

Jarndyce

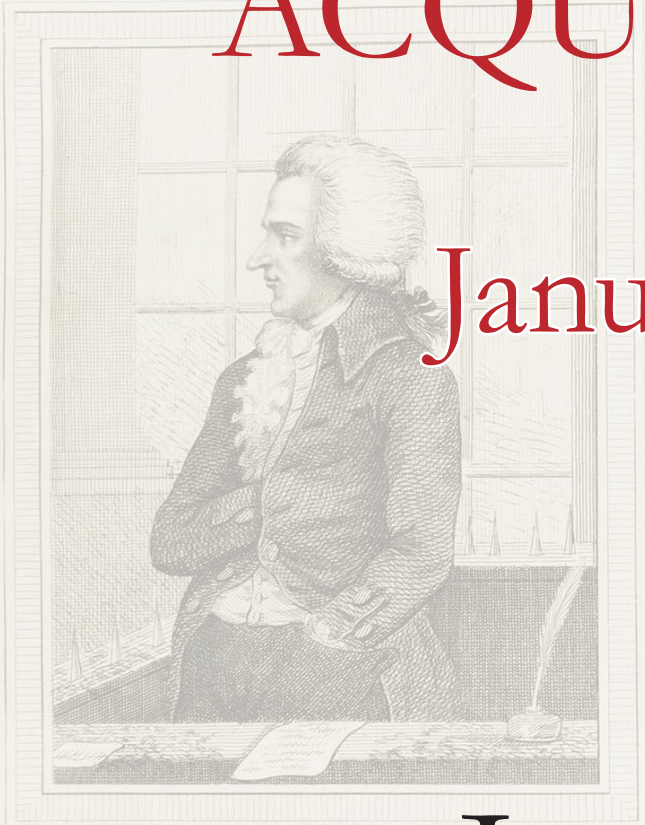


New
Acquisitions

RENWICK WILLIAMS,
commonly called
The **NEW** *MONSTER*

ACQUISITIONS

January 2025



RENWICK WILLIAMS,
commonly called
The **MONSTER**

7/6
TRIAL
OF
RENWICK WILLIAMS,
(*Commonly called* 'The MONSTER')

AT THE
OLD BAILEY, on THURSDAY the 8th of July 1790,

BEFORE
JUDGE BULLER, AND A MIDDLESEX JURY,

For assaulting and wounding Miss Ann Porter.

TAKEN IN SHORT-HAND BY L. WILLIAMS, ESQUIRE.

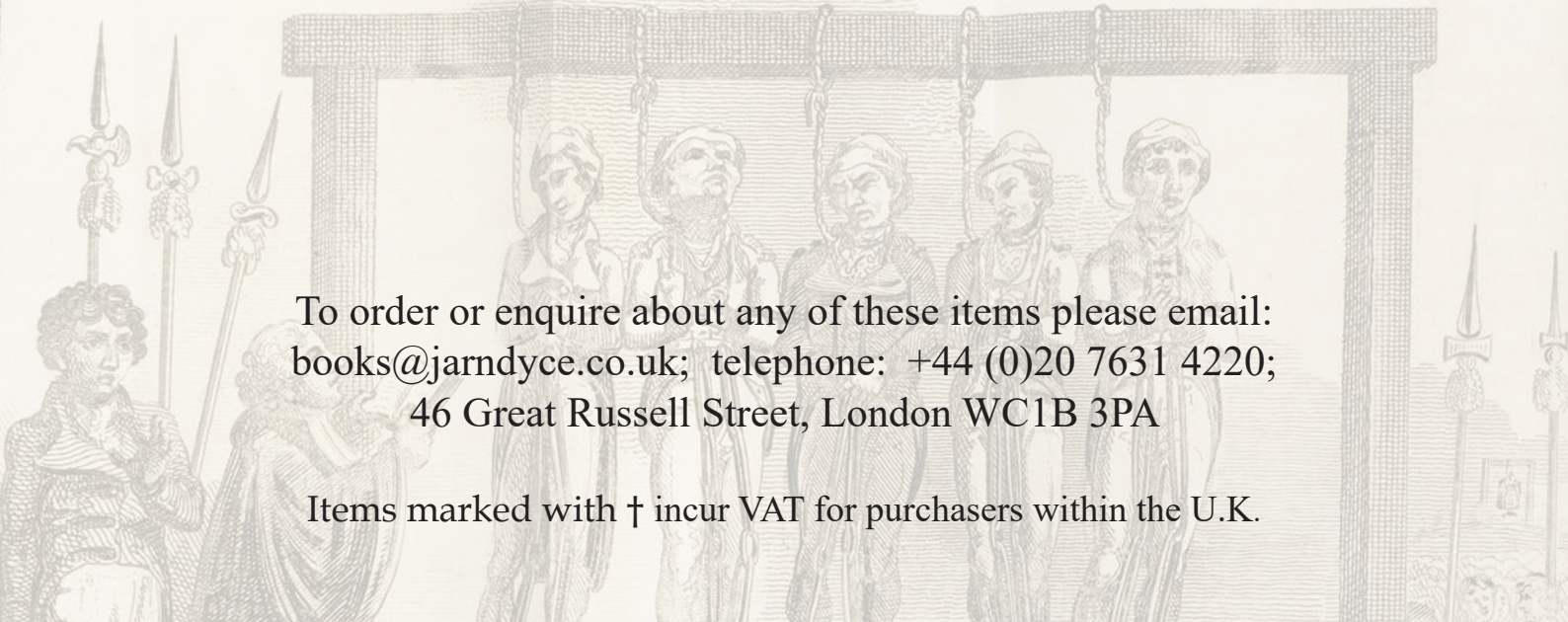
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Paternoster Row; and all other Bookellers.

PRICE ONE SHILLING.

Jarndyce

Antiquarian Booksellers

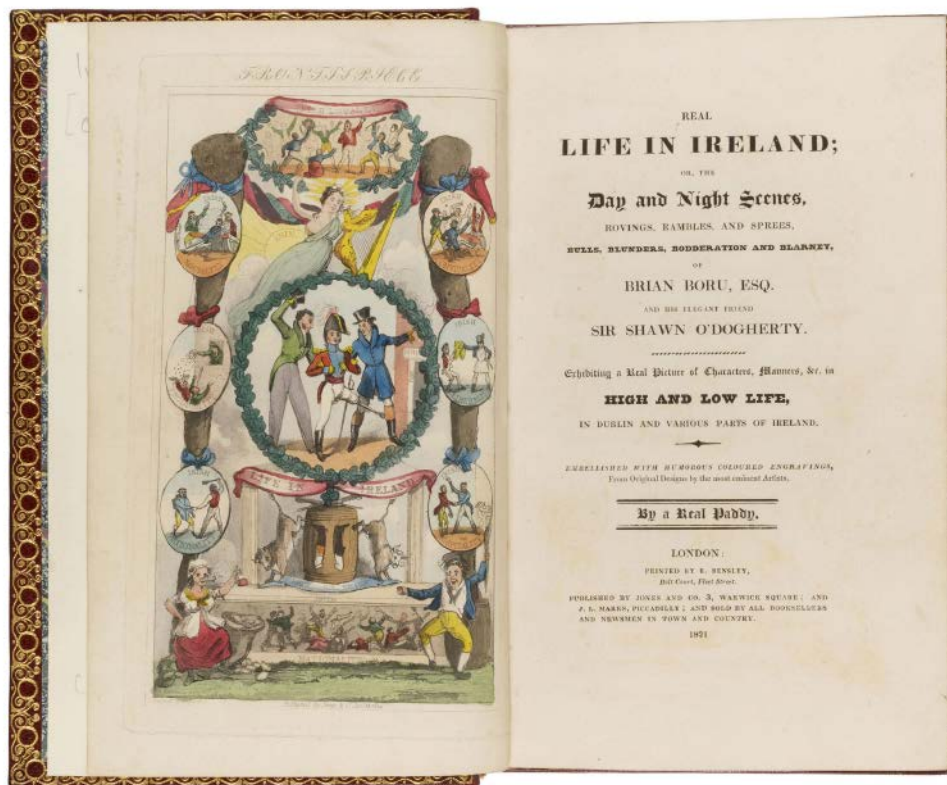


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New Acquisitions - January 2025

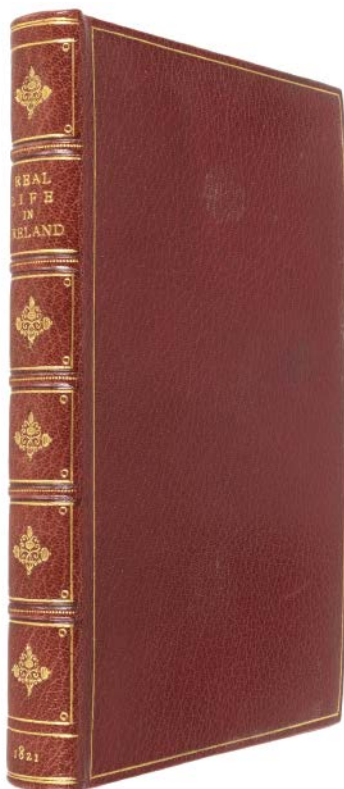
Jarndyce Books



LIFE IN IRELAND - LARGE PAPER COPY

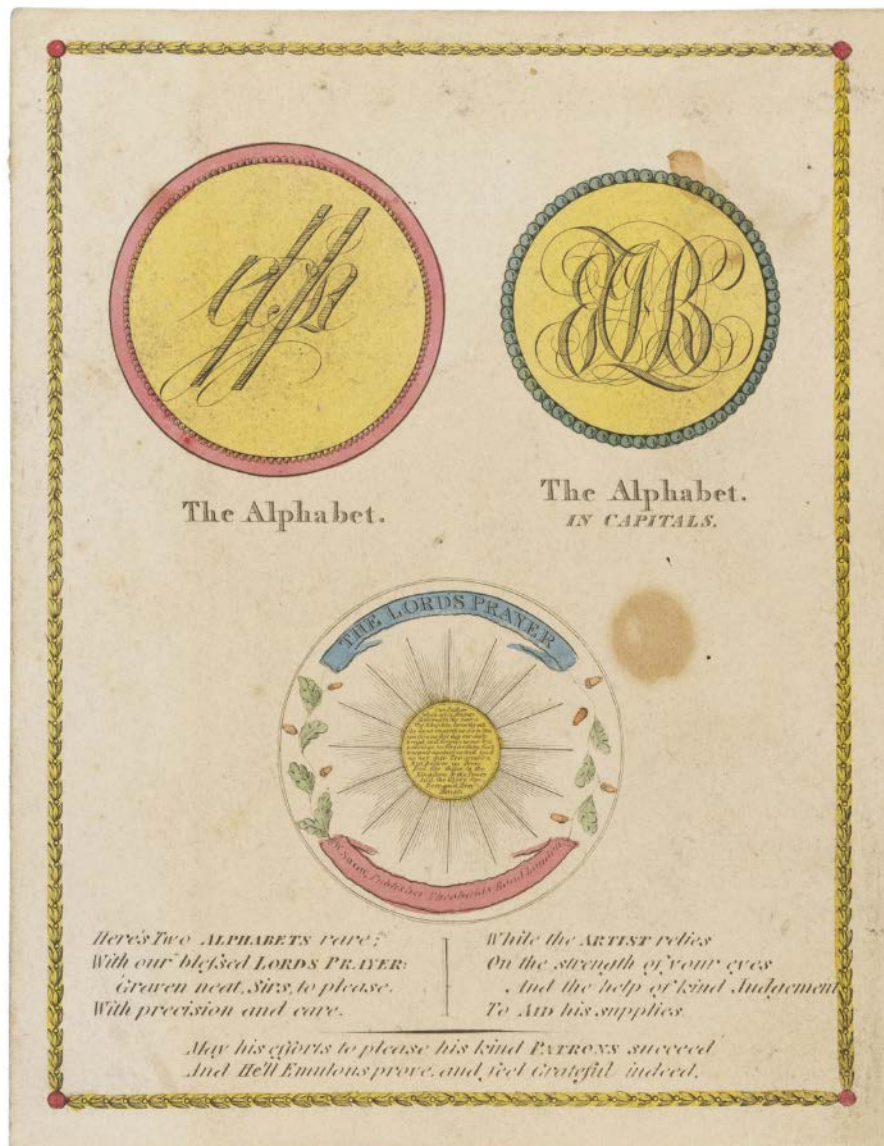
1. (ALKEN, Henry) (EGAN, Pierce) *Real Life in Ireland; or, The day and night scenes, roving, rambles, and sprees, bulls, blunders, bodderation and blarney, of Brian Boru, Esq.... High & Low Life, in Dublin and various parts of Ireland. By a Real Paddy. FIRST EDITION, large paper copy. Jones & Co. & J. L. Marks... Hand-coloured front. & plates as called for. A lovely clean copy. 20thC full crushed red morocco, raised bands, compartments in gilt,, elaborate gilt dentelles. t.e.g. v.g. [103964]*

¶ Abbey, Life 282; Tooley 201. In imitation of Egan's *Life in London*, Tooley suggests that although it was 'not so good it is rather more rare than Life in London'. With eighteen plates by Alken and the frontispiece after William Heath. The text is preceded by 'A Word to the Wise': 'If the Metropolis of England abounds with adventures, in that of the sister kingdom there must be an overflow. The spirits of an Irishman are always ten degrees above proof, like the whiskey he delights to extol. His outside is as rough as the skin of an unwashed potatoe, and his hear within is as warm as that vegetable when well boiled... Two roving Boys are represented in this Work [Brian Boru and Sir Shawn O'Doherty],... we shall follow them through thick and thin, good or ill fortune, and describe with fearless truth the follies and vagaries that characterize the Bucks and Bloods of Paddy's Land'.



