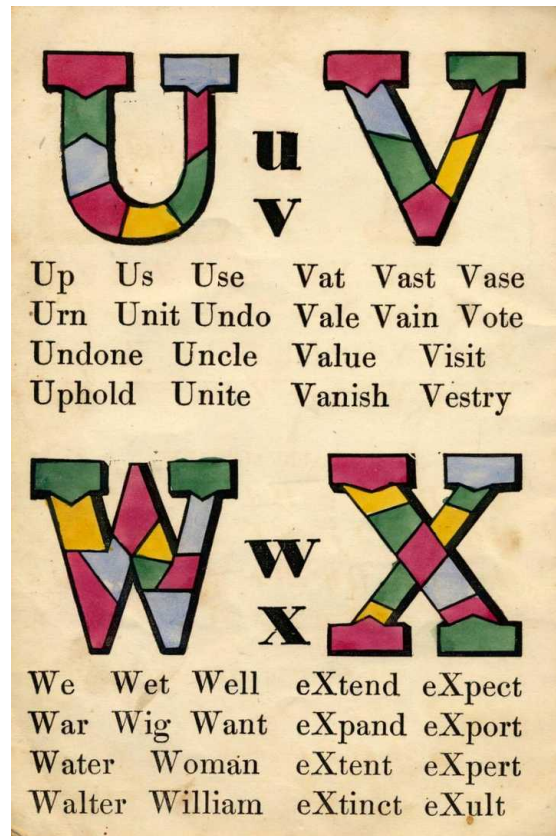
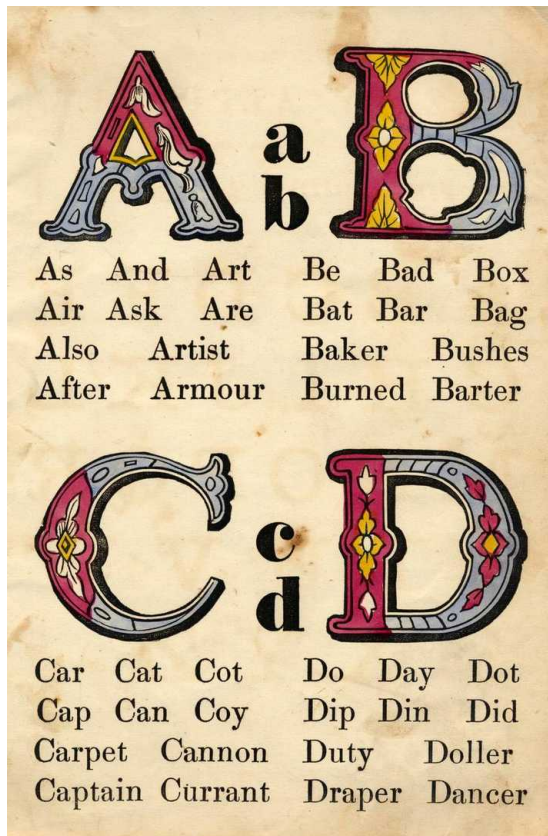
£ 175

FIRST EDITION. 8vo, pp. xxx, 180; lightly browned throughout, due to paper stock; bound in the original green publisher's cloth, spine lettered in gilt, upper board in blind, lightly rubbed to extremities, inner hinges worn (but binding holding firm) and front free endpaper loose, but still a good copy, with contemporary ownership signature on front pastedown.

Uncommon first edition of this course of sixteen lectures on Town and Window gardening by Catherine Buckton, 'simply invaluable to the amateur gardener in town... [giving] the floriculturist just the information he wants' (*The Victoria Magazine*, vol. XXXIII, 1879, p. 277). The lectures, amongst other things, cover 'The Seed'; 'The Stem'; 'The Bud'; 'The Leaf'; 'The Roots'; 'Sunshine'; 'On Climbing and Succulent Plants'; 'On Fruits'; and 'On Flowers, and why some have colour, scent, and honey', before concluding with 'A short description of Kew Gardens, with Directions where to find the living Plants mentioned in the Lectures'.

Catherine Mary Buckton (1827-1904) was a founder member of the Leeds Ladies Educational Association and of the Yorkshire School of Cookery. In 1873 she became the first woman to be elected to the Leeds School Board. She gave lectures to children and student teachers, some of which were published in book form: *Health in the House* (1875), *Food and Home Cookery* (1879), *Town and Window Gardening* (1879) and *Our Dwellings, Healthy and Unhealthy* (1885). Some of these books have recently been republished and are considered to be culturally important.

OCLC records six copies in North America, at Toronto, Ottawa, Harvard, Princeton, Missouri and the Boston Athenaeum.



LIVING UP TO IT'S NAME

12 **[CHILDREN'S ABC]. THE PRETTY ALPHABET** with very easy spelling; for Good Children. [Published as part of] Papa Please-me-wells New series of Thirteen Coloured One Shilling, Untearable Books. London: Dean & Son, Ludgate Hill. [n.d., c. 1857]. **£ 585**

FIRST EDITION. Large 8vo, pp. [8] leaves printed on one side only and mounted on linen, as issued, the first and last pasted to the wrapper; with large woodcut letters of the alphabet throughout, each hand-coloured using several colours; stitched in to the original pictorial series wrapper, spine rubbed and covers lightly dust-soiled, but still a very desirable item.

Rare first edition of this charming *Pretty Alphabet* which certainly lives up to its name, having each of the letters attractively engraved and coloured by hand. Published by Dean & Son as part of their 'Papa Please-me-well' series a 'Papa' indeed graces the front wrapper, sitting in a chair, reading to his four children, with various Dean publications scattered about the room.

Each of the letters in turn are given in upper and lower case, followed by ten words. So for 'C', Car, Cat, Cot, Cap, Can, Coy, Carpet, Cannon, Captain, Currant, are given; 'D', Do, Day, Dot, Dip, Din, Did, Duty, Doller, Draper, Dancer, and so on. Interestingly, for 'X', the publisher nimbly skirts the problem with eXtend, eXpect, eXpand, eXport, eXtent, eXpert, eXtinct and eXult! The work concludes with 'The Italic Alphabet' and 'The Writing Alphabet'.

OCLC records two copies, at the British library and Toronto.

HASTINGS CUSTOMS

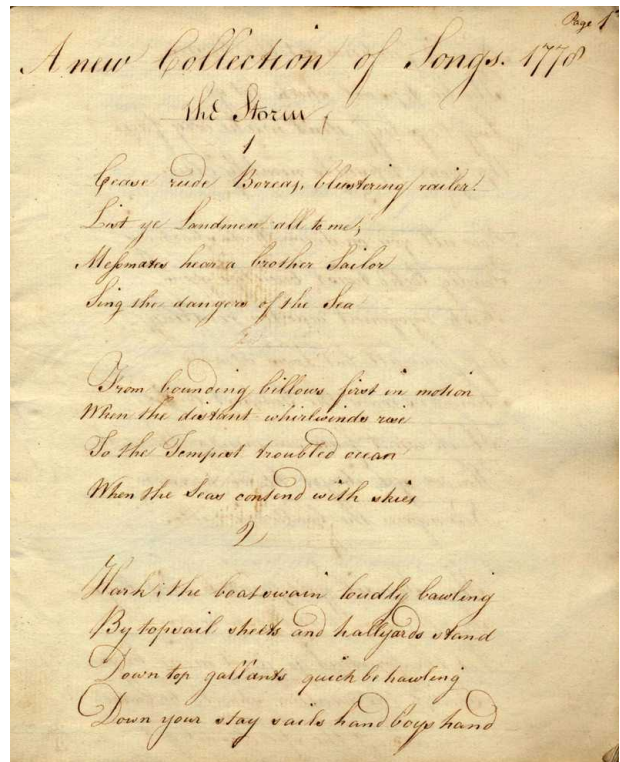
13 **CROUCH, Walter** MANUSCRIPT VOLUME OF 'A NEW COLLECTION OF SONGS'. [Hastings]. 1788. **£ 450**

4to [20.2 x 16.4 cm] pp. [20] of which 13 blank; stitched as issued in original Dutch marbled wrappers.

We know that Walter Crouch was born at Hastings in 1764 so would have been about fourteen when he was given this exercise book. He penned his name on the first page with a rather charming naive picture of an Excise cutter or custom-house boat, a familiar enough sight on the south coast of England, with one of the officers in a red coat brandishing a cutlass.

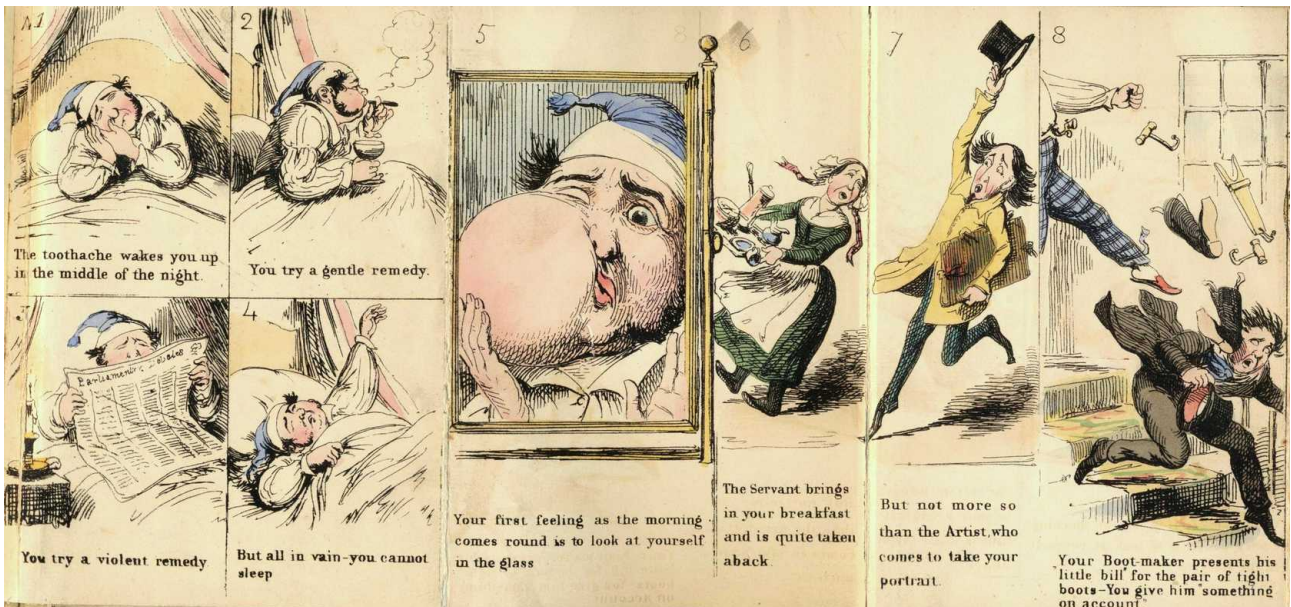
Walter transcribed suitable verses from 'A new Collection of Songs, 1778' entitled 'The Storm'. This is better known today as 'The Tempest beginning with the lines Cease, rude Boreas, blust'ring railer,/ List ye landsmen all to me.' Also included are a two eighteenth century engravings on the front and rear pastedowns.

Walter's father, Thomas, was a customs officer in Hastings and an acknowledged 'dependent' of the mayor Edward Milward. This was all very corrupt and a government report a few years later spoke 'of this place [having] a customs-house; a customs-house boat, under pretence of watching the smugglers, the crew of which



are all landmen, but taken from amongst the freemen; an ordnance fort, of no utility whatever; and an establishment of twelve riding-officers; besides the usual retainers of the excise and of the post-office?

The Crouch family were well embedded in Hastings and Walter became a Magistrate there and living in retirement, whether or not from his ill-gotten gains, until his death in 1856.

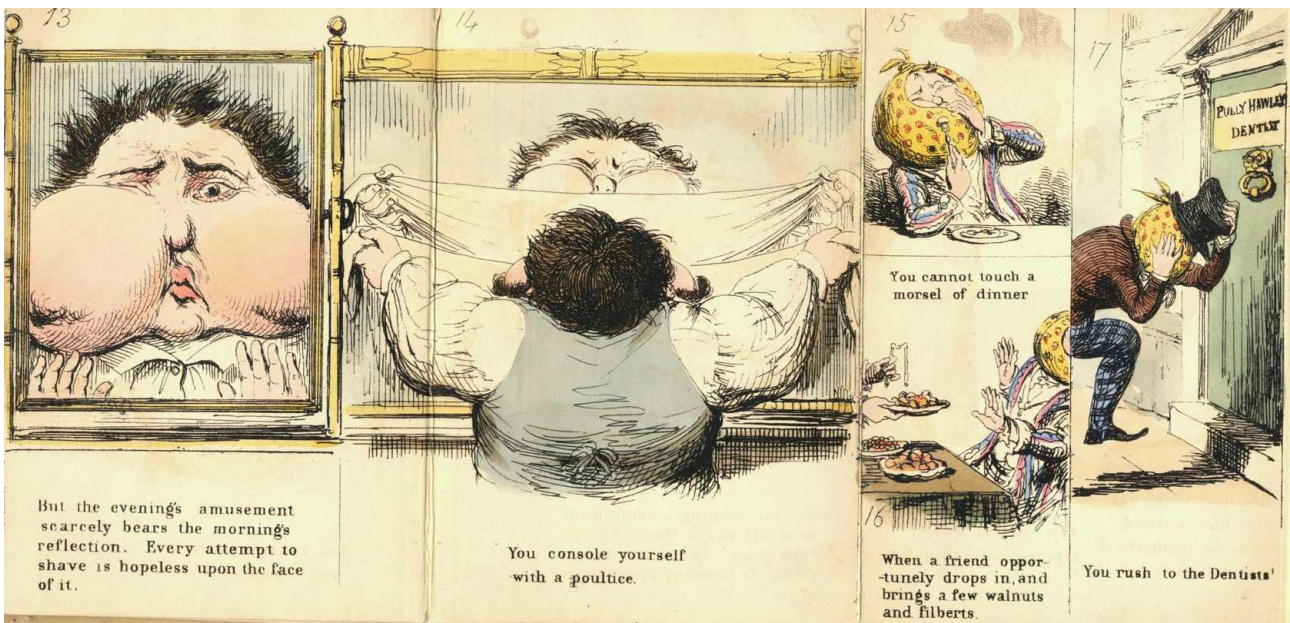


THE PERILS OF GOING TO THE DENTIST

14 **CRUIKSHANK, George and Horace MAYHEW.** THE TOOTH-ACHE. Imagined by Horace Mayhew... And realized by George Cruikshank. [London] To be had of D. Bogue, 86 Fleet Strt. And all Booksellers. [1849]. £ 750

FIRST EDITION. 43 lithographed illustrations by George Cruikshank in panoramic form [12.4 cm. By 206.5 cm.], coloured by hand, folding in to the original pictorial boards, advertisements on each pastedown, expertly rebacked with the remains of the original spine laid down, minor surface wear, but still a very desirable copy.

Amusing satirical folding panorama, documenting the agony of toothache, showing the trials and tribulations of a Victorian gentleman's in forty three scenes from the first twinge of pain of his tooth, his various attempts to cure himself and the final recourse to the dentist.



'Poems and essays have been written by literary men upon the gout, and there are, of course, countless professional treatises on dentistry; but I have met with only one on toothache which can be called literary: The Tooth-Ache, imagined by Horace Mayhew and realised by George Cruikshank' (*Notes and Queries*, 10th Series, Aug. 15, 1908, p. 122).

Our poor gentleman tosses and turns before he is forced to get up and find a painkiller. Miserable, he visits the Chemist and treats himself with a poultice, all to no avail. He finally goes to the dentist, but as the door is opened, the pain disappears. He is cured, leapfrogging a post in celebration, but it is premature, as in the night the toothache returns. He tries more remedies, but still the toothache rages. Finally he returns to the dentist: a scream from the next room nearly sends him home again, but he is determined. He sits in the chair and a titanic battle ensues between the dentist and the tooth. At last the offending molar is removed! Bliss, he hugs the dentist and all is well in the world again.

Horace Mayhew, (1816–1872), 'had a lengthy career in journalism, serving as sub-editor of *Punch* with Douglas Jerrold and William Makepeace Thackeray and as editor of the *Comic Almanac*. In 1845 he was on the staff of contributors to George Cruikshank's *Table Book*, and was an early contributor to the *Illustrated London News*... His publications include the humorous sketches 'Change for a Shilling', 'Model Men', and 'Model Women and Children' (all 1848; published in 1872 in one volume entitled *Wonderful People*); 'Whom to Marry and How to Get Married' (1848); 'A Plate of Heads', with drawings by Gavarni (1849); 'The Toothache' (1849); 'Guy Faux' (1849); and 'Letters Left at the Pastry-Cook's' (1853). A good-natured man, Ponny (as he was called) is said to have been deeply hurt by harsh criticism of his work...'

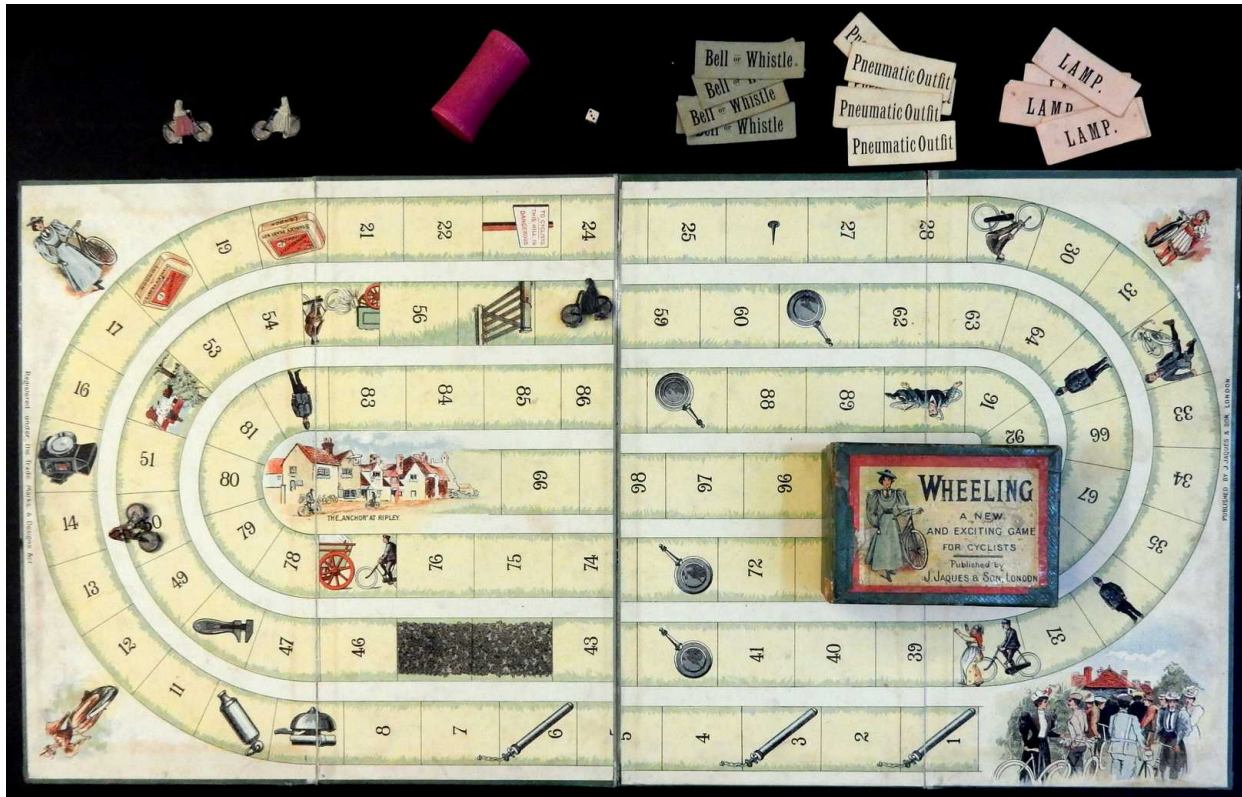


'Mayhew was a handsome, captivating man—though reputedly the model for Sir John Tenniel's not-so-handsome white knight in the illustration for Lewis Carroll's *Through the Looking Glass*. He was also a bon vivant and, according to Spielmann, 'scorned to seek repose before the milkman started on his rounds' (Spielmann,

328)' (Deborah Vlock, 'Mayhew, Horace' Oxford Dictionary of National Biography, Oxford University Press, 2004).

Curiously, Mayhew apparently scorned both dental hygiene and dentists, as a consequence of which this satire is hilariously savage on the subject. The artist, caricaturist and illustrator George Cruikshank (1792-1878) began his career with satirical political cartoons and was praised as the "modern Hogarth" during his life.

Cohn 547; Osborne II, 67; OCLC: 2153392.



TURN OF THE CENTURY CYCLISTS

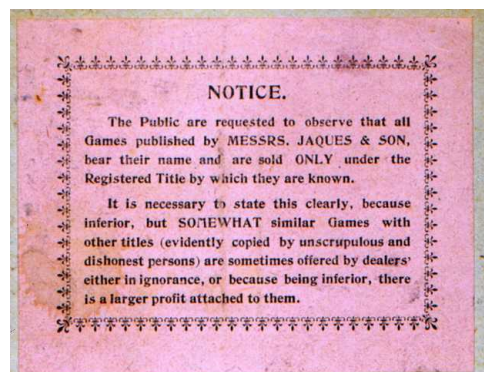
15 [CYCLING GAME]. WHEELING. A New and Exciting Game for Cyclists. London: J. Jaques & Son. [1899]. £ 650

The game includes a folding coloured board [37 x 93cm] marked out with 100 squares, the corners with images of cyclists and a meeting at a country village; also included with the game are a dice and cup, four lead playing pieces, 15 forfeit cards, and a folding typed instruction sheet. housed in the original green card box, the lid with a colour printed title label (one edge of box with an old repair).

The game shows the adventures and mishaps that sometimes befall turn of the century cyclists. The playing area has 100 spaces, and the finishing being the Anchor public house in Ripley. Up to eight players can take part, although only four of lead playing piece are included here. These are in the shape of male and female cyclists and were probably made by Britains Ltd, a company famous for its lead figures.

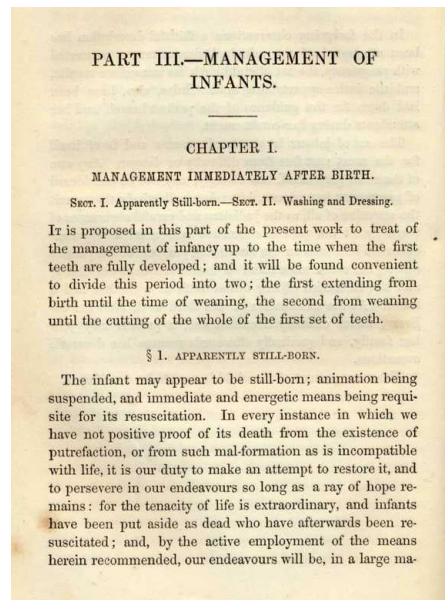
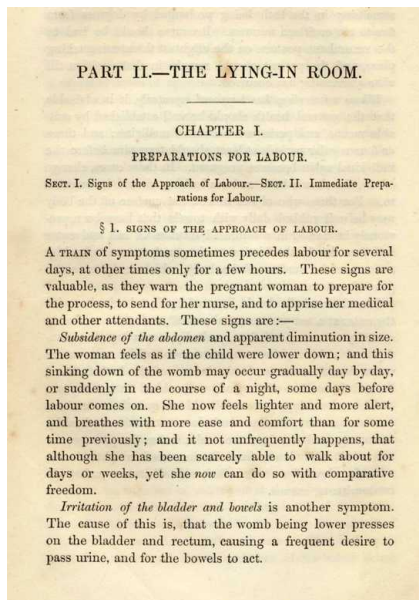
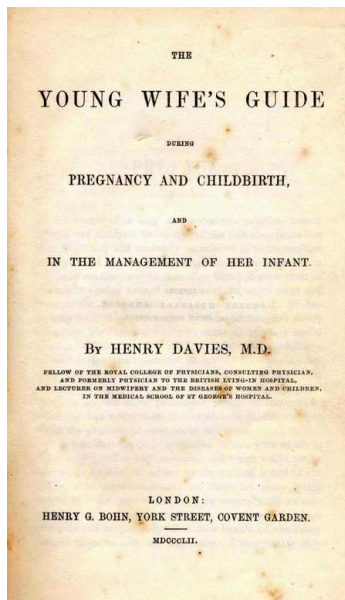
Forfeits include not having a 'Lamp', 'Pneumatic Outfit', of a 'Bell or Whistle' in which case the player has to go back a set number of places to retrieve one. On the other hand, should a player land on an oil can they can advance several places.

The Anchor depicted in the game was a resort for cyclist and Charles G. Harper in his work *The Portsmouth road and its tributaries*, 1895, describes how these coaching inns and wayside retreats were saved by the fad for cycling: 'But cycling has brought much prosperity to Ripley village and its two antiquated inns, the "Talbot" and the "Anchor." A few years ago, indeed (before cycling had become so popular), the "Talbot" was closed and given over to solitude and mice, but now-a-days one may be as well served there as at any country hostel you please to mention. The company, however, of the "Talbot" is not exclusively made up of wheelmen of the gregarious (or club) species, and a decent tourist who is neither a scorcher nor a wearer of badges, nor anything else of the "attached" variety, may rest himself there with quiet and comfort, except on high days and Bank holidays: on which occasions the quiet and peaceable man generally stays at home, preferring solitude to the over-much company he would find on the road. But if you wish to



see the club-wheelman in his most characteristic moods, why then the "Anchor" is your inn, for in the low-ceiled rooms that lurk dimly behind the queer, white-washed gables of that old house, cycling clubmen foregather in any number, limited only by the capacity of the inn. The place is given over to cyclists, and beside the road, behind the house, or on the broad common upon which this roadside village fronts, their machines are stacked as thickly as in the store-rooms of some manufactory.'

Although undated we have been able to locate an advertisement from the *Oxford Times* for the 13th January, 1900 indicating the game was most probably produced for the Christmas and New Year period from from 1899-1900.



INDISPENSABLE FOR 'THE NEWLY-MARRIED DAUGHTER'

16 **DAVIES, Henry.** THE YOUNG WIFE'S GUIDE during pregnancy and childbirth, and in the management of her infant. London: Henry G. Bohn, York Street, Covent Garden. 1852. **£ 400**

FIRST EDITION. 8vo, pp. xii, 124, 32 'Catalogue'; some light foxing in places, but overall a clean copy throughout; in the original green blinds tamped publisher's cloth, spine and upper board lettered in gilt, light surface wear and rubbing to extremities, but overall a very good copy.

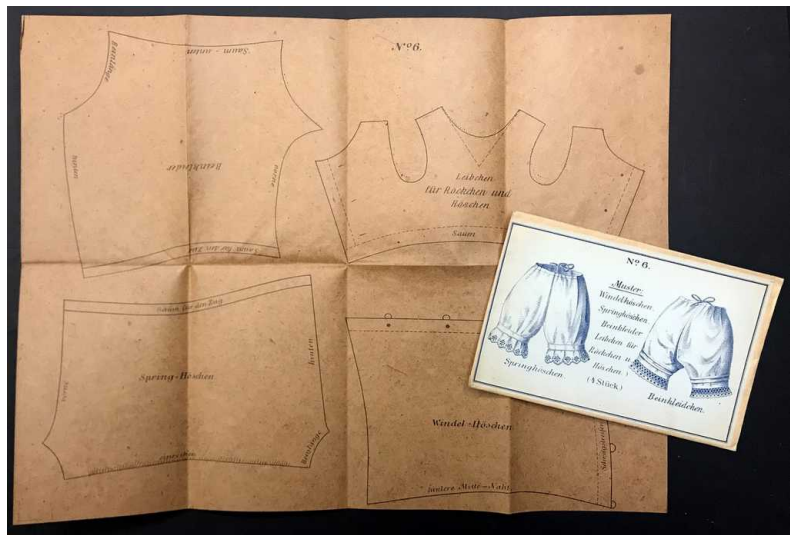
Rare first edition of *The Young Wife's Guide*, made up of 'useful maxims which a mother might suitably and confidently present to her newly-married daughter' (p. iii).

It is scarcely necessary to insist on the importance of a young married woman being thoroughly acquainted with the management of the matters which concern the health and vigour, the growth and development, of the helpless young being committed by Providence to her charge, even before it sees the light of day' (pp. v-vi).

The work is set out in four parts: 'Pregnancy', 'The Lying-in room', 'Management of Infants' and 'Infantile Disorders', each part subdivided further into several chapters covering a multitude of information from general management of pregnancy (covering diet, clothing, exercise and bathing); preparing for labour and the process and management after the delivery; the nursing, food and medicine required for infants, before concluding with infantile defects (such as jaundice, thrush, hare-lip), stomach and bowel complaints, teething and domestic remedies.

The author, Henry Davies MD (1782-1862), 'settled in London in 1817 but made short visits to Paris, Dublin and Edinburgh for the sake of attending the hospitals and medical schools. He was created doctor of medicine by the university of Aberdeen 26th September 1823, was admitted a Licentiate of the College of Physicians 22nd December 1823 and a Fellow 30th September 1839. Dr Davies devoted himself to midwifery and was long a lecturer on that subject latterly at St George's hospital. He was a man of kindly disposition and great shrewdness and tact at the bedside. In 1851 he found that deafness which had for some years been increasing upon him so unfitted him from practice that he withdrew from it and from London but an idle life was so unsuitable to him that after a year's absence he returned to town where he continued to enjoy some share of practice and the society of his family and friends until attacked by fever of which he died 9th January 1862 in the eightieth year of his age. Dr Davies was the author of *The Young Wife's Guide* and he edited the last edition of Underwood on the Diseases of Children (see Munk, *The Roll of the Royal College of Surgeons of London*, 1878, pp. 279-80).

OCLC records three copies worldwide, at Mount Allison in Canada, Latrobe in Australia and the BL in the UK.



PATTERNS FOR MAKING DOLLS CLOTHES

17 **[DOLL BOOK]. LUTZ, Julia.** FÜR FLEISSIGE KINDERHÄNDE Anleitung und Muster zur vollständigen Bekleidung einer Puppe... Vierte Auflage. Stuttgart: Perlag von Robert Lutz. [1895].
£ 950

FOURTH EDITION. 8Vo [18.7 × 12.6 cm], pp. 64, large folding half-tone plate and 5 coloured plates; original printed coloured wrappers of two dressed dolls with various tailoring equipment, 12 paper envelopes each with a paper blue illustrated label and containing a folding pattern [42 × 31 cm] a few minor tears on folds to a few patterns;

A charming education work for children aged eight to fourteen in learning the dexterity of sewing and pattern cutting for dolls.

The portfolio, or case, containing twelve patterns for doll clothes that are printed on heavy strong paper so that they may be cut out and used over and over again. The owner of this copy has preferred to copy out the patterns onto newspaper and this has preserved happily the original patterns. Each of the patterns is contained in an envelope on which is a picture of the dolls garment as it was intended to be completed. The booklet has a life size folding plate of the doll and coloured plates of several completed patterns together detailed instructions.

The idea came in several formats where you could just buy the booklet of instructions, or as here together with all the patterns in a small portfolio, and finally the deluxe version which included also a doll and a case with compartments for the necessary work materials, needles and thread.

Julie Lutz taught at the Die Haushalts- und Frauenarbeitsschule in Heilbronn [Household and women's work school] in Heilbronn in Württemberg, southern Germany. The schools emphasis included commercial arithmetic, drawing lessons, and handicrafts that were intended to provide girls and young women with education considered "feminine" and thus useful both in the household and at work. The handicrafts included sewing and the school had four specialist courses in embroidery, hand, machine and clothing sewing, with each of these four courses lasting eleven weeks spread over a single year.

As many as ten editions are recorded of the work although complete copies with all the patterns, as to be expected, seem to be rare.

OCLC records one copy, at Princeton.

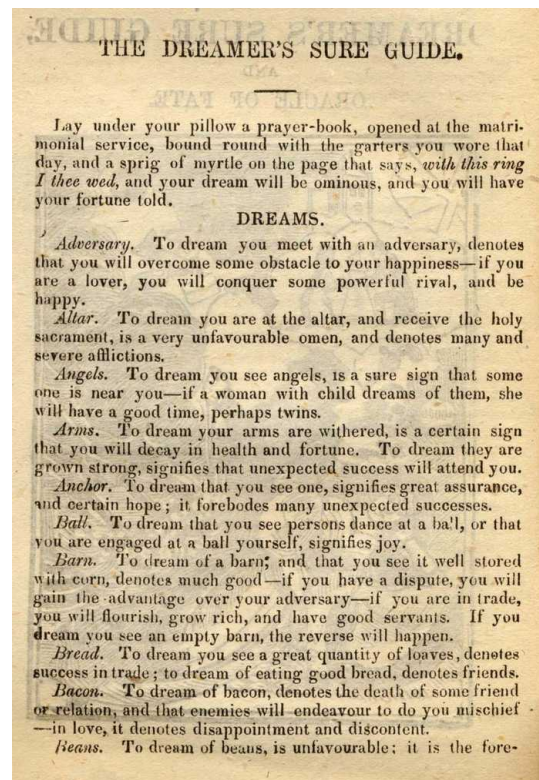
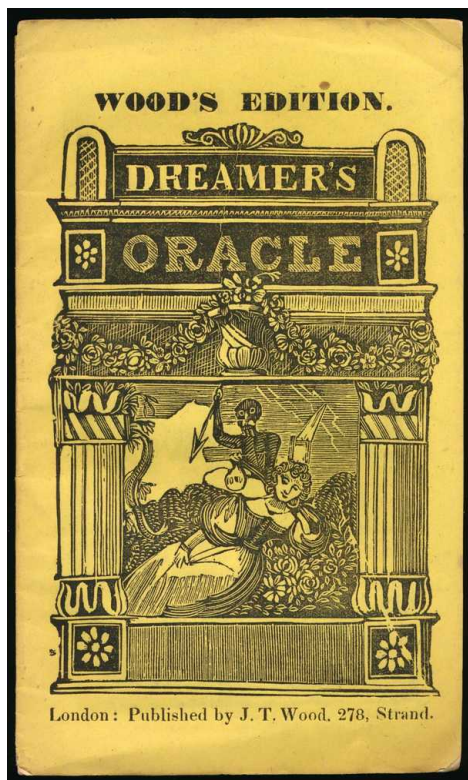


SOME SWEET DREAMS

18 **[DREAMS ABC]. THE DREAMER'S SURE GUIDE, and Oracle of Fate.** London: Published by J. T. Wood, 278, Strand. [n.d., c. 1850].
£ 385

12mo, pp. 12; stitched as issue in the original yellow printed publisher's wraps, with naive woodcut scene to title and front cover; an unusually fine, bright copy.

Rare survival of this mid-nineteenth century ABC guide on the meaning of dreams, primarily aimed at women readers.

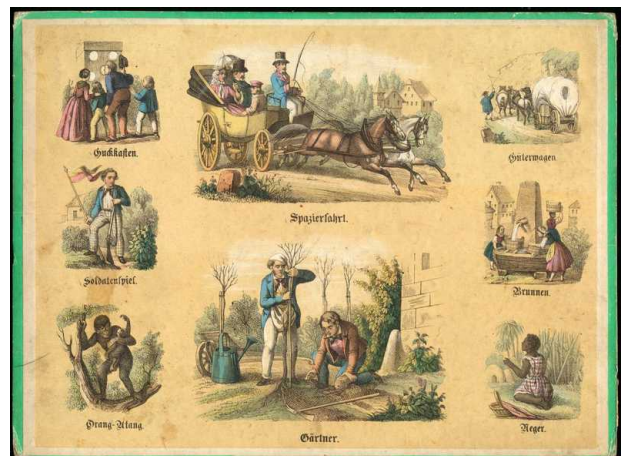


The reader being advised to 'Lay under your pillow a prayer-book, opened at the matrimonial service, bound round with the garters you wore that day, and a sprig of myrtle on the page that says, *with this ring I thee wed*, and your dream will be ominous, and you will have your future told.'

Thereafter, numerous interpretations of the dreams are given, whether involving 'Angels', 'Cakes', 'Eagles', 'Keys', 'Money', 'Pens', 'Rocks', 'Shoes', 'Snakes', 'Walls', or even 'Water Works', before arriving at 'Zebra', where it is noted 'To dream of this parti-coloured animal, denotes a chequered life; it advises you to consider well the probability of succeeding therein, as you will most likely meet with considerable difficulty' (p. 12). Clearly the writer of the work had a very vivid imagination!

For further information on the publisher, Joseph Thomas Wood, see <https://ashrarebooks.com/2013/07/30/j-t-wood-of-the-strand/>

OCLC records one copy in the UK, at the BL, and one further in North America, at the Library of Congress.



A MORE DURABLE FORM OF THE PICTURE BOOK

19 [EDUCATIONAL ABC]. ABC-UND BILDER-TAFELN für kleine Kinder. Stuttgart: K. Thienemann's Verlag, (Jul. Hoffmann.) 1863. £ 950

Complete with 8 sturdy lithograph cards [201 × 270 mm], the recto including hand coloured images of everyday objects on tinted background, the verso each with a different lesson of ABC, elements of grammar and arithmetic, edged in coloured paper; contained in the green chequered patterned box with a large illustrated label of four children and their mother playing with the educational cards, label somewhat darkened and edges of box with some wear and small repairs.

An interesting development away from the picture book, which the makers hoped would be more durable as an educational tool.

The publishers statement to parents, teachers and educators, on the underside of the box lid, is worth quoting in full: 'It is a well-known fact that it is through especially a lack of occupation that causes young children to be dissatisfied and difficult, and arouses in all parent's who care about the normal spiritual development of their children: the desire to entertain them pleasantly and usefully. In addition to giving pleasure, there is also an opportunity to reflect and to develop their mental abilities in a natural way. To the countless toys, which mostly only have the purpose to distract the children, are only too quickly tossed away as boring and then forgotten by the little ones who are always striving for something new. The picture books are lined up with the better ones sitting next to one another, which have the serious purpose of both entertaining and improving the child's mind.'

'Unfortunately, however, experience shows that even solidly bound children's books, even the so-called canvas picture books, survive in the hands of small children for but a short time, often doomed to extinction after just a few hours, by being torn and defaced. The edition now, which the undersigned publishing company has set itself to deliver, is a means of employment for small children, combining the advantages of the good picture books with the greatest possible durability, and with luck should solve the picture book problem. Mounted on solid cardboard and bound with sturdy coloured paper, so that a small child will not be able to tear them up.



Another advantage of the picture boards is that, unlike any other children's book, several children can occupy themselves with them at the same time and so prevent discord. Also children can play with them in their first years in bed or on the floor. May these picture boards find favourable acceptance with parents and educators and bring many and lasting joy in the children's circles!'. [translated from the German]

The cards have a lively mixture of images including natural history, various everyday objects, and scenes from life including gathering the harvest ploughing, Christmas, gardening, household chores etc. The backs of the cards have letters of the alphabet, parts of speech, exercises in script and print, together with simple multiplication tables.

K. Thienemann's Verlag was founded in Stuttgart in 1849 by Karl Thienemann, but in 1862 it became the property of Julius Hoffman who instigated a change in direction by developing a wider range of educational works for children. He eventually sold the children's division of the business to other members of his family in 1885, but continued his main interest in publishing scientific and commercial publications.

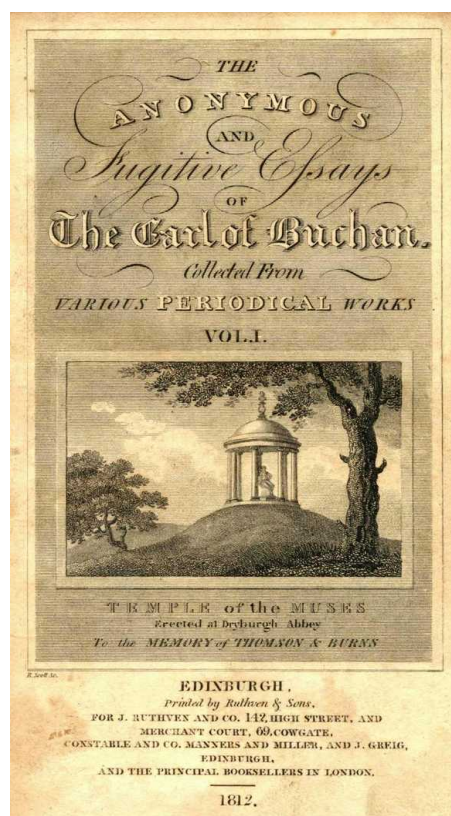
PROMOTING FEMALE EDUCATION

20 **ERSKINE, David Stuart, 11th Earl of Buchan.** THE ANONYMOUS AND FUGITIVE ESSAYS OF THE EARL OF BUCHAN. Collected from various periodical works. Vol. 1 [all published]. Edinburgh: Printed by Ruthven & Sons, for J. Ruthven and Co., 142 High Street, and Merchant Court, 69, Cowgate. 1812. £ 350

FIRST EDITION, PRESENTATION COPY. 8vo, 12mo, pp viii - (including an engraved title page) 389, [1] blank; bound in contemporary calf decorated in blind and gilt, now somewhat worn with hinges cracked.

The Earl of Buchan having reached his biblical span of seventy years, decided to both acknowledge and republish many of his essays in book form.

Buchan decided to lead the collection with six essays on female education, the first four of which he wrote using the foil of a young lady named Sophia questioning the lack of education for women. In his fifth essay Buchan pretended a different identity and sums up neatly his own arguments in favour of female education 'The ridicule which has on so many occasions been thrown, sometimes by wit, but more frequently by petulance and dullness, on learned ladies, has done great mischief, and been more the occasion, than anything I know, of preventing women from bestowing some application on studies of an instructive and rational nature; such studies as, without doubt, they have as much capacity to comprehend, and as much discernment to relish, as the other sex. The truth is, we need be under no apprehensions, that, by devoting a part of their time to these objects, their beauty, or the softer endowments of the mind, will suffer or be impaired; on the contrary, a disposition for literature, when properly



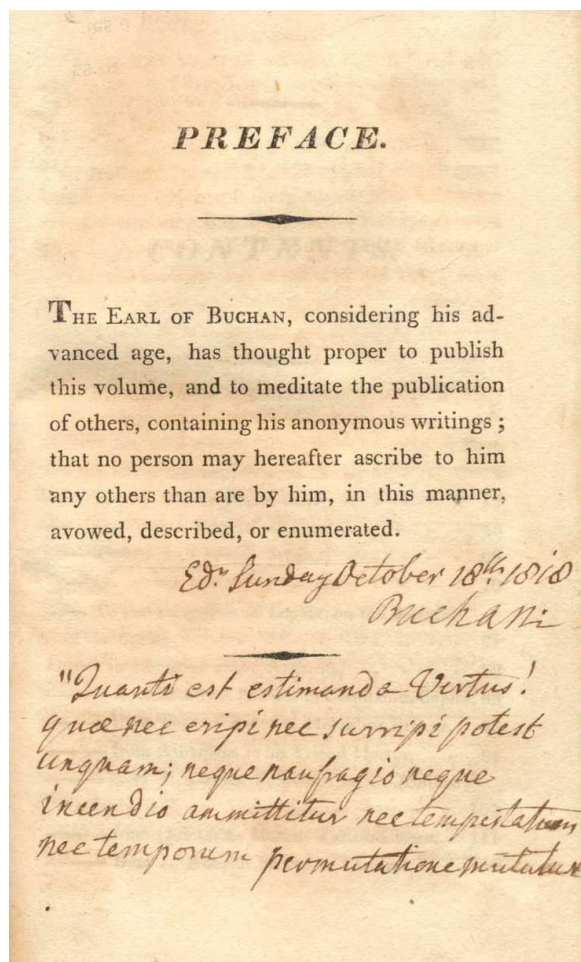
directed, and cultivated with taste and feeling, will render beauty more animated and interesting, and every external grace more powerful and attractive.' That he chose to lead the reprinting of the essays on this topic, rather those on Scottish antiquarianism for which he is better remembered, indicates where Buchan's progressive ideas lay. The essays first appeared anonymously in the Edinburgh periodical *The Bee, or literary intelligencer* between 1790 and 1794

In the preface to the volume the writer stated: 'The earl of Buchan, considering his advanced age, has thought proper to publish this volume, and meditate the publication of others, containing his anonymous writings, that no person may hereafter ascribe to him any others than are by him, in this manner, avowed, described, or enumerated.' Earl Buchan has then inscribed and signed this particular copy with the following written lines under his preface: 'Ed[inburgh], Sunday October 18th, 1818' followed by a Latin quotation from Cicero's *Paradoxa Stoicorum* 'Quanti est aestimanda virtus quae nec eripi nec subripi potest umquam, neque naufragio neque incendio amittitur, nec vi tempestatum nec temporum perturbatione mutatur!' [How great a value should be set on virtue, of which one can never be robbed or cheated, and which is not lost by shipwreck or fire, or affected by the violence of storms or by stormy periods in politics!].

'Buchan had never been inhibited from speaking his mind on any matter to any person if the occasion seemed to demand it, his motivation in most cases being his acute sense of public responsibility rather than presumption or mere eccentricity.' [Bell] A second volume was intended, but never appeared. By the time our inscription was penned, Buchan was becoming undeniably eccentric but that does not explain why more *Essays* were not forthcoming in book form.

David Steuart Erskine, 11th Earl of Buchan FSA Scot (1742-1829), styled Lord Cardross between 1747 and 1767, was a Scottish antiquarian, founder of the Society of Antiquaries of Scotland in 1780, and patron of the arts and sciences.

See: R. G. Cant, 'David Steuart Erskine, 11th earl of Buchan: founder of the Society of Antiquaries of Scotland', *The Scottish antiquarian tradition*, ed. A. S. Bell, 1981; OCLC records five copies in North America, at Yale, NYPL, South Carolina, Guelph and the American Antiquarian Society library.



WRITTEN BY A LADY ON THE GRAND TOUR?

21 [FAIRY TALE]. THE LAKES OF ALBANO AND NUM. A Fairy Tale. [British] [c. 1821].

£ 950

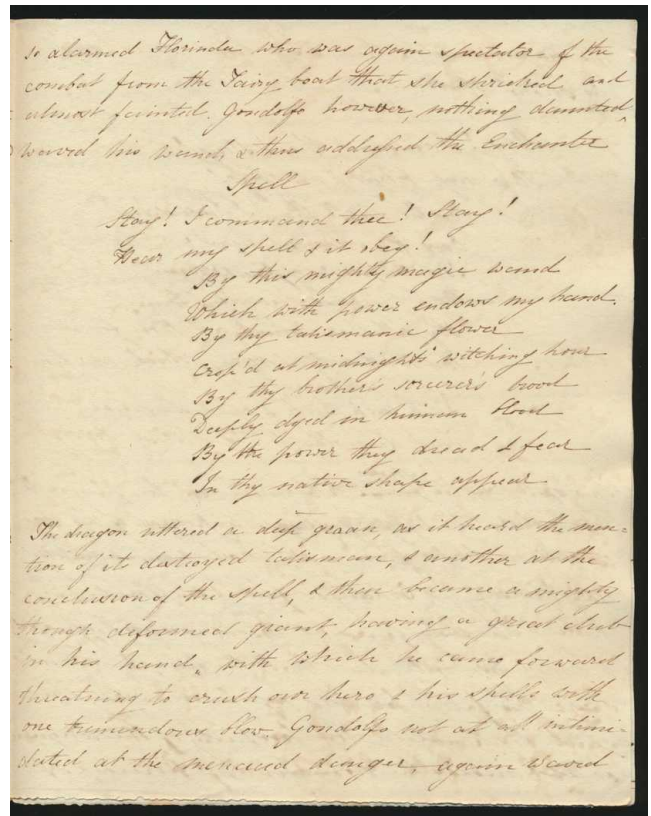
MANUSCRIPT IN INK. 4to, pp. [44], [8] blank; paper watermarked, J. Whatman, 1821; sheet folded in quires.

'At a Castle near the Lake of Albano lived a young knight of the name of Gandolfo, he was accomplished in all the exercises of chivalry without fear, and without reproach. He was handsome, & amiable, & to the more ordinary qualifications of his station he added a love for the charms of nature, of poetry & of music.' Gandolfo whilst going reading is shot with an arrow by the fairy of love who then presents him with a ring that allows him to see the true image of any wizard that changes his form. He thinks nothing of this, being a common occurrence of the time, whilst chasing a boar he comes across a nymph, instantly smitten by her as the 'Lady was loveliness itself, the beauty of her figure was equalled by nothing on earth, except that of her face, & there was a charm in the graceful modesty of her demeanour, & in the sweetness of her voice, sufficient in themselves to attest the admiration of all who approached her.' So begins this well written Roman fairy tale with nymphs, princesses, wizards, dragons, and all the accoutrement requisite for a good story.

The heroine's name is Florina and of course she is the only child of, and heiress of the Baron of Gensano who has for many years been harried by a wizard. The wizard in turn wants Florina as his bride and tells the Baron he has the choice of sending him a knight to fight him once a year, or surrender his daughter's hand. The Baron naturally offers the hand of his daughter to any knight who can rid his kingdom of this menace. Two knights have already tried and failed in their quest for the hand of the fair Florina which means Gandolfo now tries his luck to defeat the wizard. Unfortunately he initially fails in this quest and the wizard throws him into a dungeon. Not to spoil the story but various walk on parts are given to an old miller, a green bird, a lady fairy, magic caves, deadly nightshade, and the Temple of Tivoli, together with several poetic fairy invocations and spells to help the Knight resolve his quest for the ladies hand.

In the end 'our hero and heroine were invited in the presence of the Lady fair, of the knights of Gensano L'Avina, a Nemi, & of the kind hearted Massinnino - The Noviards of the Lake performing as bridesmaid. The ceremony was solemnised within the fairy temple in the middle of the Lake, and the honour of its beautiful Architecture & generous architect, the happy couple assumed for themselves, & handed down to their descendent the name of Colonna. The other Lake retained the name of Albano, & the site of the castle of the knight is still distinguished by the appellation of Castel Gandolfo.'

Much medieval romance and Gothic happenings weave their way into this fairy tale, leaving no doubt that the writer, likely a woman, was well read in such literature. They also have more than a passing knowledge of the area to the south and east of Rome too and further to the inclusion of the line describing the 'the beautiful Architecture & generous architect' strongly points to a visit by the writer to the environs of Rome in the company of an architect. This, of course, is rather a wild guess but it is worth noting that 'After 1815 British architects reached Italy in greater numbers than at any stage in the later eighteenth century, and among the eighteen members of the Architects' and Antiquaries' Club in 1820 were eleven architects, no fewer than eight of whom had visited Italy within the previous four years (Edward Cressy, John Goldicutt, Joseph Gwilt, Thomas Jeans, William Purser, John Sanders, George Ledwell Taylor and John Foster).'



See Frank Salmon, 'British Architects, Italian Fine Arts Academies and the Foundation of the RIBA, 1816-4' in *Architectural History* Vol. 39 (1996), pp. 77.

LADIES FASHION IN FRANCE THROUGH THE AGES

22 [FASHION PANORAMA]. COSTUMES DES FRANCAIS depuis Les Gaulois jusqu'a nos jours. Paris: Pauquet... Nepveu... Debure, 1831.. £ 850

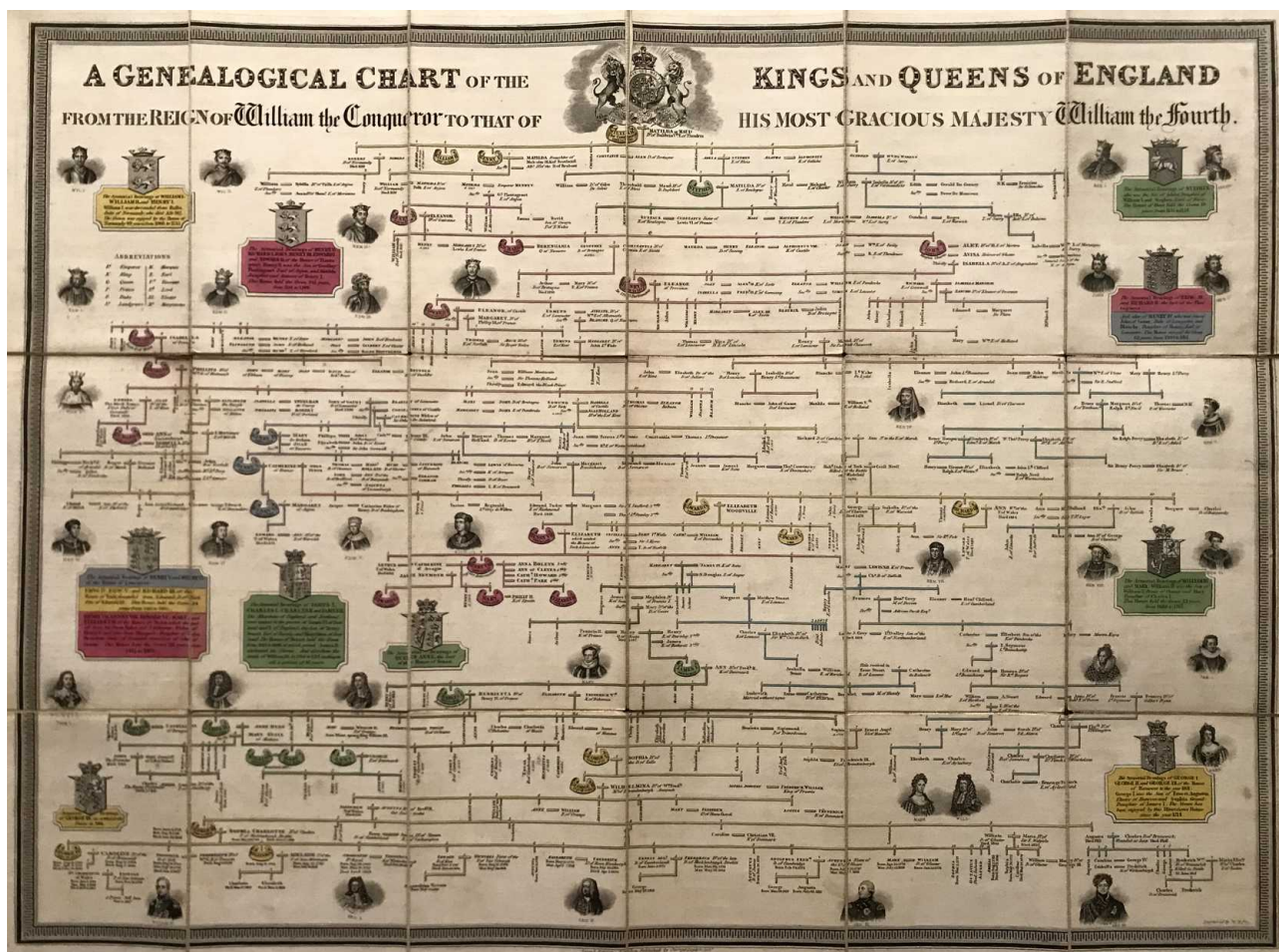
A panorama of 24 panels, each bearing a hand-coloured engraving; extended: 191 cm, folded 14 x 9.2 cm; in the original paper-covered boards with a hand-coloured pictorial paste-down to the upper panel, spine expertly repaired, and covers a little worn and marked, else a very good copy of a rare panorama.

Highly desirable panorama depicting changing women's fashion in France over the course of a millennium, from 768 to 1830.

The first panel depicts a 'Princesse sous Charlemagne' in 768, with the following 17 panels showing women's courtly fashion for each reigning monarch, then concluding with six final panels covering the Bourgeoise, following the French Revolution, with, amongst others, a 'Dame d'Honneur. 1804'; 'Costume de bal. 1804'; and 'Marice. 1828'.

Not in OCLC.





GENEALOGICAL PROGRESSION

23 **FRY, William Thomas, engraver.** A GENEALOGICAL CHART OF THE KINGS AND QUEENS OF ENGLAND. from the Reign of William the Conqueror to that of His Most Gracious Majesty William the Fourth. London: Published by George Taylor, Junr. [1830]. **£ 200**

SECOND EDITION. Hand coloured engraved sheet [59 × 80 cm] dissected into 18 sections and mounted on linen; folding down on to original back board, all that now remains of the binding (front board and spine missing).

The engraved plate was first issued on the 1st January 1824, when George IV was still king, however on his death in 1830 the plate was deftly updated with William IV, the new monarch. Thirty-seven thumbnail engraved portraits and the main armorial bearings have been inserted within the latticework of genealogical progression, that the plate includes all the children to the first generation too is neatly done considering the variable fecundity of monarchs.

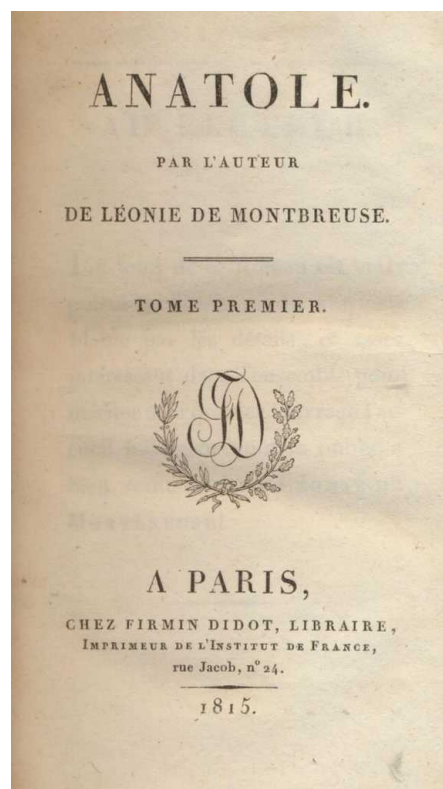
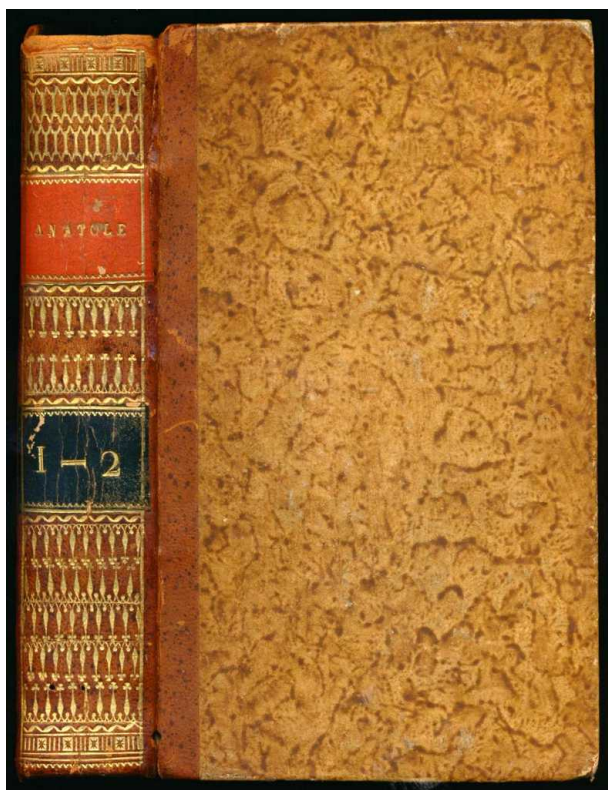
[Fry] was one of the first engravers to experiment with steel plates, using Jacob Perkins's steel blocks and plates by Stephen Hoole from early 1820, before conducting some of the first experiments on Charles Warren's soft plates. He found Warren's plates the most satisfactory as the burr raised by the burin parted from them more easily. Fry encouraged dialogue among manufacturers, introducing Warren to a Mr Duffy whose advice on decarbonizing steel improved his plates, and advising the plate maker Richard Hughes to consult Warren.' [ODNB].

THE LOVES OF A DEAF MUTE... AN EXCEPTIONAL PRESENTATION COPY

24 **[GAY, Marie Françoise Sophie]. ANATOLE.** Par l'auteur de Leonie de Montbreuse. A Paris, chez Firmin Didot, Libraire, 1815. **£ 750**

FIRST EDITION, PRESENTATION COPY. Two volumes bound in one, 12mo, pp. 272; 294; apart from some minor foxing in places, a clean copy throughout; attractively bound in contemporary calf backed mottled boards, vellum corners, spine tooled in gilt with contrasting labels, light rubbed at head, otherwise a desirable copy, inscribed at head of half title: 'A madame la comtesse de Souza de la part de l'auteur'; with the armorial bookplate of Rodman Wanamaker; the American department store magnate, on front pastedown, and two later unidentified bookplates loosely inserted; a very desirable copy.

Rare first edition of Madame Gay's third, and arguably most popular novel, *Anatole*, which narrates the loves of a deaf mute.

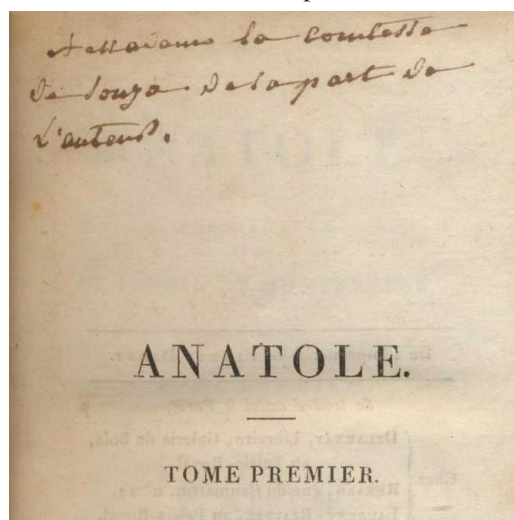


Marie Françoise Sophie Gay (1776-1852) was a French author who was born in Paris, the child of Francesca Peretti, an Italian woman and of Auguste Antoine Nichault de la Vallette, an entrepreneur who worked for Louis XVIII of France.

'Sophie was married in 1794 to Gaspard Liottier (or Gaspar Liottier). She divorced in 1799 to marry another, Jean Sigismond Gay (1768-1822), the mayor of Lupigny, originally from Aix-les-Bains and with a close association to the French treasury, under the French First Empire. He was the *contrôleur-général* for the Ruhr. This marriage, some may say a marriage of convenience, allowed both Sophie and her husband to mix in high society. They spent most of their lives around those of the upper class in Aix-la-Chapelle, with those who were trying to establish the town of Spa, Belgium, and particularly with Pauline Bonaparte. Sophie's salon, women of the chattering classes, was often supplemented by artists, musicians, writers and drawers, and painters, who loved her for her wit, beauty, and largesse' (Wikipedia). In 1802 her first novel, *Laure d'Estell*, was anonymously published, on the advice of her publisher Sir Stanislas de Boufflers and Joseph-Alexandre Pierre de Ségur, Viscount of Ségur. Ten years later, she published *Léonie de Montbreuse*, which was critically acclaimed by Charles Augustin Sainte-Beuve as her best novel, but *Anatole* of 1815, a story of lost romance, may be the most famous of her works. After Sophie's first successful novel and several others, acclaimed for their style and sweet sincerity, she wrote many others such as *Salons célèbres* in 1837, which was critically acclaimed. She also worked in the theatre, and was the writer of several theatrical comedies and libretti for opera' (*ibid*).

The present copy is particularly desirable as it is inscribed by the Gay to Adélaïde de Souza, comtesse de Flahaut (1761-1836), a French aristocrat who had a son with Talleyrand, survived the Revolution to become a popular author, and was the mother of general and diplomat Charles Auguste, count of Flahaut. Forced to live by her wits to support herself and her son, she sold off her jewels and then began writing novels, fleeing to England - where she published her first novel *Adèle de Sénange* (1794) - before moving to Germany in the same year, and finally returning to France in 1798. She went on to marry Dom José Maria de Sousa Botelho Mourão e Vasconcelos (1758-1825), Portuguese minister plenipotentiary in Paris in 1802. 'Mme. de Souza lost her social power after the fall of the First Empire, and was deserted even by Talleyrand, although he continued his patronage of Charles de Flahaut. Her husband died in 1825, and after the accession of Louis Philippe she lived in comparative retirement till her death' (Wikipedia).

OCLC records two copies in the US, at Syracuse and Yale, and one in the UK, at the BL.



BRINGING HORTICULTURE TO A MASS AUDIENCE

25 **GLENNY, George.** GLENNY'S HAND-BOOK TO THE FRUIT AND VEGETABLE GARDEN; comprising the Description, Cultivation, and management, of the most useful fruits and vegetables grown in this country; with a calendar of monthly operations for the orchard and kitchen garden. London: C. Cox, 12, King William Street, Strand. 1850. £ 275

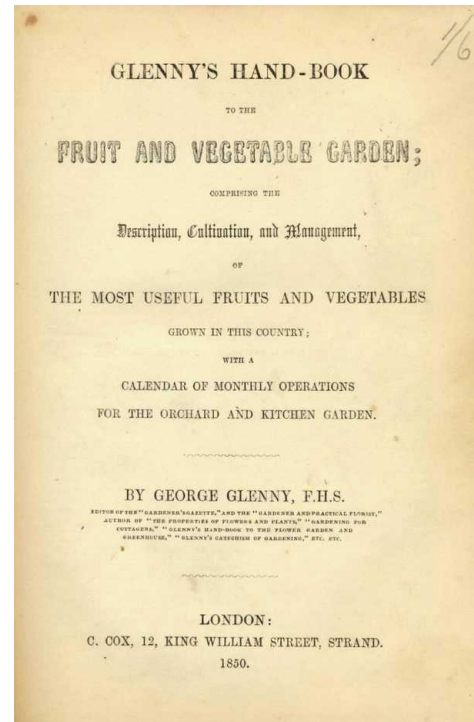
FIRST EDITION. 8vo, pp. [4], 304. lxxvi, [advertisements]; original green cloth, rebound preserving original spine.

A landscape gardener and writer on horticulture, George Glenny wrote for the masses and hence his works are now generally under appreciated, printed in double columns and with no illustrations, they have not earned the recognition they merit.

Glenny was a prodigious writer, though an extremely difficult person, throughout his life he was in a constant war through his writings in various magazines and articles. 'He may have been a self-opinionated and difficult man who struggled financially for much of his life but he had one great success: he bought horticultural knowledge to a mass audience. Just as Loudon wrote for the "middle class" and Paxton aimed his "Hothouses for the Million" at the same group, so Glenny aimed his cheap, practical books even lower down the social scale, and in doing so he helped stimulate a love of gardening among the rapidly increasing population of mid-Victorian England.'

The work is neatly laid out with an introduction on general garden principles, then long sections on the culture of fruit and vegetables and coda on what to do in the garden during each month. All plainly written and much practical information from personal experience.

OCLC records copies in North America at UC Davis, Rochester, Pennsylvania Horticultural Society library, Massachusetts Horticultural Society, and Guelph, and on in the UK, at Cambridge; for a full and funny account of Glenny see *George Glenny - perhaps the most cantankerous Victorian gardener imaginable* at the <https://thegardenstrust.blog/>

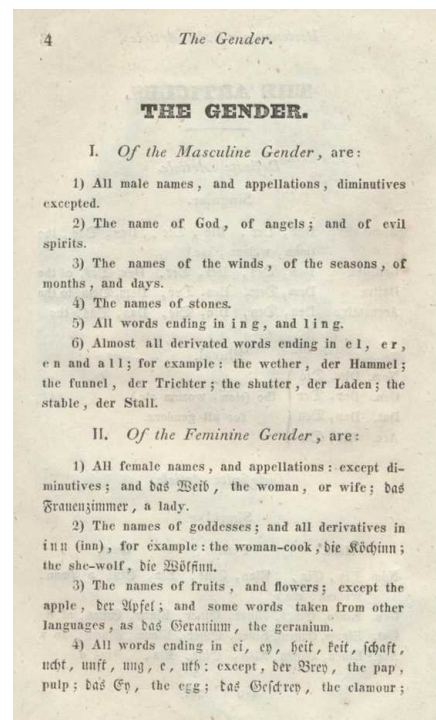
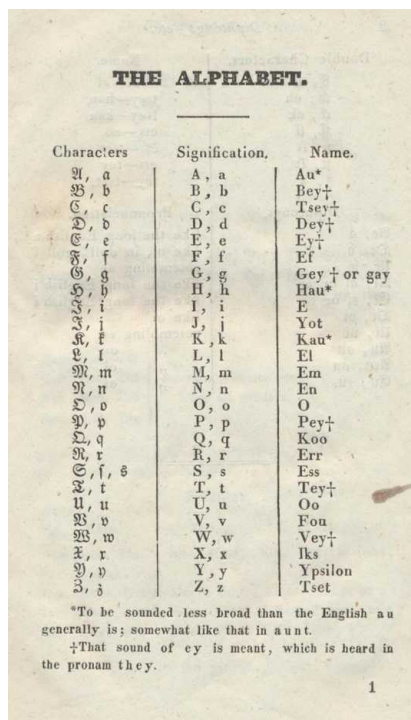
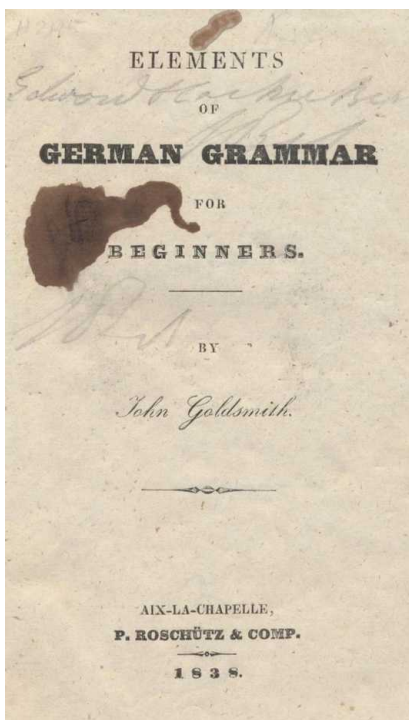


ILLCIT PRINTING FOR FOREIGN VISITORS

26 **GOLDSMITH, John.** ELEMENTS OF GERMAN GRAMMAR for Beginners... Aix-la-Chapelle [Aachen], P. Roschütz & Comp. [Printed by M. Urlichs, Son.] 1838. £ 185

FIRST EDITION. Small 8vo, pp. [iv], 124; with ink blotch on title, otherwise clean throughout; original cloth backed board, with various scribbled arithmetic notes in a contemporary hand.

A basic guide to German, probably intended for the visitors from England using the sulphur baths or merchants trading in cloth.

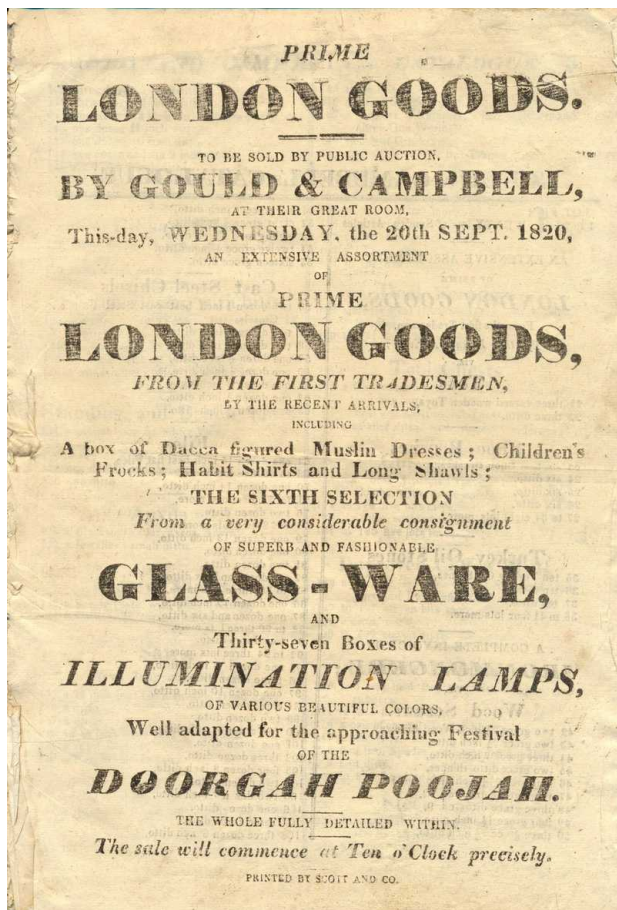


We know nothing of the dubious author, 'John Goldsmith', apart from this and another title, also issued by the same press at Aix-la-Chapelle titled *A New Manual for Travellers, or Guide in English, German and French; cont. a vocabulary and easy dialogues, with a Reduction of the chief coins of Europe, and Designation of Post roads; selected from the Works of Mme. de Genlis, Boldoni, etc.*, this second work appears to be now unknown except in contemporary notices.

The truth is the work has been lifted wholesale from a posthumous edition of George Henry Noehden's *Elements of German Grammar Intended for Beginners.*, London, 1833. Doubtless the publishers Aix-la-Chapelle felt completely secure that their deception would not be noticed, or, if it was noticed, would never be prosecuted. This of course leaves a lot of doubt in there ever being a 'John Goldsmith', the Goldsmith name having the cache value of English literary merit was probably thought to be an eye-catching choice to attract the disinterested buyer.

An interesting, and now uncommon example of what must have once been a considerable branch of illicit printing.

OCLC locates copies at the British Library and the Staatsbibliothek zu Berlin.



CALCUTTA AUCTION

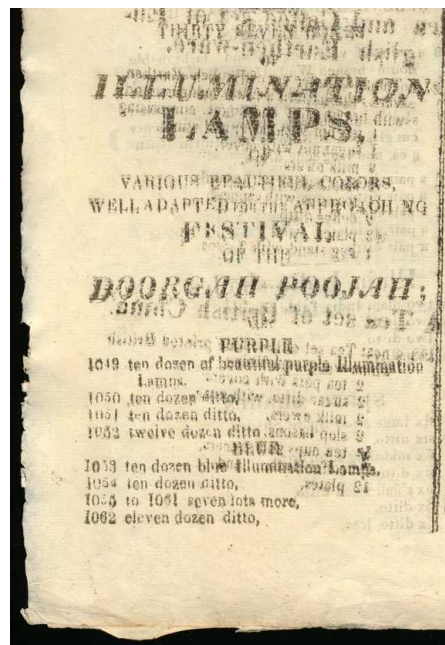
27 [GOULD & CAMPBELL]. PRIME LONDON GOODS. To be sold by Public Auction, by Gould & Campbell, at their great room, this day, Wednesday, the 20th Sept. 1820, an extensive assortment of prime London Goods, from the first tradesmen, by the recent arrivals. Including A box of Dacca figured Muslin Dresses.... Superb and Fashionable Glass-Ware, and Thirty-Seven Boxes of Illumination Lamps of various beautiful colours Well adapted for the Approaching Festival of Doorgah Poojah. [Calcutta] Printed by Scott and Co. [1820]. £ 850

Folio, [32 x 20 cm], pp. 16; stitched as issued with cotton, paper edges somewhat ragged.

Probably a unique copy of this, or any other Calcutta auction catalogue from this period.

1,209 lots were knocked down on the day beginning with twenty lots of 'Sundry Articles' followed by 'London Goods' which includes such diverse items as toys, shoe brushes, Turkey oils, stones, wood screws, improved coffee mills, commode knobs, door locks, Savigny's nail scissors, table bells, and enormous number and variety of penknives, medicines - here lot 544 and 545 offers 'two white flint bottles of Dr Solomon's celebrated Cordial Balm of Gilead, with directions.' Clearly the idea of 'self pollution' had reached or had a prevalence in Calcutta by 1820. Lot 550 has two bottles with twenty papers of powders of 'Farley's Aromatic Lemonade Syrup, The most Pleasant, Cooling, Salubrious and refreshing Beverage that can be drank at this season of the year.' A selection of stationary and notebooks including Lot 571 'two hundred best clarified Office Quills' and Lot 599

'two dozen of Willis's Amusing tales for Children, with etchings' followed by several other dozens of Willis's publications. Lots 609 to 614 has various different sorts of 'Reeve's Color Boxes' for aspiring artists. Following on are 'A selection of fresh British Piece Goods' that include lots of English long cloth, 'Beautiful Nyansook Muslin' cambric, 'Hair Corded Cambric Muslins, Adapted for Ladies' and Children's Wear, and Gentlemen's Neckcloths.' 'Muslin Dohooties', 'Furniture Chintz' shirts, nankeen shawls, hosiery etc. After a number of casks of oatmeal and pearl barley follows various glass lamps, oil burners and spare shades. As the Hindu holiday of 'Doorgah Poojah' [Durga Puja] was to take place from the 14th October, Gould & Campbell had ready about sixty lots of illumination lamps in various colours showing that the auctions were in no way restricted to just the British population at Calcutta. Next to be sold was a group of dinnerware with various services and a selection of Spode stoneware that describes in lots of six, 'Plain white Spode's ware oval Curry Dishes with covers.' The last lots listed are of '50 Dozen uncommonly fine genuine Factory Port Wine. Resembling the finest quality of Southampton Port having a light body and rich flavour - and particularly meriting the notice of Families and Up-country Traders.' These lots were, however, not sold in sequence but at '1 o'clock precisely.' This was to allow gentlemen of business to attend during their lunch hour rather than have the inconvenience of waiting around until the lots came up, a once common auction practice still extant into the 1970's.