New Acquisitions - January 2025

Jarndyce Books



TWO ALPHABET PUZZLES AND THE LORDS PRAYER IN MINIATURE

2. **ALPHABET.** The Alphabet. The Alphabet in Capitals. The Lords Prayer [in miniature]. Mr. Snow, publisher Theobalds Road. Hand-coloured engraving printed on card; sl. marked, signs on verso of having been previously laid down. 14 x 11cm. v.g. [103842]

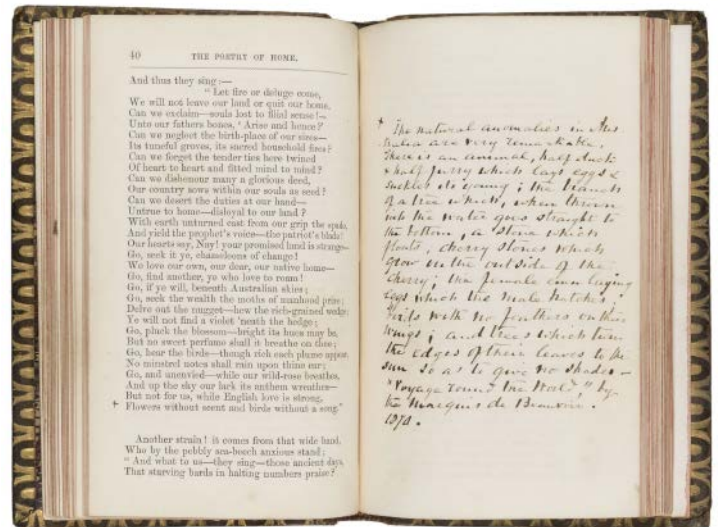
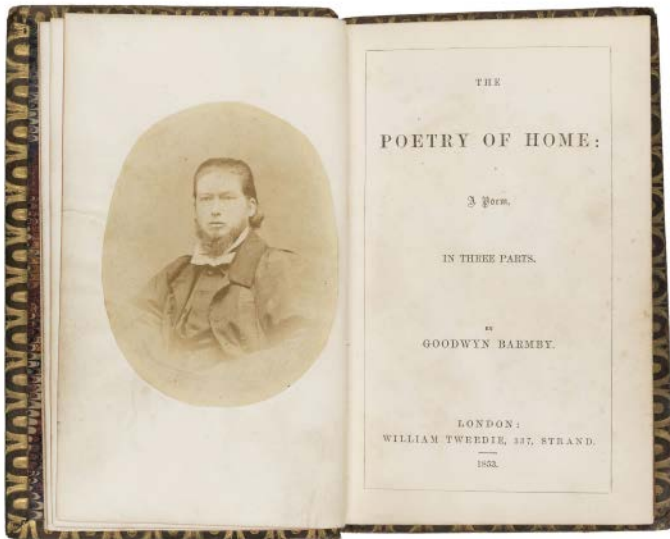
¶ Not recorded on Copac; OCLC lists a single copy (dated 1815) at Princeton. Copac and OCLC record only one other publication with this imprint, *A Map of the Country Ten Miles Round London* (two copies only), dated [c.1810-1815?]. Handsomely printed and hand-coloured, this engraving includes three decorated circles. Two, which are beside each other, are printed with a monogrammatical puzzle which includes every letter of the alphabet, lower case in the left-hand circle, and upper case on the right. Beneath is a copy of the Lord's Prayer written in impossibly small type within a secondary circle only 11mm wide. Beneath this are ten lines of verse beginning: 'Here's two alphabets rare; / With our blessed Lords Prayer: / Graven neat, Sirs to please / With precision and care / While the Artist relies / On the strength of your eyes / And the help of kind judgement / To aid his supplies...'

[c.1815]

£350 +

New Acquisitions - January 2025

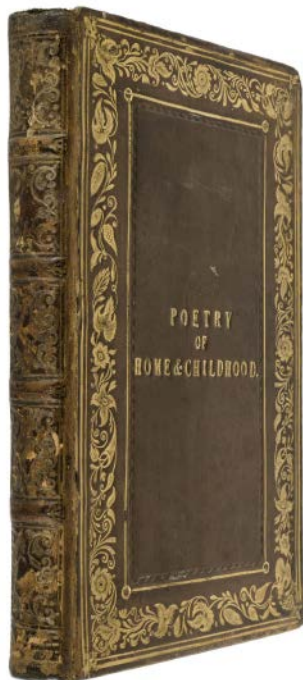
Jarndyce Books



A CHARTIST AUTHOR TO HIS SECOND WIFE - EXTRA-ILLUSTRATED

3. **BARMBY, John Goodwyn.** The Poetry of Home: a poem, in three parts. William Tweedie. 52 pp. BOUND WITH: The Poetry of Childhood. A poem. 29pp. Photo. front. port. to first title, the two titles interleaved with blanks, on which there are three pencil sketches laid down & one leaf of ink annotations, together with five additional pencil vignettes, 4pp ads. In a presentation binding of red-brown calf, elaborate dec. gilt borders, front board lettered in gilt, gilt spine; somewhat rubbed & worn but a lovely copy nonetheless. Presentation inscription on leading blank:

'A. S. from G.B. "Oratepro pittore".' [102866]



¶ Four copies only of each title on Copac. No copies recorded at auction. Opposite the inscription, a pencil annotation by R. T. L. Parr notes that the presentation is from the author Goodwyn Barmby (he never used his first given name) to his second wife Ada Shepherd, most likely dated to their engagement in 1861. The volume is extra-illustrated with a photographic portrait of Barmby and a number of pencil sketches, most probably by Ada. Goodwyn Barmby, 1820-1881, was a Chartist and socialist. He was an elected delegate to the Chartist convention in 1840 and 1841, a correspondent of Robert Owen, founder of the Communist Propaganda Society and The Universal Communitarian Association together with the monthly magazine *Promethean, or, Communitarian Apostle*, which promoted rational marriage and universal suffrage together with his communist ideals. Although strongly disputed, Barmby claimed to have originated the English term 'communism'. In 1842 he established the Moreville Communitorium at Hanwell and in 1843 issued his *Communist Miscellany* and founded the weekly *Communist Chronicle*. By the time of these publications Barmby had moved away from communism to sectarianism - the Communitorium had been renamed the Communist Church - and later to Unitarianism. After his return from revolutionary Paris in 1848, Barmby was a minister at Southampton, Topsham, Lympstone, Lancaster, and

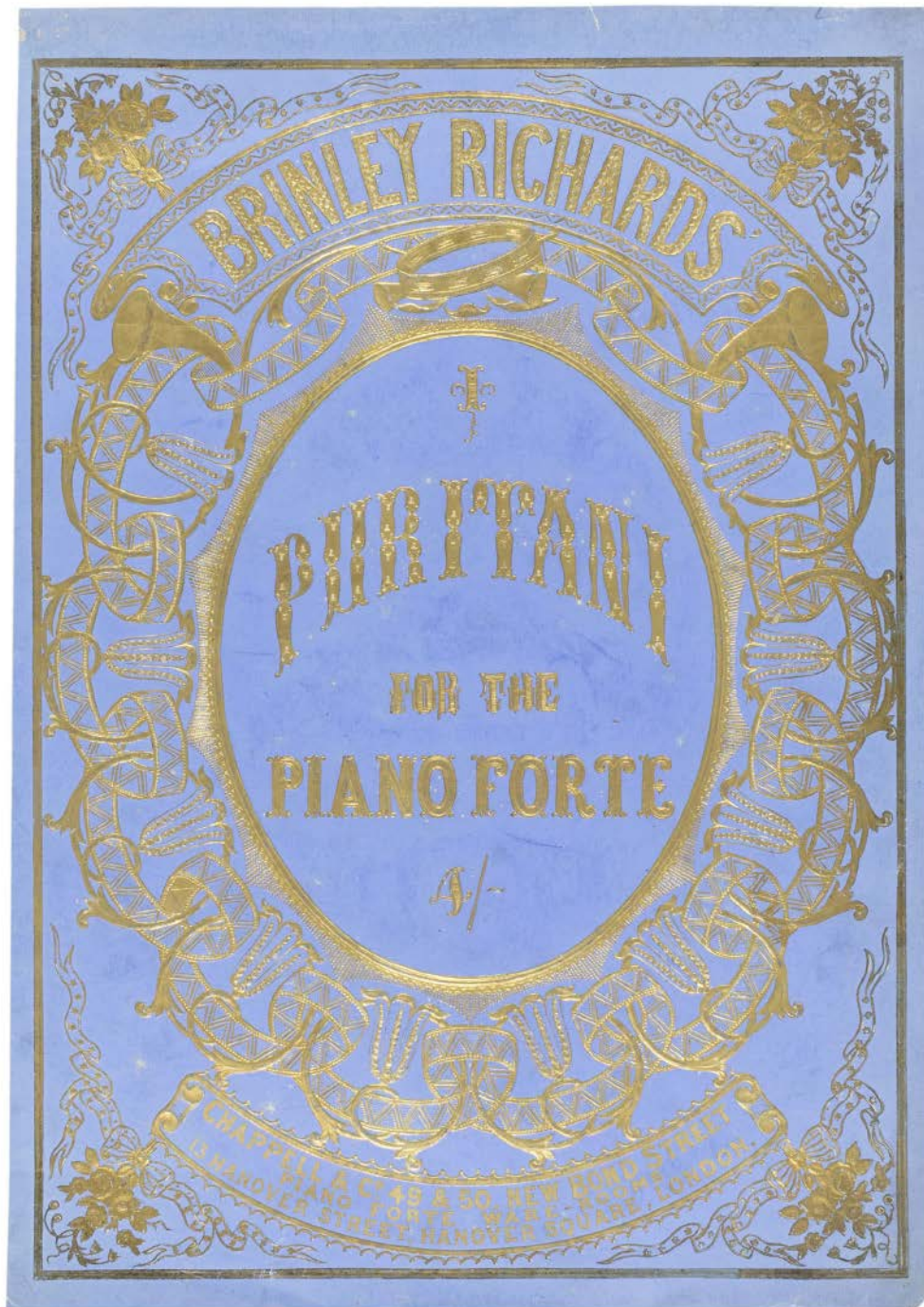
Wakefield, the last being a post he held for twenty-one years from 1858. Barmby, whose first wife was the Owenite socialist and author on female emancipation Catherine Barmby née Watkins, married Ada Shepherd, daughter of the governor of Wakefield jail, on 20 July, 1861.

1853/1852 [c.1861]

£350

New Acquisitions - January 2025

Jarndyce Books



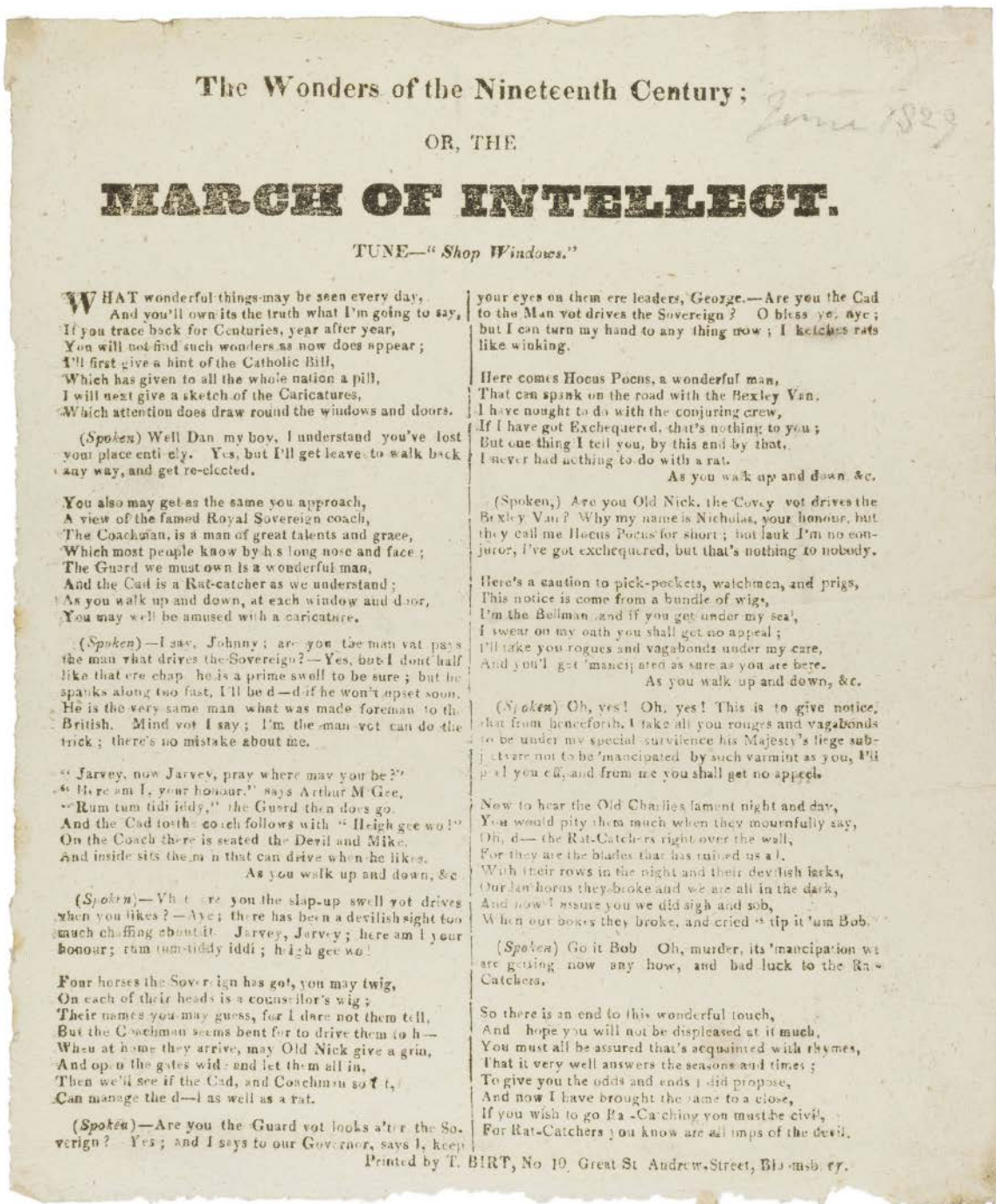
UNUSED GILT EMBOSSED PAPER COVER FOR BINDING

4. **BINDING. (RICHARDS, Brinley)** *I Puritani for the Piano Forte*. Folio. Chappell & Co. Paper cover design decoratively embossed & lettered in gilt; a few small marginal tears. A beautiful & highly unusual survival. 33 x 24cm. [103591]

¶ Copac records *Souvenir de Bellini*, (Fantasia on "A te o cara", from *I Puritani*), arranged for the piano forte, by Brinley Richards, published in 1858 but it is unclear if this is an unused front cover for that publication or another, seemingly unrecorded edition. We can find no similar binding example for publications by Chappell & Co. It seems likely, given its ornateness and size, that this was designed to be pasted on to the boards rather than as a protective wrapper.

[c.1858]

£180 +



The Wonders of the Nineteenth Century;

OR, THE

MARCH OF INTELLECT.

TUNE—"Shop Windows."

WHAT wonderful things may be seen every day,
And you'll own its the truth what I'm going to say,
If you trace back for Centuries, year after year,
You will not find such wonders as now does appear;
I'll first give a hint of the Catholic Bill,
Which has given to all the whole nation a pill,
I will next give a sketch of the Caricatures,
Which attention does draw round the windows and doors.

(Spoken) Well Dan my boy, I understand you've lost
your place entirely. Yes, but I'll get leave to walk back
any way, and get re-elected.

You also may get as the same you approach,
A view of the famed Royal Sovereign coach,
The Coachman, is a man of great talents and grace,
Which most people know by his long nose and face;
The Guard we must own is a wonderful man,
And the Cad is a Rat-catcher as we understand;
As you walk up and down, at each window and door,
You may well be amused with a caricature.

(Spoken)—I say, Johnny; are you the man vat pays
the man vat drives the Sovereign?—Yes, but I don't half
like that ere chap. he is a prime swell to be sure; but he
sparks along too fast, I'll be d—d if he won't upset soon.
He is the very same man what was made foreman to the
British. Mind vat I say; I'm the man vat can do the
trick; there's no mistake about me.

"Jarvey, now Jarvey, pray where may you be?"
"Here am I, your honour," says Arthur M'Gee,
"Rum tum tidi iddy," the Guard then does go.
And the Cad to the coach follows with "Heigh gee wo!"
On the Coach there is seated the Devil and Mike.
And inside sits there in that can drive when he likes.

As you walk up and down, &c.

(Spoken)—Vat are you the slap-up swell vat drives
when you likes?—Aye; there has been a devilish sight too
much chaffing about it. Jarvey, Jarvey; here am I your
honour; rum tum tidi iddy; heigh gee wo!

Four horses the Sovereign has got, you may twig,
On each of their heads is a counsellor's wig;
Their names you may guess, for I dare not them tell,
But the Coachman seems bent for to drive them to hell—
When at home they arrive, may Old Nick give a grin,
And open the gates wide and let them all in,
Then we'll see if the Cad, and Coachman so fat,
Can manage the d—l as well as a rat.

(Spoken)—Are you the Guard vat looks a'ter the So-
vereign?—Yes; and I says to our Governor, says I, keep

your eyes on them ere leaders, George.—Are you the Cad
to the Man vat drives the Sovereign? O bless ye, aye;
but I can turn my hand to any thing now; I catches rats
like winking.

Here comes Hocus Pocus, a wonderful man,
That can spunk on the road with the Bexley Van.
I have nought to do with the conjuring crew,
If I have got Exchequer'd, that's nothing to you;
But one thing I tell you, by this end by that,
I never had nothing to do with a rat.

As you walk up and down, &c.

(Spoken.) Are you Old Nick, the Covey vat drives the
Bexley Van? Why my name is Nicholas, your honour, but
they call me Hocus Pocus for short; but lauk I'm no con-
juror, I've got exchequered, but that's nothing to nobody.

Here's a caution to pick-pockets, watchmen, and prigs,
This notice is come from a bundle of wigs,
I'm the Bellman, and if you get under my sea,
I swear on my oath you shall get no appeal;
I'll take you rogues and vagabonds under my care,
And you'll get 'manicured as sure as you are here.

As you walk up and down, &c.

(Spoken) Oh, yes! Oh, yes! This is to give notice,
that from henceforth, I take all you rogues and vagabonds
to be under my special surveillance his Majesty's liege sub-
jects are not to be 'manicaped by such varmint as you, I'll
put you off, and from me you shall get no appeal.

Now to hear the Old Charles lament night and day,
You would pity them much when they mournfully say,
Oh, d— the Rat-Catchers right over the wall,
For they are the blades that has ruined us all,
With their rows in the night and their devilish licks,
Our lam' horns they broke and we are all in the dark,
And now I assure you we did sigh and sob,
When our boxes they broke, and cried "tip it 'um Bob."

(Spoken) Go it Bob. Oh, murder, its 'manicipation we
are getting now any how, and bad luck to the Ra-
Catchers.

So there is an end to this wonderful touch,
And I hope you will not be displeased at it much,
You must all be assured that's acquainted with rhymes,
That it very well answers the seasons and times;
To give you the odds and ends I did propose,
And now I have brought the same to a close,
If you wish to go Ra-Catching you must be civil,
For Rat-Catchers you know are allimps of the devil.

Printed by T. BIRT, No 19, Great St. Andrew Street, Bloomsbury.

THE MARCH OF INTELLECT - UNRECORDED BROADSIDE

5. **BROADSIDE BALLAD.** The Wonders of the Nineteenth Century; or, The March of Intellect. T. Birt. Single sheet 4to broadside, printed on single side only. 24 x 20cm. v.g. [103960]

¶ No copies on Copac or OCLC. Dated June 1829 in pencil. Sung to the tune of 'Shop Windows.' 'What wonderful things may be seen every day, / And you'll own its the truth what I'm going to say, / If you trace back for Centuries, year after year, / You will not find such wonders as now does appear; / I'll first give a hint of the Catholic Bill, / Which has given to all the whole nation a pill, / I will next give a sketch of the Caricatures, / Which attention does draw round the windows and doors...'



A FULL ACCOUNT OF THE
EXECUTION
OF THE
TWO SEAMEN,
AT LEITH SANDS,
On Wednesday, Jan. 9, 1822,
For Murder
AND
Piracy.

The two unfortunate men, Peter Heamen and Francois Gautier, underwent the last melancholy but just sentence of the law this morning, Wednesday, 9th January, 1822, on the sands of Leith; they were condemned by the court of Admiralty at Edinburgh, for the murders of the captain and steersman of the schooner *Jane* of Gibraltar, and robbing her of 58,180 dollars.

The two unhappy criminals has behaved with the greatest propriety since their condemnation; they have been regularly and constantly attended by the clergymen of each persuasion. Gautier seemed gay and thoughtless at first, but latterly he has been very attentive; his health was impaired by the confinement. Heamen was very quiet, the thought of his family was ever in his mind; he belonged to Sunderland, and was prisoner in France, where he married, and brought his wife along with him to Shields, where she has resided ever since. She came to Edinburgh previous to the trial, with her four children, to wait the result, and when sentence was passed, she was in the outer room of the Parliament house; a subscription was raised, and she left Edinburgh a few days back. The parting was a truly melancholy scene, looks of despair and anguish was visible in every face.

In conversation with a gentleman who visited them, referring to the unfortunate men they had murdered, they said, that the deed was no sooner done, than the atrocity of the crime they had committed flashed on their souls; conscience returned in all its terrors, and a sudden blaze seemed to fall from heaven to show their guilt in all its blackest colours, their strength failed, their heads became giddy, their whole frame trembled, a cold perspiration burst from every pore, they would have given a thousand worlds to have recalled back the fatal deed. They confessed the whole transaction shortly after their sentence, and said that the whole plan was schemed and executed by themselves, the rest of the crew knew nothing of it.

Shortly after daylight this morning, the criminals, after spending some time with their clergymen, and returning thanks to the Captain for his great kindness and attention to them, left the gaol strongly guarded. An immense crowd of people was waiting on the outside of the gaol, which greatly impeded the progress of the procession, the distance being about two or three miles; an immense number of people was collected on the pier and adjoining parts.

A temporary scaffold was erected on the sands some hours previous, and guarded till the procession arrived. After spending some time on the scaffold with the clergymen in secret prayer, they sung a psalm and conversed with those around them.

Gautier the Frenchman seemed most afraid to die. Heamen observed that he hoped the numerous assemblage around him would take warning by their awful end, that he confessed his guilt. After the rope was adjusted the signal was given, and they were launched into eternity. Their bodies were conveyed back to Edinburgh, and given for public dissection.

Edinburgh, Printed for the Booksellers.—Reprinted by J. K. Pollock.

PRICE ONE PENNY.

MURDER AND PIRACY

6. **BROADSIDE. HEAMEN, Peter & GAUTIER, Francois.** A Full Account of the Execution of the Two Seamen, at Leith Sands, on Wednesday, Jan. 9, 1822, for Murder and Piracy. Edinburgh: printed for the Booksellers. - Reprinted by J. K. Pollock. Single sheet folio broadside, woodcut illus. above title & single column of text; a few old folds & creases, otherwise v.g. [103827]

¶ Not recorded on Copac or OCLC; no copies on auction records. An account of the execution of Peter Heamen and Francois Gautier (or Gautiez). Both were convicted of piracy and murder following their seizure of the schooner *Jane* (on which they worked) off the coast of Gibraltar, the murder of Thomas Johnston, the Master, and James Paterson, Seaman, and the theft of valuable cargo to the amount of 38,180 Spanish Dollars. Heamen and Gautier sunk the boat 'off the coast of Rossshire, landed the specie on the Isle of Lewis in that county, and were soon afterwards made prisoners, and sent to Leith'. The broadside details the behaviour of the two prisoners following their arrest and conviction. 'Heamen was very quiet, the thought of his family was ever in his mind'. From Sunderland, his wife was French, a subscription being raised on her behalf following the sentence. Acting as a cautionary tale, the broadside reveals the contrition of the two condemned men: '...referring to the unfortunate men they had murdered, they said, that the deed was no sooner done, than the atrocity of the crime they had committed flashed on their souls; conscience returned in all its terrors and a sudden blaze seemed to fall from heaven to show their guilt in all its blackest colours, their strength failed, their heads became giddy, their whole frame trembled, a cold perspiration burst from every pore, they would have given a thousand worlds to have recalled back the fatal deed'.

1822

£1,500

Prison BREAKING.

Reward of 70 GUINEAS.

WHEREAS the persons undermentioned effected their escape from the Jail of Perth, on the evening of Tuesday the 30th January curt. the Lord Provost and Magistrates of Perth, hereby offer a REWARD of TEN GUINEAS, to any person who will, within One Month from this date, apprehend and commit to any of Her Majesty's Jails, the persons of either of James Kerr, William Boyd, Andrew Hempseed, Robert Macfarlane, or John Henderson; and the Sum of FIVE GUINEAS to any one who, within the above time, shall so apprehend and commit any of the other persons undermentioned. The following is a DESCRIPTION of the PRISONERS who have escaped:---

James Keillor--Under sentence of Imprisonment for Theft; about 22 years of age. Height, 5 feet 7 inches. Stout made, round full face, and brown hair. Dress: jacket, vest, and trowsers of white moleskin. Had a shepherd's tartan plaid; a wright by trade; was at one time in the 42d regiment; belongs to Dalkeith, and has been convicted of theft in Edinburgh.

James Kerr--Accused of Murder. About 18 years of age, or better. Height, about 5 feet 5 inches. Stout made, hard features, dark complexion, stutters a little. Dress--Fustian jacket, dark fustian trowsers, blue bonnet; by trade a flesher, or hostler, or drover. Comes from the neighbourhood of Carron.

William Boyd--Accused of Highway Robbery. About 17 years of age. Height 5 feet 6 inches or thereby. Thin made, thin face, boyish appearance, and ruddy complexion. Dress--Blue and white guernsey frock. By trade a carpenter; originally from Methven.

James Morison--Accused of Theft. Supposed about 5 feet 8 inches, or better, and stoutish made. About 26 years of age. Wears a short blue coat. A native of Falkland. Was once convicted of theft in Cupar-Fife.

Andrew Hempseed, accused of Sheepstealing; from 25 to 28 years of age. Height, 5 feet 10 or 11 inches, slender made, and stoops, hard featured and darkish complexioned. Dress, bottle green short coat, corded trowsers, generally wears a comforter, and sometimes a black silk kerchief; belongs to Dunblane district, and by trade a Flesher.

Robert M'Farlane, accused of Cattle-stealing; about 25 or 26 years of age. Height, 5 feet 7 inches or thereby, Slender made, Small face, Fairish complexion, and Small red whiskers. Dress, Ostler's jacket, darkish tartan trowsers; was apprehended at Doune Market.

John Henderson, accused of Assault and Robbery, from Western District, about Dollar; about 19 or 20 years of age. Height, 5 feet 5 or 6 inches, Slender made, Small thin face, light complexion. Dress: Moleskin or Fustian darkish jacket, trowsers the same.

Peter Morison, accused of Assault, with intent to ravish, from Western District; about 24 or 25 years of age. Height, 5 feet 5 inches or thereby. Stoutish made, longish face, with dark whiskers. Dress: a dark surtout, trowsers dark cloth; clothes not much worn. Is a teacher of Dancing, polite in his manner, belongs to Kippen, near Stirling.

Robert Miller, accused of Theft; about 19 years of age, belongs to Newburgh. Height, 5 feet 6 inches, stout made, round face, fair complexion, heavy eyebrows, has a sort of squint, beard not strong but unshaven. Dress: blue jacket, fustian trowsers Guernsey frock; has new light shoes; is a seaman, hands black and much chopped.

ALEX. MACKENZIE, } City Clerks.
ARCH. REID, }

CITY CHAMBERS,
Perth, 31st Jan. 1838.

WILSON, PRINTER, PERTH.