The auctioneers of Gould and Campbell's were in business from at least 1808 holding weekly sales in their Great Room until 1821. Their business came to a rather sudden end some nine months after our sale when the partners Alexander Campbell and Robert Gould died within two days of each other on the 7th and 9th of June respectively. We don't know the cause of death but probably their interaction with merchant ships and the docks, often harbouring newly arrived contagion caught them out.

This is certainly not the best work from printers Scott & Co. of Calcutta, and although legible it is noticeable that the typesetting is conducted in a casual fashion and then printed off in haste. As printers and publishers Scott & Co had been active from at least 1810 until 1850s, chiefly as publishers of the daily newspaper *The India Gazette*, the monthly *Calcutta Quarterly Register* and an annual *Calcutta Directory*.

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

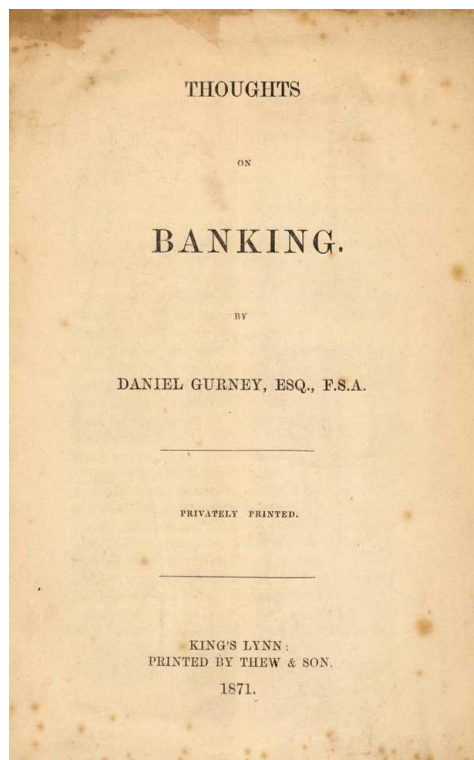
GOOD PRACTICE IN BANKING

28 **GURNEY, Daniel.** THOUGHTS ON BANKING. Privately Printed. King's Lynn: Printed by Thew & Son. 1871. £ 300

FIRST EDITION. 8vo, pp. 18, [2] blank; some staining to title and last leaf; stitched and disbound, as issued, spine hinge repaired, with some chipping at head of front and back leaf.

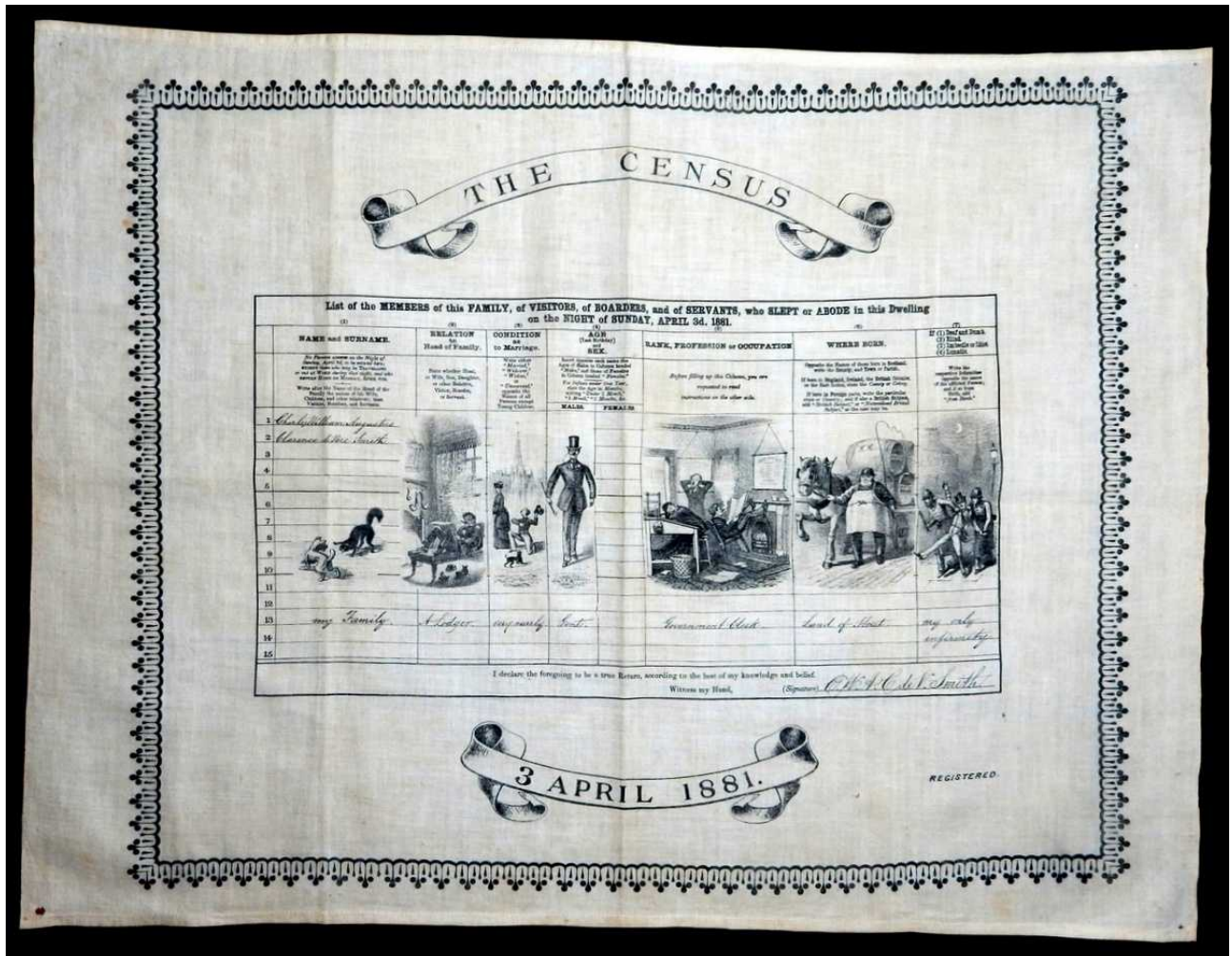
Daniel Gurney (1791-1880) was a director of the Norwich bank of Gurney & Co., and in 1866, he together with his fellow directors, managed to insulate themselves from the collapse of Overend Gurney & Co., then the largest discount house in the City of London. This effort cost the Norwich Gurney's much of their fortune and this privately printed essay is interesting for what it asserts is good practice in banking.

The essay begins with an overview of the history of banking and specifically how the Gurneys entered into the banking business. However, it is the section on how banking should be conducted that is more interesting: '[I]t must be carried on with every sort of prudence and sound consideration, and with much intelligence, not alloyed by over confidence, and without an undue desire for profit.' Gurney is at pains to explain that 'Probably one half of the amount of credit accounts, or some such proportion, may safely thus advanced in the overdraw of a bank... But it is of *vital moment* to a bank that the overdraw should not exceed the prudential limit; because it is essential, to the last degree, that a considerable portion of the funds of a bank should be in available securities'. Gurney gives a 'Golden Rule for bankers to bear in mind', this in short is to hold deposits in commercial bills and a certain amount of government stock that can be easily liquidated. Gurney is adamant that any banker advancing money 'on any project whatever which profess to pay a high interest... is guilty of a gross delinquency.' He also felt that bankers should not be involved in anything other than banking.



Daniel Gurney was the brother of the philanthropist, Elisabeth Fry, and clearly like her, had a social conscience too. He sums up what the quality of a banker should be and speaks of them as 'honourable and truthful and not punctilious - firm and not obstinate - liberal and not profuse - courteous but not servile - discerning but not misanthropic - really kind and benevolent - and in a religious point of view soundly devoted to what is good and useful to others, and as a consequence, happiest for himself.'

Unrecorded in OCLC with Library Hub locating a single copy at the Society of Antiquaries, London, where Gurney was a fellow.



THE 1881 CENSUS PARODIED

29 [HANDKERCHIEF]. THE CENSUS, 3 APRIL 1881. [Manchester? 1881]. £ 550

Satirical printed cotton handkerchief [46 x 59 cm] incorporating a copy of the census form illustrated with humorous scenes; some spotting and light surface marks, and old pin holes in corners but still in fresh overall condition.

The handkerchief illustrates scenes as tabulated by 'Charles William Augustus Clarence de Vere Smith' on census night.

Under each of the columns are penned his census details together with an accompanying cartoon: Column 1 'Name and Surname' he tabulates his name and 'my family' with an illustration of a cat and dog fight; 2 'Relation to Family' he pens 'A Lodger' with an illustration of him idling on a couch reading a newspaper, smoking a cheroot, with his favourite meerschaums hung on the wall; 3 'Condition as to Marriage' is penned 'very nearly' with an image of him on bended knee proposing to a less than enthusiastic woman in front of church; 4 'Age and Sex' Smith states 'Gent' and shows him looking something of a stuffed shirt replete with topper; 5 'Rank, Profession or Occupation' he has down 'Government Clerk' with a view inside his office of three clerks sleeping, yawn or reading the paper, but with no active work taking place; 7 'Where Born' is the 'Land of Stout' and illustrated by rotund drayman guiding a horse and cart of beer barrels; last 7) If 'Deaf and dumb, blind, imbecile idiot or lunatic' he has written 'my only infirmity' and is shown being taken in hand for being drunk and disorderly by two policemen.

We have been unable to establish the artist or publisher of the handkerchief, however a record of the design was registered and could therefore be discovered. It would only have had a very brief topicality during the time leading up to the Census Night, so could only have been produced in relatively small numbers.

Two other examples are recorded at the Victoria & Albert Museum, T.105-1969, and at Princeton, Cotsen 23602.

PROVINCIAL COMMONPLACE ALBUM

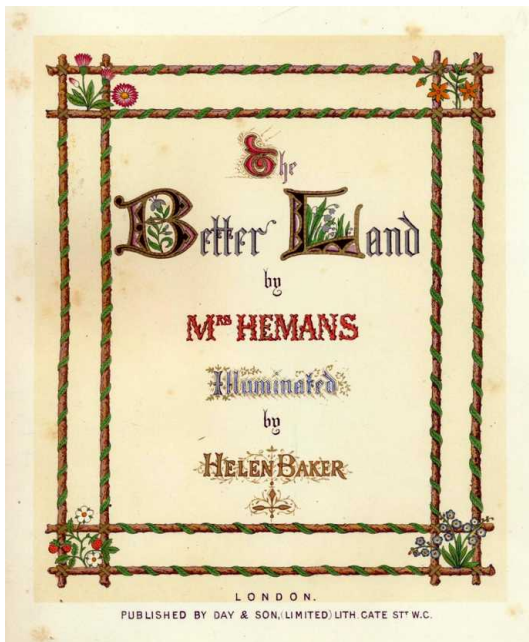
30 **HEBB, Susanne.** COMMONPLACE POETRY AND PROSE ALBUM. [Leicestershire?] [c. 1829 and after]. £ 385

8vo, pp. 86 together with a further pp 200 blank pages. original red half roan, somewhat worn and chipped at foot of spine; inscribed 'Susanne Hebb, July 12th 1829'.

A naively illustrated commonplace book of poetry and prose by a young woman.

Susanna has copied one poem by Mrs Cornwell Baron Wilson called 'Home' and has pencilled, as a headpiece, a two storey farmhouse and adjacent farm building which could conceivably be an illustration of where Susanne Hebb lived. Susanne was fond of Letitia Elizabeth Landon and appears to have had access to a copy of Landon's *Pledge of Freindship*. She was also an addict of the British literary 'Annuals' of the period from which she must have transcribed much of her poetry too, although as such poetry also became the stock column fillers of local newspapers, the contents of our volume may equally have come from this source too. Mrs Hemans is here, also some extracts of Byron, but these are usually of one or two verses. To a number poems Susanne has added headpieces in pencil, imitating no doubt the prevalence of published poetry that began to be so illustrated in his way from the 1820's. Also included are extracts from Lord Strangford's translation of the 'Rimas' of Luís de Camões; Hulbert's 'Grave of Napoleon'; Dover Castle is used to illustrate 'The Wreck.' Other writers she decided to transcribe include Robert Burns Robert Tannerhill, Mrs R.B. Sheriden, Eliza Rennie, but curiously no Walter Scott, maybe his poetry was thought already to be too old fashioned by her. There is a short essay on 'De Foes Eulogy on the female Character' and another essay towards the end titled 'A Wife' which might indicate she was by then contemplating marriage.

We have not been able to trace a Susanne Hebb, however the fluidity in her spelling of first names in the manuscript, even so late as the early nineteenth century, seem fairly unremarkable. That said the uncommon surname Hebb tends to be concentrated in the counties of Leicestershire, Lincolnshire, and Nottinghamshire, even then it was a most uncommon name and the only likely candidate appears to be a Susanna Hebb born in 1795 at Ratcliffe on the Wreake in Leicester.



'HIGH ART' EMBLAZONING 'FANCY-LED GLORIES'

31 **HEMANS, Felicia Dorothea.** THE BETTER LAND by Mrs. Hemans. Illuminated by Helen Baker. London: Published by Day & Son, (Limited) Lith. Gate St. W.C. 1867. £ 385

FIRST EDITION. *Small folio [28 X 23 cm], 10 chromolithograph leaves on card including a title and dedication, printed on verso only in gold silver and colours on a tinted background, one illustration with an albumin photograph vignette; and one leaf of preface printed in black and red type; original bevelled deep mauve cloth, the upper cover with a decorative design incorporating a cartouche of the of the title, gilt edges; foxing to blank end leaves and some occasional spiting to a few of the coloured leaves.*

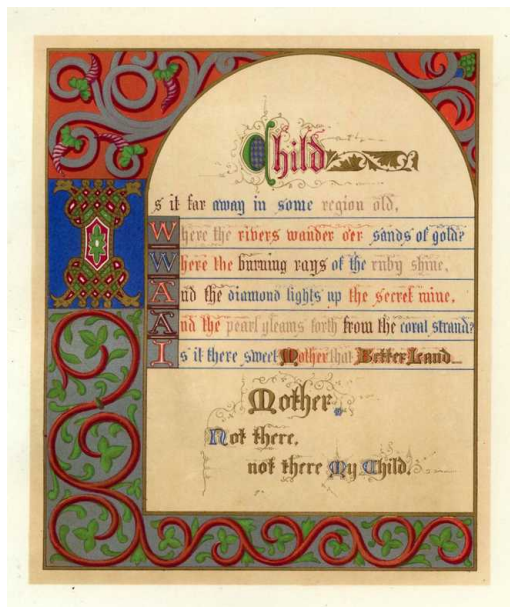
A flamboyant produced to aid the rebuilding of St James Church, Ramsden in Oxfordshire.

Helen Baker (1836-1912) who provided the illustrations was a younger sister to the Rev Robert Lowbridge Baker then parish priest at Ramsden, Bishop Samuel Wilberforce - remembered today chiefly for his opposition to Charles Darwin's theory of evolution - provides a suitably flowery preface 'It is therefore fit and natural that this beautiful poem of Mrs Hemans should be the text around which high Art should emblazon its fancy-led glories.' The work would have been expensive to produce using colours, silver and gold on a tinted background, unusually one of the plates also has a vignette supplied by the inclusion of a small albumin photograph - something we have not seen before.

Ramsden as an Ecclesiastical Parish was only created in 1842 and the church was seemingly already inadequate by 1866 when funds were sought for a larger building to be constructed. A.W. Blomfield was given the commission, and the new church of St James, described by Pevsner as having a picturesque spire but the rest uninspired Early English, was not to be ready until 1872.

Apparently *The Better Land* was sold only by subscription, a copy at the Bodleian still retaining a loosely inserted subscription list contains some 100 names, although several of the illustrators sisters took 10 copies each. Our copy has a pencilled price of 21/-, this may or may not have been the original price for the work as it appears not to have been marketed through booksellers in the normal way.

OCLC records one copy, at Cambridge with COPAC adding a copy at Oxford.



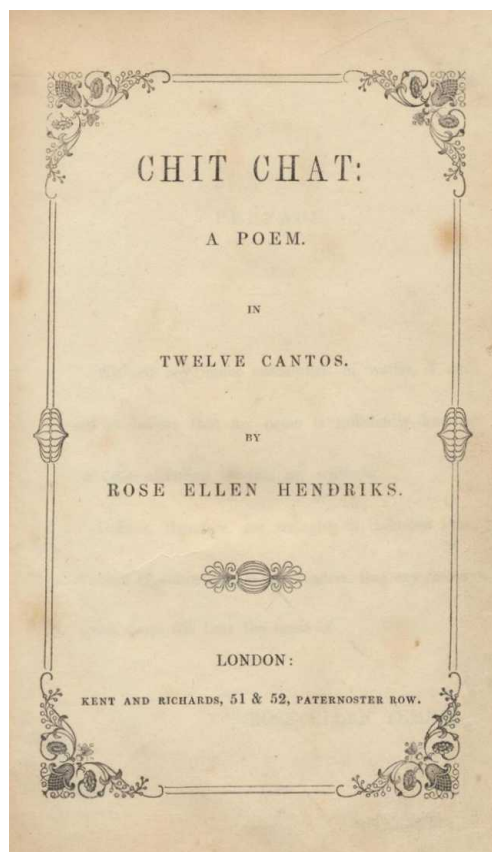
ATTEMPTING 'SOCIAL AND LITERARY SATIRE IN THE MANNER OF BYRON'

32 **HENDRIKS, Rose Ellen.** CHIT CHAT: A Poem. In Twelve Cantos... London: Kent and Richards, 51 & 52, Paternoster Row. [1849]. £ 300

FIRST EDITION. 8vo, pp. x, 140, [1] advertisement, [1] blank; with engraved frontispiece portrait of the author; save for some light foxing in places, a clean copy throughout; bound in the original decorative 'rose' coloured publisher's cloth, covers stamped in gilt, spine lettered and tooled in gilt, light chipping to head and tail, and cloth a bit dust-soiled, but still a desirable copy, nonetheless.

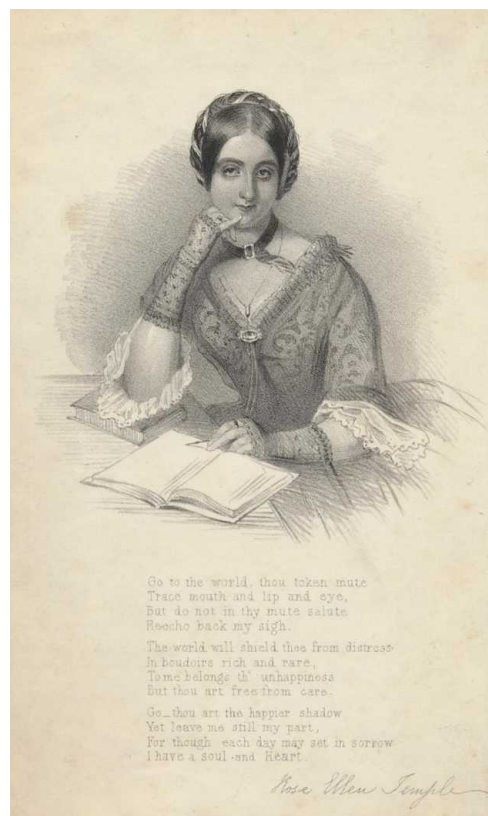
A scarce collection of topical verse, commenting on diverse aspects of contemporary life: the beauty and novelty of railway travel, Lord Ashley's Factory Acts, the position of the Jews, the 'London Season', and fashionable people. Various authors are also selected for praise including Caroline Norton and Frances Trollope, also the particular the genius of Charles Dickens is singled out for his ability to hold an audience amongst rich and poor alike. *Chit Chat* ends with the lines 'Though faulty be my lays, behold them here, / I am no Byron, that is *Byrones*, / I am no Shakespeare - cela va sans dire, / I only wish I were a "*Lioness*."'

Rose Ellen Hendriks, (fl. 1845-1856), novelist and poet, was of a Jewish family but raised as a Christian. Her early publications were historical novels, *The Astrologer's Daughter* (1845) and *Charlotte Corday* (1846), in both of which she included introductory comments drawing attention to her youthfulness and desire for literary fame. The partly autobiographical *The Young Authoress* (1847) offers insights into the state of mind of a young female author through the character Rosalie de Rochequillon, 'who seemed always in a wild fluttering ecstasy of literary hopes and fears—always talking of Dickens, or Bulwer, or Rose Ellen Hendriks'. *The Idler Reformed* (1846) mixes romance with the political question of the abolition of slavery, and *Political Fame* (1847) is a series of essays urging self-forgetfulness in favour of great causes. The title poem of *The Wild Rose and other Poems* (1847) allegorizes her life rather obscurely, and *Chit-Chat* (1849) which attempts social and literary satire in the manner of Byron reveals her disappointment at failing to become a 'Lioness'. She announced her impending marriage in 1849 and published her last novel, *Ella, the Ballet Girl*, in 1851 under the name of Temple. In 1856 appeared a collection of poems inspired by paintings, *The Poet's Souvenir of Amateur Artists*. Rhapsodic, didactic, often clumsy in narrative, over-eager to please the reader and

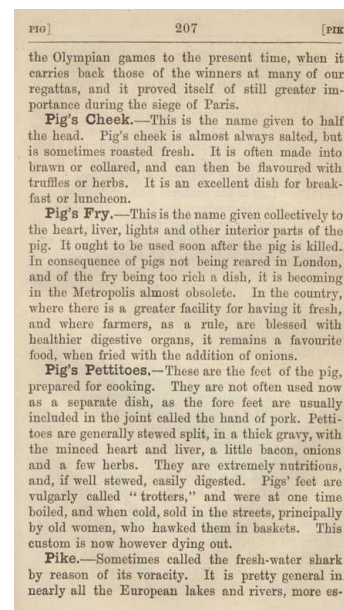
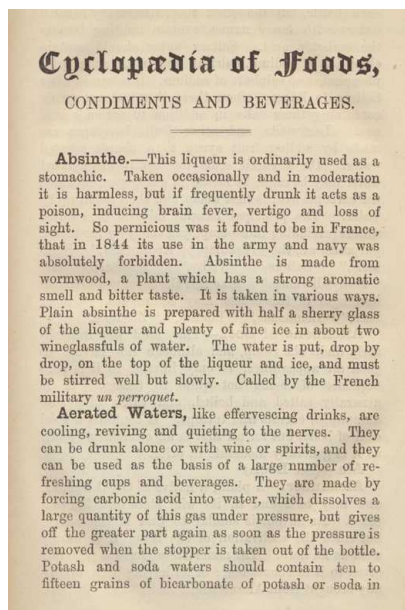
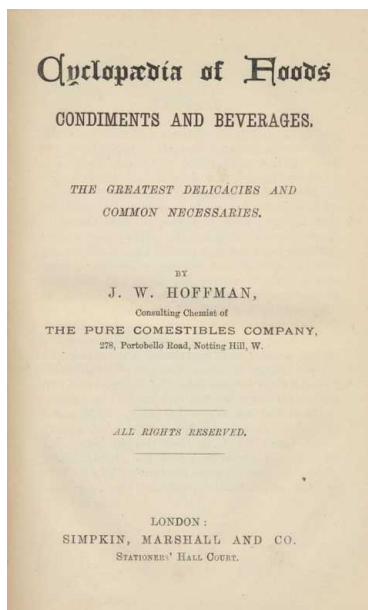


over-fond of describing women with 'luxuriant masses of dark hair waving in natural curls' who 'glide' in and out of rooms, Rose Ellen Hendriks nevertheless displays herself as a writer of ambition, with ideas and passions, modelled on Mme de Staël's *Corinne*. Like other women writers of the time, she agreed that genius was 'a dangerous, a fatal gift, especially to a female' while doing everything in her power to earn the appellation for herself. [ODNB]

We can add a little more to the ODNB in that Rose was the daughter of Herman Hendriks or Hendricks and Abigail Rosetta Levien and was born in 1823 in Camden, London. Herman was born in 1788 at Mons, Manchester, Jamaica then part of the British West Indies and consequently a slave owner. He moved to England and married in 1821, Rose being the couples second child. Herman became a merchant and London stockbroker and a director of the British Commercial Life Insurance Company. He was in the bankruptcy court in 1826 but appears to have navigated out of that trouble. We know he also traded with North Carolina and thereafter seems to have been involved with several shady looking schemes! Rose married a Robert Temple in 1849 and by him had two sons, Willoughby and John, however by 1851 she stated she was a widow but then in 1852 had a daughter named Rose Emily Temple! She made her debut on stage as Lydia Languish in Sheridan's *The Rivals* at the Olympic Theatre in March 1852 and a little later appeared at the Haymarket in a 'comedietta' *Our New Lady's Maid* which was a flop, one newspaper reporting that 'Her figure is rather petite, with pretty and intelligent features, but her qualifications for the stage are by no means apparent; she is in fact, an amateur whose insipidity her good looks cannot even redeem.' We know that our author died in 1863 but apparently she was never a widow but instead may have separated from her husband who died in 1872. One would like to know more.



OCLC records four copies in the UK, at the BL, NLS, NLW and Oxford, and five in North America, at Stanford, Yale, Illinois, Western and Louisiana State.



FOR 'LADIES SUPERINTENDING THEIR HOUSEKEEPING,
SUPERIOR HOTEL-KEEPERS, OR THEIR MANAGERS'

33 **HOFFMAN, J. W.** CYCLOPAEDIA OF FOODS, condiments and beverages. The greatest delicacies and common necessities. London: Simpkin, Marshall and Co. [n.d., c. 1890]. **£ 185**

FIRST EDITION. 8vo, pp. [xvi] advertisements, xiii, [i] blank, 306; a clean fresh copy, in the original publisher's cloth, spine and upper board lettered in gilt, and stamped in black, lightly rubbed, but still a very good copy.

Uncommon first edition of this *Cyclopaedia of foods, condiments and beverages* by J. W. Hoffman, 'consulting chemist of the pure comestibles company' in Portobello road, London.

'Encouraged and assisted by scientific collaborators, and, in some instances, by celebrated chefs de cuisine, I have compiled this little volume, which, it is hoped, will be of some practical value and interest to ladies

superintending their housekeeping, superior hotel-keepers, or their managers, and to all who concern themselves with the delicacies and necessities that find their way to the table. In a word, this little book is intended to show the reader at a glance precisely what he wishes to know on the subject, and to give him in a succinct form an amount of information which would otherwise cost him much time and labour to obtain. More over, the names of new delicacies and foods are here inserted, and the articles described' (p. v).

Beginning with Absinthe and ending in Yeast, the work contains a wealth of useful information on many foods and beverages, including American drinks ('the American saloon-keepers greatly pride themselves upon their skill of mixing them'), Australian wines, Bombay Duck, Bubble-and-Squeak, Haggis, Mineral waters, Pancakes, Punch and Welsh Rarebit, to name but a few. The advertisements at the beginning of the work, mostly of a medical nature, are particularly entertaining!

OCLC records five copies in the UK, at the BL, NLS, Bodleian, Cambridge and Leeds, and one in North America, at UC Davis.

AUTOBIOGRAPHICAL?

34 **HOLBROOK, Ann Catharine.** REALITIES AND REFLECTIONS IN WHICH VIRTUE AND VICE ARE CONTRASTED. The incidents taken from real life, and designed under an entertaining form, strongly to impress upon the youthful mind a reverence for Christian and social duties... Burton-upon-Trent: Printed and sold by Scott and Chatfield, High-street. 1822. **£ 385**

SECOND EDITION, ENLARGED. 8vo, pp. [vi], 9-157, [1] blank; with engraved frontispiece 'Drawn & Engr. by T. Simms, Birm.m.' uncut in original boards, spine repaired with the remains of the spine label, a good copy.

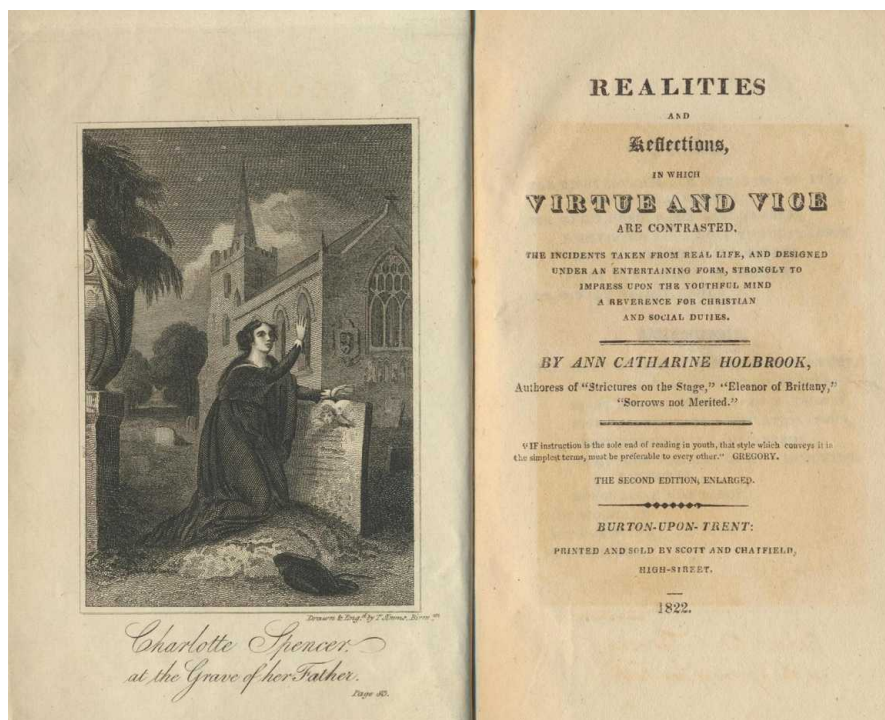
How much of Holbrook's work is autobiographical and reflects her experience through her 'nine years of misery' on the stage is difficult to gauge.

In a series of ten 'Tales' Holbrook covers such topics as Filial Duty, Disobedience to Parents, Humanity, Selfishness, Piety, Conjugal Affection, 'Fatal Effects of Erroneous Education', Indolence, Perseverance, and Despondence. These tend towards the style of miniature Gothic novellas that are chiefly designed to tug at the heartstrings of the good Christian readers. At the conclusion of each tale Holbrook adds a few paragraphs of 'Reflections' explaining the significance of the actions of the actors in each of her tales. That they all seem to die grief stricken from mental suffering, transported for life, or restored to their families full of remorse, shows that there is more than a touch of melodrama experienced by Holbrook's own life on the stage that has been incorporated in the text.

The first edition was issued at Uttoxeter in 1821 under the title *Tales, serious and instructive in which virtue and vice are contrasted: with moral reflections subjoined to each* with our enlarged second edition published some forty miles away at Burton-upon-Trent. Judging by an initial leaf of patrons and patronesses together with a further nine pages of subscribers at the end, the work was keenly anticipated.

Ann Catherine Holbrook, [née Jackson] (1780–1837), actress and author, was probably born in London. Her father, Thomas

Jackson, was an actor, and she was brought up to that profession. Before she was eighteen she played with success such characters as Juliet, Roxana, and Alicia. Her mother died in 1794 and her father at Norwich in 1798. On his deathbed he commended her to his own manager, John Brunton, of the Colchester theatre, who failed to fulfil this last request. She then went to London to seek work on the stage through a theatrical 'register-office' in Russell Court, which referred her to a provincial company at Lewes in Sussex. Three months later, in Battle, Sussex, she married a man named Holbrook who was an actor with the same company. They acted together with various provincial companies in such towns as Taunton, Preston, and Lancaster, where 'the noble ladies' made her a liberal present. They then tried engagements in Cheltenham, where the countess of Kenmare attended their benefit, in Windsor, and in Daventry, where there was a fire in the theatre. An engagement with W. C. Macready in the midlands followed during which they hoped to earn more for the support of their children, but they soon left the stage, disillusioned with the 'nine years of misery' produced by the general conditions they had encountered in the theatre and with management in particular. Ann Holbrook then turned to writing, and



produced in 1809 *The Dramatist, or, Memoirs of the Stage, with the Life of the Authoress*. A large part of this small book, subscribed to by nine members of the aristocracy among numerous others, is devoted to the financial difficulties of life as an actor and the insensitive treatment by management, which she hoped might prove a deterrent to others wishing to enter the profession. She did not hesitate to recount anecdotes against herself, such as a description of a time when she lost her wig on the stage, to the embarrassment of cast and audience. She continued to write, producing *Tales, Serious and Instructive* in 1821, *Constantine Castriot, an Historical Tale* in 1829, and *Realities and Reflections: a Series of Original Tales* in 1834. She died in London in January 1837.

OCLC records one copy in the UK, at the BL (missing the 'Patrons' leaf), and one other, in the US, at Stanford; with three copies recorded of the first edition of the previous year (The BL, Florida and The Morgan).

A YOUNG WOMAN'S RECORD OF HER EARLY MARRIED LIFE

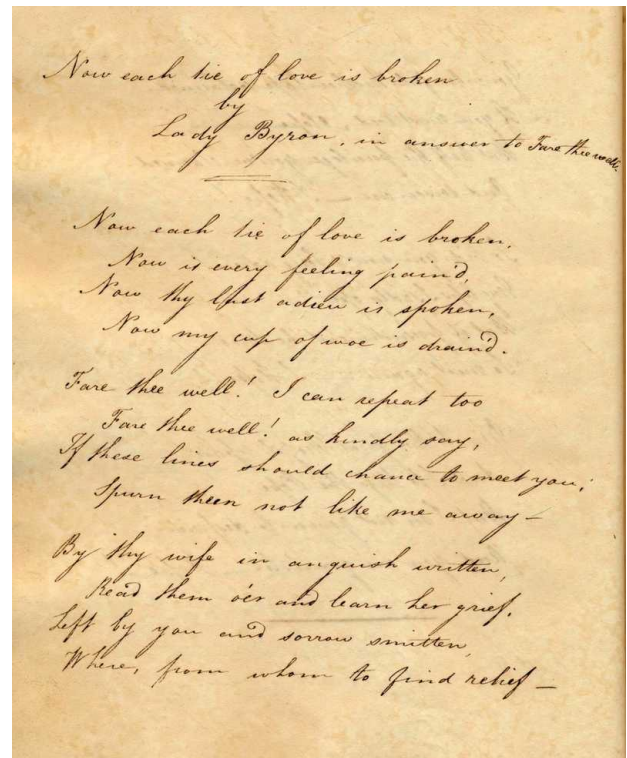
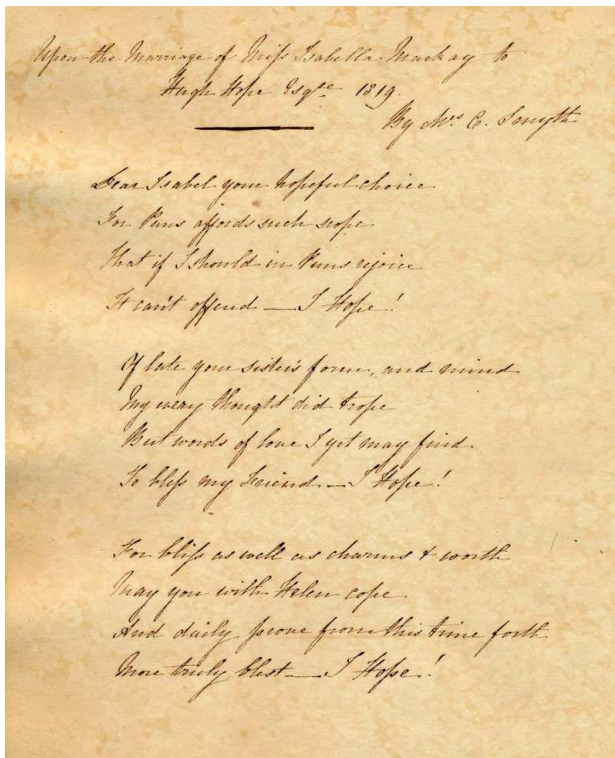
35 **HOPE, Isabella Gray, née Mackay.** ALBUM OF POETRY UPON HER MARRIAGE AND LEAVING FOR INDIA. Circa 1817-1822. £ 850

4to, [24 x 19 cm] 28 leaves of poems interspersed within a further 110 blank leaves; paper watermarked W. Turner & Son's paper somewhat toned due to having travelled to India; original decorated dark green panelled straight grained, morocco with watered crimson end leaves and paste downs, gilt edge, decorative chased gilt metal clasp, without key; joints slightly worn and headband chipped but overall in good in good condition.

The album was probably presented to Isabella not long before her marriage and voyage to India in 1819.

Isabella Gray Mackay was the youngest daughter of Captain Æneas Mackay of Scotstoun, she was born in 1798 at Newlands in Peebleshire in Scotland, it was when she married on the 16th of April 1819 to Hugh Hope (1782-1822), the second son of Sir Archibald Hope of Craighall and Pinkie that the chief contributions to the album were entered before she travelled to Bengal with her husband.

Hugh had joined the East India Company service in 1803; one of his first posts was second assistant to the export warehouse-keeper and deputy appraiser of piece goods at the Calcutta Customs. He was employed in Java, Patna, Jessore and Mirzapur, where he was officiating import warehouse-keeper and naval storekeeper. Unfortunately her husband died in 1822 at Mirzapur and Isabella returned to Britain first living in Scotland but later moved to Torquay with a daughter and latterly to Cannes where she died in 1857. Perhaps her health was affected by living in India.



The album begins with an excerpt from the lately published Thomas Moore oriental poem *Lalla Rookh* beginning with the lines 'Oh grief, beyond all other griefs, when fate. Thus lighting up a young, luxuriant frame.' There follows extracts and original works including a poem dated March 28th, 1818 beginning 'God send her well! for she is one that I wish well 'tis pity / That wishing well had not a body in it...' by Ann Harriett Murray (d.1850) daughter of General Hon. James Patrick Murray. Next are three poems initial 'I.L.', the firsts with the long title 'A Lady having requested the author of these lines to take the impression of the shamrock from wax, or lead, he unfortunately failed in the attempt, and return'd the mutilated object of her affections with this jeu d'esprit' the next two titled 'Prefix to a "Chronological History of the reign of George 3rd"' and 'On an officer of the Navy playing "Bagatelle" with some Ladies.' An unsigned poem on grief follows and the next also unsigned is called

'To my mother' and opens with the lines 'In life how neglected tho' fondly below'd / In death how regretted these tears still have prov'd.' This opening group, both on grief and also light hearted, indicate that the album may have been given to Isabella at the time of her mother's death. Her father had died in 1809 and although we do not know the date of Isabella mother's death it seems probable that it was around the period the album began.

Isabella now 21 was probably keen to marry, her brothers were chiefly in the army, her younger sister had married in January 1819, the Scotstoun estate had been sold, and if she was not to remain a spinster and dependent on her siblings, there was really not much option.

The next several entries are poems on marriage including 'On a young lady shedding tears when she was married', 'Upon the Marriage of Miss Isabella Mackay to Hugh Hope Esq, 1819, By Mrs G. Smyth', which gives the clue to the ownership, 'To a friend & fellow traveller on his marriage' - this dated July 1821 so a latter entry penned in India, 'Lines written in a Prayer Book presented to a God daughter' and 'A Translation of Bishop Lowth's Epitaph on his Daughter' and pressed between these the rather oddly chosen 'Now each lie of love is broken by Lady Byron, in answer to the Fare thee well.' We do not know when Isabella and Hugh left for India but this and her marriage clearly meant to friends and family a parting, and possibly a final parting at that.

Other verses scattered through the leaves are more in keeping with verses appropriate for a young woman's 'Album'. She was to give birth to her first child in India in January 1820, no more than 8 months almost to the day after their marriage, this may have been indicative of something or not, as pre-term babies had a low chance of survival in India. Maybe this is why 'Address to the Portrait of' 'H.R.H. The Princess Charlotte Augusta Novr, 1817' was penned by Georgiana Metcalfe. We believe that Georgiana is one and the same as the Mrs G. Smyth noted above, her brother was Charles, Lord Metcalfe and she was to marry the Rev Thomas Scott Smyth in 1822 and appears then to have included a contribution both before and after Isabella's time in India. There are two other contributions by her on scenery there, one of which is dated 'Oct. 1820' both signed 'Georgiana' and appear to predate Isabella's departure.

A few other scattered verses are found in the album but it seems to have been put aside by Isabelle after her return to Britain when her husband died. There is no doubt the album travelled to India with Isabella as the tail-tell discolouration of the paper from the humid climate are evident throughout.

Hugh Hope is chiefly remembered today for the fine portrait of him by Henry Raeburn held at The Cleveland Museum of Art [https://en.wikipedia.org/wiki/Hugh_Hope. Alas no companion piece was commissioned of his wife.

A BREATH TAKING AMOUNT OF INFORMATION

36 [HOUSEHOLD GUIDE]. [PHILP, Robert Kemp, editor?]. CONSULT ME, TO KNOW HOW TO COOK ... on confectionery... on household management and economy... on diseases and their remedies... on the games of chess, draughts, &c... consult me on a thousand other things. Wakefield: William Nicholson and Sons... [1866].

£ 385

FIRST EDITION. 8vo, pp. 460; with colour printed frontispiece; apart from a few occasional marks, a clean copy throughout; in the original decorative publisher's cloth, upper board and spine stamped and lettered in gilt and black, lightly rubbed, but overall a very good copy.

Scarce first edition of this very useful household guide, set out in alphabetical form (beginning with 'Abdominal Ruptures' and ending with 'Yorkshire Pudding') and designed to cover all topics (and more) that a person or family would need to know on a day to day basis for the smooth running of their home.

'The design of the author and compiler of the following pages has been to make a useful book, -useful to individuals, to families, and to the public at large; and he presumes that in this purpose he has succeeded; but he will leave the public to determine that matter for him' (p. 5). After the above note 'To the Reader', the compiler goes on to state where he has gathered the information from, so 'the culinary

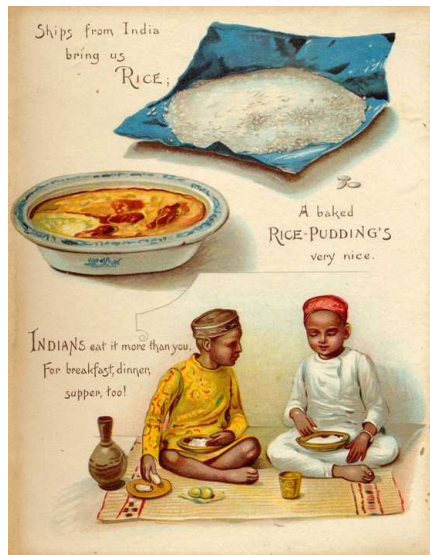
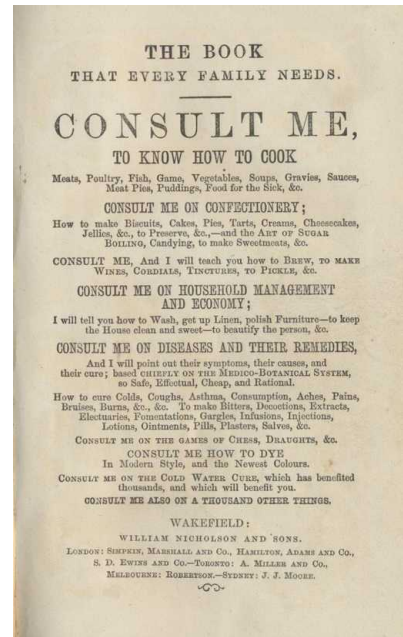


department has been derived from experienced persons, from various authentic sources... the same also may be said for the confectionery department, and of those portions embracing Domestic Economy'. Of the Medical department, however, he notes a very different approach was needed, adopting 'the *Reformed Practice of Medicine* peculiar to America, and now rapidly obtaining in this country and on the continent. It has a different process from allopathy, and calls to its aid the various plants of the world possessing curative powers' (pp. 5-6).

Although rather random in its composition the guide contains a breathtaking amount of information. It is also interesting to note a further two sections are included at the end, on 'Family Dyeing Receipts', 'The Newest Modes' and 'The Cold Water Cure'.

It is stated in the 1883 'New edition' of this work that it is 'prefaced and improved with numerous additions, by the author of "Enquire Within"', who we know to be the journalist, author, and compiler of a number of economic handbooks on the practical topics of daily life, Robert Kemp Philp (1819-1882). Whether Philp just improved the work, or was its original editor, is unclear, but on the balance of evidence we suspect the latter.

OCLC records three copies in the UK, at Oxford Brookes, BL, and NLW, and one in North America, at Brown.



EVERYDAY COMMON THINGS

37 [INSTRUCTION BOOK]. THE OBJECT BOOK OF COMMON THINGS. London: Frederick Warne & Co., [n.d., c. 1905]. £ 285

FIRST EDITION. 4to; 12 pages of very attractive coloured illustrations, 8 pages of sepia illustrations including insides of covers, all printed on thick board; page edges slightly darkened, and with the faint stamp of the 'property room' on the first page, otherwise unusually clean throughout for a book of this nature; bound in the original cloth backed pictorial boards, the upper board with a very pretty chromolithograph illustration of little girl at a table being offered tea by a little Chinaman, sugar by a little Jamaican and a huge loaf by a little baker; some minor surface wear, and rubbing to corners, else a very good copy.

Scarce instructional book for young children on everyday 'Common Things'. The illustrations show the source and uses of wool, milk, geese, hens, goats, pigs, pepper, wheat, honey, tea, rice etc., with brief explanatory rhyming text accompanying the illustrations:

'Kind Sheep, my little Shirt is made / of wool from off your back; / and Mother knits such pretty Socks / of wool for Baby Jack'.

'Ships from India bring us rice; / A baked rice-puddings very nice. / Indians eat it more than you, / For breakfast dinner and supper too!'

It is interesting to note that the book was also issued in a much reduced form by Warne, under the title: *How It Is Made*.

Not in OCLC, which records only the companion work *How it is made*.



A FAMILY AFFAIR

38 **[JIGSAW]. SUPERIOR DISSECTED MAPS BY W. PEACOCK.** The World. [London], [circa 1860]. £ 550

Hand coloured engraved map of the World [45 × 37 cm] dissected into 63 pieces and mounted on wood; contained in the original stained wood box [23 × 18 × 5 cm], the sliding lid with hand coloured lithograph label by Edwin Bates depicting the four continents shipping and emblems of trade etc. surrounding the title.

William Peacock would have purchased maps to mount and dissect for his jigsaw business, this example using a map published by G. F. Cruchley, Map Seller & Globe Maker, 81 Fleet Street.

William Peacock was a dissected map maker and publisher who was born in 1840 at Twickenham, his father James Edward was a carpenter by trade and with family decided to emigrate to Australia, taking one of the Free Passages offered at that time and sailing on the ship Royal Saxon in March 1841. This was not wholly a success as William's mother and several siblings died there, James remarried and with several more children moved back to Britain about 1850. James then became a maker of dissected maps from 1853, based in Islington and naturally enough his son William followed the same course. William had married and appears to have taken over the business during 1860 at the time our Jigsaw was made, his father and his second wife having in the meantime moved to Devon to become a Baptist minister.

William worked first from 31 Penton Street in Clerkenwell and latterly from 30 Windsor Terrace to the north of City road. We know that he and his wife Bella employed at first a boy to help them, but having ten children this became very much a family business, two of the boys also entered the business of dissecting maps. By the turn of the century William had transformed his business into making kindergarten toy manufactures and on his death his sons continued the business as Peacock Brothers which was eventually to be taken over by Chad Valley Toys.

Such geography jigsaw toys had been popular since the latter part of the eighteenth century, Peacock clearly finding it remunerative enough to commission a lithograph label for the box lid designed by Edwin Bates (1824-1893) who had begun his employment as a colourer, but later became a lithographic draughtsman and artist working in the Holborn and King's Cross areas of London.



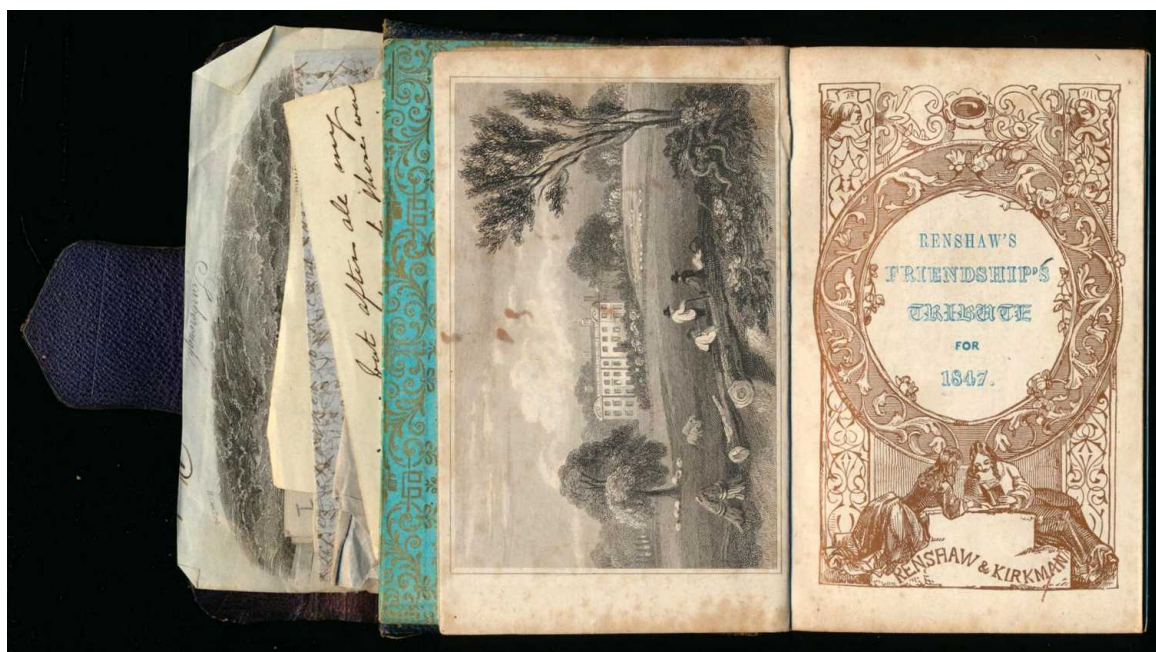
A LADY'S DIARY CONTAINING HER KEEPSAKES

39 **[JONES, Elizabeth Wrixen]. RENSHAW'S FRIENDSHIP TRIBUTE FOR 1847.** London: Renshaw and Kirkman. [1847]. £ 300

12mo, pp. 20, [12], [102]; title printed in blue and gold, engraved frontispiece and two plates, a section title printed in blue and gold; original limp maroon calf, in wrap around pocket form, decorative gilt endpapers with a pocket at end containing ephemera.

The diary, although meant for the year 1847, was actually used by Eliza Jones occasionally for the years 1847 to 1849 up until the final months of her engagement and her marriage.

Eliza was the daughter of Captain Isaac Jones and was married at Christ Church, Cork in Ireland on the 11th October 1849 to Henry Haycroft, the owner of the Victoria Gardens in Western Road. They were major farm



and seed suppliers in the district but what role, if any the Haycrofts, played in the Irish Famine of this period is unknown. A number of ink and pencilled notes relating to trips around Ireland, various domestic and family notes of marriages etc. and a once rather alarming note presumably from the years previous to her marriage when Dr Townend called on the 25th May and cut her hair off the next day. On the 27th she noted the rather bleak remark 'my head shaved'. Alas, that was not the end of it as on the 9th June 'my head shaved the second time'. The diary was kept no doubt because it recorded the time leading up to Eliza's marriage. Tucked in a pocket at the end is an envelope containing 'Camellian leaves from my wedding morning Banquet', several well wishing letters from friends including one from India, cuttings of poetry, including one naturally enough called 'The Bride', another cutting is on the 'Parallel of the sexes', also included is a plan of the graves of the Haycroft family and other ephemera Eliza considered worthy of keeping. There is no mention of the 'Great Famine' in Cork City or of the absolute distress of the Irish Potato Famine going on around Miss Jones.

Renshaw's Friendship Tribute appears to have lasted from 1843 to about 1871 and contains a few poetic pieces and a short prose work on 'The Bridge of Sighs' and almanac and various miscellaneous useful information.

Not in OCLC.

UNRECORDED

40 **[JUDAISM].** A WORD ABOUT THE JEWS, addressed to the young. London: British Society for the Propagation of the Gospel among the Jews. 1865. £ 450

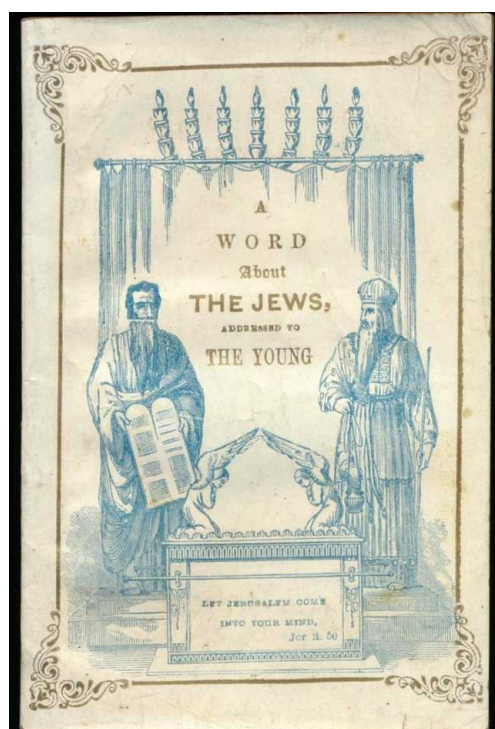
FIRST EDITION. 12mo, pp. 30, [2]; stitched as issued in the original publisher's wraps, printed in blue and gold, lightly dust-soiled, but still a very good copy.

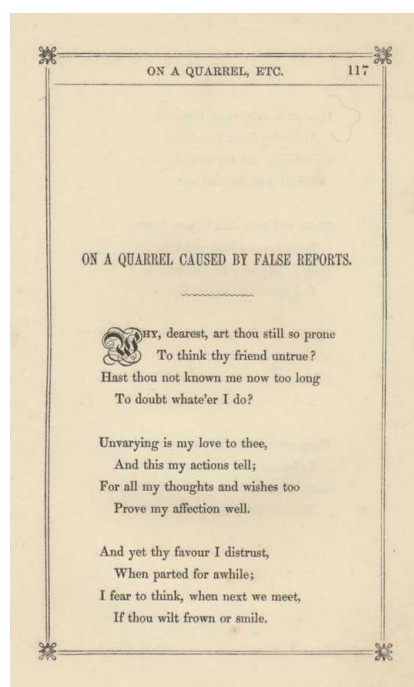
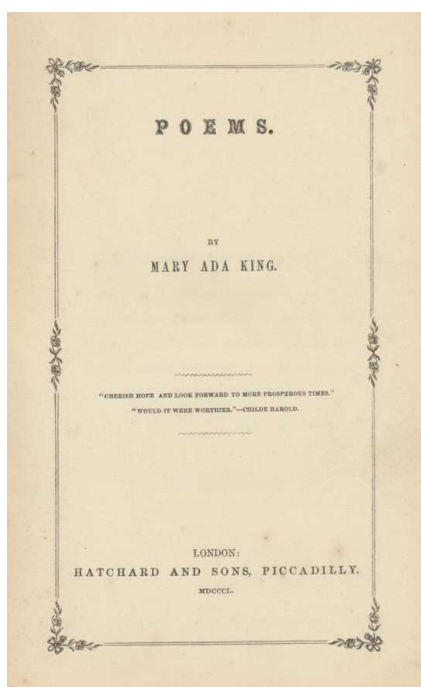
Rare, apparently unrecorded, *Word about the Jews, addressed to the Young*, providing information on 'Their Ancestry', 'Their Dispersion', 'Their Identity', 'Their Calamities', 'Their Religious Condition', and 'Their Promised Conversion.'

'Young persons are generally and very properly curious about the different nations of people that exist in the world. What sort of people they are, how they live, what has happened to them, what there us strange or wonderful among them, are questions often very eagerly asked; and when information about these things is found in books of voyages and travels, and of history, it is a prize to may a young mind that is thirsting for knowledge. Now we are going to speak in these pages about a very remarkable and peculiar people' (p. 3).

The work concludes with a short account of 'The British Society for the Propagation of the Gospel among the Jews', noting that 'it consists of Christians of various denominations uniting in one effort of love for the souls of the perishing Jews' (p. 28), and further providing their address at No. 96 Great Russell Street, Bloomsbury Square, 'where contributions will be received, and cards, collecting boxes, and tracts, may be had.'

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





SEEKING FORTUNE, NOT FAME

41 **KING, Mary Ada.** POEMS. London: Hatchard and Sons, Piccadilly. 1850.

£ 175

FIRST EDITION. 8vo, pp. viii, [9]-144; some minor marks to a few leaves - maybe from flower pressing; original panelled blue cloth decorated in gilt, gilt edges, somewhat dulled and shaken.

The preface states that the author was forced to publish these juvenile works not for any fame but because her family had 'just suffered an irreparable affliction in the death of their beloved father.' Mary had just turned seventeen and dedicates her work to the queen, with no less than six pages of subscribers. The work is themed around mythological tales, grief, good-byes and laments however this is leavened by a few on 'bright hop' and happiness. Clearly the selection strongly points to some suffering from the loss of her father and the obvious distress, both emotional and financial that the family was then under.

Mary was born in 1833 at Marylebone, London and at the time of her publication she was living at Farley Park in Somerset, in what capacity we do not know or indeed her fathers position in life. With her now widowed mother, Mary Ada and her sister Sarah Emma set up a Ladies boarding School at Southam in Warwickshire which appears to have catered for children from the West Indies. This venture unfortunately bankrupted them by 1862, although from this wreckage the sisters were still able to open another boarding school for young ladies on Ledbury Road in Eastbourne from the early 1870's. Mary continued to live at Eastbourne with her sister until their deaths in 1917 and 1923 respectively.

OCLC records one copy in North America, at Alberta, and four in the UK, at the BL, NLS, Cambridge and the Bodleian.

FUN AND INSTRUCTIVE GAME FOR YOUNG WOMEN

42 **[LANGUAGE OF FLOWERS GAME].** LE LANGAGE DE FLORE JEU D'EMBLEMES. [France] circa 1830.

£ 2,000

Complete set of 48 cards [42 x 30 mm]; together with folding bifoliate title and instructions; contained in the original pink card box, missing base; the upper side with a printed green label, now chipped with some loss.

There are eight suits lettered 'A' through to 'H' with each having four numbered cards. To play the game the participants are dealt four random cards with the remainder placed face down on the table, each player then takes it in turn to change one of their cards until they have a complete suit of four. When a suit has been a completed a simile can be read across the top of the four cards.

In order for the game to work the cards have at their head one part of an engraved simile subdivided in four parts, suit A. when completed has the completed simile 'La Paix est / au Génie / ce que le Mystère / est à l'Amour'. At the foot of each card is given the name of the flowers depicted, in this suit are shown: Olivier - Immortelle - Scabieuse - Myrthe.

Likewise the other suits follow in the same pattern Suit B: 'Le Courage est / à la Victoire / ce que la Constance / est au Désir'; Grenade - Laurier - Lierre - Jonquille. Suit C. 'L'envie est / à la Vertu / ce que la Bassesse / est à la Grandeur'; Chevrefeuille - Beume - Filipendule - Lys. Suit D: 'l'Ennui est / à l'Espérance / ce que la Fierté / est à la Douceur.'; Giroflée - Jacinthe - Hortensia - Hélio trope. Suit E: 'La Froideur / à la



Complaisance / ce que la Présomption / est à la Candeur.; Balsamine – Filarius - Narcisse - Laurier Blanc. Suit F: La Fatuité / au Plaisir / ce que l'Orgueil / est à l'Amitié.; Muguet – Rose – Tournesol – Pensée. Suit G: 'l'Esprit est à la / à la Noblesse / ce que la Richesse / est à la Modestie'; Joubarde – Œillet – Œillet d'Inde – Violet. Suite H: 'La Légèreté est / à la Coquetterie / ce que l'Aigreur / est au Chagrin.'; Lilas – Jasmin – Absinthe – Rose Sauvage.

Perhaps the idea was both instructive and fun, the size of the cards make it probable they were made for young women. The similes all have the same sentence structure so even when the different suites are mixed up the similes can still read correctly, even if the comparisons are oddly juxtaposed.

Unrecorded.

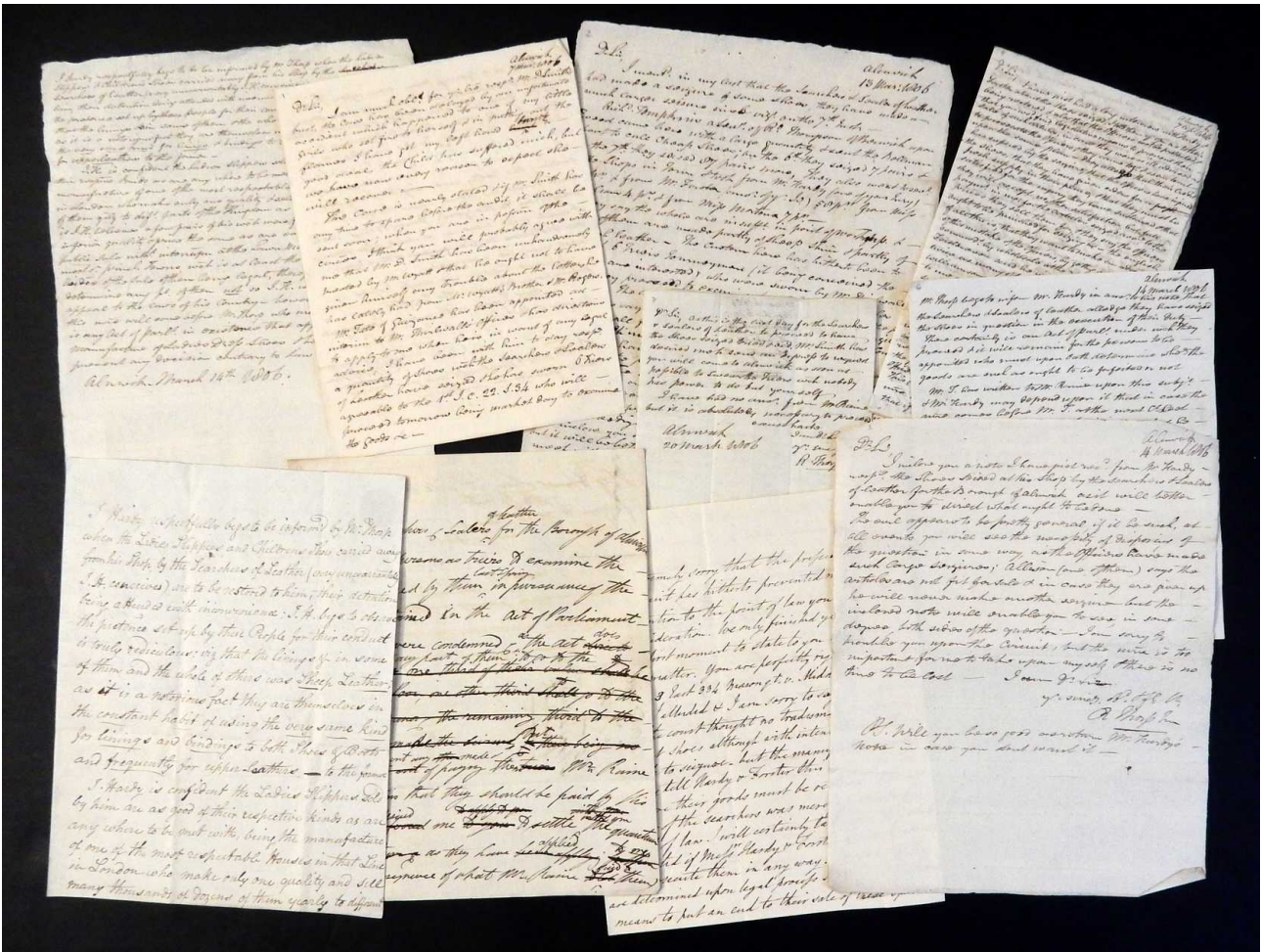
WRONGFUL CONFISCATION OF GOODS

43 [LEATHER]. A GROUP OF 10 LETTERS DETAILING THE CONFISCATION OF SHOES BY THE SEARCHERS OF LEATHER, and its aftermath. Alnwick. 1806. £ 585

Searchers of leather exercised their powers by the authority of various Acts of Parliament dating back to Elizabeth I, their purpose being to regulate the dressing of leather, and impose conditions upon sale and use. However, by 1806 such laws were causing some confusion and the wrongful confiscation of goods.

In March 1806 the searchers visited Alnwick in Northumberland on a market day. In his letter to John Raine, of Lancaster dated the 13th March 1806, on whose authority the searches took place, the Alnwick solicitor, Robert Thorpe wrote 'I mentioned in my last that the Searchers & Sealers of Leather had made a seizure of some shoes, they have made a much larger seizure since visit on the 7th inst. Richard Thompson is a son of Rd. Thompson of Berwick upon Tweed came here with a large quantity & sent the Bellman about to call Cheap Shoes; on the 6th they seized 7 pairs & on the 7th they seized 87 pairs more. They also went to sev. of the shops in Town & took from Mr Hardy (one of your jury)

J. Hardy respectfully begs to be informed by Mr. Thorpe when the Ladies Slippers and Childrens Shoes carried away from his Shop, by the Searchers of Leather (very unaccountably I. H. conceives) are to be restored to him, their detention being attended with inconvenience; J. H. begs to observe the pretence set up by these People for their conduct is truly ridiculous; viz that the linings of in some of them and the whole of others was Sheep Leather, as it is a notorious fact they are themselves in the constant habit of using the very same kind for linings and bindings to both Shoes & Boots and frequently for upper Leathers — to the same J. Hardy is confident the Ladies Slippers sold by him are as good of their respective kinds as are any where to be met with, being the manufacture of one of the most respectable Houses in that Line in London who make only one quality and sell many thousands of dozens of them yearly to different



36 prs. & from Mr Forster 58 prs., from Miss Nicholson 4 prs. & from Miss Morton 7 prs.’ These confiscated shoes were subsequently distributed to the poor. Thorpe goes on to say that ‘As they have seized so large a quantity & some of them from the princ. Tradesmen & as it is very likely that this will be resisted.’

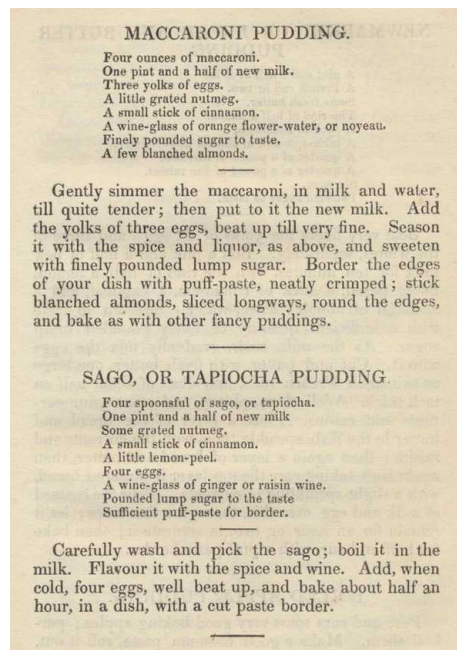
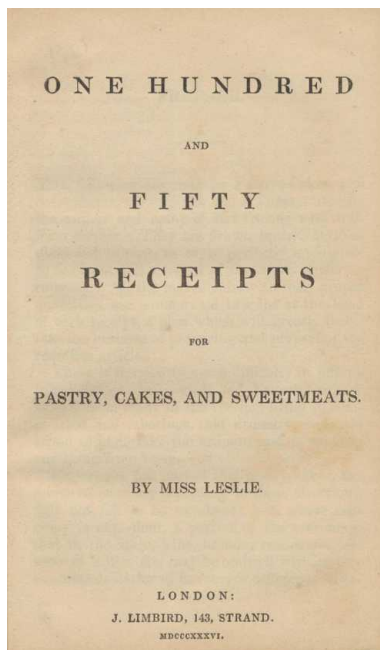
Mr J. Hardy, one of the shopkeepers in Alnwick, gave a statement to Thorpe the following day: ‘Ladies Slippers and Childrens’ Shoes carried away from his shop... (very unwarrantably J.H. conceives) are to be restored to him, their detention being attended with inconvenience; J.H. begs to observe the pretence set up by those People for their conduct is truly ridiculous; viz that the linings & in some of them and the whole of others was Sheep Leather, as it is a notorious fact they are themselves in the constant habit of using the very same kind for linings and bindings to both Shoes & Boots and frequently for upper leather.’

In fact Thorpe was gathering his evidence and rightly saw that the shoes should never have been confiscated for the law only allowed the searchers to remove shoes from the manufactures, not the retailers. In successive letters and replies John Raine admits that the searchers were at fault, however Robert Thorpe was still trying to chase down compensation as late as October.

With the increasing development of retail shopping it was quite clear that the law was behind the times. When the law of Elizabeth I became statute, maker and seller of shoes were one and the same, the increasing division between these two spheres made it very difficult to determine who should be left to carry the cost for faulty goods.

As the issue involved Thorpe as a legal go-between he retained copies of the correspondence he sent as a record of the dispute. The letters included in the present group as follows:

1. Copy letter from R. Thorpe to Mr Raine on the Northern Circuit, York [R. Thorp to Mr Raine, 7 March 1806].
2. Copy Letter from Mr Thorp to Mr Raine detailing the activities of the ‘searchers’ and their seizures of leather from shops. [13th March, 1806],
3. Copy Letter from R. Thorp to Mr Raine regarding the case of Mr Hardy’s shoes. [14th March, 1806].
4. Copy note from Mr Hardy to Mr Thorp [March 14th, 1806].
5. Statement by Mr Hardy to Mr Thorpe [March 14th, 1806]
6. Copy note from Mr Hardy to Mr Thorp [March 14th, 1806].
7. Copy Letter from R. Thorpe regarding the case of Mr D. Smith. [20th March, 1806].
8. Letter from John Raine, letter to Robert Thorp of Alnwick, concerning legal points on tradesmen selling shoes. [30th March, 1806].
9. Copy Letter from Mr Thorp to Mr Raine detailing his interview with Mr Hardy regarding his shoes. [7th April, 1806].
10. Draft letter regarding the business of Mr D. Smith. [18th October, 1806].



AMERICAN RECIPES IN DISGUISE

44 **LESLIE, Eliza.** ONE HUNDRED AND FIFTY RECEIPTS for Pastry, Cakes, and Sweetmeats. By Miss Leslie. London: J. Limbird, 143, Strand. 1836. **£ 575**

FIRST EDITION THUS. 12mo, pp. vii, [i] blank, 76; apart from a few minor marks, a clean copy throughout; bound in recent cloth backed boards, upper board with printed paper label; a very good copy.

Scarce, seemingly unrecorded, first British edition, considerably enlarged, of Eliza Leslie's *Seventy-five receipts for Pastry, Cakes, and Sweetmeats*, first published in 1828.

'The following receipts for pastry, cakes, and sweetmeats, are original, and have been used by the author and many of her friends with uniform success. They are drawn up in a style so plain and minute, as to be perfectly intelligible to servants and persons of the most moderate capacity. All the ingredients, with their proper quantities, are enumerated in a list at the head of each receipt, a plan which will greatly facilitate the business of procuring and preparing the requisite articles' (p. i).

It is interesting to note that in comparing the preface's of the American and British editions that all the passages pertaining to the recipes being American in original have been removed, as to be expected for a British readership. Furthermore, it seems likely that the publisher took at least some of the additional 75 recipes from Leslie's *Domestic French Cookery* (1832) - there are certainly a few that are French in origin - though we have been unable to corroborate this.

Eliza Leslie (1787–1858), frequently referred to as Miss Leslie, was an American author of popular cookbooks during the nineteenth century, who also wrote household management books, etiquette books, novels, short stories and articles for magazines and newspaper. Leslie was born on the 15th November 1787 in Philadelphia, Pennsylvania to Lydia Baker and Robert Leslie, both originally from Maryland. Her father, a clock and watchmaker, was a friend of Benjamin Franklin and Thomas Jefferson, according to Eliza. The family moved to England in 1793 when Leslie was five years old for about six years. Following her father's death in 1803, her mother operated a series of boarding houses. They moved from their home on High Street to a boarding house on South Sixth Street, then Spruce Street, and, finally, to 1 Minor for the last two years of her mother's life before she died in 1824. Leslie attended the cooking school of the famed Mrs. Goodfellow for two terms, and her first book was based on notes she had taken of Goodfellow's class recipes, although in the introduction she insisted the recipes were "original, and have been used by the author and many of her friends with uniform success." (Wikipedia).

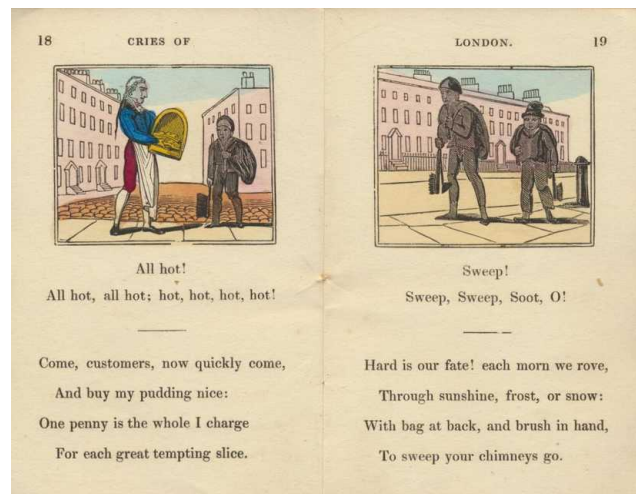
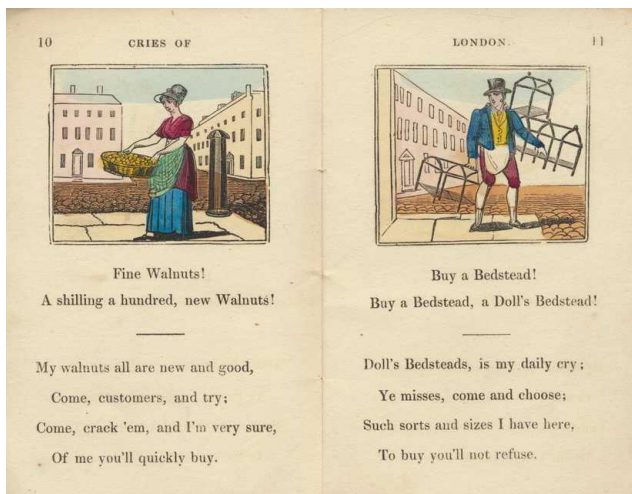
Not in OCLC, which only records a British edition of 1840 (BL only).

UNUSUAL LONDON CRIES

45 **[LONDON]. BISHOP, James, Verses.** THE CRIES OF LONDON, for the information of Little Country Folks. Embellished with sixteen neatly-coloured engravings... Price Six-pence. London: Dean and Munday, Threadneedle- Street; and A.K Newman & Co. Leadenhall Street. [n.d., c. 1830].