SCOTTISH JAIL-BREAKERS

7. **BROADSIDE.** Perth, City Chambers. Prison Breaking. Rewards of 70 Guineas. Whereas the persons undermentioned effected their escape from the jail of Perth... the Lord Provost and magistrates of Perth, hereby offer a reward of ten guineas, to any person who will... apprehend and commit to any of Her Majesty's jails, the persons of either James Kerr, William Boyd, Andrew Hempseed, Robert Macfarlane, or John Henderson... Perth: City Chambers. (Wilson, Printer.) Single sheet folio broadside, 29 x 67cm, single column of text; a few old folds & creases, small hole at centre from creasing, & 10cm tear in upper margin without loss, both neatly repaired on verso, at one time mounted & framed. [103966]

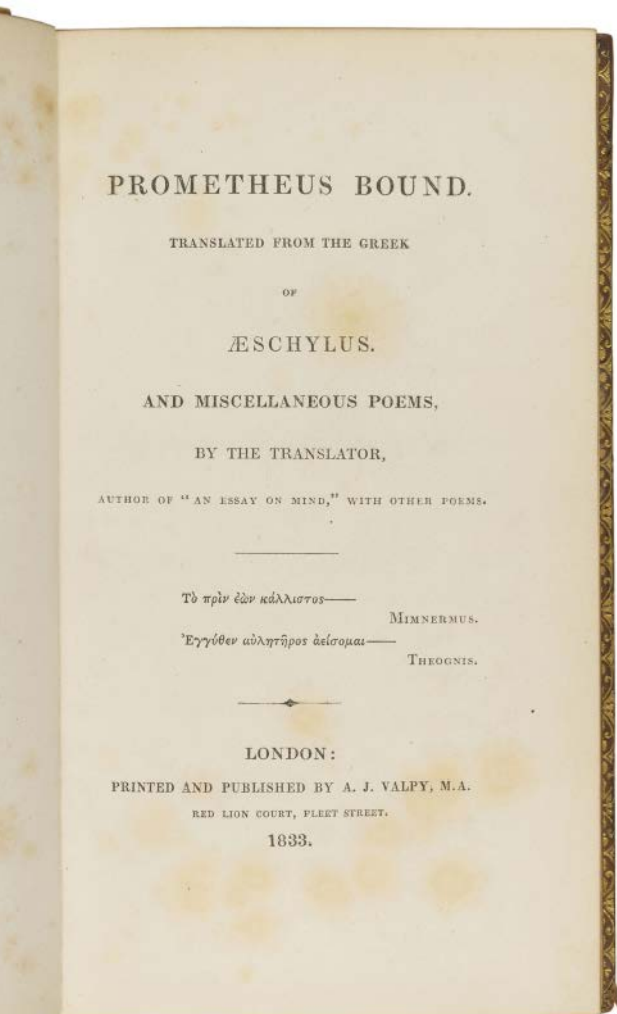
¶ Not in NLS or BL; not recorded on Copac or OCLC. A fascinating broadside, recording the various crimes and misdemeanours of nine convicted felons, all of whom have absconded from Perth Jail on the evening of Tuesday 30th January 1838. Among the escapees are William Boyd, 'thin face, boyish appearance', accused of highway robbery; Peter Morison, 'longish face with dark whiskers', accused of assault with intent to ravish; James Kerr, 'hard features... stutters a little', accused of murder; and Andrew Hempseed, 'slender made and stoops', accused of sheepstealing. Whether or not the convicts were re-captured we do not know, although records show that one Andrew Hempseed was transported to Tasmania on the convict ship Coromandel in 1844.

1838

£750

New Acquisitions - January 2025

Jarndyce Books



PROMETHEUS BOUND

8. **(BROWNING, Elizabeth Barrett, trans.) ÆSCHYLUS.** *Prometheus Bound*. Translated from the Greek of Æschylus. And miscellaneous poems, by the translator, author of "An Essay on Mind", with other poems. **FIRST EDITION.** Printed & published by A.J. Valpy. Contemp. full tan calf; neatly rebacked retaining orig. gilt dec. spine strip & dark green morocco label; extremities a little rubbed. Bookplate of Thos. Gaisford. [103769]

¶ This is the first of two translations of *Prometheus* made by Elizabeth Barrett Browning; a totally revised version appeared in 1850. In her preface Browning explains her decision to bring forth a new translation of the work, contending 'it is the nature of the human mind to communicate its own character to whatever substance it conveys, whether it convey metaphysical impressions from itself to another mind, or literary compositions from one to another language.' It constitutes one of her very earliest publications, issued anonymously when she was 27, and is particularly scarce; only two copies have appeared at auction in the last 30 years.

New Acquisitions - January 2025

Jarndyce Books

Press Mark.	Title of the Work, or Number of the MS. wanted.	Size.	Place.	Date.
Vol. 4 de	Don Quixote por D. J. A. Pellicer	8°	Madrid	1797

(Date) 27 April 1883 (Signature) T. Carlyle

Please to restore each volume of the Catalogue to its place, as soon as done with.

THOMAS CARLYLE CALLS UP *DON QUIXOTE*

9. **CARLYLE, Thomas.** Reader's Ticket, printed, signed by Thomas Carlyle and completed in his hand. n.p. Small ticket, 11.3 x 5.3 cms, printed on both sides & completed in ms.; corners sl. browned showing signs of having been tipped on to an album leaf, but overall in good condition. An unusual survival. [99373]

¶ A small partially printed document, issued by an unnamed library, completed entirely in Carlyle's hand. He has requested the First Edition of Cervantes' *Don Quixote*, as annotated and corrected by D. Juan Antonio Pellicer, published in Madrid, 1797. The ticket is dated April 27th, but the year is not given. Printed on the verso are the rules of the reading room.

1883

£250 +



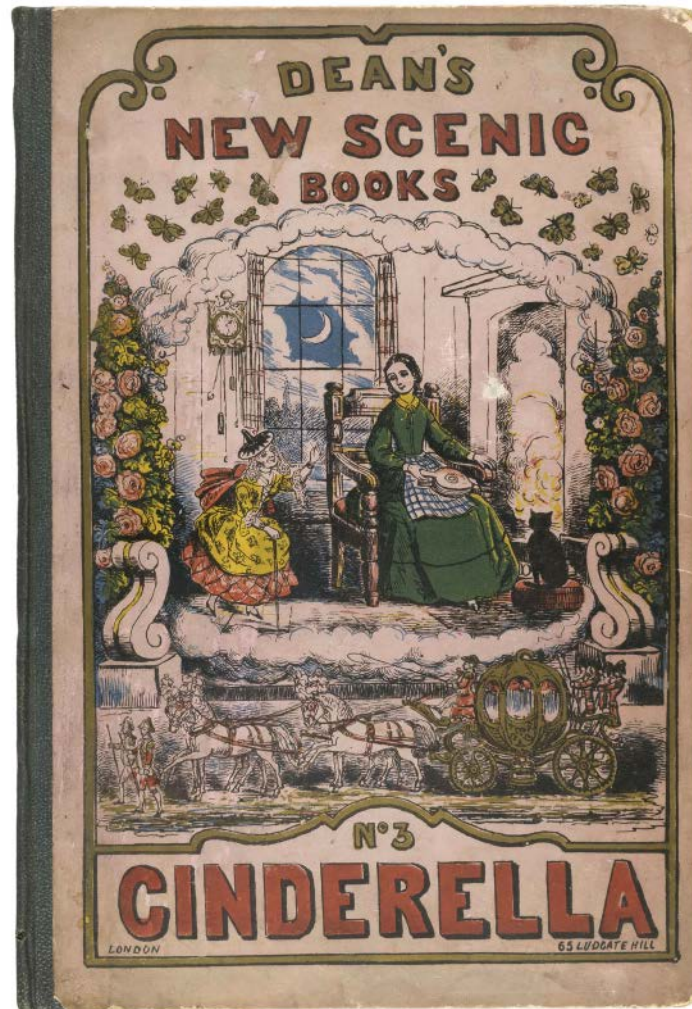
THE LIFE AND DEATH
OF
JOHN CARPENTER,
ALIAS
HELL FIRE JACK,
THE NOTED
Horse Stealer,
Who was executed April 4, 1805;
Also the Particulars of
Eliz. Barber, *alias* Mrs. Daley,
HANGED FOR
MURDER.
To which is added the Trial of
J. DRANSFIELD,
A young Soldier, belonging to the York Militia,
WHO WAS HUNG FOR
A RAPE.
Together with the Trial of
Three Soldiers of the Foot Guards
FOR A
Highway Robbery,
And other Capital Offenders.

LONDON:
Published by Crosby and Co. Stationer's-court,
PRINTED BY R. POCOCK, GRAVESEND,
And Sold by all other Booksellers.
1805.

HELL FIRE JACK

10. **(CARPENTER, John)** The Life and Death of John Carpenter, alias Hell Fire Jack, the noted Horse Stealer, who was executed April 4, 1805; also the particulars of Eliz. Barber, alias Mrs. Daley, hanged for Murder. To which is added the Trial of J. Dransfield,... who was hung for a Rape. Together with the Trial of Three Soldiers of the Foot Guards for a Highway Robbery, and other capital offenders. Crosby & Co., printed by R. Pocock. Ad. leaf preceding folding front. Orig. pale blue printed wrappers, very neatly re-sewn using green thread through original stab holes; lower half of spine split, but overall a very clean & well preserved copy. 24pp. [103767]

¶ BL, NLS & Leicester on Copac; OCLC adds a single copy at the Library of Congress. Auction records list only two sales since 1900. A very scarce pamphlet, detailing the many misdemeanours of the notorious horse thief Hell Fire Jack. Born in Tunbridge Wells in 1767, Samuel Hook fell in with the wrong crowd at a young age, and went on to pursue a life of crime that included theft, smuggling, embezzlement, and, most prominently, horse stealing. He used various aliases ('John Carpenter' was borrowed from the leader of one of the criminal gangs he was associated with), but never seemed too far beyond the reach of the law, and was several times arrested and incarcerated. He was sentenced to death in 1789, but this was commuted to transportation, resulting in a seven-year stretch in Australia. Upon returning to England, Jack resumed his previous ways, and found himself re-arrested in 1804, once again for horse stealing, and was eventually hanged for his crimes. The macabre folding frontispiece shows Jack, alongside several other condemned prisoners, standing on the gallows with a noose around his neck, waiting to be cast into the eternal void.



POP-UP BOOK - CINDERELLA

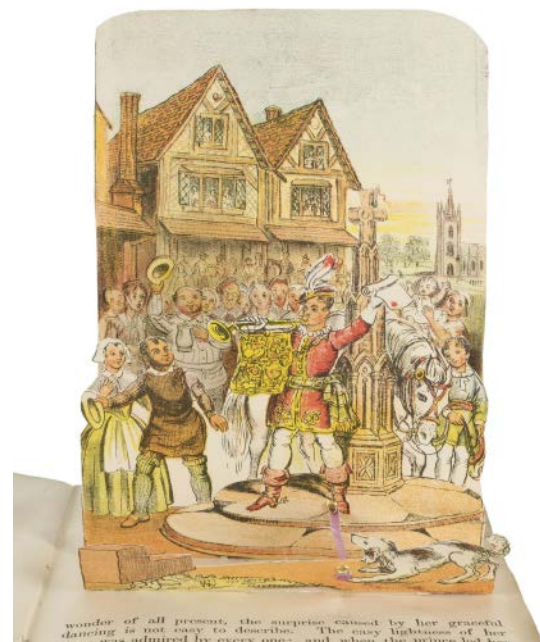
11. **CINDERELLA. DEAN & SON, pub.** Dean's New Scenic Books No. 3, Cinderella. Small folio. Dean & Son. Eight leaves each with a chromolithograph pop-up scene of three sections connected by the original purple silk ribbons. Ads on e.ps. Orig. illus. pink printed paper boards, green cloth spine; sl. dulled & rubbed, corners sl. worn, back board a little scuffed. v.g. [103846]

¶ Copac records copies at the BL, Cambridge & Oxford only; OCLC adds seven U.S. copies. A rarely found example, especially in this condition, of an early 'pop-up' book. For Christmas 1866, Dean & Co. released the first two of its 'New Scenic Books'; these are now considered to be the first true pop-up books, a market that Dean was to be a leader in for the next several decades. The scenes in the books were crafted in a 'peep show' style. Each was illustrated on at least three cut-out sections. The sections were placed one behind another and attached by a ribbon running through them, when the ribbon was pulled the scene displayed 'lifelike effects of real distance and space.' This way, they could stay together and be folded flat as flaps, face down against a page. When readers lifted a flap, a three-dimensional scene would pop-up. These were rather delicate productions so it is not surprising that the books have not survived well and are consequently difficult to find complete or indeed even incomplete. Only four titles in this series were issued by Dean & Co.: No.1 *Little Red Riding Hood*; No. 2 *Robinson Crusoe* (issued for Christmas 1866); No. 3 *Cinderella*, and No. 4 *Aladdin* (probably for Christmas 1867).

The pop up scenes were chosen for their dramatic effect and in the present example begin with Cinderella sitting alone, looking forlorn, beside the fire in a kitchen; 2) The two Ugly sisters in their boudoir, with Cinderella looking on 'dressed in coarse clothes'

New Acquisitions - January 2025

Jarndyce Books

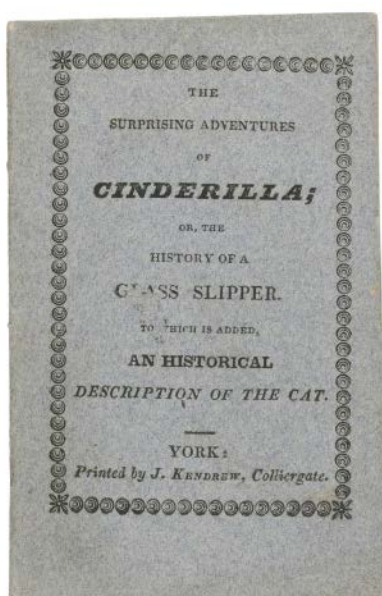


and cleaning; 3) Cinderella resplendent in ball gown, being led to an awaiting coach by her fairy godmother; 4) Cinderella at the ball, dancing with the handsome prince; 5) Cinderella running from the ball and losing a glass slipper, as the clock strikes twelve; 6) A Royal equerry announcing to the town folk the intention of the prince to track down and marry the owner of the glass slipper; 7) The glass slipper fits on to Cinderella, to the delight of the equerry, as the disappointed ugly sisters look on; 8) Cinderella marrying her Prince Charming to the delight of all those attending, including the ugly sisters, the concluding paragraph stating that 'although Cinderella had been so ill-used by her two step sisters, she felt no wish to punish them: on the contrary, she sent for them to court, and by her influence, they were married to two noblemen. Cinderella lived a long and happy life, an example to all of the reward which awaits good conduct'. In this example, the poor workmanship in the production of the front cover nicely illustrates the two-colour printing process; the red, used for part of the lettering and illustration, was printed separately and approximately half a centimetre to the left of where it should have been.