£ 1,250

12mo, pp. [32], printed on recto only; illustrated with a hand-coloured engraved frontispiece, hand-coloured vignette on title, and 14 hand-coloured engravings, all of 'cries.' stitched as issued in the original printed blue wrappers, with a cut of a rabbit seller and her helper to the upper panel, and on the lower panel a list of 'Popular Books'; cover a little dust-soiled and rubbed, else a very good copy; contemporary ownership inscription on title of 'Emily B. Thurtell'.

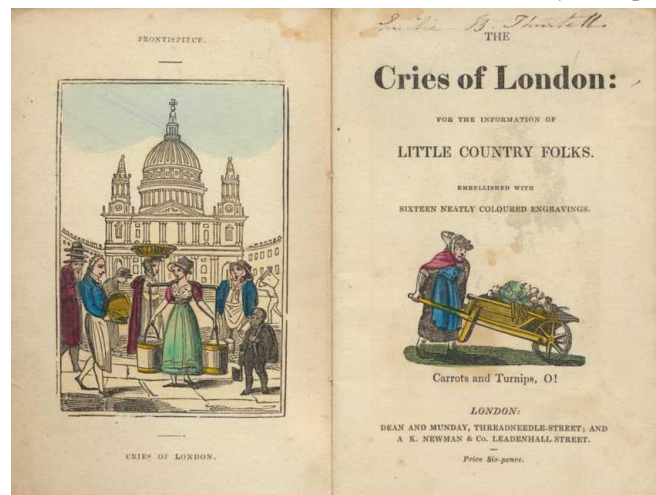


Rare and attractive selection of fourteen London 'Cries', each with a hand coloured woodcut scene together with an accompanying verse attributed to James Bishop.

The 'Cries', issued by Dean and Munday 'for the information of little country folks', are as follows: a brush seller ("Hair Brooms! Buy a Brush, or a Hair-Broom!"); a Flower seller ("Primroses! Two bunches a penny, Primroses!"); a walnut seller ("Fine Walnuts! A shilling a hundred, new Walnuts!"); a bed seller ("Buy a Bedstead! Buy a Bedstead, a Doll's Bedstead!"); a fish wife ("Mackerel, O! Five for a shilling, Mackerel, O!"); Dustmen ("Dust, O! Any Dust, O!-Dust, O!"); a bun seller ("All hot! All hot, all hot; hot, hot, hot, hot!"); Chimney sweeps ("Sweep! Sweep, Sweep, Soot, O!"); a clothes seller ("Old clothes! Any old Clothes - old Clothes to sell?"); a pet food seller ("Cats' meat! Cats' meat!-Dogs' meat!"); a mat seller ("Door Mats! Buy a Mat - buy a Door-Mat"); a rabbit seller ("Rabbits! Buy a Rabbit, - buy a Rabbit!"); a Lavender seller ("Sweet Lavender! Six bunches penny, sweet Lavender!"); and a flag and windmill seller ("Flags, O! Flags, Swords, or Windmills, O!").

The verses are attributed to James Bishop, who in spite of being in the employ of Dean as an overseer between 1810 and 1860, is a rather elusive character, with nothing really known of his life. He produced a fairly consistent number of verses for the Dean's during this time.

OCLC records just two copies, at Indiana and Carnegie Mellon University, both uncoloured.



THE EFFICIENCY OF RUNNING THE LOTTERY

46 [LOTTERY]. [CARTER, Richard]. A SCHEME FOR RAISING 1,800,000 L. FOR THE SERVICE OF THE YEAR 1712. BY A LOTTERY. Wherein there are four benefits of 10,000l. each, and 50l. the lowest prize, at 10l a ticket. The whole to be drawn in 22 days time. And all the adventurers to have either Blank or Prize drawn against their number'd ticket. To be paid them the principal in course of payment, with interest at 6 per cent, till the whole is paid off. London: Printed and Sold [sic] by J. Morphew near Stationers Hall. 1712. **£ 850**

Folio [34.5 x 15 cm], pp. 4 with docket title on on last page, paper flaw with loss of one letter, nick to head without loss some dust marks and marks showing the item was one mounted in a scrap book.

Published in order to simplify and refine the way lottery tickets were sold and prizes drawn, in order to speed up the process and reduce the outlay of money.

'Carter's main business interests were in lotteries. There are hints in Carter's lottery work that he was a good mathematician. The drawing of tickets in English lotteries was quite cumbersome. There were two Carter's lottery and insurance interests fused in an insurance scheme he offered in 1712, called the "Most Advantageous Insurers, upon the Lives of Men, Women, and Children." The state ran a lottery that year to raise £1.8 million, with tickets selling at £10 each. As in the 1694 lottery, the holders of blank tickets were provided with fixed-term annuities which gave them back the price of their tickets on maturity of the annuity. Entry into Carter's insurance scheme was through the transfer of blank tickets to the company. There were three ways in which this could be done, resulting in three classes of policyholders. All required an initial payment of two tickets. The definition of the classes was in how the balance was paid: (1) eight tickets, one per year, could be submitted after the initial payment; (2) an additional seven tickets could be submitted with the initial payment; or (3) the

[1]
A

S C H E M E

FOR A

L O T T E R Y

FOR RAISING

One Million eight hundred thousand Pounds,
On the settled Fund of 168,003 l. per Ann.
for Thirty two Years,

On Soap, Paper, Silks, Calicoes, Linens printed, painted, stain'd or dy'd, with Materials for Building.

BY reason that several Persons, who are desirous to make Improvement of such small Sums as they are Masters of; it is proposed to raise the same, by selling 180,000 Tickets for 10 l. each, which makes up the said One Million eight hundred thousand Pounds.

The Number of Benefits will be — 11,360
The Number of Blanks will be — 168,640

Total of all the Tickets Sold — 380,000
So that the Odds will not be quite Fifteen Blanks to a Prize.

Benefit	Number	Value
1 of 10,000	1	10,000
1 of 5,000	2	10,000
1 of 3,000	3	9,000
1 of 2,000	4	8,000
6 of 1,000	6	6,000
10 of 500	10	5,000
20 of 200	20	4,000
40 of 100	40	4,000
2,749 of 50	2,749	137,450
3,816 Total Benefits		make 181,450
471,186 Blanks at 10 l. each		make 4,711,860
475,000 Total Blanks and Benefits		and 4,893,310

Which by making Four Tickets of one Number, with a Distinction of the Four Letters, A, B, C, D, then will be raised thereby 1,800,000 l.

Benefit	Number	Value
4 of 10,000 each	4	40,000
4 of 5,000 each	4	20,000
4 of 3,000 each	4	12,000
4 of 2,000 each	4	8,000
24 of 1,000 each	24	24,000
40 of 500 each	40	20,000
80 of 200 each	80	16,000
200 of 100 each	200	20,000
10,996 of 50 each	10,996	549,800
11,360 Benefits		and make in all 168,640
168,640 Blanks, at 10 l. each		make 1,686,400
180,000 Total Blanks and Benefits		2,412,200

And by reason a 50,000 Number'd Tickets drawn against 150,000 Blanks and Prizes, has two Years past been found to be long, troublesome, and inconvenient to Traders, for Calculation of Money, besides very Chargeable to the Government, and 280,000 Tickets here proposed to be sold at 10 l. each to be drawn against the like Number of Blanks and Prizes, would be found very beneficial to all Traders in general.

Therefore it is proposed to draw 45,000 Tickets only against 45,000 Blanks and Prizes, which may be drawn in 22 Days time, and save a great deal of Charge to the Publick; and it will in all Respects answer the Adventurers Ends, to have each Ticket sold to the Adventurers, and drawn against a Blank or a Prize, by making 4 Tickets of one Number, and distinguished by the 4 Letters, A, B, C, D, in the following manner.

company would lend the policyholder the £10 per year for 8 years, with the policyholder paying 6% interest annually on this loan. In this third class, any dividends paid by the company would be deducted from the principal of the loan. The death benefits in each class were the same – a fixed sum of money in a year divided by the total number of claims in the year. The three classes were equalized financially by the deduction, at the time of a death claim, of any outstanding lottery ticket payments from the death benefit. The total death benefits were set at £1,500 for 1714 and were to rise annually until they reached £16,000 in 1729. Carter's scheme is a form of a mortuary tontine; the death benefits in any year are a fixed sum divided by the number of deaths in the year.' [Bellhouse]

The present *Scheme* makes no mention of the insurance part of Carter's plans and was solely concerned with the efficiency of running the lottery.

Goldsmiths' 4900; Hanson 1636; ESTC cites copies at Goldsmiths' and Folger; see David R. Bellhouse *Leases for Lives. Life Contingent Contracts and the Emergence of Actuarial Science in Eighteenth-Century England*. CUP. 2017. pp. 104 ff.

THE BARD SANITISED FOR YOUNG MINDS

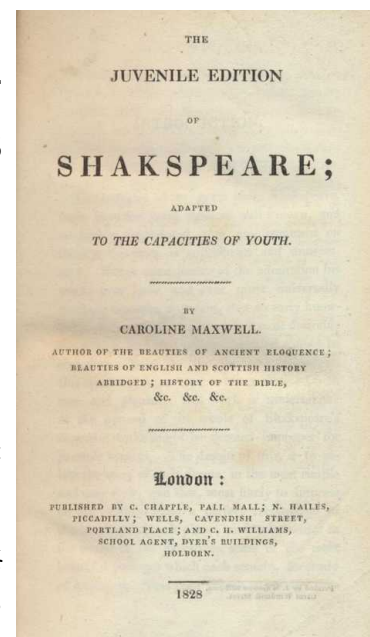
47 **MAXWELL, Caroline.** THE JUVENILE EDITION OF SHAKESPEARE; Adapted to the capacities of youth... London: Published by C. Chapple, 1828. £ 385

FIRST EDITION. 12mo, pp. iv, [iv], 359, [1] blank; in contemporary half calf, spine with red morocco label lettered in gilt, joints cracked (but cords holding firm), spine rubbed and chipped at head and tail, with the contemporary armorial bookplate of the Bibliotheca Universitatis Glasguensis' on front pastedown.

Maxwell adjusted the more 'difficult' passages of Shakespeare and 'tamed' them in order to be appropriate for family, and especially juvenile, consumption.

'It may also be necessary to state, that any incident, passage, or even word which might be thought exceptionable by the strictest delicacy, is entirely omitted, and on no occasion has the fair purity of the youthful mind been for one moment forgot, in offering, and in selecting these pages for their perusal.'

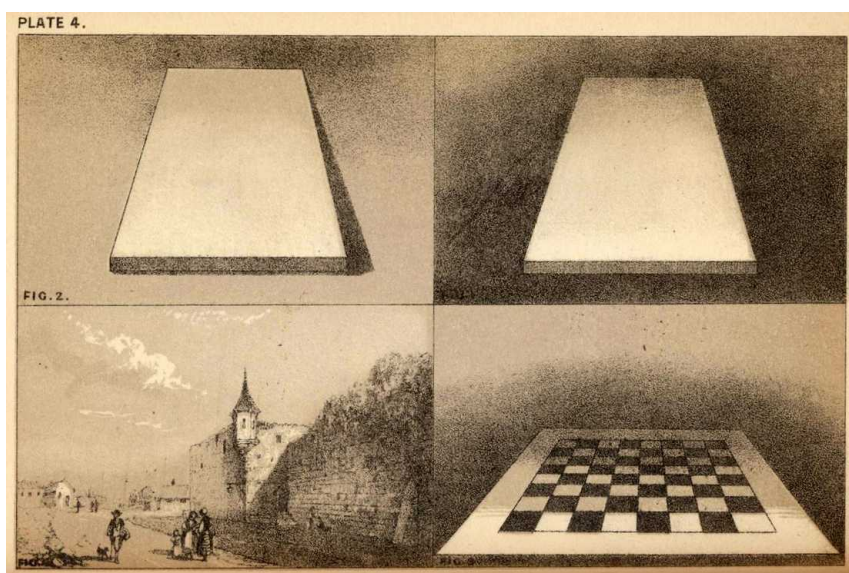
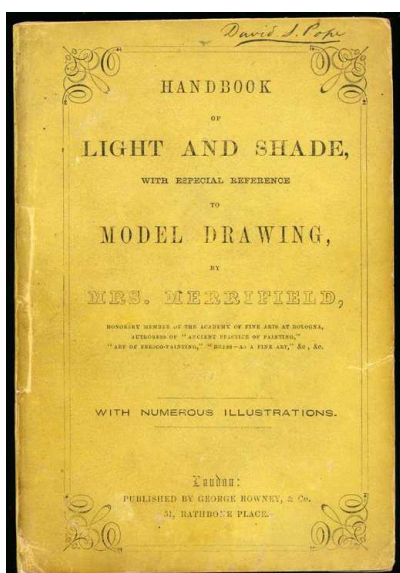
There was a flowering of such censorship during this period with Bowdler's *Family Shakespeare* chief among them. As the market was quite well represented in similar editions of Shakespeare it may account for relative scarcity of Maxwell's own synthesis. The plays chosen for treatment include Cymbeline;



Timon of Athens; Cleopatra; Cressida, Henry the Eighth; Titus Andronicus; King Lear; Richard the Second; Pericles, Prince of Tyre; and Sir John Oldcastle, the Good Lord Cobham.

Caroline Maxwell's career as a writer was divided into two quite distinct literary spheres, first in a series of novels and then, after a break of a few years, as a compiler of 'elegant extracts.' In 1808 she issued her first novel *Alfred of Normandy* followed in quick succession by such titles as *Lionel* (1809), *The Earl of Desmond* (1810), and *Laura, or the Invisible Lover* (1811). Maybe her fiction was on the wane, but Caroline came back into the literary milieu with a number of compendiums of which *Beauties of Ancient Eloquence* was the first. Later titles included *Beauties of Ancient English and Scottish History* 1825; two 'abridgements' of the Bible 1827, and this, her last known work, in 1828. Her name, together with some bias towards Irish and Scottish subjects appear to indicate her origins in one of these countries.

OCLC records nine copies at Folger; Michigan; Princeton and UC Santa Barbara; Edinburgh University, National Art Library V&A; Birmingham Bodlean, St Andrews and the British Library.



SUPPLYING A WANT

48 **MERRIFIELD, Mary Philadelphia.** HANDBOOK OF LIGHT AND SHADE, with especial reference to Model Drawing, By Mrs. Merrifield... London: Published by George Rowney, & Co., 1855. **£ 385**

FIRST EDITION. 8vo, pp. 40; with 12 tinted lithographed plates of diagrams; lightly and evenly browned throughout, due to paper stock, causing some brittleness in places, title page repaired in gutter, with small chip at head; bound in the original yellow publisher's printed wraps, spine expertly repair, some minor dust-soiling, but still a good copy, with ownership at head, and later American label of an 'Artist's Colorman' on rear pastedown.

Uncommon first edition of this *Handbook of Light and Shade* by Mrs. Merrifield, in which she builds a course of general principles on how light acts when viewing different objects. Through fifteen well illustrated lessons on the cube, aerial perspective, prism and inclined plane, pyramid, cylinder, sphere, oval, cone and the perspective of shadows, she explains in her preface, the work was published 'to supply a want', or rather a practical aid at a moderate price.

'Stimulated by the impulse given to art education by the establishment of the Department of Practical Art, and of Schools for Elementary and Model Drawing in connection with it, thousands of persons are now learning to draw systematical, where one formerly learnt. But there are thousands who, though desirous of learning, are unable to avail themselves either of private tuition or of the facilities offered by the State of attending the Government Schools. These persons have recourse to books for the art-education they would otherwise fail in obtaining.' Merrifield explains that although there are numerous manuals 'there is no work extant which expressly treats of the Light and Shade incidental to these objects, and the method of giving them proper relief by this means.'

The art and fashion writer, Mary Philadelphia Merrifield, nee Watkins (1804-1889), was born in Brompton, London, and married a barrister John Merrifield in 1826, with the family moving to 2 Dorset Gardens, Brighton during the 1830's. In 1846 she published *The Art of Fresco Painting*, which was a commission for the Royal Commission on the Fine Arts, being assisted by her two sons. In 1850 she exhibited her paintings in the first art exhibition held in Brighton's Royal Pavilion. By the early 1850's her attention had turned to the subject of fashion, publishing *Dress as a Fine Art* in 1855, demonstrating that people who were interested in fashion could aspire to academic interest. In 1857 she showed her knowledge of local history with *Brighton Past and Present*, however things were not going too well financially for her as she was awarded a civil list pension of £100 per year in the same year 'in consideration of the valuable services she has rendered to literature and art, and the reduced circumstances in which she is placed.' She used her location at Brighton to research *A Sketch of the*

Natural History of Brighton which, together with later scientific papers, made her an expert on seaweed. By the 1870s she published more papers, and worked arranging natural history displays at Brighton Museum and Art Gallery.

We do not know why Merrifield's middle name was Philadelphia, though coincidentally this copy happens to have a large retailers label of 'Julius Scholtz Artists' Colourman, Art Repository, 115 South Eight Street, Philadelphia,' on the rear pastedown.

OCLC: 1101494.



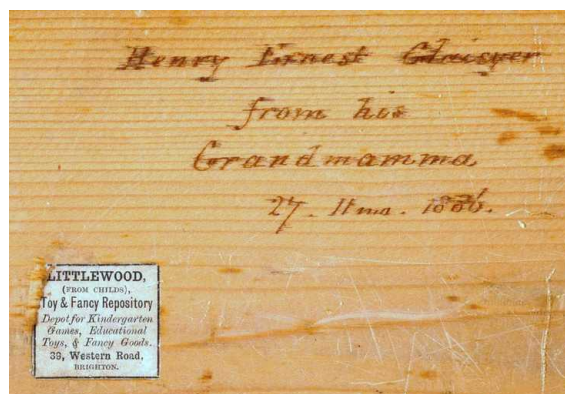
A QUAKERS GIFT

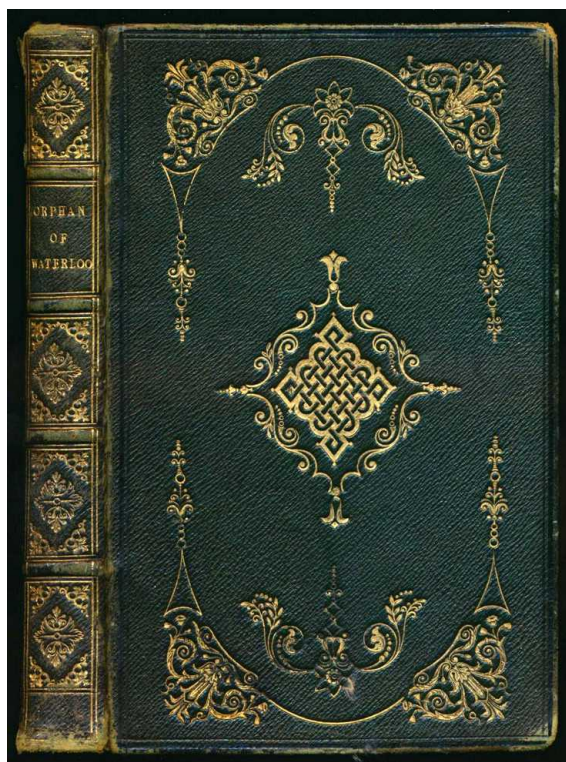
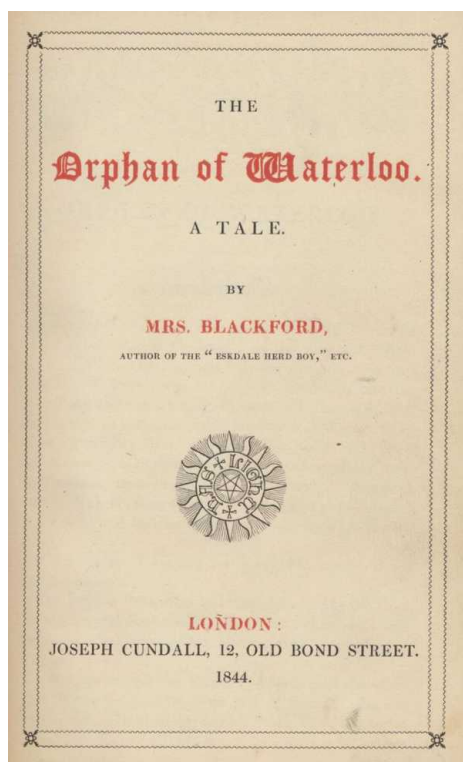
49 [MODEL CONSTRUCTION TOY]. HORSE STABLE TO BUILD. [German or USA], [1886]. £ 285

Consisting of 47 wooden pieces including gazed windows, door, byre roof etc. and four hand carved horses; all contained in a wooden box [300 x 85 x 70 mm] with a sliding lid and printed label of the completed toy; inscribed in ink on the underside of the contemporary printed label 'Littlewood Toy & Fancy Repository 39 Great Western Road Brighton' with the 'Henry Ernest Glaisyer from his Grandmamma 27 11mo 1886'.

A cleverly constructed stable toy with interlocking parts including windows, swing door, and a roof made from overlapping shaped strips together with the necessary horses. The manufacture is difficult to place, certainly not British, but possibly an import from Germany, but more than likely American where many wood construction toys were being exported for the British market.

The 'Grandmamma' of the description was Elizabeth Robson (1839-1914), a member of the Rowntree family - hence the Quaker form of writing the date in the inscription. She with her husband Isaac owner of Isaac Robson and Sons, a textile dyeworks in Moldgreen, both had also been active in Yorkshire Quakerism and especially in the Adult School movement. Her grandson Ernest was the son of a lawyer and became himself a lawyer when he grew up. The family as a whole were anti-militaristic, radical, Liberal and Quakers. Probably Elizabeth thought this toy a very suitable and uncontaminated plaything to give little Ernest on his fourth birthday.





CASUALTY OF WAR

50 **MONCRIEFF, Lady Isabella [Pen name 'Mrs. BLACKFORD']**. THE ORPHAN OF WATERLOO. A Tale. By Mrs. Blackford. London: Joseph Cundall, 12, Old Bond Street. 1844. £ 285

FIRST EDITION. 8vo, pp. [iv], 233, [1] blank, 2 advertisements; with frontispiece and three plates, all coloured by hand; bound in contemporary 'romantic' style full dark green morocco, boards and spine attractively tool and lettered in gilt, all edges gilt, some minor rubbing, but not detracting from this being a very desirable copy.

Uncommon first edition, and particularly desirable with the plates hand coloured, of this juvenile novel by 'Mrs. Blackford' concerned with 'issues of family, domesticity, class and imperialism, both within and outside of England'.

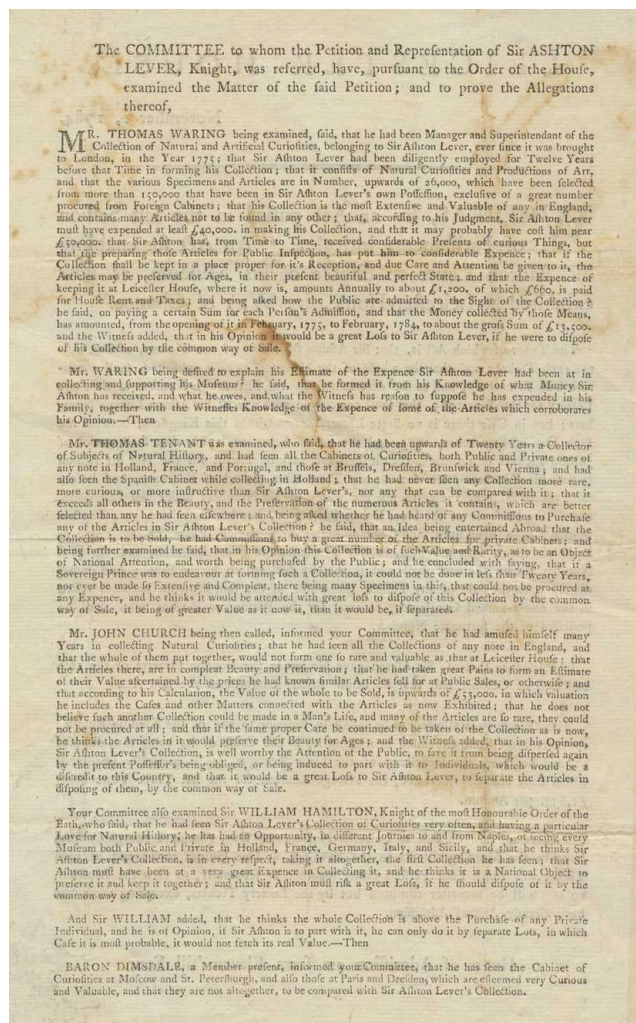
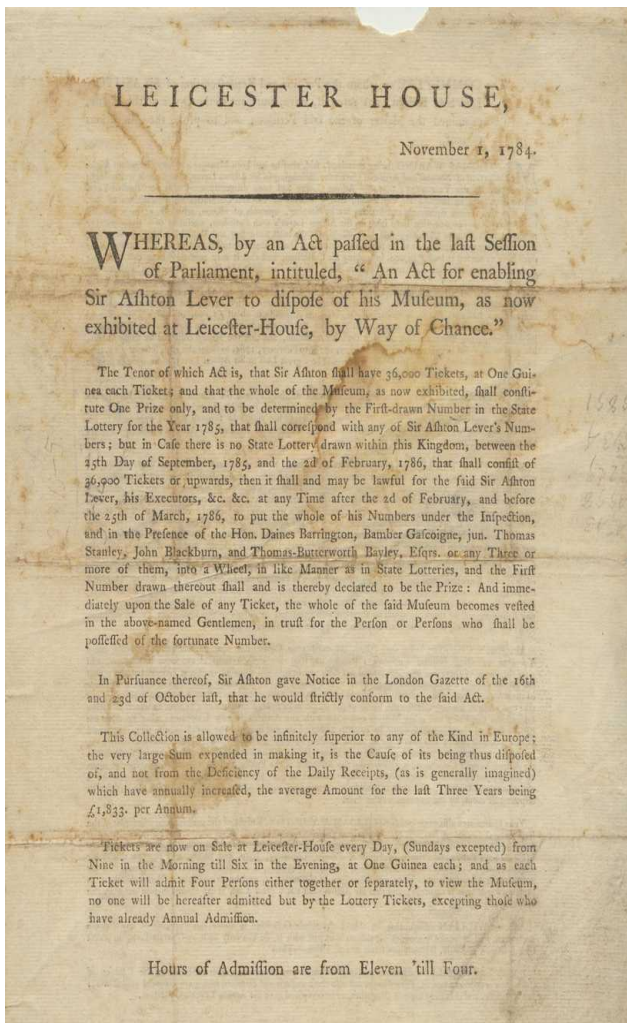
'In the *Orphan of Waterloo*, the demonised foreigner, Napoleon, is vanquished by the morally superior English, but this historical specificity - like that of Algeria - serves as an orientalised backdrop to celebrate successful English military exploits and, in their defeat of Napoleon, encode the class narrative. The *Orphan of Waterloo* locates the class narrative in one of the military families in which the adopted orphan Hubert, who embodies self-help, is relied on to save the degenerate, quasi-aristocratic middle class' (Laura Peters, *Orphan Texts*, 2000, p. 67).

Lady Isabella Moncrieff (1775–1846), who wrote under the name of Martha Blackford, was a Scottish writer of numerous children books. Most of her novels are set in Scotland, Moncrieff explaining that she did this in order to get English readers to have a sense of "the manners and habits of their northern neighbors" and to impress them with "the grandeur of the Scottish scenery". Her other works include *The Eskdale Herd-Boy* (1819); *The Scottish Orphans: a Moral Tale* (1822); *Arthur Monteith: a Moral Tale* (1822); *Annals of the Family of McRoy* (1823); *The Young Artist* (1825); and *William Montgomery* (1829).

The present work is issued as part of Cundall's 'Holiday Library' series, edited by William Hazlitt, fils.

OCLC records three copies in the UK, at Cambridge, Leeds, and the BL, and one in North America, at Florida.





SELLING THE HOLOPHUSIKON

51 [MUSEUM LOTTERY]. LEVER, Sir Ashton. LEICESTER HOUSE, Leicester House, November 1, 1784. Whereas, by an act passed in the last session of Parliament, intituled, "An act for enabling Sir Ashton Lever to dispose of his museum, as now exhibited at Leicester-House, by way of chance." The tenor of which act is, that Sir Ashton shall have 36,000 tickets, ... and that the whole of the museum, as now exhibited, shall constitute one prize only, ... in the state lottery for the year 1785, ... [London], [1784]. £ 950

Broadside [35.5 x 21 cm], printed on both sides, some foxing, marks and old folds with a small piece torn from head, however without loss.

The Leverian museum was a large natural history and ethnographic collection assembled by Sir Ashton Lever (1729–1788) who was to spend his fortune in making the collection his legacy; however with rising debts he was forced to sell his life's work by lottery.

In 1773 Lever was elected fellow of the Royal Society and at about the same time the museum, or Holophusikon as Lever styled it, was installed in Leicester House, Leicester Square, London. The collection sprawled through sixteen rooms and encompassed not only shells and minerals, but stuffed animals from around the globe, weapons, and artefacts from the south Pacific, many of which were associated with the Cook expeditions. While the museum boasted an 'Antique Room', this part of the collection was confined primarily to medals and casts, their value entirely dwarfed by his natural history and ethnographic material. He encouraged donations and circulated information about preserving specimens. Lever advertised aggressively and claimed patronage from many distinguished admirers. The entrance fee varied from 5s. 3d. to a half-crown, and an annual ticket could be bought for 2 guineas.

Lever's museum became well known and in 1778 he was knighted. He intended for the collection to be considered in scholarly terms and it was indeed lauded as curious and instructive by fellow collectors and naturalists. Some of his specimens were cited in Latham's Synopsis of the Birds (1781–5) and the collection partially described and illustrated in Shaw's Museum Leveriani (1792). By 1783 it was clear that, whatever its importance to natural history, the Holophusikon was not a financial success and Lever was obliged to dispose of the collection in order to pay off debts. Unable to find a buyer despite his (and others) conviction that it should belong to the nation, Lever obtained parliamentary permission to award the collection as first prize in a lottery.

However, of the 36,000 tickets printed, only 8000 were sold, realising for Lever far less than the £53,000 purportedly spent in assembling the museum.' [ODNB]

On the verso of the sheet are approbations from Thomas Waring, who was the manager and superintendent of the museum, Thomas Tenant and John Church, two prominent collectors of natural curiosities, Sir William Hamilton (who presumably he saw the collection during one of his periods of leave from Naples), and the physician Baron Dimsdale.

Curiously, pencilled in the margin are five numbers 4343, 4558, 5229, 5734 and 5851 which would suggest that whoever kept this sheet had taken 5 guineas worth of lottery tickets!

ESTC records one copy, at the BL, with no further copies recorded in OCLC.



THE FRENCH MAKING FUN OF THE BRITISH

52 [NOÉ, Amédée de]. MŒURS BRITANNIQUES PAR CHAM. Paris, Chez Aubert & C^{ie}. Edit^{rs} des Caricatures du J^{al} le Charivari. place de la Bourse. 29. [1846-47]. **£ 1,250**

FIRST EDITION. *Vignette title and 15 hand coloured lithograph plates heightened with gum-arabic; lightly foxed in places, and three plates with repairs to tears in lower margin; original publisher's glazed pictorial boards, the upper board reproducing the title-page in uncoloured state, and little rubbed and chipped to extremities, and with loss to foot of spine, nevertheless, still a very appealing copy.*

Uncommon first edition, and the more desirable coloured version, of this humorous French view of British eccentricities.

Of this seemingly endless subject Noé gives full vent to the ridiculous ways and customs of the British. The English, Scots and Irish all have fun poked at them with stock characters of English yeomen in smocks, Irishmen in rags wielding shillelagh, clearly a reference to the famine then raging in Ireland, and Scots with tammies and tartan plaid. Each plate is subjoined with a title and humorous descriptive text:— 'Une femme bien attachée;' 'Le Quaker;' 'Le Recruteur;' 'Visite au Musée;' 'Mariage d'inclination;' 'Les Hauts grades;' 'Philanthropie. Bien entendue;' 'Les Boxeurs;' 'L'Écossais;' 'Un Costume national;' 'Baragouin Britannique;' 'In the Stocks;' 'Le Péage du turn-pike;' 'L'Invalide de Chelsea;' and 'Smithfied Market.'

The prolific French illustrator Amédée de Noé (1819-1879) produced a number of similar themed works including an idiosyncratic look at the Great Exhibition of 1851 and a series of pamphlets depicting French life dating from the late 1860's. Noé who used the nom de plume Cham (i.e Ham, the son of Noah) was said to have an idea a day contributing much of his best work, like Daumier, to the *Le Charivari*.

OCLC lists copies at the V&A, Getty, UCLA, Texas and the Morgan, all curiously mis-dated to 1870 and unascribed to Noé; and a copy at Fribourg.

TAKING THE WATERS

53 [ONWHYN, Thomas]. VIEWS OF BATH. Published by Rock & Co., London. [1861]. **£ 185**

Oblong 8vo [185 × 105 mm], six wood engraved plates, four dated '12 March 1861', two 'Novr. 20 1860'; stitched as issued in original yellow embossed wrappers, the upper wrappers with title.

The views include: Abbey Church Bath - Great Pulteney St., Bath - Grand Pump Room, Bath - Royal Pump Room, Bath - Drinking the Waters - and Theatre & Beau Nash House, Bath.

Although unsigned, the illustration of visitors to the pump room 'Drinking the Waters' is clearly from the hand of Thomas Onwhyn with his characteristic caricatures of various 'types'.



Simon Houfe in the ODNB calls Onwhyn ‘an indifferent draughtsman but showed real humour in his designs. His talent was somewhat overshadowed by those of his more eminent contemporaries, George Cruikshank and Hablot K. Browne (Phiz).’

Only one copy recorded on OCLC or COPAC, at the University of California.



THE ILLUSION OF MOVEMENT

54 [OPTICAL TOY]. BURY, Thomas Talbot. FANTASCOPE ... London: Publ^d. by Ackermann & Co. 96 Strand, July, 1833. £ 2,500

Complete with 6 discs each with a hand coloured aquatint design by Bury, [24.5 mm. in diam.], two discs slightly toned; contained in the original folder [25.5 x26.5 cm]; the upper cover with a design by Bury incorporating subjects from the discs, later cloth rebacking and cotton ties, the front paste down with a descriptive letterpress dated July 1833 (some spotting); together with a mahogany handle; the folder with some minor wear.

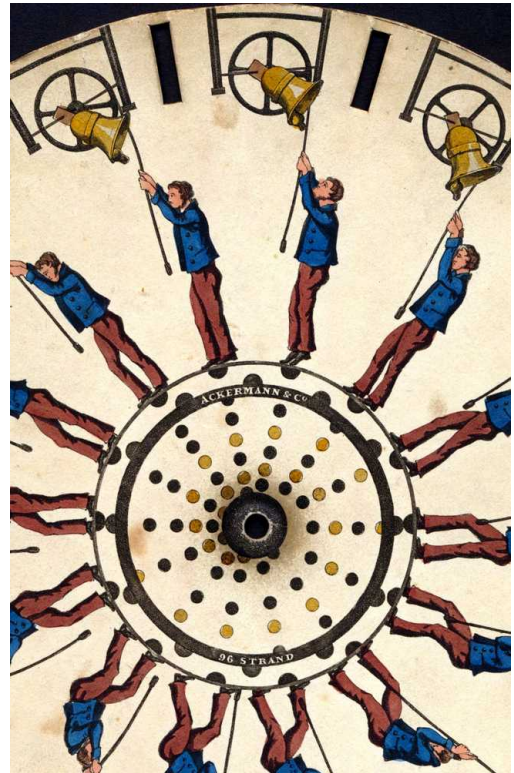
A good example of this toy, one of the most important optical precursors to early cinema.

The series of six discs illustrate 1. a cyclist; 2. a woman beating a man with a stick; 3. a bell ringer pulling toiling a bell; 4. an Eastern juggler; 5. a horse jumping a hoop together with an acrobat; and 6. a couple dancing together.

The invention of the Fantoscope was due to Joseph Plateau (1801-1883) of Ghent, however it was to a lecture given by Michael Faraday in February 1831 at the Royal Institute that was the catalyst to Plateau's work. Faraday demonstrated that a disc constructed with sixteen slits and sixteen intermediate sections with sixteen identical drawings on the verso of the intermediate sections when viewed, whilst the disk was spinning, through the slits to the reflected image in a mirror the image gave the illusion of being stationary. It was to Plateau who then had the imagination to give each image a slight variation and to whom the honour of discovering the optical effect of a moving image is due.

Curiously nobody, even Plateau himself, had any thought to put a name to the effect and treated it more as a scientific curiosity than an idea that could be developed into a commercial product. In the event several manufacturers each produce scientific toys with competing names of Fantoscope, Phenakisticope, Phenakistiscope with Plateau preferring the latter name himself.

The demonstration in London by Faraday of his original optical machine and soon afterwards of Plateau's major improvements stirred Ackermann's to quickly produce something at once less scientific and much more playful and colourful and got Thomas Bury, who had recently produced for Ackermann a series of views for the Liverpool and Manchester railway, to design a series of discs.



NEW LARNARK ENTERTAINMENT

55 **OWEN, Robert.** COLLECTION OF SONGS, GLEES. &C. No. 9 [- No. 10] New Lanark. 1st January, 1825 & 1st June, 1825. £ 1,350

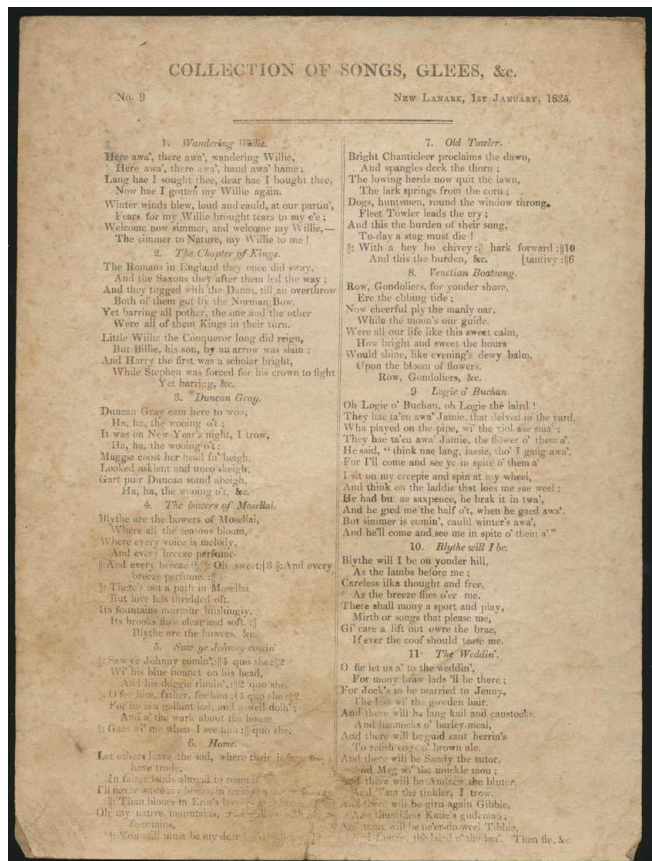
Two sheets [27.3 x 22.4 cm] printed in two columns, contemporary backing with thicker coarse paper and inscribed in one corner 'Clara' presumably the singer who used these copies; signs of use, especially where held at the foot of each sheet.

Two unrecorded song sheets used in the last year that Robert Owen was in charge of mills at New Lanark.

Curiously we know quite a lot about the singing activities that took place at New Lanark, however until now, very little about what was actually sung, or that such song sheets as these examples had even survived.

In Robert Dale Owen's *An Outline of the System of Education at New Lanark* (1824) can be found a contemporary account of how music education was given to children - "The musical notes and signs, as well as a variety of musical exercises are represented on a large scale, on a rolled canvas, similar to that on which the botanical species are painted. A small selection of simple airs is made, for the school, every three months. The words to these are printed on sheets, one of which is given to every child. Spirited songs, in the bravura style, are found to be much more adapted to children under ten years of age, than more slow and pathetic airs, into the spirit of which they seldom seem to enter, while the former are uniformly their favourite songs, particularly any lively national airs with merry words."

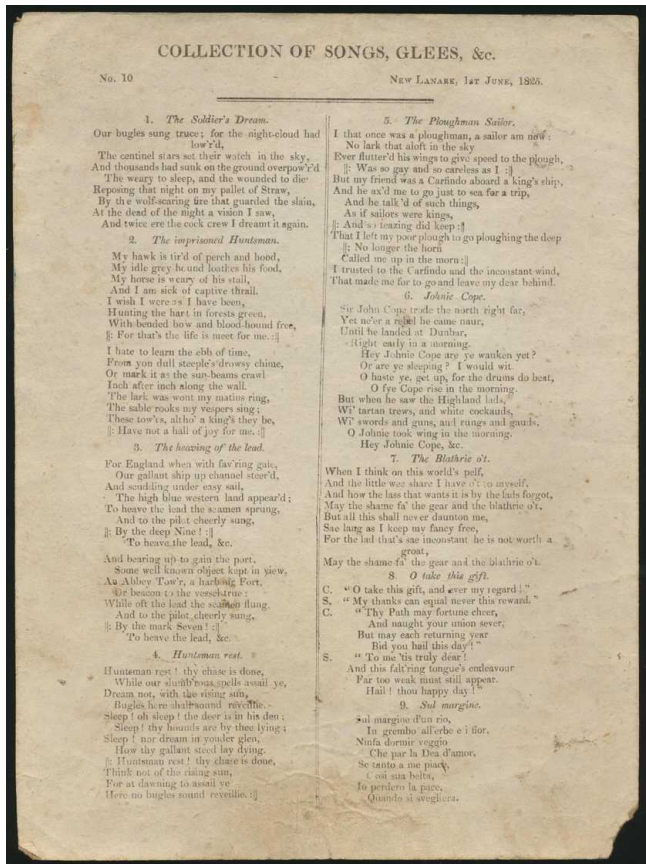
The songs in sheet 'No. 9' includes: 1. Wandering Willie; 2. The Chapter of Kings; 3. Duncan Gray; 4. The bowers of Masellai; 5. Saw ye Johny comin'; 6. Hame; 7. Old Towler; 8. Venetian Boatsong; 9. Logie o' Buchan; 10. Blythe will I be; and 11. The Weddin'; Sheet 'No. 10' includes: 1. The Soldier's Dream; 2. The imprisoned Huntsman; 3. The heaving of the lead; 4. Huntman rest; 5. The Ploughman Sailor; 6. Johnie Cope; 7. The Blathrie o't; 8. O take this gift; and 9. Sul margine.



'By way of objective evidence for Owen's claims regarding the extensive and successful program of musical activities, we have a very important record, painstakingly and conscientiously written up by the clerks working in the New Lanark Counting House. This is the cashbook for the New Lanark Institution. This expenses book provides a detailed monthly expenditure account for the years 1816-25. It contains the names of the teachers and the school cleaners, their wages, and the equipment purchased for the schools--from day-to-day items like slates, pencils, pens, and ink to the extensive collection of teaching materials, colored pictures of animals, fossils, maps, and painted canvases on rollers. Items connected with the children's health and welfare also feature (for a holistic approach to the formation of character was adopted), such as the making of dresses, since the children were provided with cotton tunics, which were washed and changed three times a week. There are costs for repairs to the bath pumps--"usefully-constructed bathing machines" were installed in the institute--and four hundred children's haircuts were secured at a cost of 4 guineas. Art materials, such as paints in an array of colors from Prussian blue to Chinese vermilion, are there, too, and every now and then intriguing special items, such as the exhibition of a crocodile at 5 shillings and a payment to James Earl for exhibiting "Wild Beasts" to the children--probably a travelling menagerie. Here in the pages of the ledger is the evidence for the extensive program of musical education that Owen funded, partly from the profits generated by the Village Store but largely subsidized by the cotton-manufacturing business. Musical instruments--and repairs thereto--feature frequently, and the ledger provides details of purchases and the cost of repairs for flutes, bassoons, clarinets, trumpets, violins, and drums. Printed song sheets were purchased. There was a dedicated professional dancing master, one David Budge, who was earning 4.11 [pounds sterling] a month in 1819, rising to 4.14.6 [pounds sterling] in 1820. Moreover, he was supplied with dancing pumps and, periodically, travel expenses to Hamilton or Edinburgh. By way of variation, there was a "Performance on Musical Glasses" by R. Boyle in 1822, commissioned at a cost of 10 shillings.' [Davidson]

An ephemeral and unusual survival.

See Lorna Davidson. 'A Quest for Harmony: The Role of Music in Robert Owen's New Lanark Community', *Utopian Studies* Penn State University Press, Vol. 21, No. 2, 2010.



PUBLISHED BY A LADY, 'AT HER LIBRARY AND FANCY REPOSITORY'

56 [PANORAMA]. CYCLOPAMIQUE VIEW OF WEYMOUTH BAY, and the Surrounding Coast. Weymouth, E. Groves, 11 St Mary's St. 1836. £ 3,500

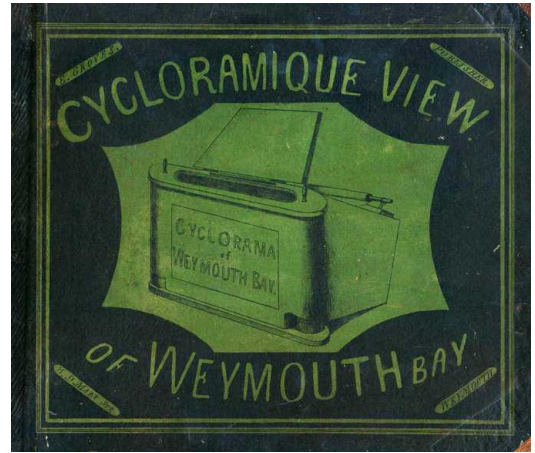
Panorama consisting of 12 sheets conjoined, and measuring 16 x 555 cm, presenting an uncoloured aquatint view of Weymouth Bay, attached to, and folding out from a portfolio measuring 21 x 26 cm, the portfolio made of wood and board, and lined with marbled paper, with printed designs (as discussed below), later cloth rebacked, and recent silk ties, but not detracting from this being a very desirable item.

A superb view, showing the coast from Portland Bill to Lulworth Cove, with place names along the bottom edge.



The covers are particularly interesting, the upper, with the printed title and a picture of a curious viewing-cabinet, designed, one assumes, for viewing this panorama (indeed see <https://gordonlepard.com/2016/08/11/reconstructing-the-regency-the-weymouth-cyclorama/>). On the back cover is a label advertising Elizabeth Groves' Library and Fancy Repository, and listing her services and publications, including an 'Authorama of Weymouth Town'.

We know nothing of who the artist was, however as the Cycloramique exhibits a certain naivety we presume it was commissioned from a local amateur artist. The publisher Elizabeth Groves was active in Weymouth from about 1832 to 1852 when she retired and sold her business. Groves was local to the area being born about 1801 at Melcombe Regis a few hundred yards from her stationers business in St Mary's Street. She appears to have lived in Weymouth throughout her life until her death in 1870.



She advertised her panorama for the summer season of 1836 stating 'This Work gives an exact idea of the effect produced by the beauty of the ensemble of that delightful Bay, as seen at a usual and convenient distance from the shore. The length of the View is about 17 feet, the height 7 inches. It clearly displays Castles, Signals, Lighthouses, Villages, Rocks, Caves, and all other principal objects of interest: the Town of Weymouth alone occupies four feet.' Groves also published during the 1830's local guides and prints and supplying artists materials to visitors.

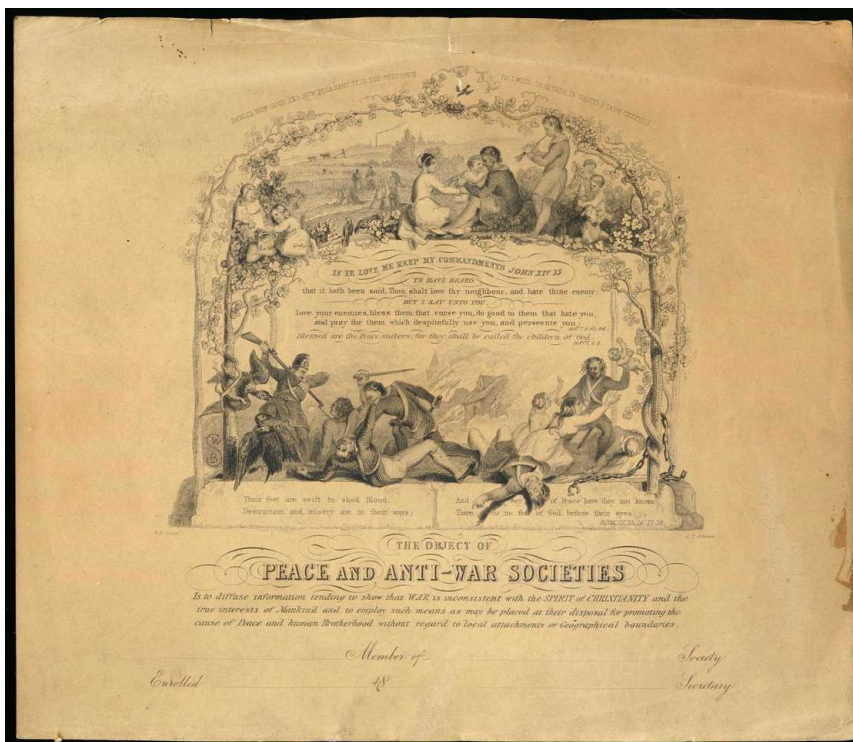
Abbey, *Life*, 479.

A STARK CONTRAST

57 [PEACE AND ANTI WAR SOCIETIES]. SCOTT, William Bell, *artist*. MEMBERSHIP CERTIFICATE. The Object of Peace and Anti-War Societies Is to diffuse information tending to show that WAR is inconsistent with the SPIRIT of CHRISTIANITY and the true interests of Mankind [...] [Edinburgh or London]. [circa 1845]. **£ 185**

Engraved membership certificate [19.5 x 23 cm] with a design by William Bell Scott engraved by William Turnbull Aikman.

The design was probably commissioned by the Peace Society as a universal membership certificate for the several peace and anti-war societies that had sprung up around the country.



The design by William Bell Scott shows at the head a bucolic scene with a family and young child, small children playing with lambs and a background of ploughing and harvesting, industrialisation is given a timid place in this scene of 'Peace' with the inclusion of a town and smoking chimney stack in the very distance. Separating peace from the scene of war, as some suitable Biblical texts. The same family is now depicted as being attacked by soldiers, the husband lays dead, a soldier about to dash his child to death whilst the mother hopelessly entreats mercy, other soldiers are slaying each other in another part of the scene whilst a village behind is burning. The border consists of leafy trees with a bird and nest at the head transforming into vultures and chains at the foot, all intensifying the contrast between peace and war.

With William Bell Scott's move to London and the designs included in Hall's *Book of British Ballads* of 1842 would doubtless have brought the artists work to the notice of the London Peace Society, stylistically the design also fits into this period of Scott's work.

FREEDOM OF THE PRESS

58 [PELLEGRINI, Domenico Maria]. DISSERTAZIONE SU LA VERA LIBERTÀ DELLA STAMPA da Fr. D. M. P. ... Venezia, per Pietro Zerletti, 1798. £ 385

FIRST EDITION. 8vo, pp. xvi, 104; some gatherings browned due to paper quality; stitched as issued in original limp thick paper boards; some damp staining to the upper board; with the book label of the economic historian Luigi Dal Pane (1903-1979).

The author strongly believed in a qualified freedom of the press, accepting that it was all right to discuss works of art and subjects such as commerce but any assault on religion however was unequivocally wrong.

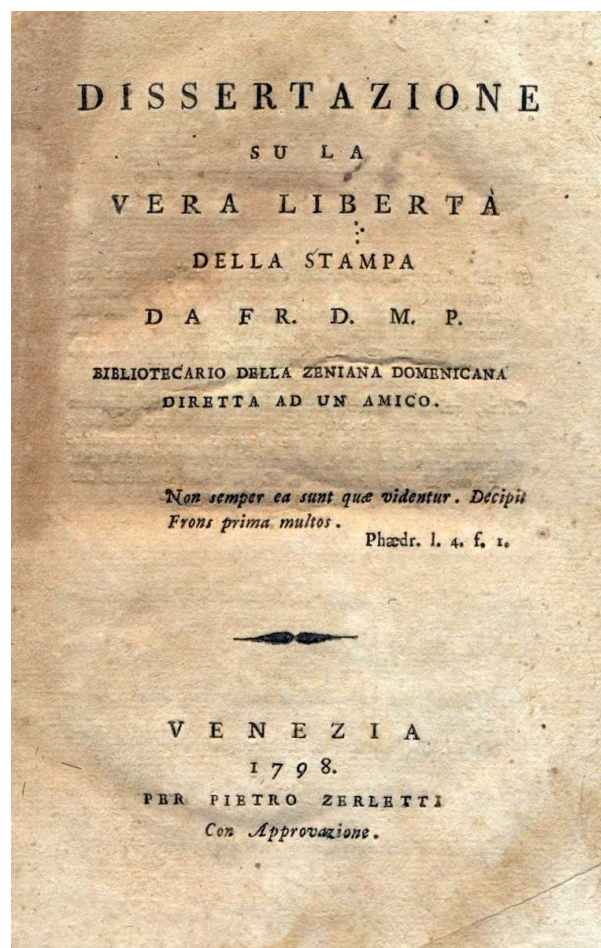
'In order to prevent an irreligious and pernicious disorder, this is what I undertake to demonstrate in this work, that a duty in modern Governments for the very good of the Society, and for the peace of the Governments themselves, the enormous abuse of the freedom of the print, the unbelievers, and libertines is a real license, which they unjustly confuse with wise and true freedom of the press.' [translation of the preface]

Interestingly Pellegrini had access to both Hume and Rousseau and although he understands and even thinks well of their arguments he nevertheless strongly disagrees with their conclusions. In his summing up Pellegrini states 'that even if I agreed to your [Hume's] premises, I would deny your conclusion that religious doctrines and the arguments that derive from them cannot and must be curbed. influence on our conduct, because they must not have any, being of disparate gender. But you do not reflect, that men reason quite differently; that the belief of a God gives them many consequences; and who suppose that this God will inflict penalties on crimes, and will give rewards to virtues, which are not included in the ordinary course of nature.'

The year before this publication, in May 1797, Venice was convulsed after Napoleon seized the city and ended the Venetian Republic. Pellegrini's world must have been turned upside down by these events. There was a brief period when censorship ended something that must have been both thought provoking and alarming for Pellegrini's settled life as a Dominican librarian. After the French plundered the city and the Austrians took possession in 1798 freedom of the press ended. No doubt Pellegrini, if not completely happy about Austrian rule, was probably mollified by the return of protection of religion through revived censorship. How much the events of 1797-1798 modified his views is difficult to judge, however as a librarian Pellegrini clearly felt moved to explain his own thinking with the publication of his *Dissertazione*.

Domenico Maria Pellegrini as born in Koper on December 29, 1737, at the age of 16 joined the Dominican order and remained his whole life at the convent of s. Domenico alle Zattere, in Venice where he presided until his death at the library of the convent there. He was described 'as a man of vast erudition and good criticism, he left many lasting monuments of his great industriousness.'

OCLC locates two copies in Italy and one in Spain.

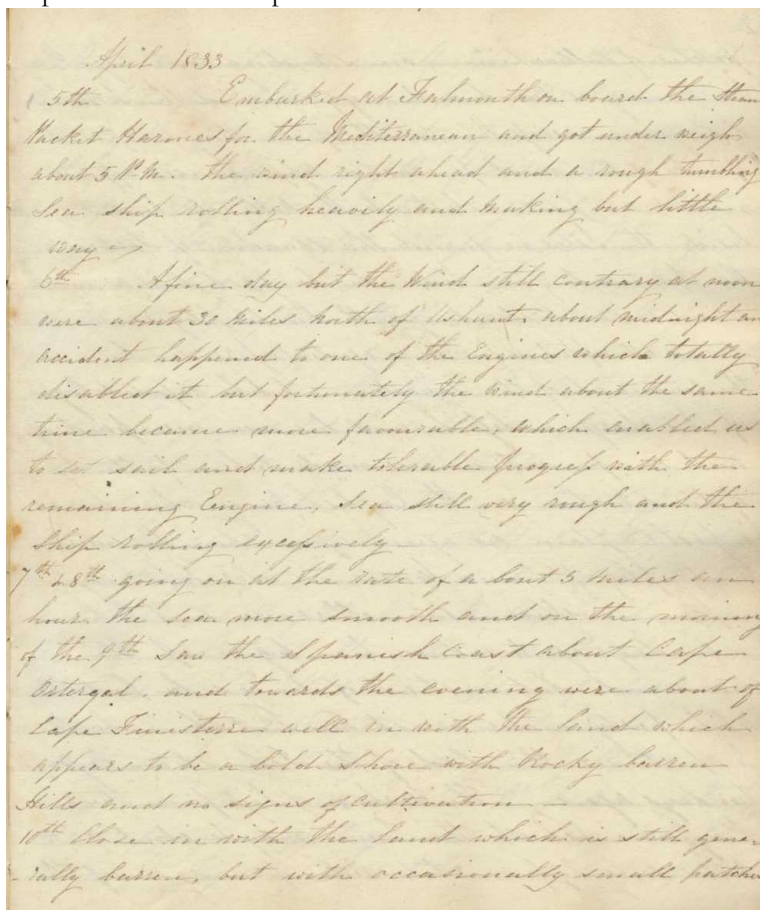


OFF TO INDIA

59 **PEW, Harriet.** JOURNAL OF THE FIRST STAGE OF A VOYAGE FROM ENGLAND TO INDIA. [Various places]. 1833. £ 850

4to, [22 x 18cm] pp. 25 and thereafter unused blank leaves, watermarked 'Gater 1829'. original green half calf, spine decorated in gilt, some wear to extremities.

A well written journal by the wife of a Major in the Madras Army, describing the first leg of the voyage to India. The Journal begins on April 5th 1833 when Harriet boarded the Steam Packet *Hermes* at Falmouth 'and got under weigh at 5 PM.' 'about midnight an accident happened to one of the Engines which totally disabled it' however they also had sails so did make headway with a favourable wind - engine trouble seems to have been continual during this voyage. They plodded along down the French and Spanish coast at about 5 miles and hour. and by the 10th the *Hermes* had anchored at the port of Vigo in north-western Spain. This she thought was 'a poor looking small town, though the gentle slopes of the fine amphitheatre of hills round the head of the Harbour affords one of the finest natural for a fine City that can be imagines ... the people we saw in the boats at Vigo were dark, ill looking and badly dressed and the officers tawdry and dirty.' The *Hermes* continues on its way close to the coast of Portugal with Harriet giving a running commentary of what she could see. The next port was Lisbon where they anchored off the Belém tower - they did not land but 'got a tolerable view of the New palace.' At Cadiz she could go on shore 'The people in general are very dark & tho' almost all the Women have fine full dark Eyes, still very few of them have good features; they are mostly rather stout, but that lovely head-dress the Mantilla, a kind of Veil Supported by a very high comb is so very becoming as to set off to advantage the most ordinary features.' She went to the theatre for a play, not that she could understand the language she felt it had 'fine expression.'



Next the *Hermes* passed Cape Trafalgar and anchored in Gibraltar on the 15th April. Harriet took a walk 'about half way up the Rock which is very steep and fatiguing' and also got hot so gave up the attempt until the following morning and instead wandered through the markets. The next day she had breakfast with Colonel Rogers who took them on a tour of the rock. The Packet left Gibraltar mid afternoon on the 17th and on the 19th were now close to the Barbary coast, with the wind up and heavy sea 'the Ship Rolls excessively so that we can hardly sit up and what is worse we are making hardly any progress, the following day the same 'disagreeable motion' and the next 'one can neither sit, stand nor lie down with any comfort and almost all the Passengers again sick.' Then the following morning 'our Engine again broke.' The weather abated a bit by the 22nd and the engine was repaired and they anchored off the light house at Algiers. She continues her journal describing the African coast and watching 'a fleet of between 50 and 60 Boats fishing for Red Coral.'

By 4pm on the 27th the *Hermes* was in sight of Malta, because they had landed at Gibraltar they 'were not allowed Pratique, that is communication with the shore excepting at a particular Spot of at Lazaretto. People in quarantine are allowed however to communicate verbally with those they choose to come to the Parlatorio, or Speaking place and we there met three officers from India in a quarantine... they had come up the Red Sea in the Hugh Lindsey Steamer in one Month from Bombay to Cosseir.' This was one of the experimental voyages testing the practicality of the 'overland' route to and from India.

Harriet and her husband had arraigned to transfer to the Steamer *Francisco Prince* at Malta but as their own ship was in quarantine they could not cross to the other side of town to board her, however 'a message from Major Pew, to the Captain of the Neapolitan Steam Vessel, who says there's room for us and that if we go to Corfu in the *Hermes* there is no doubt but that we shall meet his vessel.' Not being able to land she took the opportunity of being rowed around the harbour 'where the People of the town bring all sorts of things to those in Quarantine, but I saw little that was curious excepting some Vases of Malta Stone, beautifully cut, something like the alabaster vases cut at Florence & certainly very pretty.' She bought some watch guards but decided they were inferior to those from India. Mr Wall one of our passengers who had come on board in an almost hopeless state from Consumption was landed at Malta, 'he & I have been good friends during the voyage and poor fellow he

gave me his address and took mine, saying we should meet again in old England, God send that his words may come true, tho' I rather hope than expect it.'

On the 29th they got under way again to Corfu and with a fine breeze they travelled now at a rate of 'eight miles and hour' stopped of at Island of Zante and then on to the Greek town of Patras and on shore allowed to visit the Citadel 'now garrisoned with 'Bavarian troops', afterwards we walked over the Town which was totally destroyed during the late disturbances in Greece but some good houses have already been built and there is every appearance that it will speedily rise again, Not a tree is now to be seen tho' it was formally famous for its Gardens and fruits... all the Greeks are Dark from constant exposure to the Sun they appear stout hardy race of People but we saw none of the Women.'

Harriet was born about 1802 the only daughter of John Syme of Ryedale, Dumfries, a close friend of Robert Burns. A few months before her fathers death in 1831 she married John William Pew, of the Madras Army and East India Company. The Pews also hailed from the south west of Scotland and they may have know each other before he first went to India. There is strong evidence that they had separated before her husband died in 1844, for he left £300 to his wife and then after many bequests totalling thousands of pounds fellow officers he leaves his home in 6 Connaught Square, London all his chattels and a life annuity to one Caroline McMann then living at his address! Needless to say Harriet lived in Moffat, Dumfriesshire where she died in 1849 aged 47.

The author of the journal is nowhere named, however other evidence show's that the text to be by Harriet Pew travelling with husband Major John William to India who she refers to as 'Major Pew' and also 'my dear Major'. This may be a transcript from notes she made on the voyage as a few gaps for name are blank and another version of the journal begins with the date 1936 together with a transcript of a parting letter. On the 29th April Harriet mentions that 'Wrote to G.P & E.D. and heartily wish I was again with them.' This would appear to her brother in law George Pew R.N. and Miss E. Drewry whose address Harriet noted on the first leaf as an aide-mémoire. A notice in the *Naval & Military Gazette and Weekly Chronicle of the United Service* for Saturday 13 April 1833 has a tantalising list of passengers for this voyage. Only three are listed as disembarking at Malta including 'Maj Hamilton, Maj Penn, and Mr Wall.' Maj Hamilton was taking up duties on the island and so it cannot be him as Harriet recounts that they continue eastward; nor can it be Mr Wall who Harriet describes as at deaths door which only leaves Maj Penn, alas the typesetter misread this for 'Maj. Pew' By chance another member of the Pew family many years later used a blank leaf at the end of the journal a draft in French apologising for forgetting to pay a laundry bill! which at least confirms that the Journal belonged to the Pews.

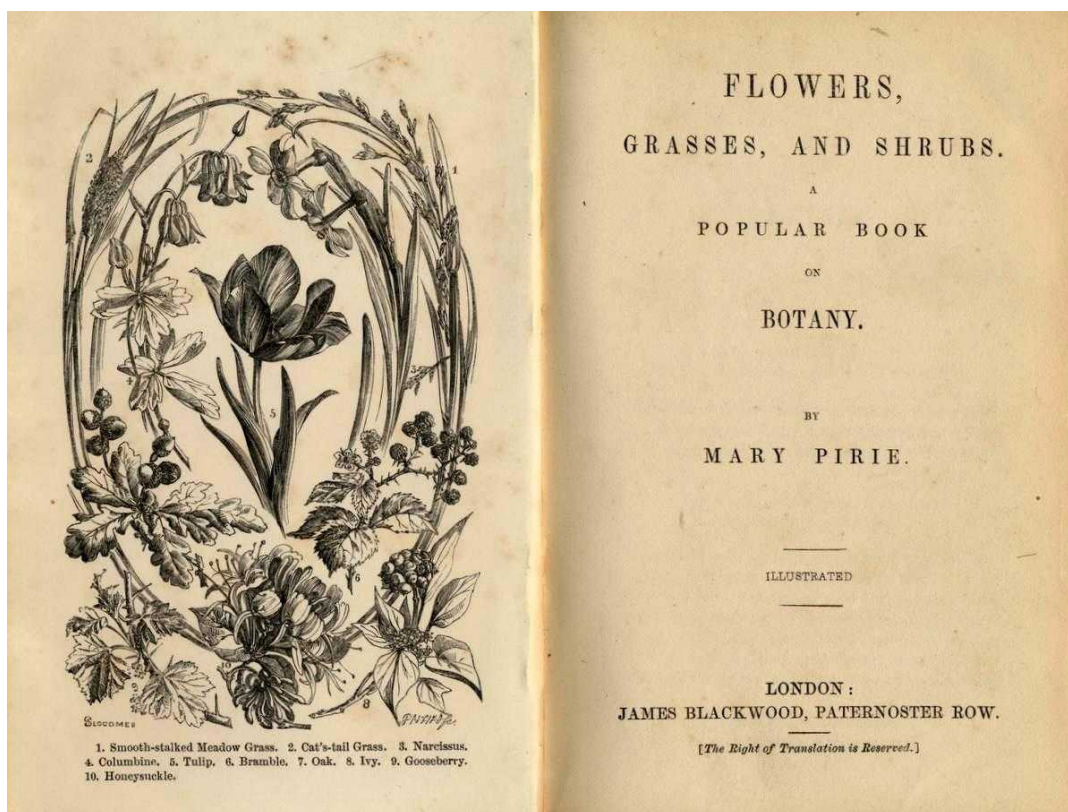
'USEFUL TO LADIES WHO WISH TO BE SENTIMENTALLY FLORAL AT SMALL COST'

60 **PIRIE, Mary.** FLOWERS, GRASSES AND SHRUBS. A Popular Book on Botany. London: James Blackwood, Paternoster Row. [n.d., c. 1860]. **£ 285**

FIRST EDITION. 8vo, pp. xvi, 388; with frontispiece, and illustrations throughout the text; apart from a few minor marks, a clean copy throughout; in the original purple blind stamped publisher's cloth, upper board lettered and decorated in gilt, expertly recased, spine sunned, but still an appealing copy.

Uncommon first edition of this charming 'popular book on Botany' for ladies, described in *Bell's Weekly Messenger* as "A beautiful book for a present" (20th October 1860).

'Mary Pirie has a very different notion of Popular Botany. She does not trouble herself with cells, and minute structure, and vital force... Her chief desire is to take up the science in a sentimental, poetical and lady-like manner. Everywhere, and from everybody she culls a flower, a stanza, a name and a moral. Her book will be useful to ladies who wish to be sentimentally floral at small cost. It certainly adds a charm to the charming fair when they are able to say the right thing about the right flower at the right moment. How pleasant to walk with a lady round a garden, or in the fields, who, whenever you present her with a flower, has the appropriate verse, or



anecdote, or technical name pat and prompt! For such pleasing purposes, Mary Pirie may be her prompter' (Review in *The Athenaeum*, July to December, 1860, p. 556).

The work, which includes her own poetry and illustrations (which maybe her own), provides information on flowers, grasses and shrubs, mostly indigenous or imported to Britain, all described in her unique style, such as detailing the romantic story told about the Mignonette, *reseda odorata*, and how it became part of the Count Walsheim of Saxony's coat of arms (pp. 157-161). However, the critic in *The Athenaeum* urges readers to be cautious in repeating all of Pirie's names, 'which she does not always repeat as she found them, or her printer does not repeat as she repeated them', warning her that for future publications 'people will not always be so considerate as to impute them only to your printer'.

Mary Pirie (1822-1885) was a Scottish botanist and teacher. Born in Aberdeen, one of ten children, her father was a carpet manufacturer, with the family eventually moving to Portsoy in 1840, where in later life she ran a successful private school. Besides the present work she also published one other, *Familiar Teachings on Natural History: A Book for the Use of Schools and Families* (1864). She died at Portsoy in 1885, with her obituary describing her as 'highly educated', as well as being active in the Dorcas Society of Portsoy.

OCLC records three copies in the UK, at the NLS, Bangor and Cambridge, and seven in North America, at New York Public library, New York Botanical Garden library, Ohio State, Lloyd library, Boston Public library, Pennsylvania and Harvard; we have also located one further copy, at the British library.

MNEMONICS FOR TEACHING CHILDREN THEIR SOVEREIGNS

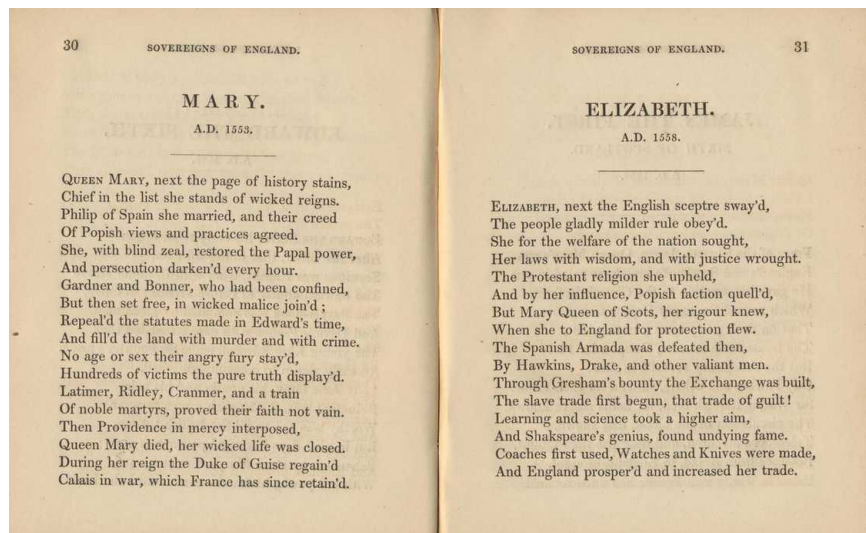
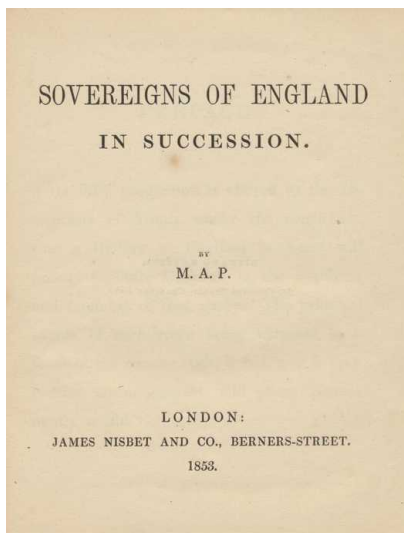
61 [PLANCHÉ, Matilda Anne] 'M. A. P.' SOVEREIGNS OF ENGLAND, In Succession. London: James Nisbet and Co., Berners street. 1853. £ 225

FIRST EDITION. *Square 12mo, pp. 48; original blue blindstamped limp publisher's cloth, upper board lettered in gilt.*

Scarce first edition of this series of poems describing the lives of Kings and Queens from William the Conqueror to Queen Victoria '... offered to the Instructors of Youth, under the conviction that a History of England in Verse will greatly facilitate Children in the acquiring and retaining of that study.'

The author avoids anything too gory or negative in monarchs nearer her own time, so passes hastily over such topics as George IV's relationship with Queen Caroline. However she is quite happy to describe Henry VIII as 'Capricious, lewd, tyrannical and vain, / His vicious passions cared not to restrain.' There is some reason to believe the work was influenced by the stained glass windows then being installed in the House of Lords, which depicted the sovereigns in a chronological succession.

We very strongly believe the work is by Matilda Anne Mackarness, née Planché (1825-1881), indeed it seems improbable that it could be anyone else, as both the coincidence of her initials 'M.A.P.' and several other works by Planché were also published under the Nisbet imprint. 'From an early age Matilda Anne Planché wrote novels and moral tales for children. As a novelist she took Dickens for her model and cited *The Chimes* as the inspiration for *Old Joliffe*, published in 1845, and *A Sequel to Old Joliffe* (1846). In 1849 she published the work on which her reputation chiefly rested, *A Trap to Catch a Sunbeam*, a brightly written little tale emphasizing the value of



domestic virtues. It was composed some three years before the date of publication, and went through forty-two editions, the last appearing in 1882, and was translated into many foreign languages, including Hindustani. On 21 December 1852 Matilda Anne Planché married, at Holy Trinity Church, Brompton, London, the Revd Henry S. Mackarness, son of John Mackarness (d. 1870), a West India merchant, and Catherine Smith ... [She] wrote more than forty books for children, averaging at least one publication per year from 1849 to the time of her death. Many of her books were successful in America as well as in Britain.' [ODNB]

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

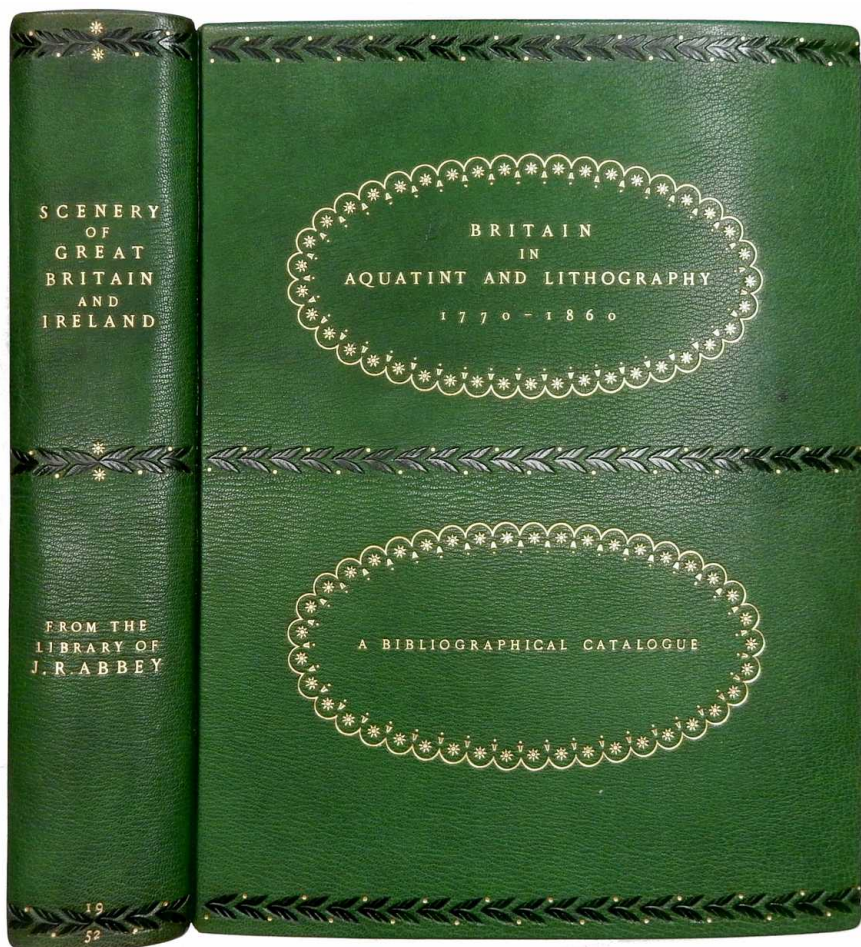
ABBEY'S OWN COPY IN DE-LUXE BINDING

62 [POWELL, Roger - BINDING]. ABBEY, Major J. R. SCENERY OF GREAT BRITAIN AND IRELAND IN AQUATINT AND LITHOGRAPHY, 1770 - 1860, From the Library of J.R. Abbey, A Bibliographical Catalogue. London: Privately Printed at the Curwin Press, 1952. £ 6,500

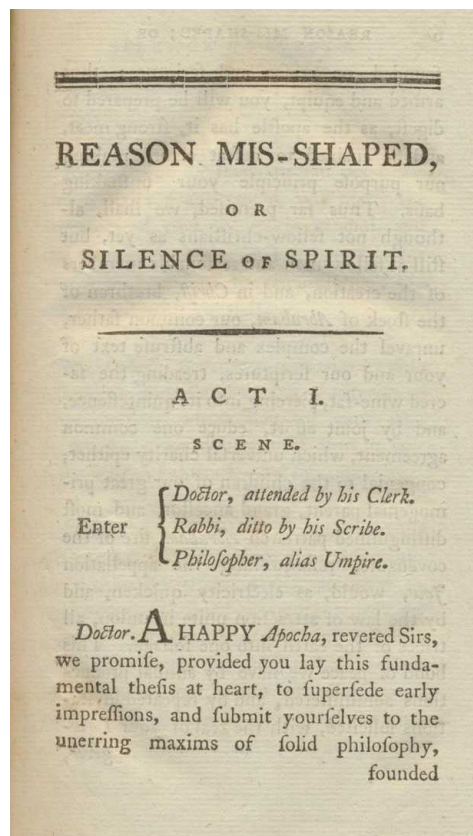
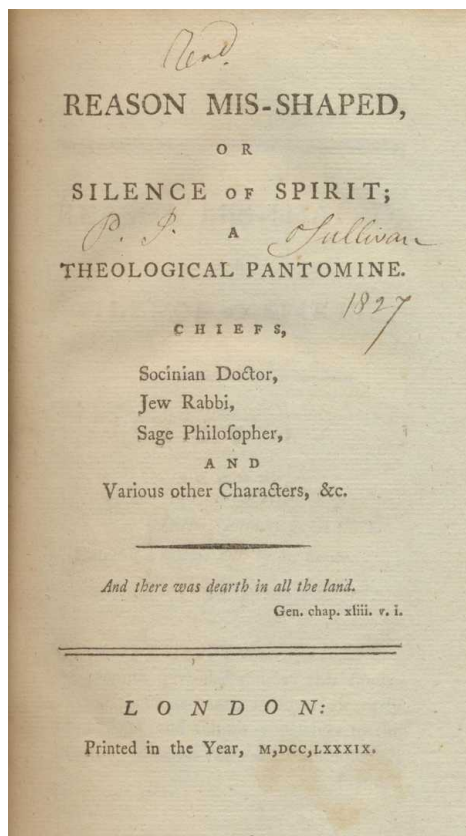
FIRST EDITION, LIMITED TO 500 NUMBERED COPIES, OF WHICH THIS IS NUMBER 5. 4to., pp. xx, 399, colour frontispiece, 34 plates and 54 text illustrations; full polished mid green morocco elaborately decorated with three rows of blind-tooled leaf motifs along the top, middle lower portions of the boards and spine, these punctuated with small gilt spot tools, titled gilt on the spine and again on the upper cover with surrounding lunette and fleuron tooling in gilt, inner gilt and blind dentelles repeating the leaf motifs from the covers, g. e., endpapers of Lancashire parchment with small gilt stars, protected by a matching morocco and marbled paper chemise and housed in the original slipcase, all by Roger Powell; elaborately etched personal armorial bookplate on the front free endpaper.