[1867]

£3,800

FINE KENDREW CINDERELLA

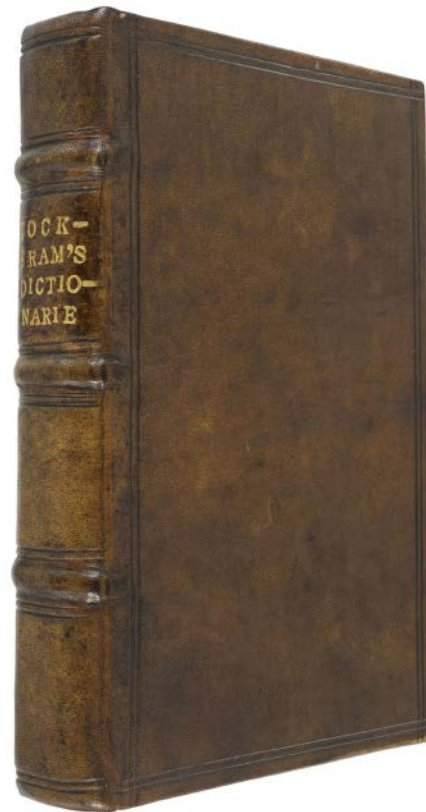
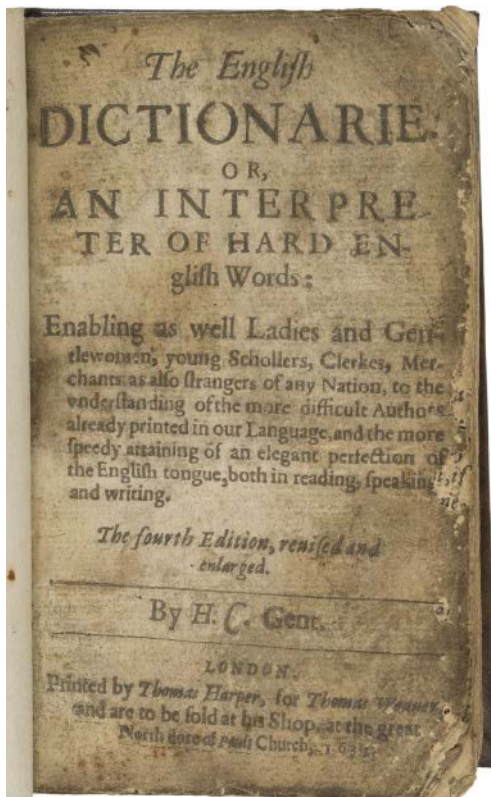


12. **CINDERELLA. KENDREW, pub.** Adventures of the Beautiful Little Maid Cinderilla; or, The History of a Glass Slipper: to which is added an historical description of the cat. 32mo. York: printed and sold by J. Kendrew. Woodcut front. as leading pastedown, illus. Orig. drab printed wraps; small paper flaw to front wrapper. A v.g. copy as issued. 31pp. [103843]

¶ Wrapper title: 'The Surprising Adventures of Cinderilla;...'. Dated [c.1820] by the BL which also records an edition in 24 pages dated [1822]. Printed on the verso of the titlepage are the Roman and Italian alphabets in upper and lower case. The back wrapper advertises 20 penny titles by Kendrew including *Tom Thumb's Folio*, *The Cries of London*, *Life and Adventures of Robinson Crusoe*, &c.

[c.1820]

£250



THE THIRD ENGLISH DICTIONARY

13. **(COCKERAM, Henry)** *The English Dictionarie: or, An interpreter of hard English words. Enabling as well ladies and gentlewomen, young schollers, clerkes, merchants; as also strangers of any nation, to the understanding of the more difficult authors already printed in our language, and the more speedie attaining of an elegant perfection of the English tongue, both in reading, speaking and writing. The fifth edition, revised and enlarged. By H. C. Gent. Printed by J.H. for Edmund Weaver. [336]pp. 8vo. Titlepage darkened & with numerous small tears to fore-edge & corners, expert paper repair to lower margin of VI with some words supplied in facsimile, closed tear to final leaf. Tightly bound into recent full mottled calf. Contemporary signature of Samuel Kinder on titlepage verso. Bookplate of Nigel Stoughton on leading pastedown. A sound copy of a rare book. [103831]*

¶ ESTC S118629, recording copies at Yale, Library of Congress, the Folger, and one U.K. private collection. The last 1632 edition appears to have sold at auction in 1906. The third English Dictionary after Robert Cawdrey's *A Table Alphabeticall* (1604) and John Bullokar's *An English Expositor* (1616). Cockeram's *Dictionarie* was the first to use the word 'Dictionary' but followed the 'hard word' examples of his predecessors. Divided into three 'Bookes', the first 'hath the choicest words themselves now in use'; the second 'contains the vulgar words', and the third and last 'is a recitall of severall persons, Gods and Goddesses, Giants and Devils, Monsters and Serpents... and the like, to the intent that the diligent learner may not pretend the defect of any help which may informe his discourse or practice'. Cockeram's *Dictionarie* was a commercial success with eleven editions published between 1623 (the first edition) and 1658. A twelfth edition 'enlarged by S.C.' was published in 1670.

New Acquisitions - January 2025

Jarndyce Books



PHOTOGRAPH OF WILKIE COLLINS

14. **COLLINS, William Wilkie.** Portrait. Carte de Visite Photograph. John & Charles Watkins. 10.5 x 6cm. A younger bearded Collins turning half to the left, kempt hair, wearing typical oval glasses, velvet jacket. [103770]

¶ A very nice example, from the studio of John and Charles Watkins, founded 1865, 'Photographers to the Queen and Prince of Wales'.

[c.1865]

£125 +

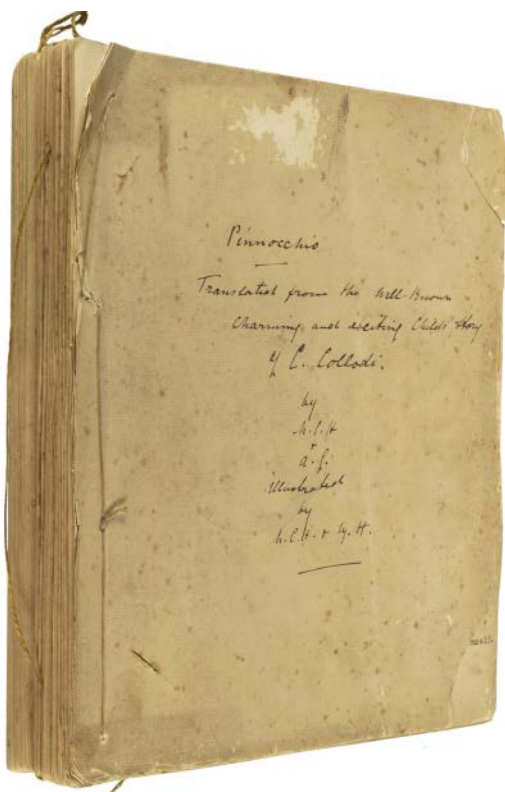
PINNOCHIO: UNRECORDED TRANSLATION, WITH ORIGINAL ILLUSTRATIONS

15. **COLLODI, Carlo, pseud. (i.e. Carlo Lorenzini)** ORIGINAL TYPESCRIPT. Pinnocchio. [sic] Translated from the Well-Known Charming and Exciting Childs' Story by C. Collodi. 2 vols. 4to. [London] n.p. Original typescript arranged across two volumes (vol. I: i-v, 1-99pp, vol. II: 100-216pp), typed on rectos only, with 67 original pen-&-ink illustrations either corner mounted or pasted in; with occasional proof corrections and excisions. The name 'Pinnocchio' is misspelled on the front wrapper, but it (mostly) appears correctly throughout the typescript. Sewn into sl. worn buff wrappers, titled in MS. on vol. I; a little dusted in places, wrappers chipped. [99336]

¶ Carlo Collodi's famous puppet story was first issued serially in the children's magazine *Giornale per I Bambini* between July 1881 and January 1883, originally under the title 'La Storia di un Burattino' and later as 'Le Avventure di Pinocchio.' Collodi's original intention was to end the story in October 1881, after his mischievous hero is hanged, but following pressure from enthusiastic young readers (and anxious publishers), an announcement ('Una buona notizia') was published in November 1881 informing readers that Pinocchio survived his supposed execution, and that more stories about him would appear soon. The adventures were duly picked up again in the issue for February 1882. The first English edition, translated by Mary Alice Murray, appeared in 1892, under the title *The Story of a Puppet*, and is now a much sought after title.

This typescript, which as far as we can ascertain was never published, forms an early English rendition, by translators identified on the front wrapper only as 'M.C.H. & A.L.', with original illustrations 'by M.C.H. & R.H.'. The title and translators are given in contemp. manuscript on the front wrapper of Vol. I, and a small stamp on the front wrapper of Vol. II identifies the typist: 'E. Tigar, 23 Maitland Park Villas, Haverstock Hill, NW'. Miss E. Tigar worked as a typist in Haverstock Hill, London, from around 1893 to 1902.

Although this near contemporary translation was never published, it is highly accomplished and faithful to the original Italian, written in economic and child-friendly prose. The drawings and other ornaments



New Acquisitions - January 2025

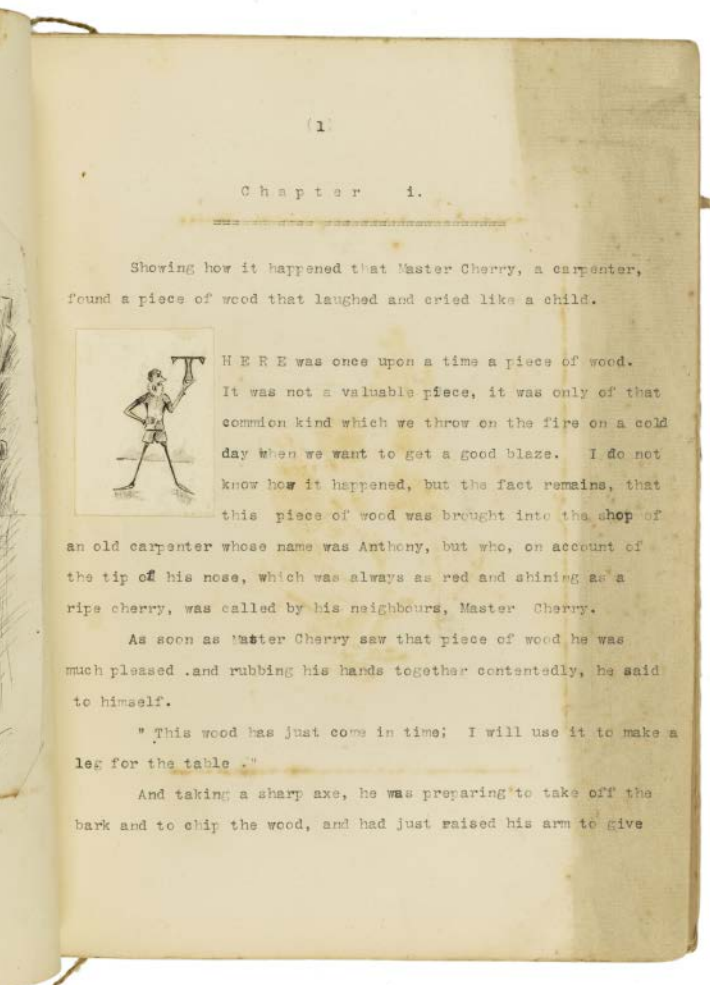
Jarndyce Books

(many of which form illuminated initial letters) are well-executed and characterful, containing much fine detail, which would have made worthy adornments to a printed text. We have not been able to solve the mystery of the translators' (or the artists') identities. Following Murray's version, only two others English translations appeared over the next decade; one by Walter S. Cramp with illustrations by Copeland, and another uncredited translation, with an introduction by the American author Hezekiah Butterworth. Both differ considerably from this typescript. In the 1870s, another work (on Renaissance art) was translated from Italian into English by a person identified by the initials 'M.C.H.', but again without further identification.

Regardless of the mysteries of the typescript's origins, this remains a fascinating item, demonstrating both the impressive skills of the translator and artist, and also the early interest of the English reading public in Collodi's enduring masterpiece.

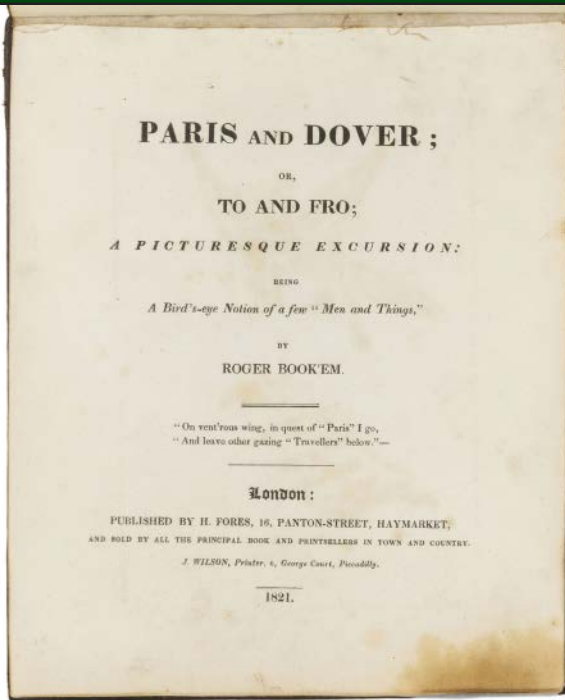
[c.1895?]