Major Abbey's own copy of this extensive bibliographical resume of the scenic elements of his huge collection of illustrated books, finely bound for him by Roger Powell.

A description of the binding and the materials used by Powell are tipped in on an endpaper together with a receipt dated 5 July 1952 showing the cost to Abbey for his commission was £48 15s.



Roger Powell (1896-1990) was born in London and educated at Bedales. He did not become seriously interested in bookbinding until 1930, when he studied for a year at the Central School of Arts and Crafts under Douglas Cockerell and others. In 1931 he established his own bindery in Welwyn Garden City and maintained it for four years, before joining the firm of Douglas Cockerell & Son in 1935. The following year he became a partner, continuing on with the firm until 1947. He succeeded Douglas Cockerell as tutor in charge of bookbinding at the Royal College of Art, remaining there until 1956, when he left formal teaching to devote himself full time to his bookbinding and restoration business.



'SOCINIAN DOCTOR' VERSUS 'JEW RABBI'

63 [PRIESTLEY, Joseph]. REASON MIS-SHAPED, or Silence of Spirit; a theological pantomime. Chiefs, Socinian Doctor, Jew Rabbi, Sage Philosopher, and various other characters, &c. London: Printed in the Year, M,DCC,LXXXIX. [1789].

[bound with:] [BOSSUET, Jacques-Bénigne]. AN EXPOSITION OF THE DOCTRINE OF THE CATHOLIC CHURCH, in matters of controversy. To which is added, the approbation of... Pope Innocent the XI. and of the archbishops and bishops. By James Benigne Bossuet, [N.p., but London, n.d., c. 1785]. **£ 1,250**

FIRST EDITION. *Two works bound in one volume, 8vo, pp. [iv], 5-294; viii, 112; minor paper flaws to G3 and Q4 just affecting a couple of letters, light stain at head just visible in places, but overall a clean copy throughout; bound in contemporary calf, spine tooled in gilt with red morocco label lettered in gilt, rather rubbed with some loss of the original gilt, but not detracting from this still being a desirable copy, with later inscription on half-title 'Rev'd P.K.K. O'Sullivan's Book. Cork Ireland, 1830' and with his ownership signature again on the title.*

A partly satirical and cynical view of the theological debate between Joseph Priestley and David Levi raging during the late 1780's. Here Priestley is given the guise of the 'Socinian Doctor' and Levi as the 'Jew Rabbi', the author of the work acting the part of umpire in the debate by using the nom de plume of the 'Sage Philosopher'.

'Levi (1742-1801) turned from expositor of Judaism to defender of the Jewish faith when Joseph Priestley published his *Letter to the Jews* (1786), urging them to convert. He published a lengthy answer which led to a many-sided controversy with several different Christian divines who were trying to convince the Jews that

various biblical prophecies mandated their conversion. Levi carefully and studiously debunked such claims.' [ODNB]

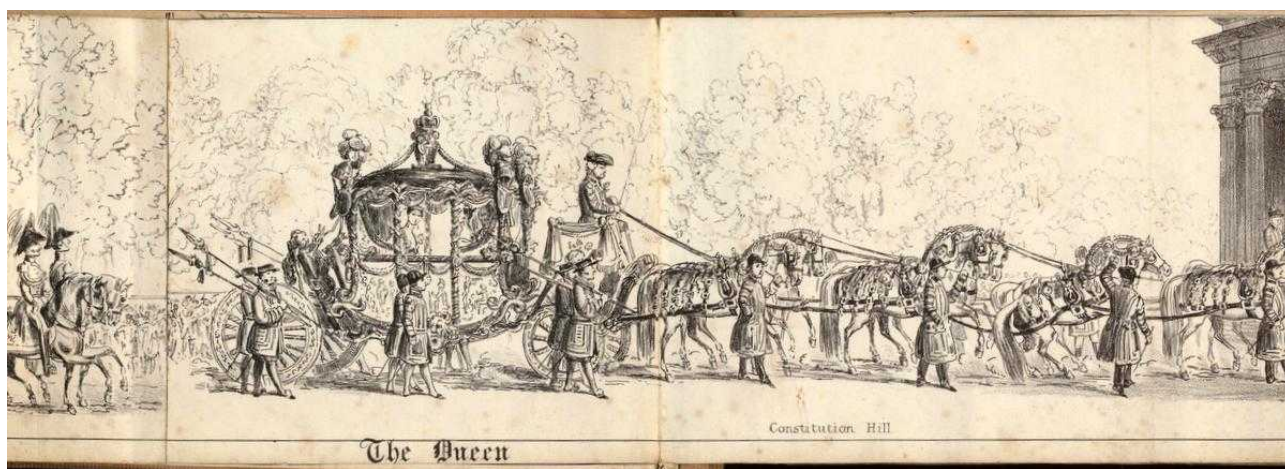
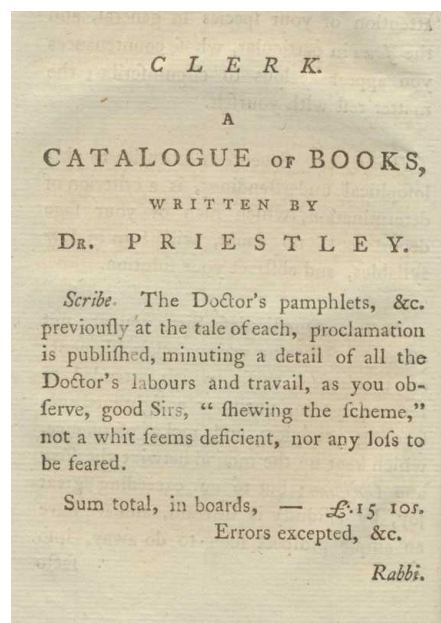
It was probably not surprising that *Reason Mis-shaped* was published to add its own weight to the controversy once David Levi's reply to Priestley had been published. Plenty of other Protestant theologians added to their own defence of Christianity, including replies from Samuel Cooper, James Bicheno, Philip David Krauter, John Hadley Swain, and Anselm Bayly, with Priestley adding his *Second Letter to the Jews*.

Reason Mis-shaped is an odd confection with its division into Acts, interspersed with the Odes, in some ways much like a prose play. Walk on parts are given to the prophets, extracts from both Old and New Testaments proliferate the narrative. The typesetters must have earned their wages as there is an excessive reliance on capitals and italics. The arguments of the 'Socinian Doctor' and 'Jew Rabbi' and the 'Sage Philosopher' are rehearsed, but this is not an equal contest, as the 'umpire' clearly adds a certain anti-Semitic slant whilst introducing his own ideas. Generally, however, the work is an unequal attack on both Priestley and Levi with an unsuccessful attempt to plot an altogether different course, although what that course is, is rather open to question.

Probably the text being shaped like a pantomime put off other theologians from buying the work, regarding it as something not to be taken seriously. This possibly accounts for the work's rarity, although having no imprint it may have been published privately in a limited number. A supposition probably confirmed by the complete lack of any contemporary notice given to the work, or indeed much subsequent interest.

The second work bound with *Reason Mis-shaped* is a translation of Bossuet's *Exposition de la doctrine de l'église catholique sur les matières de controverse* which was first published in 1671. Several seventeenth and eighteenth century English translations were periodically issued, the publisher again preferring to keep their name out of such controversial literature.

I. OCLC records two copies in the UK, at the BL and Downside Abbey, and two in North America, at McMaster and St. Louis; II. OCLC records four copies in North America, at McMaster, Bowdoin College, Emory and the Huntington.



A NEW MONARCH ARRIVES

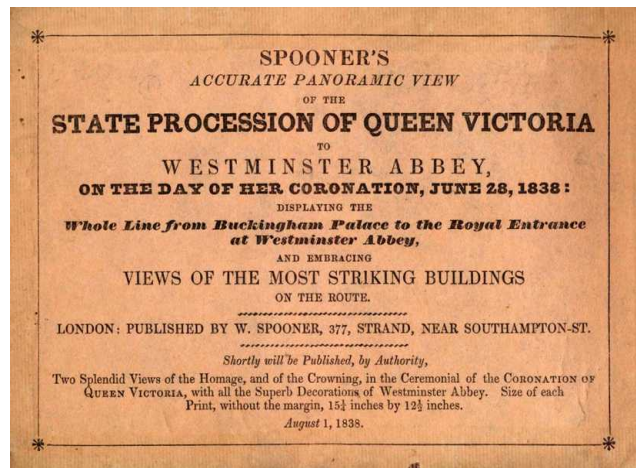
64 [QUEEN VICTORIA]. SPOONER'S ACCURATE PANORAMIC VIEW OF THE STATE PROCESSION OF QUEEN VICTORIA, to Westminster Abbey, on the Day of her Coronation, June 28, 1838: Displaying the Whole line from Buckingham Palace to the Royal Entrance at Westminster Abbey, and Embracing Views of the Most Striking Buildings on the Route. London: Published by W. Spooner, 377, Strand, Near Southampton-St. [1838]. **£ 850**

Strip panorama folding into covers, consisting of ten sheets conjoined, lithographed, backed with cloth, and measuring 10 x 381 cm overall; with label on front pastedown supplying the title and imprint, and advertisements on rear pastedown; bound in the original publisher's cloth, upper board lettered in gilt, lightly sunned and rubbed to extremities; from the Renier library, with their book label on verso of final sheet.

British processional panorama celebrating the Coronation of Queen Victoria.

The panorama depicts the procession making its way from Buckingham Palace to Westminster Abbey. Significant buildings on the route are shown even when they would be on the opposite side of the street. They are identified within the image area: Buckingham Palace; Constitution Hill; Entrance to the Green Park; Apsley House; Gloucester House; Cambridge House; St Alban's House; Devonshire House; Banting Upholder; Sam's Library; Entrance to Marlborough House; St James's Palace; Ordnance Office; Travellers' Club; Athenaeum Club; York

Column; United Services Club; Charing Cross; Admiralty (2); Horse Guards; Melbourne House; Treasury; Richmond Terrace; Westminster Hall; Westminster Abbey. In the b. margin appear identifications of those taking part in the procession: Squadron of Life Guards; The Queen; Yeomen of the Guard; Her Majesty's Horses; Royal Huntsmen, Foresters &c.; Military Staff; Mounted Band; Queen's Watermen; Life Guards; Principal Lady of the Bedchamber; the Lord Chamberlain; The Lord Steward; Duke of Sussex; Duke & Duchess of Cambridge; Duchess of Gloucester; Belgium, Prince de Ligne Prussia, Prince de Patbus Spain, Marquis de Miraflores Russia, Count Stragonoff; Austria, Prince Schwarzenberg; Portugal, Duke of Palmella; Netherlands, Baron de Capellen; France, Marshal Soult; Turkey; Ambassadors; High Constable of Westminster. Spooner advertised this panorama in *The Times*, 25 Aug. 1838.



A LUXURY ITEM

65 [REBUS CARDS]. French, 1840's.

£ 3,250

Enamelled and copper circular box [48 mm. diam. x 64 mm], the illustrated with 3 hand painted rebuses numbered 44, on the top 57 around the lid and 47 around the base, bordered with miniature blue silvered leaves on a black base; the lid opening to reveal a gilt and fitted case containing 44 hand coloured lithograph rebus cards [49 x 39 mm].

Clearly a high quality amusement and probably a luxury item when first produced. That the box is hand painted, rather than a lithograph transfer, indicates that our game was probably a bespoke item, or at the very least, few were ever fabricated.

The cards contained in the box are a conundrum in themselves, one group can be divided into three different groups of designs, each being numbered in ink in the top right corner 46 through to 75. This strongly suggests there was a 'key' available containing the answers. A further group of 16 cards are also numbered in ink 136 to 150 but these thankfully have the answer in mirror writing at the foot of their design and theoretically did not need a 'key' to solve them. It is also clear that the cards are all designed and engraved by the same hand which would further suggest that several different sets of cards were available to





purchase. The box, at a pinch, holds up to 60 cards but it is difficult to be certain what the original number of cards were supplied with the box, or if the purchaser could choose from a selection.

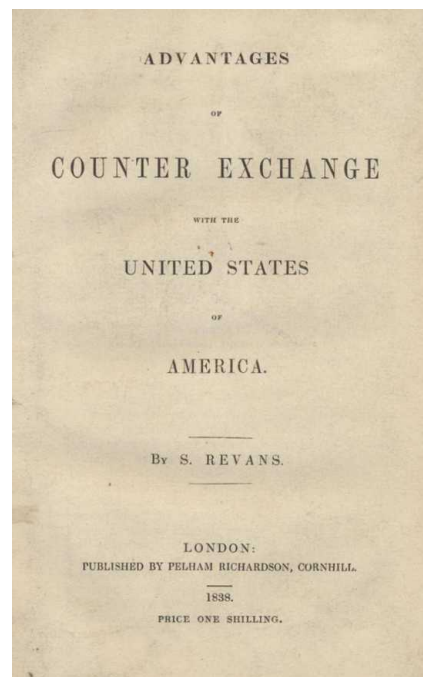
The Rebuses are naturally difficult to decipher, but the answers, to those that helpfully have them in mirror writing, show they have quite a wide range of subject matter. Included are such answers as: Sur un ane - On a donkey; Amas de laine - Quantity of wool; quatre française - Four French; Cirage - Polish; Ménage - Couple; Larcin - theft; en brassant / embrassant - by stirring / kissing.

DON'T PANIC

66 **REVANS, Samuel.** ADVANTAGES OF COUNTER EXCHANGE WITH THE UNITED STATES OF AMERICA. London: Published by Pelham Richardson, Cornhill. 1838. £ 285

FIRST EDITION. 8vo, pp. 24; in recent marbled wrappers.

Samuel Revans (1808-1888) colonist, and 'father of the New Zealand press', became a trading correspondent of the Montreal firm Larocque Bernard and Company, whose liquidation after Papineau's 1837 rebellion left him liable for a large debt in London. It was at this juncture that he wrote the present pamphlet on the *Advantages of Counter Exchange with the United States*. The work was probably partly a defence of his losses and partly how he viewed the combined consequences of overtrading, changes in currency that lead to the American financial 'Panic' of 1837, and how he thought this could be averted. At heart Revans still remained a radical and after this financial disaster invested his remaining assets in New Zealand Company land orders where he identified himself with Wakefield's scheme for the colonization of New Zealand. In 1839 he was appointed to the executive committee for inaugurating the settlement of Port Nicholson and became a prominent figure in the early days of the Wellington Settlement. He was, however, beset by financial difficulties and latterly became dependent on his friend.



Goldsmiths' 30477; OCLC records three copies in North America, at Chicago, Columbia and the New York Historical Society; apparently no copy in the British library.



COMFORT IN LOSS

67 [RUSHWORTH, Drusilla Clarissa, *née* Noble]. THE NEW WEEK'S PREPARATION FOR A WORTHY RECEIVING OF THE LORDS SUPPER. As Recommended and Appointed by the Church of England: Consisting of Meditations and Prayers for the Morning and Evening of every Day in the Week; with Forms of Examination and Confession of Sins, and A Companion at the Altar, Directing the Communicant in his Behaviour and Devotions at the Lords Table: also Instructions how to live well, after receiving the Holy Sacrament. To which are added A Morning and Evening Prayer for the Closet or Family. London. Printed only for W. Bent, at the King's Arms. Pater-noster row. [1798].

£ 300

Two parts in one volume, 8vo, pp. [6], viii, 142; 144; engraved title and frontispiece inclusive of pagination; gathering F in first part partially sprung; deep red straight grain morocco, somewhat darkened and extremities worn; inscribed on front free endpaper This copy belonged to Drucilla Rushworth, together with a manuscript prayer on the loss of her husband.

Unrecorded edition of Bent's *The New Week's Preparation For a Worth*, purchased by a lady to record and commemorate the death of her husband of three years.

Drusilla Elizabeth Clarissa Noble was born in 1776, the granddaughter of the Huguenot artist Jacob Bonneau. She married in 1796 Michael Rushworth who was a painter and glazer then living at Bryanston Street, Portman Square. The marriage was rather short for Michael died on May 7th 1799 when Drusilla appears to have purchased our book of prayers as a remembrance. Drusilla copied into the opening endpapers 'A Prayer for a woman who hath lost her Husband' from a work by Simon Patrick, Bishop of Ely. Drusilla remained a widow until 1806 when she married James Alder a vintner, Drusilla lived in London all her life and died in 1866.

Bent's *The New Week's Preparation For a Worth* was issued in several editions from 1784, although our edition of 1798 is until now unrecorded. William Bent advertised the single parts at 1s or 'The Two Parts bound together, price 2s. common, or 2s 6d. black calf.' This copy may have been more expensive with a red morocco binding. William Bent (1746-1823) was in financial difficulties between 1796 and 1799 for he was being pulled through the bankruptcy courts, this my account for the scarcity of our particular edition.

SITUATION VACANT

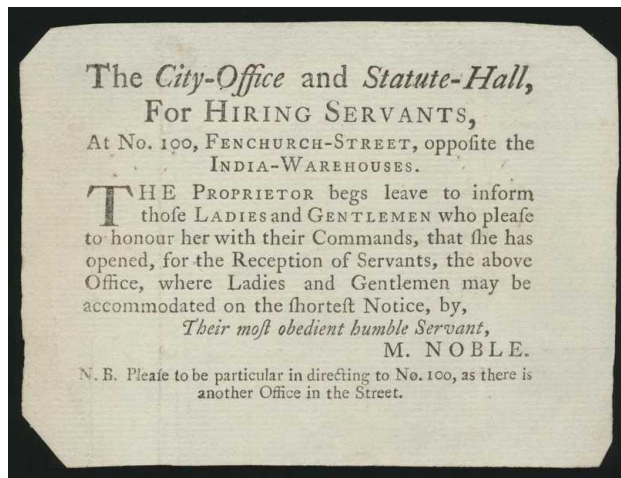
68 [SERVANTS]. NOBLE, M[ary]. THE CITY-OFFICE AND STATUTE-HALL, For Hiring Servants. At No. 100, Fenchurch-Street, opposite the India-Warehouses. [London]. [August 30th 1782].

£ 385

Printed advertisement [120 x 90 mm] and dated in manuscript on the verso.

An unusual piece of ephemera advertising the modern way to hire your servants.

There were generally only three methods available to servants in finding a position; word of mouth, through references, or as here through a servant registry office. In the latter employers and servants could find each other without having to advertise. Prospective servants would go to the office and enter their name, skills and the kind of employment they were looking for. Such offices appear to have first sprung up in the 1770's and a fee, if the one recorded in Birmingham at this time is typical of its kind, was 6d for registering, and 3d for enquiries by a lady or gentleman. Fenchurch Street was possibly a good location for such a business in the 1780's, and there was clearly competition as the advertisement points out to customers that 'there is another office in the Street.' The street was certainly a busy place of trade and included various brokers, druggish, merchants, watchmakers, haberdashers, hatters, grocers, trunk makers, wine merchants and such. Hiring a servant was probably something else that was part of the late eighteenth century shopping experience.



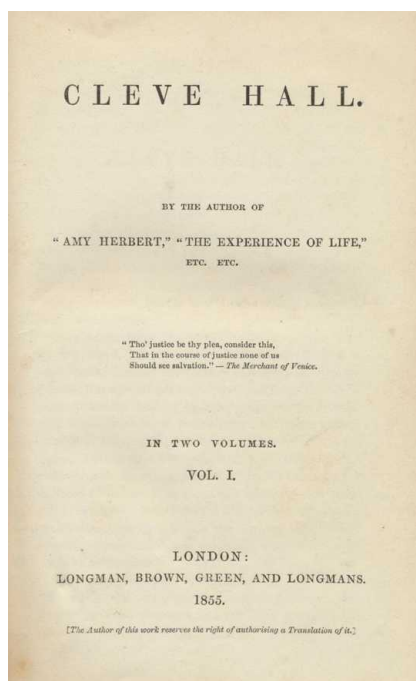
From the City of London Land Tax records we know that Mary Noble was the proprietor of this business between 1781 and 1785 when she is listed as paying an annual rent of £14 with £2 15s for Land Tax for her premises.

BY THE 'HIGH PRIESTESS' OF RELIGIOUS NOVELS

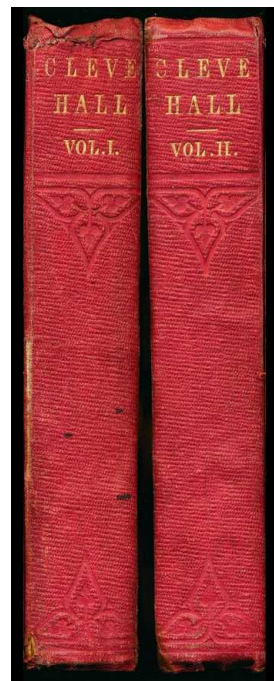
69 [SEWELL, Elizabeth Missing]. CLEVE HALL. In Two volumes. Vol. I [-II]. London: Longman, Brown, Green, and Longmans. 1855. £ 275

FIRST EDITION. *Two vols., 12mo, pp. [iv], 394, [2] adverts; [iv], 362, [2] & 24 advertisements; some marking and light foxing in places, one gathering sprung, otherwise a clean copy throughout; in the original red blind stamped publisher's cloth, spines lettered in gilt, some rubbing to joints and extremities, and overall a little sunned, nevertheless, still a good copy, with the contemporary ownership signature of 'Miss Powell' and 'Ellinor L Powell' on front free endpaper and half-title.*

Uncommon first edition of *Cleve Hall*, a religious novel, though with 'melodramatic parts', by Elizabeth Missing Sewell.



It is a little remarkable, that, whereas everybody regarded her as the sole author of the books which were ascribed on the title-page to her and her brother, now, when "Cleve Hall" appears as her work only, there should be such traces of another hand in it, as to make many readers think that she contributed the religious and didactic portions, and some other writer the melodramatic parts, — the smugglers, and, in general, the excitement. We doubt, on the whole, whether this suggestion is quite fair to Miss Sewell, who certainly has very remarkable power in story-telling, which, in a new walk, may assume such vivacity and spirit as to surprise even those who know her best. Now "Cleve Hall" certainly does exhibit her in a somewhat new walk. As if she had abandoned to Miss Yonge the especial "Church of England Novel," — and with some reason, — she has written a book quite free from the peculiar machinery of the established church, — a book which other Protestants can read with complacency... The peculiarities of "Cleve Hall" seem to us to constitute an improvement on the system pursued in Miss Sewell's other novels; and if this be not the best of her books in the novel-



reader's eye, – as perhaps it is, – it is certainly the best intended, on any standard which includes an estimate of its moral. (*The North American Review*, Vol. 81, 1855, pp. 543-4).

Elizabeth Missing Sewell (1815-1906), writer, was born at Newport, Isle of Wight. She began publishing stories in 1840. Her emotional response to the Oxford Movement was the impulse behind one of her most successful novels, *Amy Herbert* (1844), in which high-church views and religious values are staunchly espoused. Her novels were generally intended for a female readership, and examined the spiritual and domestic anxieties of young girls; they were extremely popular in America as well as in Britain.

OCLC records copies in North America at UCLA, Emory, Iowa, Illinois, Texas and the Huntington.



MIRROR PAINTING FOR AMATEURS

70 **SHARP-AYRES, Mrs. Helena Miriam Eyer.** MIRROR PAINTING IN THE ITALIAN STYLE: a practical manual of instruction for amateurs. London: L. Upcott Gill, 170, Strand, W.C. 1886. **£ 250**

FIRST EDITION. 8vo, pp. [iv], 76, [24] advertisements; in the original printed publisher's wraps, a little dust-soiled.

First edition of one of the very few works devoted to the decoration of mirrors for the domestic interior.

The work is divided into several chapters with an introduction in which the author explains that the 'revival of Mirror Painting in the Italian style will doubtless stimulate many lady amateurs to master the few mysterious manipulations involved in the process. I propose, therefore, to set before those who desire to practise the art, simple directions which will enable them to paint flowers, fruit, figures, &c., on any mirror or glass they may desire to ornament.' Information on where to purchase paints, brushes and the new medium known as 'Soscystallograph', recently put on the market for the sole purpose of painting on mirrors are given. There follows a guide on the choice of suitable subjects: 'Unlike pictures, which have a special position reserved for them, the subjects for mirror painting can and should be chosen in accordance with the position they will occupy. Thus, if a mirror is to be placed near the ground, it should be decorated with a water subject or upward-growing flowers, such as poppies, gladioli, &c. If, however, the glass is to be above the level of the eye, a spray or branches trailed across the top, with birds, butterflies, &c., coming down, will be most appropriate.'

Chapters which follow include: Scarlet Poppies, The Clematis, Laburnum, Wisteria, Apple Blossom, Chrysanthemums, Virginia Creeper, Foxgloves, May, Anemones, Grasses, Rushes &c, Fruit, Butterflies, Gadflies and Dragon Flies, Birds, Animals and 'the Figure.' The author is not keen on using animals on mirrors, and 'Figures look very beautiful on glass if Cupids or fairies are the only subjects; but for portraits, glass as a background is more intolerable than for animals.'

The author has been difficult to trace. She was born in 1846 at Stocklinch Ottersey, Somerset, the daughter of a curate and his wife where she was baptised as Helen Maria Eliza Ayres. In the 1870's she moved to London and married an artist William Sharp in 1872 and lived at 30 Pembroke Square, she also appears to have taught at the Society of Artists at 53 New Bond Street - several advertisements on the cover of the work clearly indicate this association. At about the same time she was connected to the Chiswick School of Art and in the 1880's, when

she moved to 67 Earls Court Road had a studio in the basement at 67A she was teaching, holding 'Classes in Drawing, Oil and Water-Colour Painting, Mirror Painting, Painting on Silk and Tapestry, Modelling (in Wax and Clay), etc. By this time her husband was a builders manager and on reflection the couple were active as middle class house decorators. Thereafter we lose sight of Helena in the 1890's.

OCLC records four copies in the UK, at the BL, NLS, Oxford and the National Art library at the V & A, and three copies in North America, at Delaware, the Buffalo & Erie County library, and the Smithsonian.

PRINTED AND PUBLISHED BY EMILY FAITHFULL

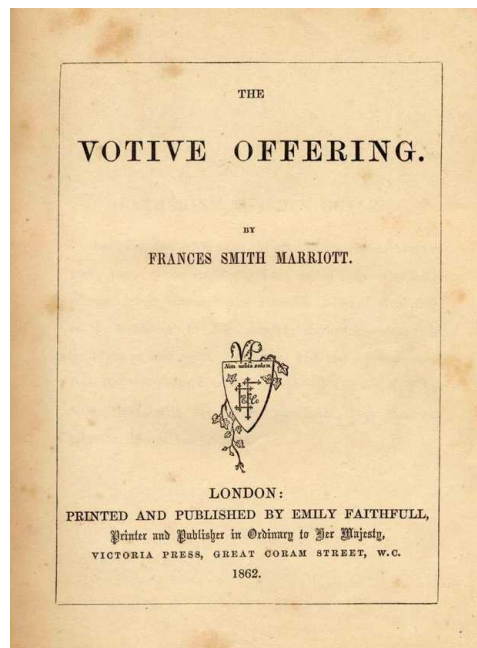
71 **SMITH MARRIOTT, Frances.** THE VOTIVE OFFERING. London: Printed and Published by Emily Faithfull, Printer and Publisher in Ordinary to her Majesty, Victoria Press, Great Coram Street, W.C. 1862. £ 385

FIRST EDITION. 8vo, pp. x, 142; with frontispiece and six lithographed plates; some minor foxing in places; bound in the original publisher's boards, joints repaired, and boards lightly dust-soiled, but overall a very good copy.

First edition of this charming book of poetry produced to raise funds for the restoration of the church at Ulcombe, some 12 miles away from where the author resided. This was no random choice, however, as the work is dedicated to Catherine Twisden Butler, Frances' eldest stepdaughter who in 1861 had married the Rev. Pierce Butler the incumbent of the old church at Ulcombe. The poems are quite a mixture and reflect the writers interests and are chiefly a reflection on family events. The first poem, in three parts, 'The Betrothed - The Wife - The Parting' appears to be thoughts on Catherine's recent marriage; another three part poem 'Harriett's Grave - The Marble Column, and the Broken Shaft - The Mother' relates to the death, probably of Frances and William's child abroad, in which the lines also allude to Harriett joining a sister. Other poems include references to events and travels including The Crimea war, Loch Lomond, Loch Morlich, The Crystal Palace by Moonlight, Impromptu on hearing a Soldier compared to a Field Poppy, The Polish Exile, The Grave, The Dying Child, Scott's Tower - this alluding to Sir William's favourite author and his commissioning a gothic folly, and the rather pathetic and unintentionally funny 'Lines on Seeing a Young Bird Set at Liberty, and afterwards Drowned by Dropping into the Sea.'

Frances was the daughter of Robert Radcliffe of Foxdenton Hall in Lancashire and became the second wife of the Rev. Sir William Marriott Smith-Marriott, 4th Bt of Sydling St. Nicholas, in Dorset.

He was a second son, brought up on a charming Dorset estate, and chosen as heir by his maternal grandfather, James Marriott, whose name he took. James was squire and rector of Horsmonden in Kent and in due course William took the family living. His first wife brought him three sons and three daughters but his second seems to have been very hypochondriacal and something of a disappointment. Although she was a year younger than he, and he was only sixty-three when he died, he refers to her rather quaintly in his surviving diaries as 'the dear old girl'. He paid much attention to his parish duties, instituted more frequent communions, visited on foot, horseback, or in a phaeton, and distributed soup to relieve the appalling poverty of his flock. Frances would of course have helped in all his endeavours and having already 'restored' and extended the church at Horsmonden and built a school for the poor, the Smith Marriott's looked further afield to to make their largess.



Frances also turned her hand to producing some lithographic illustrations for the work, including a frontispiece of Ulcombe church & rectory, her husbands church and rectory at Horsmonden, Bodium Castle, Loch Morlish etc. How much the book raised is open to doubt although the wood for the choir seats at Ulcombe is known to have come from Horsmonden Parish. Widowed two years after publication Frances remained in Horsmonden for the rest of her long life, where she died aged 98 in 1900.

The English philanthropist Emily Faithful (1835-1895) took a great interest in the conditions of working-women. With the object of extending their sphere of labour she set up in London a printing establishment for women in 1860, convinced that work as a compositor could be a well-suited trade for women seeking occupation. The Victoria Press soon obtained quite a reputation for its excellent work, and Faithful was shortly afterwards appointed printer and publisher in ordinary to Queen Victoria.

Probably the Royal Warrant awarded earlier in the year, Faithful's philanthropic work and her also being the daughter of a clergyman helped Frances choose her as the printer/publisher.

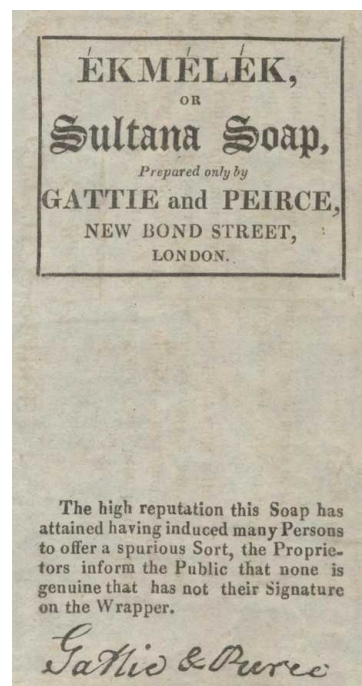
OCLC records five copies in the UK, at the BL, Oxford, Cambridge, NLS and the National Art library at the V & A, and two in North America, at Stanford and Rice.

CLEAN & DECENT

72 [SOAP]. EKMELEK, or the Sultana Tablet, made by Gattie & Peirce, No. 57, New Bond-Street. London, Evans & Ruffey. [n.d., c. 1815].
£ 175

4to, broadside, 22 x 17cm., creased where folded, tiny hole in upper blank margin.

An interesting piece of ephemera, advertising Ekmelek, an 'excellent soap' supposedly introduced from Turkey to Paris. The London stockists (J.T. Rigge, Cheapside and Mrs. Tait, Cornhill) are listed, together with over 20 provincial outlets. This 'broadside', labelled on verso, was presumably used as the wrapper for each block of soap. The maker's facsimile signature was a testament of authenticity: 'none is genuine that has not their signature on the wrapper'.



A BUY DAY BUYING TOYS

73 [TOY BOOK]. THE BIRTH DAY PRESENT. March's Library of Instruction and Amusement. [No.] 11. London: Printed and Published by J. March, 12 Webber Street, Blackfriars Road, [c. 1851].

£ 750

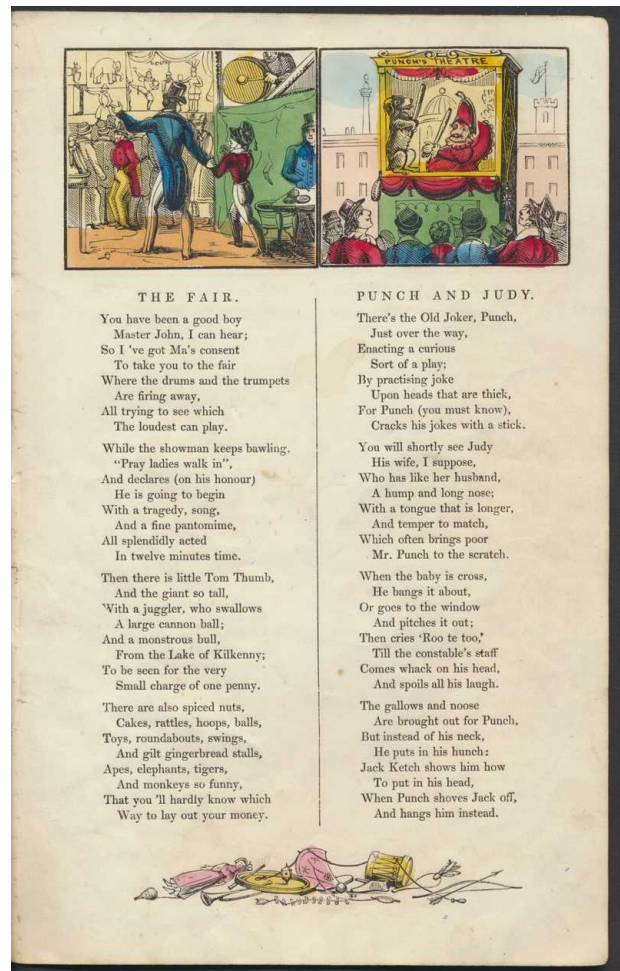
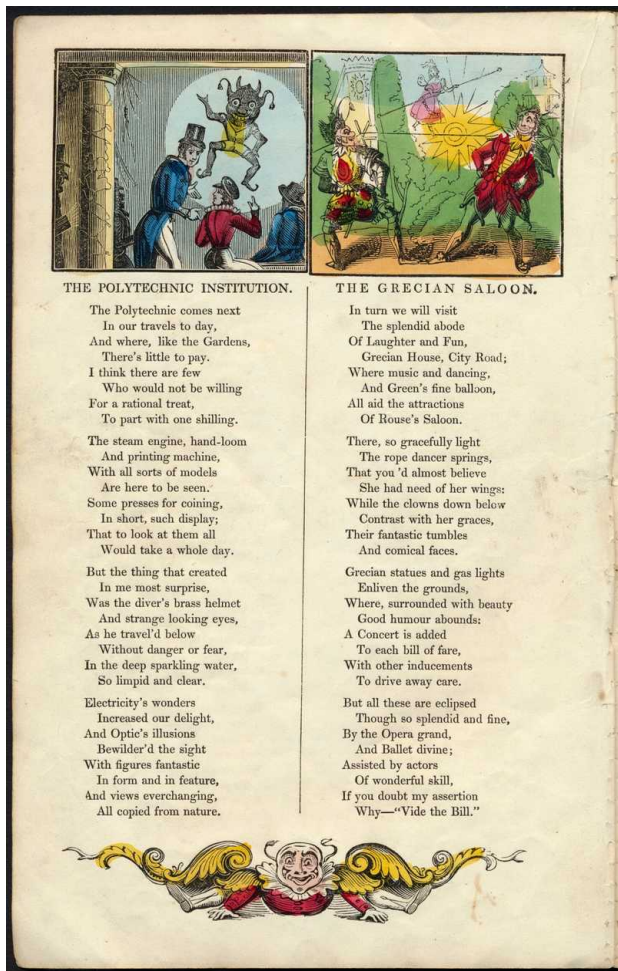
FIRST EDITION. 8vo [24.5 x 15 cm], [8] leaves, the first and last pastedowns, each printed on one side only, and all bearing text and finely hand-coloured engravings (22 in total with text beneath); stitched as issued in the original printed yellow wrappers, spine neatly repaired, corner of upper wrapper with minor loss, otherwise apart from some light dust-soiling to wraps, a very good copy; inscribed on front cover 'From Her Father on her 3rd Year August 26. 1851'.