£3,200



New Acquisitions - January 2025

Jarndyce Books



FROM DOVER TO PARIS AND BACK TO LONDON

16. (CROWQUILL, Alfred, pseud. Alfred Henry Forrester) *Paris and Dover; or, To and Fro; a picturesque excursion: being a bird's-eye notion of a few "Men and Things,"* By Roger Book'em. FIRST EDITION. Oblong 4to. H. Fores. Titlepage, hand-coloured front. & 47 hand-coloured plates, each accompanied with a single page of text. Title & first plate bound in vertically, text & plates in landscape; some staining to upper right corner of first 12 leaves not affecting images or text, 4cm tear to upper margin of the text page facing the plate 'La Morgue'. Overall a nice crisp copy. Later 19thC half maroon grained calf; sl. rubbed, but a nice copy. [103967]

¶ Abbey Travel 110 noting a later edition issued a year later (see 111); Tooley 362. In this copy the plates are watermarked 1818 and the text 1820. Not in BL; Copac records copies at the National Trust and V&A only; OCLC adds six U.S. locations and one in France. Only six copies have sold at auction since 1933, the last in 2018. Alfred Forrester, 1804-1872, was an English writer, comic artist and illustrator. He was 'more widely regarded as a literary man than as an artist. Nevertheless his drawings are incisive and charming and have an element of fantasy at a time when grotesqueness was more usual'. (Simon Houfe, *The Dictionary of 19th Century British Book Illustrators and Caricaturists*.)

1821

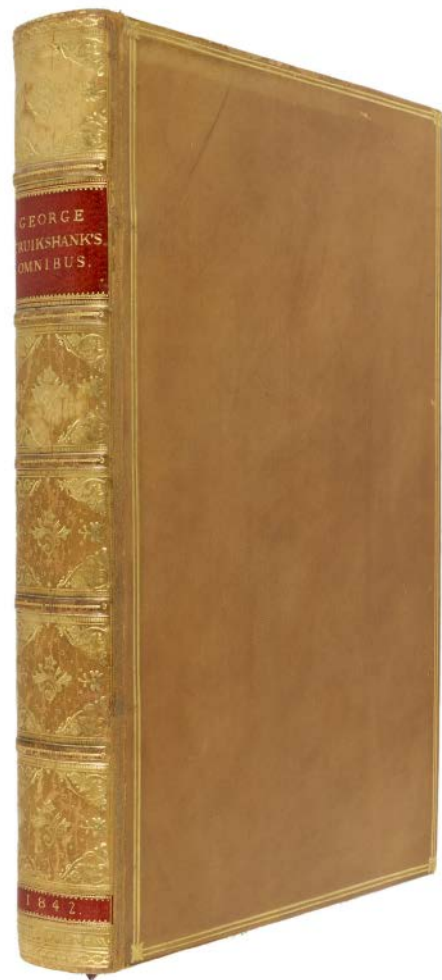
£950



STREETS.

On the wall, are, bills announcing the numerous public amusements for the evening, sales, &c. and a vender of fruit is beguiling a dearth of customers, by playing his cards in another way, and making the most of a passing friend.

The peculiar mode in which stones are raised, in the erection of buildings, is shewn in the centre,—and two women are "splitting the ears of the groundlings," and, probably, of their own wares,—by (the common practice!) uniting their shrill voices at one and the same time, in their proclamation.



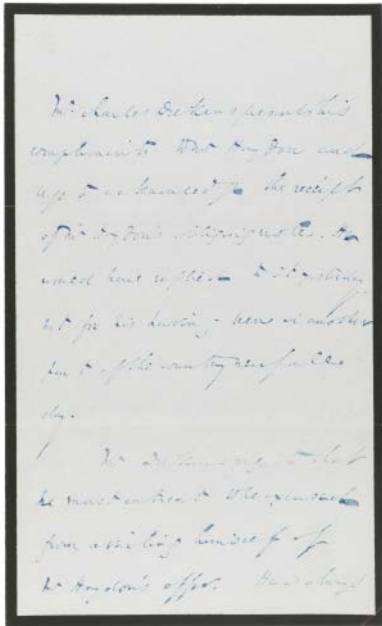
A HANDSOME COPY IN TWO STATES

17. **CRUIKSHANK, George.** George Cruikshank's Omnibus. Illustrated with 100 engravings on steel and wood. Edited by Laman Blanchard, Esq. FIRST EDITION. Tilt & Bogue. Uncoloured frontispiece & 21 further plates, all but three (all portraits) duplicated with hand-coloured examples, illus. Handsomely bound by Larkins in full tan calf, double ruled borders, gilt spine, red morocco title & date labels. Armorial bookplate of Alfred Seale Haslam on leading pastedown. a.e.g. v.g. [103965]

¶ Cohn 190; first issued in 19 monthly parts between May 1841 and January 1842. With two sets of plates, all of Cruikshank's 18 satirical engravings being present in both coloured and uncoloured states.

Edited by the author and journalist Laman Blanchard and sub-edited by William Harrison Ainsworth, *Cruikshank's Omnibus* was the illustrator's personal outlet, his involvement being 'greater and more direct than on former occasions'. His desire for the *Omnibus*, laid out by Blanchard in his opening words was to make it 'a vehicle for everybody; or in the terms of his motto, it should be a periodical about "everything in the world and something besides"'. Despite selling well the *Omnibus* lost money and it was curtailed after only nine monthly issues.

The copy of Sir Alfred Seale Haslam, 1844-1927, a British engineer who made his fortune by designing a refrigeration plant used to transport food on ships. He was a Mayor and Member of Parliament for Newcastle-Under-Lyme, Mayor of Derby and the High Sheriff of Derbyshire.



DICKENS DECLINES TO SIT FOR HIS PORTRAIT

18. **DICKENS, Charles.** AL to 'Mr Haydon', from Broadstairs, twenty-sixth September, 1848. 'Mr. Charles Dickens presents his compliments to Mr. Haydon...' n.p. 20 lines in slightly faded blue ink on first & third sides of 4pp 8vo, mourning borders. Lightly folded form posting. [103954]

¶ Not in *Pilgrim Letters*. Dickens writes in the third person to acknowledge Mr Haydon's 'obliging note', and explains he would have replied sooner but for being 'in another part of the country'. He regrets that 'he must entreat to be excused from availing himself of Mr Haydon's offer', explaining that 'He is always unwilling to sit for any new portrait of himself'. He indicates that doing so would 'involve the fulfilment of several conditional promises'. As early as 1838 Dickens had expressed distaste for sitting for his portrait, stating in a letter to John Forster, 'I can scarcely express how uneasy and unsettled it makes me to sit, sit, sit...'. Evidently his feeling on the matter had not altered some ten years later. The 'Mr. Haydon' of this letter has not been further identified. It is possibly the painter and sculptor Samuel Haydon,

1815-1891, who drew other writers of the period, and several of whose works are held in the collection of the National Portrait Gallery. Benjamin Haydon, the great painter of historical canvases, had died in 1846.

The letter is not signed, but is in the unmistakable hand of the author.

1848

£2,500 +

AMATEUR THEATRICALS - DOUBLE-SIGNED LETTER

19. **DICKENS, Charles.** ALS to Edward Matthew Ward, esquire, 'My Dear Sir', from Devonshire Terrace, Sunday 11th May, 1851. 'You will have received an intimation (I hope) that the dress rehearsal is postponed...' n.p. 20 lines on first side & third side of 4pp 8vo, mourning borders; lightly folded for posting. A nice clean example. [103956]

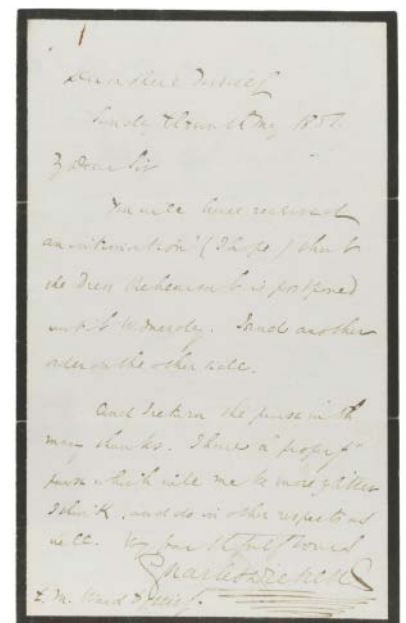
¶ In *Pilgrim Letters*, vol. VI, p.376. Dickens writes to Edward Matthew Ward, painter of large-scale historical canvases, as he enters the final stages of preparation for the opening performance of Bulwer-Lytton's comedy *Not as Bad as We Seem*. Written for Dickens's amateur company, and performed in aid of the newly-formed Guild of Literature & Art, the gala performance was given before Queen Victoria at Devonshire House on 16 May 1851, with Dickens directing and taking the role of Lord Wilmot.

Ward's widow reminisced (in 1911) that Dickens consulted her husband regarding the play's costumes, 'and also about an ancient purse which he wanted in the character he was himself performing'. From this letter it can be shown that Dickens was indeed loaned a purse by Ward, but that he found an alternative for the production: 'I have a "property" purse which will make more glitter I think, and do in other respects as well'. He returns Ward's superfluous purse, and also grants access to Ward and his wife to the rearranged dress rehearsal, by way of a signed order on the third (otherwise blank) page. Although his purse was evidently left unused, Ward was nevertheless involved in the production by designing the entry tickets.

A very nice letter, showing Dickens deeply involved in one of his favourite pastimes, acting in and directing a play with his friends, and unusually with Dickens's signature, complete with exaggerated flourish, appearing twice.

1851

£4,500 +



New Acquisitions - January 2025

Jarndyce Books



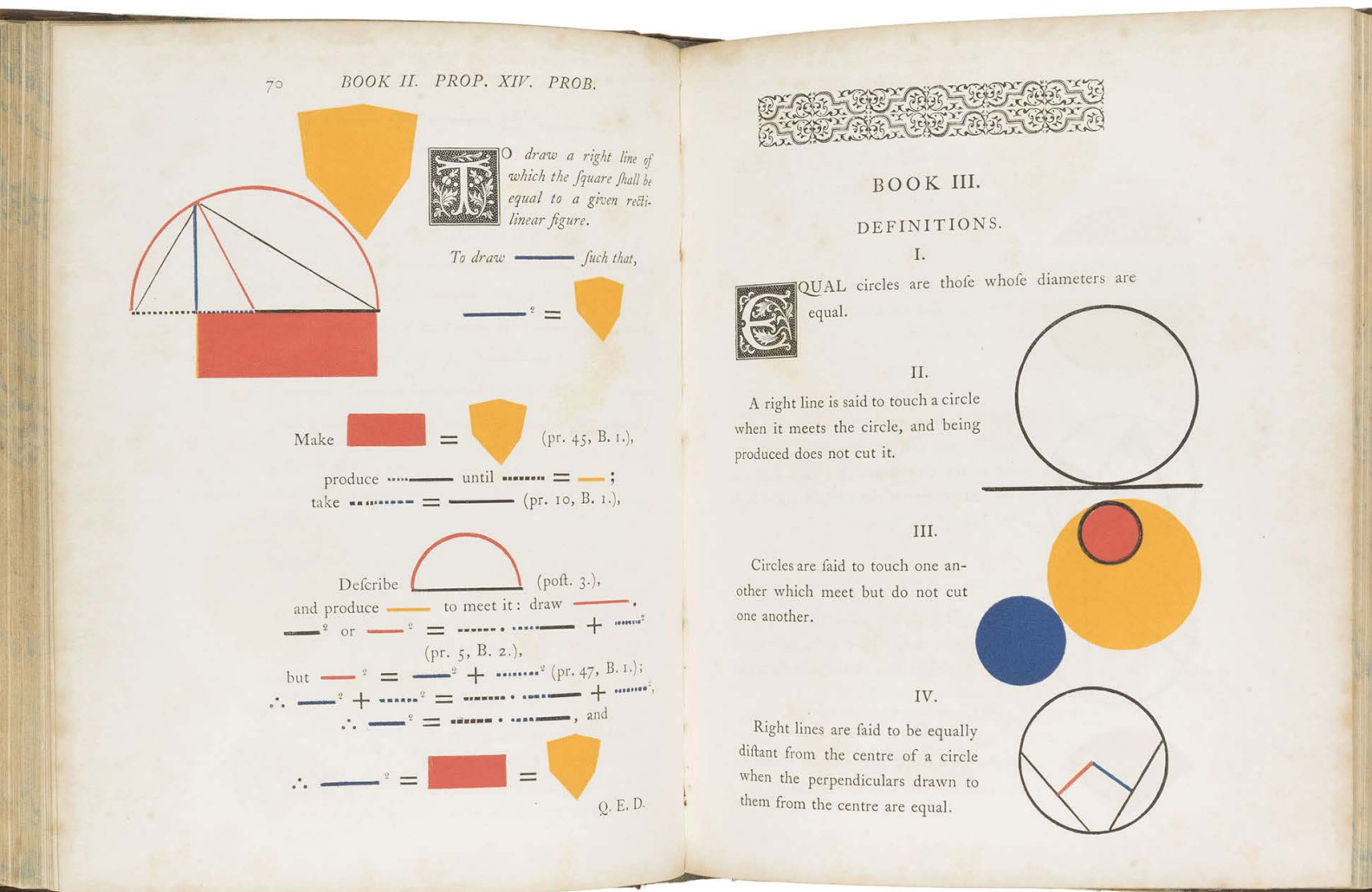
ENGLISH TAVERN SCENES

20. **(DUVERGER, Paul)** Three Eighteenth Century Watercolours of English Tavern Scenes. Three sketches, pen & ink & wash, unsigned, each approx. 19 x 15.5cm. Recent paper mounts, one with sl. staining. [103962]

¶ Three evocative eighteenth century scenes of English taverns, by the Dutch artist Paul Duverger, a pupil of Parisian engraver Jacques-Philippe le Bas, 1707-1783. Presumably sketched during a visit to England, the same character appears in two of the sketches, either depicting a friend or fellow traveller, or Duverger himself. He is sketched in the only drawing to depict a single character, a man contentedly sitting cross-legged at a candlelit circular table eating. He appears to carve himself a slice from a piece of meat from his place, an empty bowl and glass stand beside a tall candlestick and holder which itself stands on top of a piece of paper, printed or scrawled perhaps, with the day's menu. The other image depicting the same man is of him and another man sat either side of a young woman, attentively competing it seems, for her affections; a pipe, candlesnuffer, knife and candlestick stand on the table in addition to a tankard, hastily sketched and unfinished. The final scene, wonderfully depicted, is of three men in tricorn hats and frock coats, sat stiffly at a round table, seemingly out of place. One holds a staff and is without a drink; another, slightly more comfortably, holds a large tankard and looks questioningly towards his straight-backed companion. The third man sits almost sheepishly nursing a drink which sits on the table next to a candlestick.