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

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

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





final illustrations show Master John and his Uncle on a separate visit to the 'Surry' Zoological Gardens, where they see a tiger, reindeer, zebra, camel, elephant and a crocodile.

Helpfully the inscription to Caroline Ann Howell dates this copy to her second birthday [i.e. '3rd year']. She was the daughter of a saddler working from St James's Place in Marylebone, London who in time became a juvenile dress maker.

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

UNEASY ON THE EYE

74 **UNIACKE, Mary.** THE DOLLS' PIC-NIC. By M. U. London: Darton and Co., 58, Holborn Hill. [1860]. £ 450

FIRST EDITION. 4to, pp. 32; illustrated with six hand-coloured plates, and an illustrated dedication page; some browning throughout; two of the vignettes on the dedication page have been neatly hand-coloured; gift inscription on front endpaper; strained between frontispiece and title; in the original publisher's red cloth, upper cover blocked and decorated in gilt, all edges gilt, cloth lightly dust-soiled, but still a very good copy.

First edition (one of two issues, our copy the more desirable coloured version) of this rare doll book, particularly appealing for the striking (if rather frightening and bizarre) hand-coloured plates.

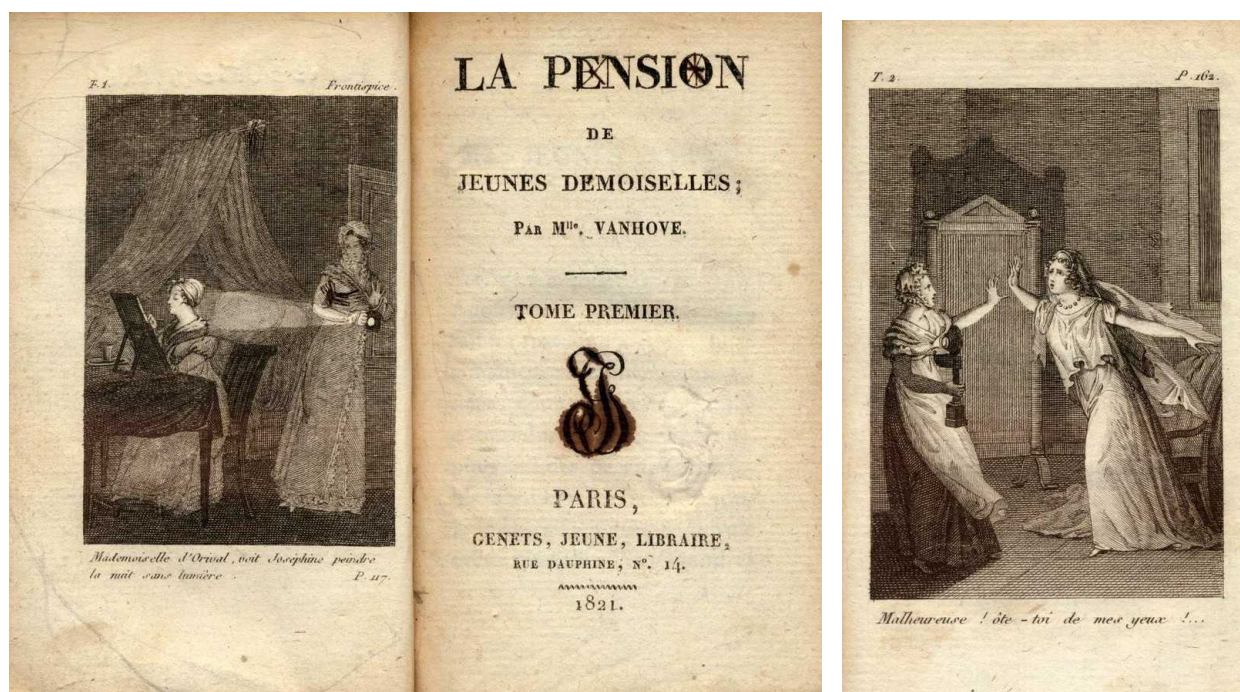
Mary Uniacke was of Scottish birth, born in 1806 the daughter of the army administrator and military historian Col. John Drinkwater Bethune of Fife, although she was actually brought up not in Scotland but at Leatherhead, near London. In 1844 she married Norman James Biggs Uniacke the head of the Irish family of Uniacke of Mount Uniacke in county Cork and lived there with spells periodically in London thereafter. Mary dedicated her *Dolls' Pic-Nic* to her three children 'Fairy, Nina, and Fitz,



whose real names were Geraldine Cecilia, Eleanor Georgina and Norman Compton Fitzgerald, although the text would appear to have been written sometime earlier than the publication date. The story is a mixture of fairy tale interwoven with some topical subjects, including Railway shares and Exeter Hall that indicates the composition to the late 1840's and early 1850's when her children were still quite young. Alas Mary outlived her work by only a few years for she died in 1863.

The illustrator William Calvert who only appears to have flourished between 1859 and 1861, was a jobbing wood-engraver at 10 East Harding Street, something just over a ten minute walk from Darton's premises. Presumably the illustrations are derived his designs from Mary's own work, certainly they do have an uneasiness about them likely to keep the young reader both slightly frightened and curious.

Darton H1554(2) (No priority known), one of five copies only, of either issue that Lawrence Darton located.



NOVEL BY A RENOWNED ACTRESS

75 **VANHOVE TALMA, Caroline.** LA PENSION DE JEUNES DEMOISELLES; Par M^{lle} Vanhove. Tome Premier [-Second]. Paris, Genets, Jeune, Libraire, rue Dauphine, No. 14, 1821. £ 285

FIRST EDITION. Two volumes, 12mo, pp. [iv], x, [11]-242, [2]; [iv], 199, [5] table and advertisements; eight engraved plates including two frontispieces; some childish pencilling in places, mainly in vol. I, otherwise apart from some occasional marking, a clean copy throughout; with the contemporary ownership signature of Elizabeth Heninker(?) on verso of half-title; contemporary mottled calf, spines lettered and tooled in gilt; heads chipped and extremities rubbed, some marking to upper board of volume I, but still a good copy of this rare work.

First edition of this rare novel by the renowned actress Cécile Caroline Charlotte Vanhove (1771-1860).

Vanhove was one of the best known actresses of her time, working with the Comédie Française from 1785 until 1811, when she retired from the stage and devoted herself to writing, both for the stage (*Les heureux mensonges, ou la curiosité excusable*, 1813), and novels, including *Elinor, ou, l'épouse coupable* (1824). The present work, attractively illustrated, had a second edition in 1824.

See Gamunchian 5723 & 5724; OCLC records one copy only, at the BNF.

STUDENT HELPMATE

76 [WALKER, John]. INSTITUTES OF NATURAL HISTORY: containing the heads of the lectures in Natural History, delivered by Dr. Walker, in the University of Edinburgh. Edinburgh, Printed by Stewart, Ruthven & Co., 1792. £ 450

FIRST EDITION. 8vo, pp. [ii], 169, [1] blank; apart from a few minor marks, a clean copy throughout; in later period style half calf over marbled boards, spine with contrasting labels lettered in gilt, lightly sunned, but still a very good copy.

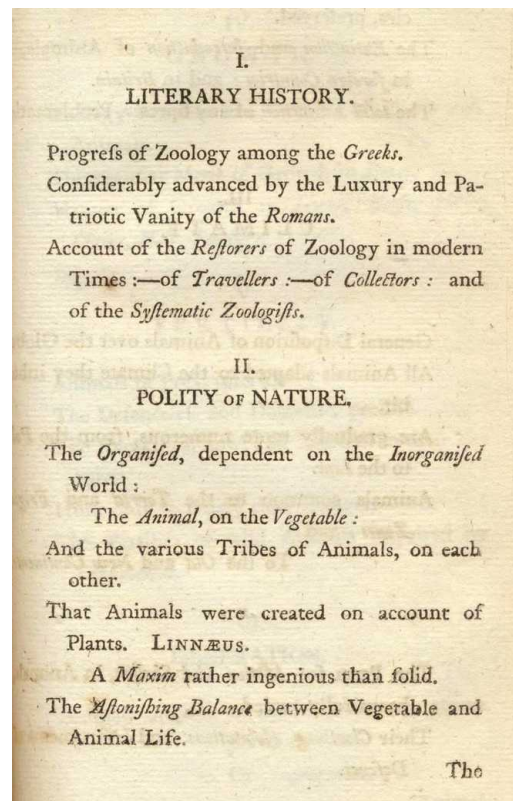
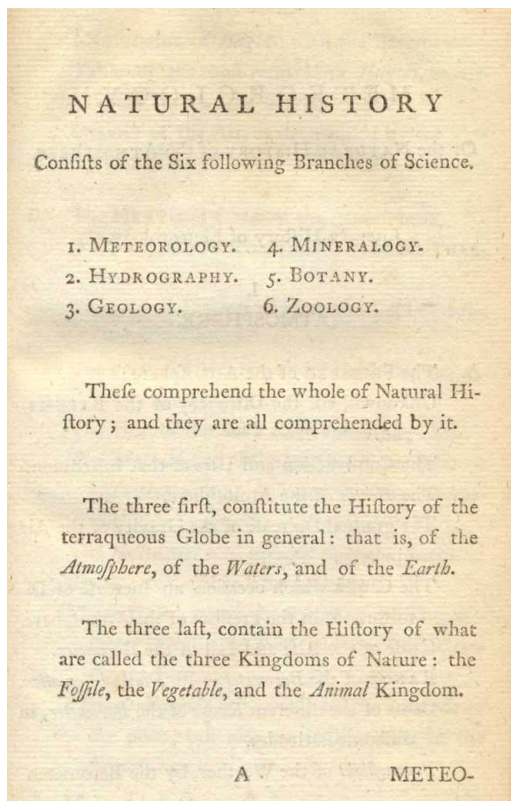
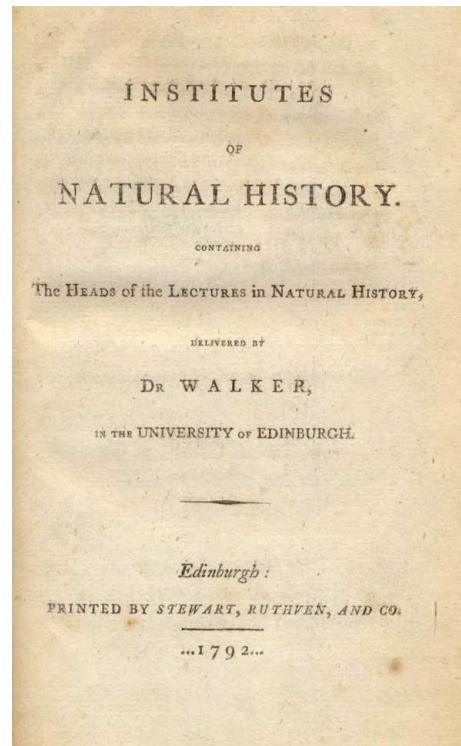
John Walker (1731-1803) was in 1773 appointed to the post of regius professor of natural history at the University of Edinburgh and also keeper of the university's museum in 1779. He was teacher during an important period when work of the geologist James Hutton appeared. Walker who was also a moderator of the Church of Scotland, believed in the 'theology of nature' where everything made sense because a wise and benign Creator made it all. However we can also see from his *Institutes*, a struggle to make sense of the world, especially with Mineralogy.

Natural History is discussed as six separate branches 1) Meteorology, 2) Hydrography, 3) Geology, 4) Mineralogy, 5) Botany and 6) Zoology. The first three 'constitute the History of the terraqueous Globe in general: that is, of the Atmosphere, of the Waters, and of the Earth.

The three last, contain the History of what are called the three Kingdoms of Nature: the Fossile, The Vegetable, and the Animal Kingdom.'

Walker 'corresponded with Linnaeus and Thomas Pennant among others, was a close friend to William Cullen and Joseph Black, and greatly developed the natural history museum at Edinburgh. His breadth of expertise was remarkable but his posthumous reputation suffered from his not having published much during his lifetime.' [ODNB]

'Walker's lectures were particularly successful because of two teaching aids. The first was the use of specimens from the Natural History Museum. He showed them when discussing minerals and he sometimes performed experiments to demonstrate their chemical qualities. This type of scientific showmanship was practised by several of his teachers, William Cullen especially, and it continued to take place in the classes of his contemporaries. A second teaching aid was a printed syllabus, entitled *Institutes of Natural History* (1792). This consisted of the heads of the lectures. Students used it as an outline that allowed them to follow along and take notes in the margins or in a separate notebook. During the late 1780s, Walker slightly altered the format by adding spaces between the heads so that more notes could be taken on the actual sheet itself. By composing these syllabi, he made it easier for his students to follow him during the lecture. This allowed many of them to



produce rough drafts that could be copied by hand and then bound, thereby providing a complete set of natural history notes. All of the syllabi were reproduced by local printers and could be bought from booksellers.' [Eddy] OCLC records copies in the US at Temple, Oklahoma, Minnesota, Illinois, Trinity College and the Library of Congress. See Matthew D Eddy, *The Language of Mineralogy John Walker, Chemistry and the Edinburgh Medical School, 1750-1800*, Ashgate, 2008.

SELF IMPROVEMENT AT A MODEST PRICE

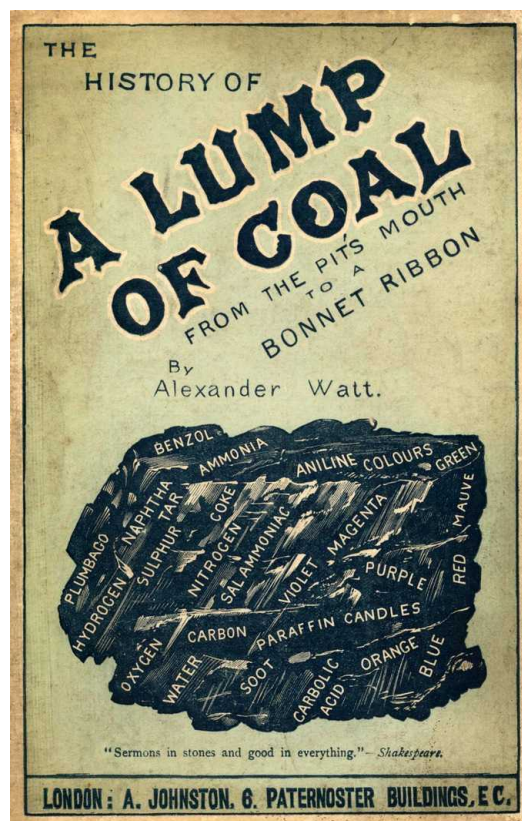
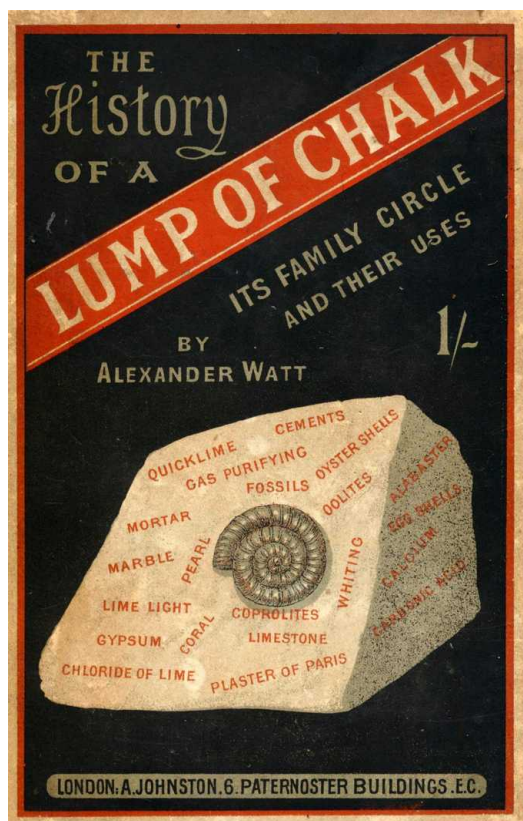
77 **WATT, Alexander.** THE HISTORY OF A LUMP OF CHALK, its family circle and their uses... A. Johnston, 6, Paternoster Buildings, London, E.C. 1883. **£ 95**

FIRST EDITION. 8vo, pp. viii, 88, [8] advertisements; some minor foxing to fore edge, otherwise clean throughout; in the original pictorial publisher's boards, lightly rubbed and dust-soiled, but still a very desirable copy.

Alexander Watt wrote a series of popular scientific works through the 1870's to 1890's on such subjects as soap manufacture, leather, electro-metallurgy, the microphone, paper-making and here chalk, which formed part of a short series under the rather unappealing 'The History of a Lump' series.

Watt was a son of the Charles Watt of Burgess & Watt, the inventors of a process of making wood pulp into paper. He clearly had a scientific bent and wrote these well reviewed shilling books chiefly marketed as self improvement at a modest price. Several chapters deal with the every possible use that chalk was utilised for, even slipping in 'Mr Darwin's observation' and an analysis of water in Trafalgar Square fountains. Bound with an attractive cover showing a lump of chalk neatly centred with an ammonite nicely designed to attract the browsing book buyer.

OCLC records one copy, at the British Library.



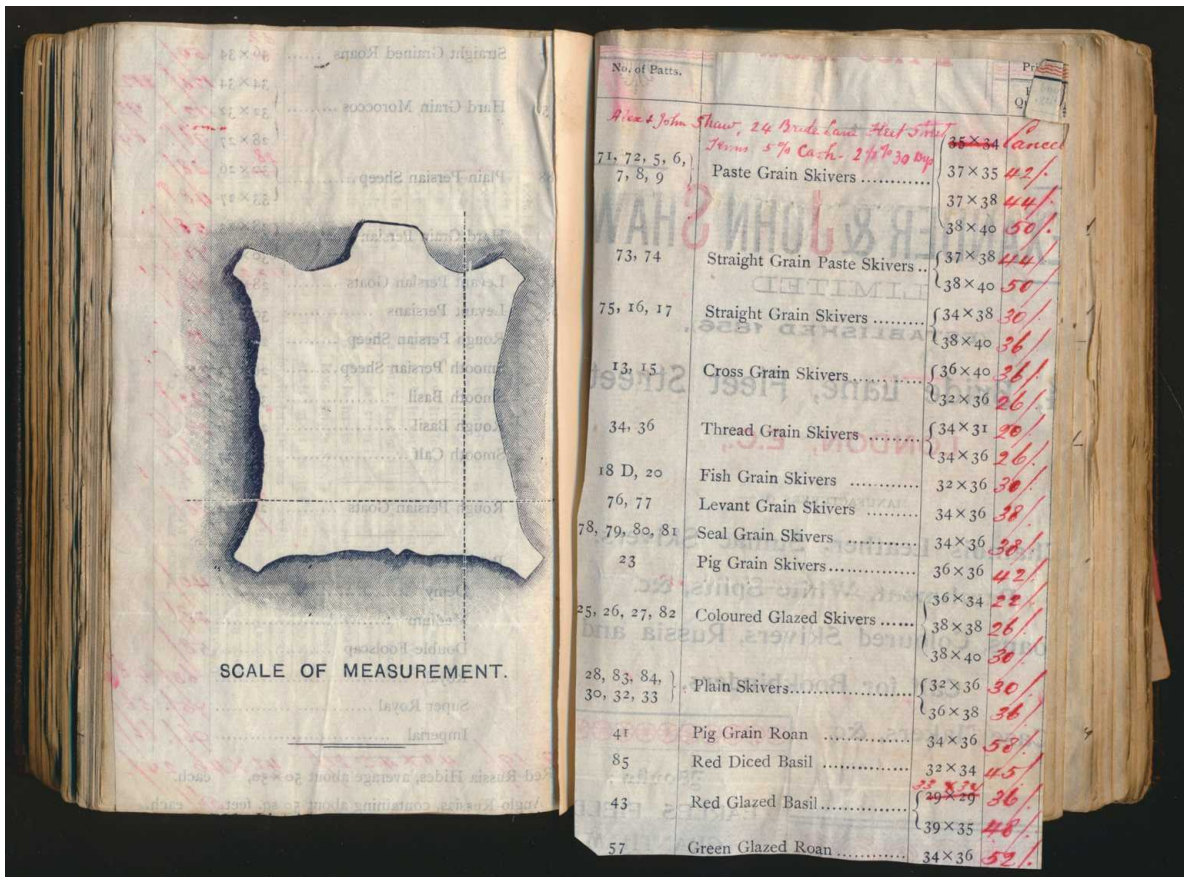
SELF IMPROVEMENT AT A MODEST PRICE

78 **WATT, Alexander.** THE HISTORY OF A LUMP OF COAL, From the Pit's Mouth to a Bonnet Ribbon... A. Johnston, 6, Paternoster Buildings, London, E.C. 1882. **£ 125**

FIRST EDITION. 8vo, pp. viii, 88; some pencil underlining in places, otherwise clean throughout; in the original pictorial publisher's boards, lightly rubbed and dust-soiled, but still a very desirable copy.

Another title from the same series and other of the proceeding item. Bound with an attractive cover showing a lump of coal neatly centred, over written with its characteristics and uses, designed to attract the browsing book buyer.

OCLC records copies in the UK, at Cambridge, NLS, London Library and the British library, with further copies at Monash in Australia and Florida in the US.



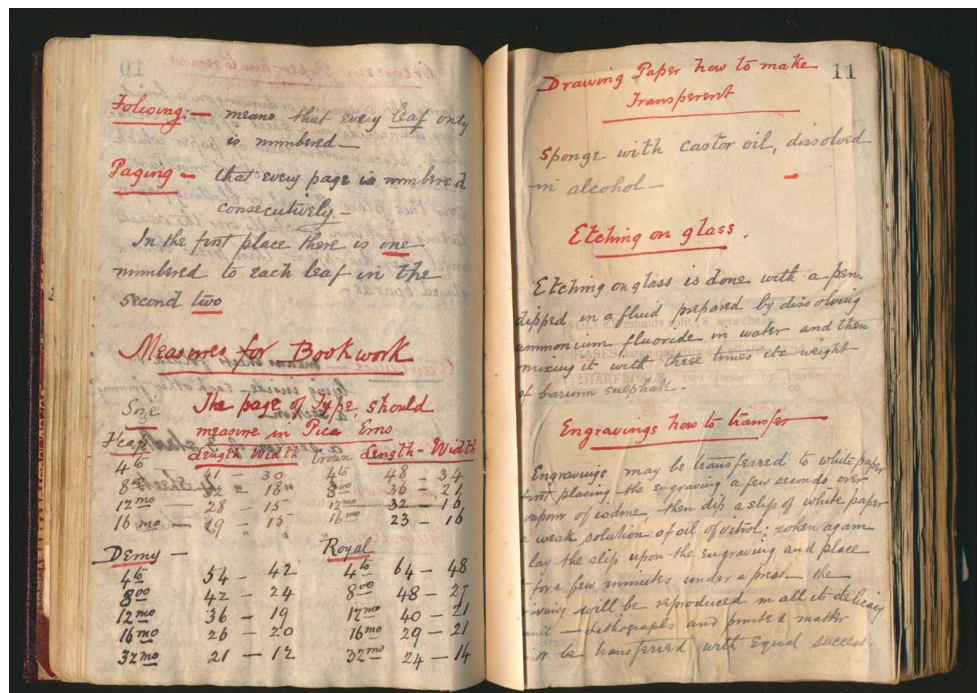
A PRINTERS AIDE-MÉMOIRE

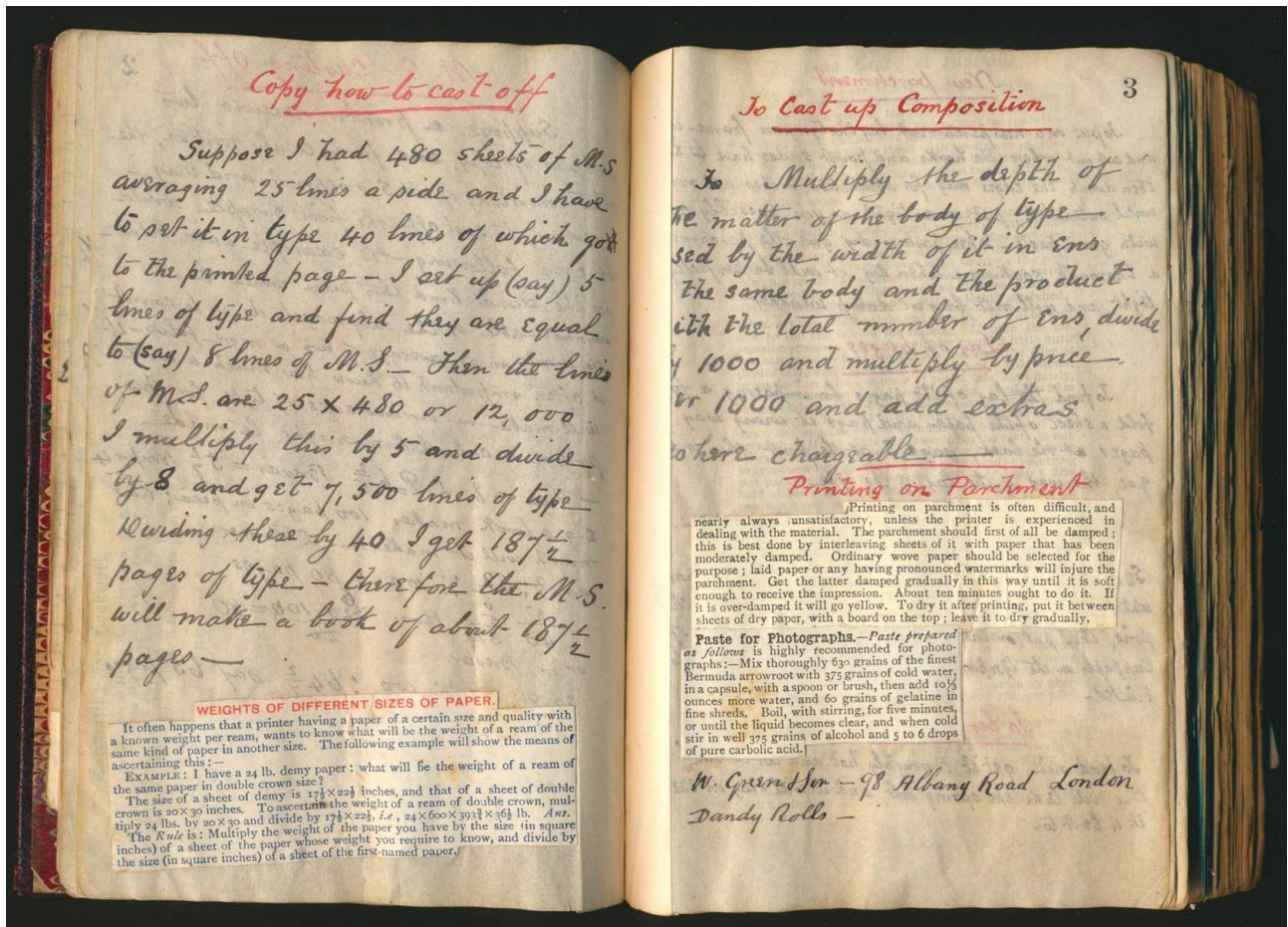
79 **WHITE, William George. Printer & Stationer.** APPRENTICE PRINTERS NOTEBOOK. [London] [c. 1890s]. £ 750

8vo, [15.5 x 10.5 cm], ruled glassine paper, ff. [12] tabbed index, 90; completely filled with notes in black and red ink, cuttings and inserts, also a wallet at the end with a few loose printed notes; original limp burgundy calf, upper cover lettered in gilt 'W.G.W.'

A neatly assembled note book filled with a wide range of practical information, including all facets of that a late nineteenth century printer would need to know including: inks, colours, papers, tables for calculating piecework, binding costs, costings for printing stationary, cards and circulars, metal types, skins, directions for imposition etc.

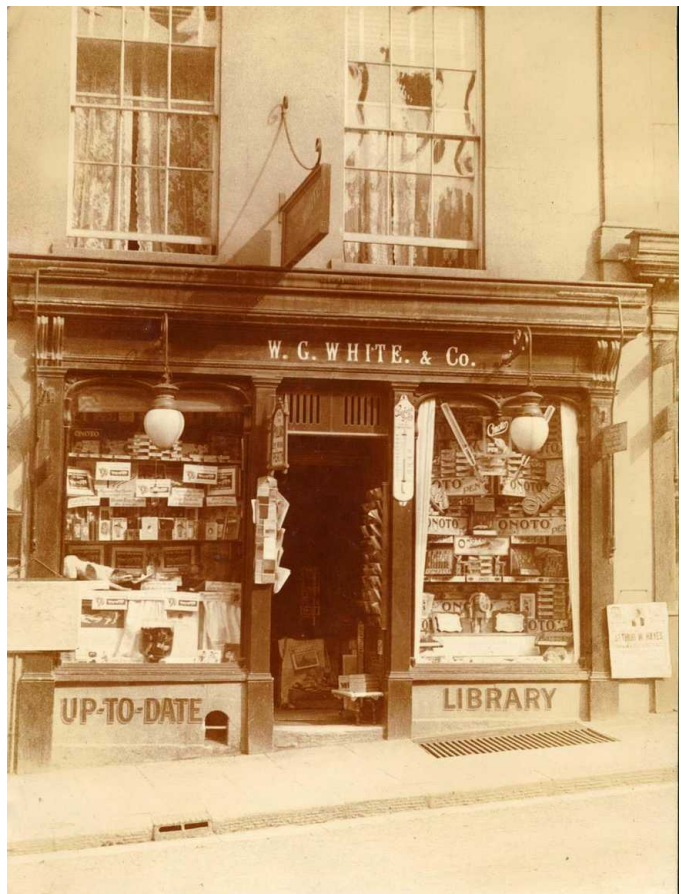
White has diligently cut and pasted into his notebook any useful information appearing in the various printing journals, trade lists and catalogues. Frequently adding notes, recipes and supplies, copyright notice and prices as they came to hand. All is neatly indexed at the beginning of the note book showing the compiler was clearly very diligent in learning his trade. Some of the recipes look distinctly dangerous, including one for removing printers ink using potassium cyanide. Other recipes will be familiar to printers today, and although much of the material is applicable to the hand press period,

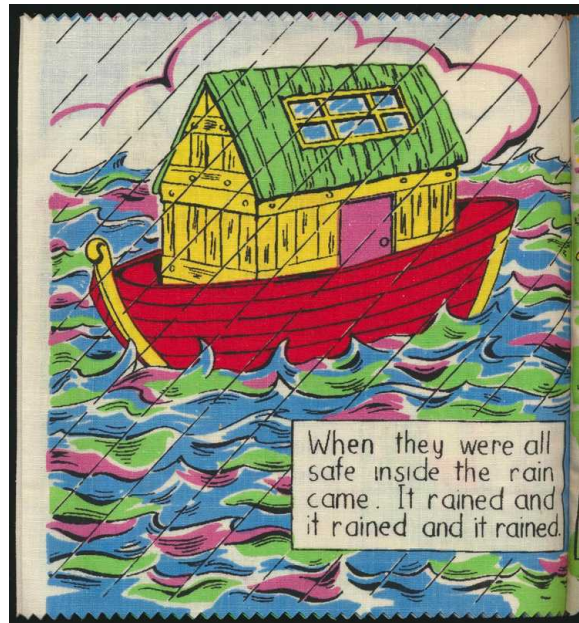
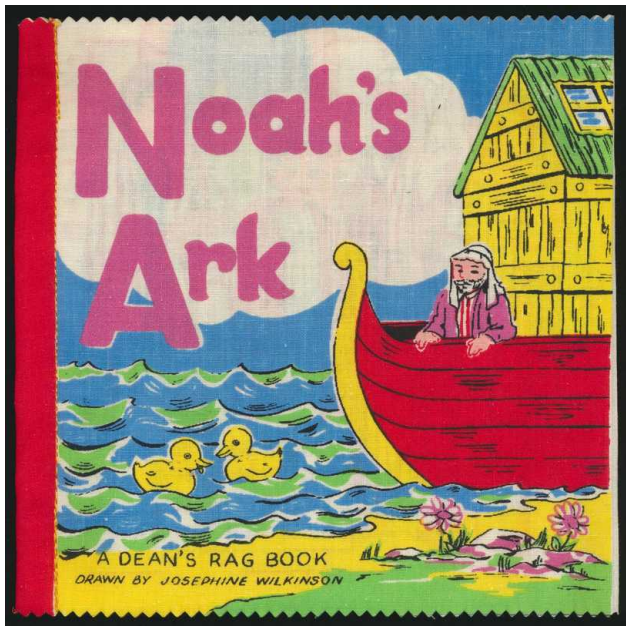




William White also includes information on the newer techniques that were increasingly incorporated into the running of a small printing businesses.

We know quite a lot about William George White due to a rather full account of his bankruptcy hearing in 1914 when it was reported in the local press. White was born in 1854 at Leamington Spa in Warwickshire, and became an apprentice stationer there around 1870, a decade or so later had become a stationer and printers manager at Exeter in Devon. It was during this period, and probably up to early 1890's that the majority of entries were either pasted or written into his notebook. White looks to have added further material at a slightly later date but on the whole used his notes as a ready reference for his stationary and printing work. White was manager of a stationers and fancy dealers business in Ludlow until 1905 at which time he purchased the business of W.C. & J. Penny at 7 Bath Street, Frome for £470. He took on a partner in 1911 - hence the two photographs included with the notebook bearing the name 'W.G. White' and 'W.G. White & Co.' above the door. White was already in debt and taking on unsecured loans. He told the court during his bankruptcy hearing in late July 1914 that 'Want of capital, keen trade competition, and breakdown in health of senior partner. He named a local business which opened after he started, and said this had affected his takings.' The bankrupt business was sold off by auction in September - an inauspicious time just as WWI was beginning. It seems that there was enough money to cover the bankruptcy through White's two sons agreeing to relinquish money owing to them. We do not know what happened to White after this, although he is understood to have died in 1926.



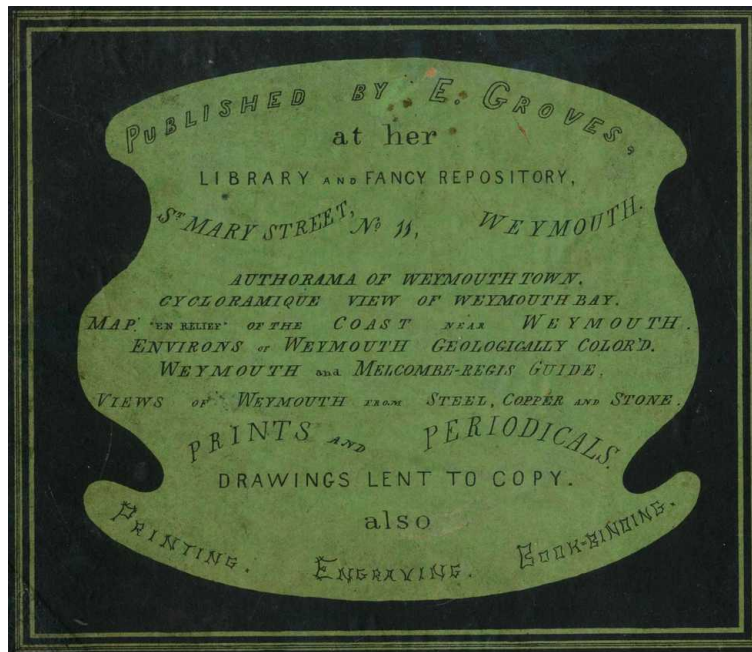


'IT RAINED AND IT RAINED AND IT RAINED'

80 [WILKINSON, Josephine]. NOAH'S ARK. Drawn by Josephine Wilkinson. [London]. Dean's Rag Books. [n.d. c. 1960]. £ 125

One doubled cloth sheet and a doubled half sheet, folded and sewn, making 6 pages (25 x 20cm), pinked edges, extremely bright, clean and fresh condition.

Simple retelling of the story of Noah and his Ark for very young children, issued as part of Dean & Son's Rag Book series, enormously popular throughout the twentieth century.



See item 56. [PANORAMA]. CYCLORAMIQUE VIEW OF WEYMOUTH BAY,