It is highly unusual to find such intimate and clearly personal representations of English taverns. No doubt they were an entertaining curiosity to Duverger during his visit to England.





BYRNE'S EUCLID: A MARVEL OF COLOUR-PRINTING

21. **EUCLID. BYRNE, Oliver.** The First Six Books of Euclid, in which coloured diagrams and symbols are used instead of letters for the greater base of learners. FIRST EDITION. William Pickering. Half title, title with red, yellow, blue & black geometric vignette, printed in primary colours throughout; some foxing throughout, worse to earlier leaves. Contemp. half tan calf, marbled boards, spine gilt in compartments, red morocco labels; expert repairs to hinges & spine. Blue ink stamps of 'S. Laurentii Bibliotheca Monasterii Apud Ampleforth' on leading f.e.p verso & leading blank; Ampleforth Abbey, a Benedictine foundation in Yorkshire, their shelf label on leading pastedown. [103635]

¶ One of the great marvels of Victorian printing, printed by Charles Whittingham II at the Chiswick Press. Oliver Byrne, 1810-1880, was an Irish Civil Engineer and mathematician best remembered for this volume and for his contributions to *Spon's Dictionary of Engineering* (1869-1874). His edition of Euclid is remarkable not only for its use of colour printing, but also for its graphic explanations of geometric principles, which had previously been represented alphabetically (ie angle XYZ). Byrne exhibited his Euclid at the Great Exhibition in 1851, and while its beauty and innovative methods were celebrated, its high selling price of 25 shillings kept it out of reach of most mathematicians and prevented it from becoming mainstream.

THE FIRST SIX BOOKS OF
THE ELEMENTS OF EUCLID

IN WHICH COLOURED DIAGRAMS AND SYMBOLS
ARE USED INSTEAD OF LETTERS FOR THE
GREATER EASE OF LEARNERS

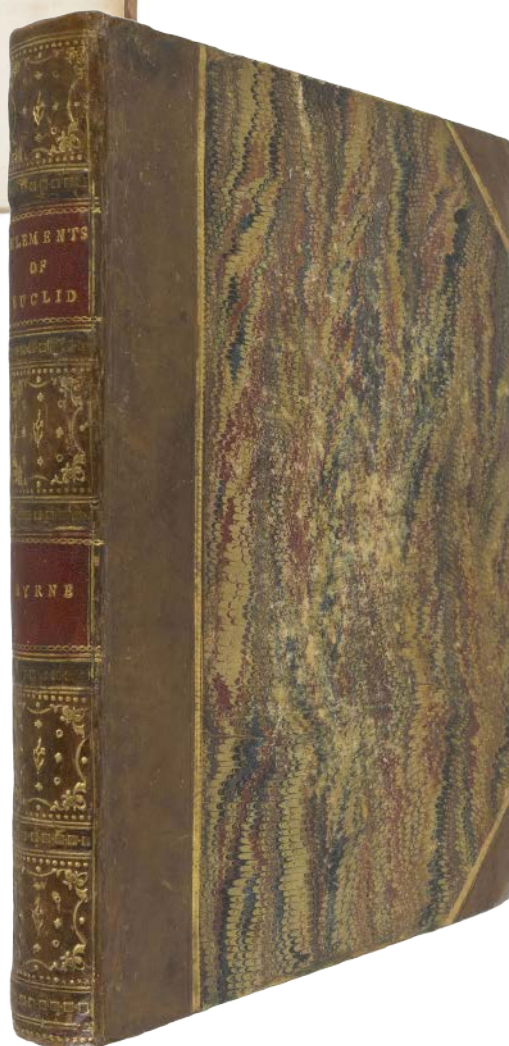


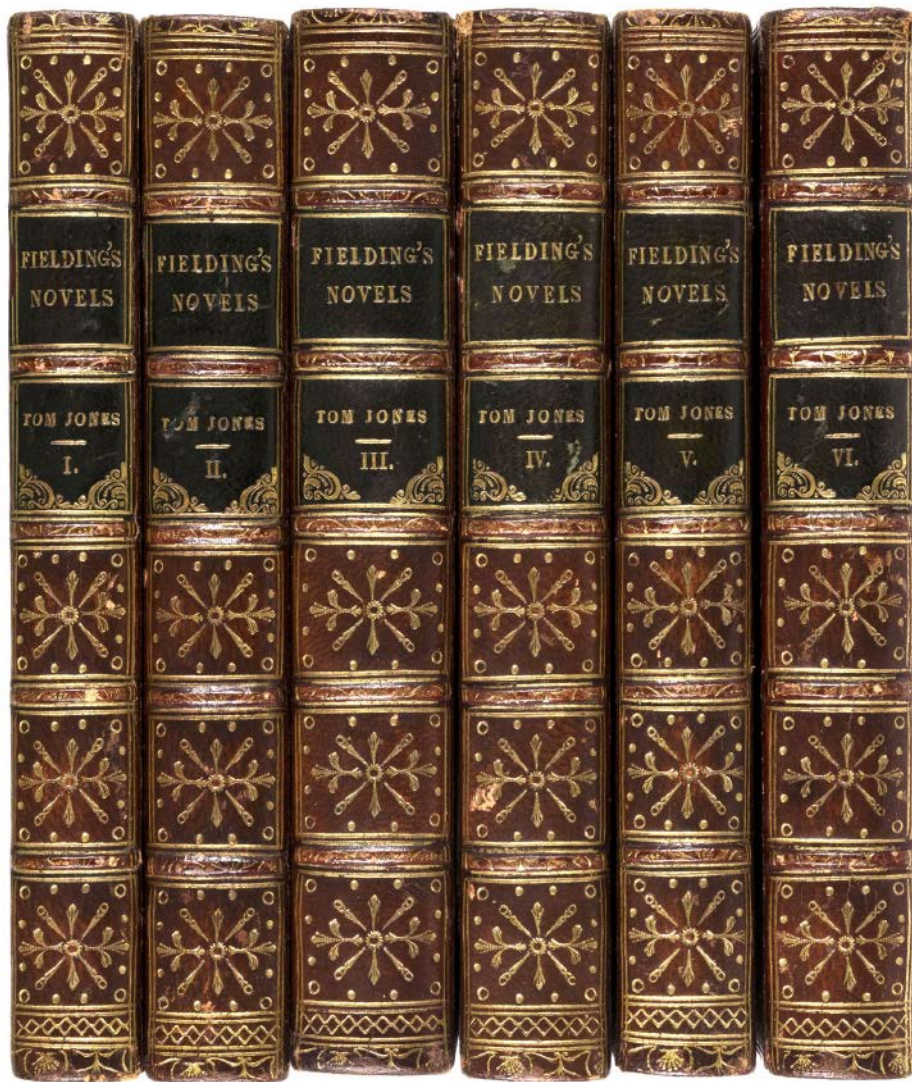
BY OLIVER BYRNE

SURVEYOR OF HER MAJESTY'S SETTLEMENTS IN THE FALKLAND ISLANDS
AND AUTHOR OF NUMEROUS MATHEMATICAL WORKS



LONDON
WILLIAM PICKERING
1847





TOM JONES

22. **FIELDING, Henry.** *The History of Tom Jones, a Foundling.* FIRST EDITION, 2nd issue. 6 vols. Printed for A. Millar. 12mo. A handsome set bound in early 19th century full red polished calf, gilt borders, spines gilt in compartments, dark brown morocco labels; v. sl. rubbing to extremities, spines a little faded. An attractive clean set. [103771]

¶ ESTC T89901. The first issue of *The History of Tom Jones* was published in London on February 28, 1749, by Andrew Millar. It was immediately bought up by the London booksellers, necessitating a second issue to be printed even before the announced publication date. This afforded an opportunity for the numerous errata to be corrected, and some minor textual alterations; in this second issue, p.21 in Volume I has the catchword 'who', (rather than 'lected' in the first issue).

New Acquisitions - January 2025

Jarndyce Books

FROST FAIRS



UNRECORDED THAMES FROST FAIR NEWSPAPER

23. **FROST FAIR. 1739-40. ENGLISH CHRONICLE.** English Chronicle; or Frosty Kalendar. Printed on the Thames. Folio broadside, printed in the style of a newspaper, on one side only, text in 4 columns, with illustration, 14 x 18.5cm, above; old tear to central fold has led to loss of small amount of text from four lines; the whole at some time laid down on board with sl. browning to paper. [103813]

¶ Unrecorded by ESTC; a single copy is located at the British Museum. Such folio broadsides are of extreme rarity. ESTC records 2 variant copies of 'England's Glory' printed during the period in which the Thames was frozen over (from Dec. 25, 1739 to Feb., 1740) at the BL and the John Johnson Collection only. There are examples of the quarto souvenir publication 'Upon the Frost in the Year 1739-40' which incorporated the name of the recipient and the date purchased. This 'Frosty Kalendar' is in newspaper format; 'being an account of all the principal frosts which have happened in England for many years past; particularly the severe one this present year in the months of December, January and February, 1739. The damage done thereby to man and beast; and a very exact list of the nobility and gentry who have liberally assisted the poor.' The text incorporates five sections of poetry by Cartwright (1634), Dryden (1683), Philips (1708), Addison (1715) and 'Anon.' (1739-40) together with an extensive list of casualties from the cold weather around the country. The large illustration depicts an image of the Frost Fair (with St. Paul's at the centre of the background) accompanied with a key highlighting some of the stallholders selling their wares to the public: A. Goldsmiths, B. Tuners, C. Ye Rowling Press Printers. D. Ye Comon Press Printers. E. Milliners, F. Tunbridge Ware, G. Toyshops, H. Flying Coches, I. Gameing Table, K. A Bear baited, L. an Ox roasted.

Jan: 1739-40

£4,800

English Chronicle ; or Frosty K

the principal Frosts which have happened in *England* for many Years p
the Months of *December*, *January* and *February*, 1739. The Damag
List of the Nobility and Gentry who have so liberally assisted the Poor.



There cannot be a more lively Picture of this memorable Winter, than what Mr. Addison has thus given.

See Nature round a hoary Prospect yields,
And Beds of Snow conceal the whiten'd Fields:
Bleak Winter-blasts, congealing where they fly,
Shout with keen Darts, and mingling fill the Sky.
The silent Streams in Murmurs cease to move,
Lock'd in their Shores by Icy Bands above:
No more thro' Vales they draw their harden'd Train
But in unmov'd, a silent Grove
The watry Gods, who dwell in Courts below,
Lament their stubborn waves no longer flow;
Each sad to view the Empire where he reigns
Enclod above, and bound with Chrystal Chains.

The only Frost worth mentioning between 1716 and the present Year, was that eleven Years ago, in November and December 1728.

Among all the Frosts that have been here enumerated, it is manifest that not one of them was so severe as the present. The Spirits in the Thermometer having never been known so low as on the 5th of December, which were the 5th and 6th.

Pieces by the Ice. On the same Day, the Elizabeth of Liverpool, Capt. Mills, bound from Gottenburgh, came into Deal, with most of the poor Sailors froze to Death, 7 of whom have since had most of their Fingers rotted off by the Cold, and many of the Ships Ropes seem'd as thick as the Mast, and the Ship seem'd like nothing but a Lump of Ice. The Boyswick, Capt. Pronsters, a Dutch East-Indiaman, drove into the Downs, and bulged. A Ship from Bergen run ashore at the Swin, and the Master, Mate, and Pilot all perished with Cold. Tuesday, Jan. 7. Mr. Parry, a man, was found on the ice in St. James's Park was Hadley, in Barnet, a poor Woman was found with Cold, and a young Child sucking at her Breast; the as alive, and was taken care of by the Parish. The Postilion, Capt. Maltby, bound from Sweden to Hull, was lost near Scarborough. The Stamboline, Capt. Horswell, which lay in Limehouse-Hole was bulged by the Ice. The Elliot, Capt. Payne has been bulged in the River, and her Cargo, worth 9000 l. greatly damaged. The Mazarine, Capt. Lynch, bound with Flaxseed from Riga to Dublin, was lost in Yarmouth Roads. Two Coasting Vessels belonging to Falmouth staved in Pieces. Jan. 5. a Lighterman of Depiford found frozen to Death in his Lighter.



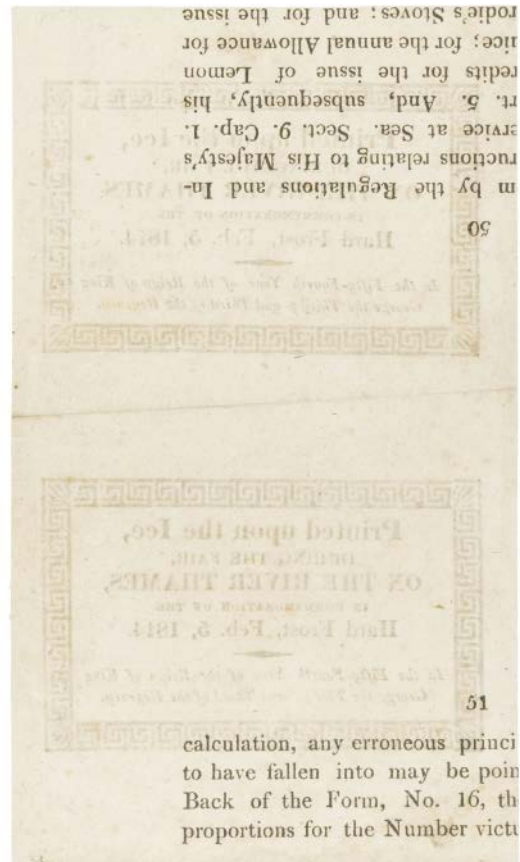
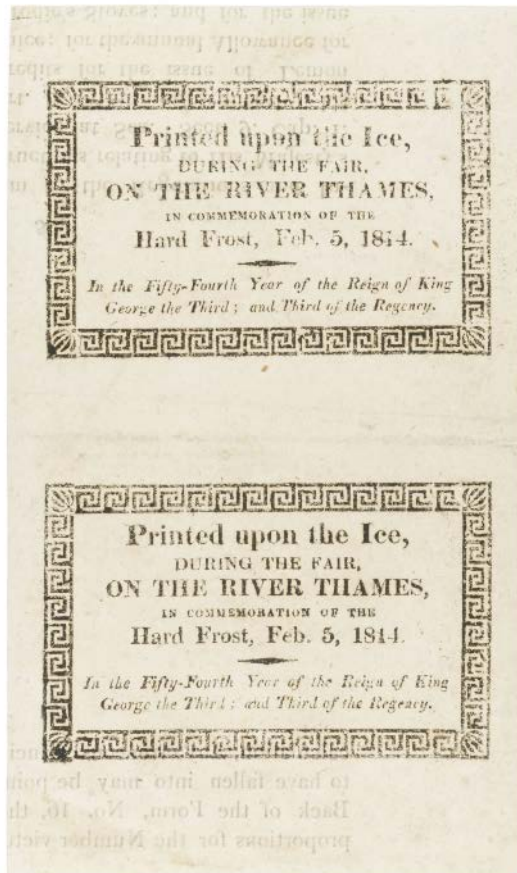
CHRISTOPHER LAYER 'PRINTED UPON THE ICE'

24. **FROST FAIR. 1739-40. (LAYER, Christopher)** [Portrait of Christopher Layer 'Printed Upon the Ice'.] Printed Upon the Ice on the River Thames. Uncoloured engraved half-length portrait within ornamental framed border, 10 lines of verse beneath portrait; trimmed close. [103820]

¶ British Museum 1931,1114.383. Christopher Layer, 1683–1723, was an English lawyer and Jacobite conspirator, executed for high treason in 1723 for his part in what became known as the Atterbury Plot which sought to restore the Stuarts to the throne. Although the portrait is of Layer, it appears deliberately vague, being similar to the appearance of George II and the Young Pretender, Charles Edward Stuart. Indeed, when this print sold at auction in 1995, it was catalogued as a portrait of the Young Pretender. The lines of verse beneath begin: 'Kings have by Kings been Wandring Beggars made, / And Traytors have by Traytors been betray'd...'

New Acquisitions - January 2025

Jarndyce Books



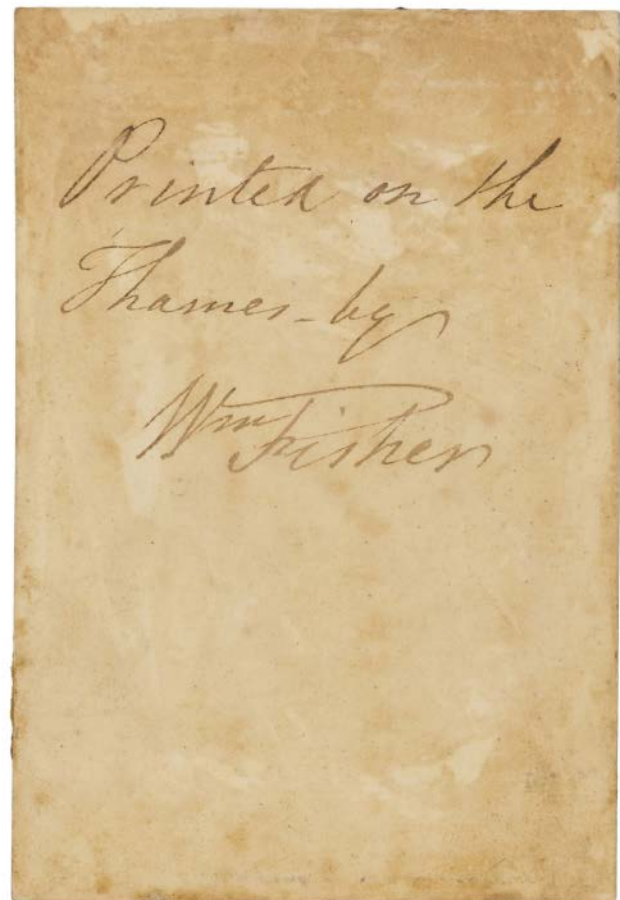
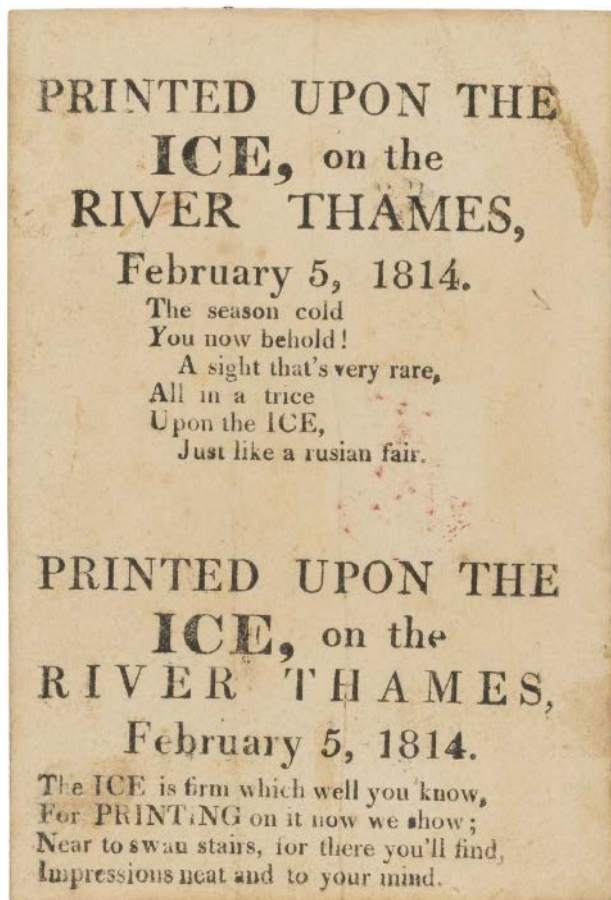
PRINTED ON WASTE PAPER

25. **FROST FAIR. 1814.** Two Frost Fair Souvenirs on an Uncut Sheet. n.p. Seven lines printed within ornamental border, printed twice on an uncut sheet, 17 x 10cm, one above each other. Printed on waste paper, the verso having paginated text. v.g. [103815]

¶ 'Printed upon the Ice, during the fair. On the River Thames, in commemoration of the Hard Frost, Feb. 5, 1814. In the fifty-fourth year of the reign of King George the Third; and Third of the Regency'. Attractively printed, the pull of the printer was largely strong with some slight lack of ink in places. The two souvenirs remain uncut from what was presumably a large larger sheet printed with multiple copies with all but these two having been cut and distributed to paying customers at the Frost Fair. The wastepaper on which this was printed appears to be a publication of the Regulations and Instructions relating to his Majesty's Service at Sea'.

A souvenir from the last frost fair to be held on the Thames, between February 1-5, 1814. By Wednesday 2nd, 'the Thames presented a complete Frost Fair. The grand mall or walk was from Blackfriars Bridge; this was named City Road, and lined on each side with tradesmen of all descriptions'. Amongst them were between eight and ten printing presses of which one was adorned with 'an orange-coloured standard' with the watchword 'Orange Boven'. (*Famous Frosts and Frost Fairs in Great Britain*, William Andrews, 1887.)

George Davis, another of these printers, printed an entire 124 page book, *Frostiana; or a History of the River Thames in a Frozen State*, whilst on the ice.



PRINTED BY AN APPRENTICE TO THE STATIONERS' COMPANY?

26. **FROST FAIR. 1814. (FISHER, William, printer)** Two Frost Fair Souvenirs on an Uncut Sheet. n.p. Two printings with different verse printed beneath the same heading 'Printed upon the Ice, on the River Thames, February 5, 1814', printed on card; faint vertical crease, sl. marked. Inscribed in contemporary hand on verso: 'Printed on the Thames by Wm. Fisher'. v.g. 11.4 x 7.8cm. [103816]

¶ Intended to divided into two separate items for sale at the 1814 Frost Fair. The first includes the lines: 'The season cold / You now behold! / A sight that's very rare, / All in a trice / Upon the ICE, / Just like a rusian fair'. The second: 'The ICE is firm which well you know, / for PRINTING on it now we show; / Near to swan stairs, for there you'll find, / Impressions neat and to your mind'. The British Book Trade Index records a William Fisher as being apprenticed to the Stationers' Company in 1811 and 1814 and it is possible it was he who was assigned to one of the ten printing presses that were stationed on the ice during the 1814 Frost Fair

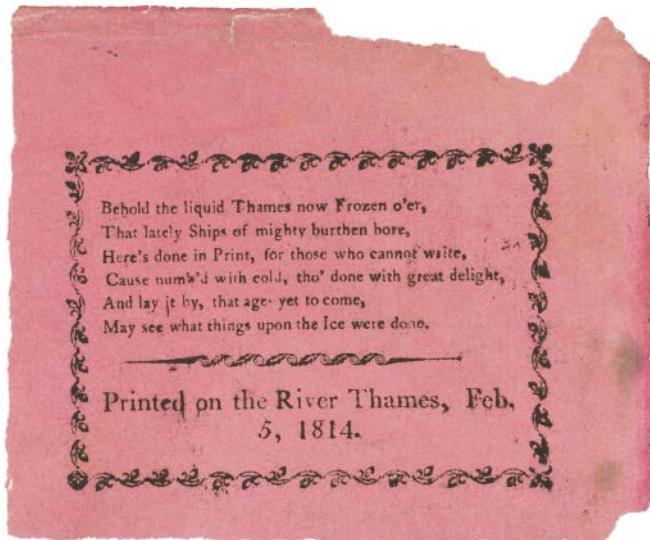
A souvenir from the last frost fair to be held on the Thames, between February 1-5, 1814. By Wednesday 2nd, 'the Thames presented a complete Frost Fair. The grand mall or walk was from Blackfriars Bridge; this was named City Road, and lined on each side with tradesmen of all descriptions'. Amongst them were between eight and ten printing presses of which one was adorned with 'an orange-coloured standard' with the watchword 'Orange Boven'. (*Famous Frosts and Frost Fairs in Great Britain*, William Andrews, 1887.)

George Davis, another of these printers, printed an entire 124 page book, *Frostiana; or a History of the River Thames in a Frozen State*, whilst on the ice.

ON HAND-COLOURLED PAPER

27. **FROST FAIR. 1814.** Frost Fair Souvenir. Printed on the River Thames. Printed on one side only, six lines of verse & imprint within decorative border, on a sheet, hand-coloured on one side only; tear to margin without loss. Printing 6.6 x 9.5cm. [103814]

¶ An unusual and attractive example of Frost Fair printing with one side hand-coloured and printed with six lines of verse by the Southwark sculptor Richard Kindersley: 'Behold the liquid Thames now Frozen o'er, / That lately Ships of mighty burthen bore, / Here's done in Print, for those who cannot waite, / Cause numb'd with cold, tho' done with great delight, / And lay it by, that age yet to come, / May see what things upon the Ice were done.'



A souvenir from the last frost fair to be held on the Thames, between February 1-5, 1814. By Wednesday 2nd, 'the Thames presented a complete Frost Fair. The grand mall or walk was from Blackfriars Bridge; this was named City Road, and lined on each side with tradesmen of all descriptions'. Amongst them were between eight and ten printing presses of which one was adorned with 'an orange-coloured standard' with the watchword 'Orange

Boven'. (*Famous Frosts and Frost Fairs in Great Britain*, William Andrews, 1887.) George Davis, one of these printers, printed an entire 124 page book, *Frostiana; or a History of the River Thames in a Frozen State*, whilst on the ice.

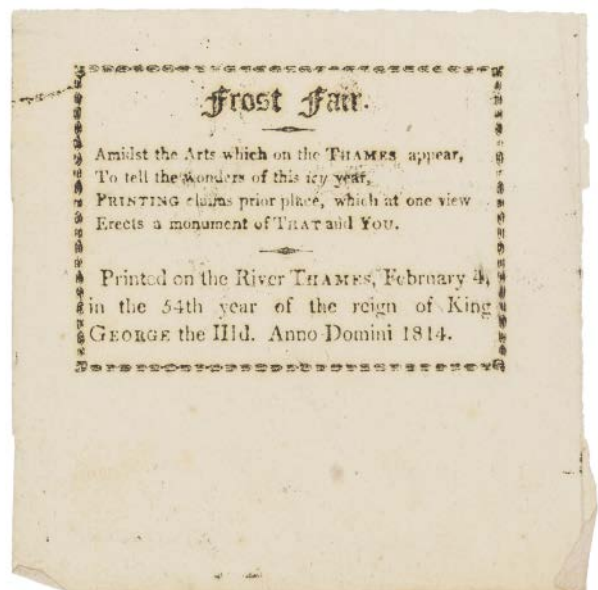
Feb, 5, 1814

£450 +

'AMIDST THE ART WHICH ON THE THAMES APPEAR'

28. **FROST FAIR. 1814.** Frost Fair Souvenir. Printed on the River Thames. Printed on one side only, eight lines (four lines of verse) within decorative border; printing a little shaky. Printing 5.5 x 8cm, sheet 10.5 x 10.2cm. v.g. [103818]

¶ 'Amidst the Art which on the Thames appear, / To tell the wonders of this icy year, / PRINTING claims prior place, which at one view / Erects a monument of THAT and You.' A souvenir from the last frost fair to be held on the Thames, between February 1-5, 1814. By Wednesday 2nd, 'the Thames presented a complete Frost Fair. The grand mall or walk was from Blackfriars Bridge; this was named City Road, and lined on each side with tradesmen of all descriptions'. Amongst them were between eight and ten printing presses of which one was adorned with 'an orange-coloured standard' with the watchword 'Orange Boven'. (*Famous Frosts and Frost Fairs in Great Britain*, William Andrews, 1887.) George Davis, another of these printers, printed an entire 124 page book, *Frostiana; or a History of the River Thames in a Frozen State*, whilst on the ice.

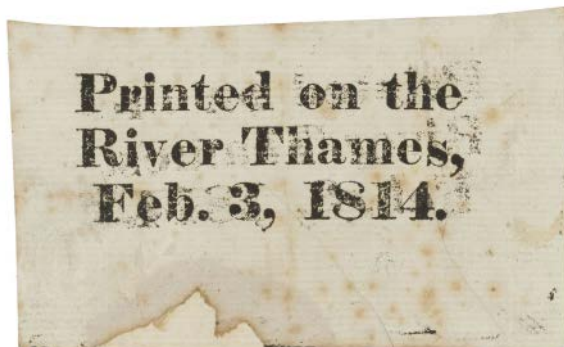


1814 February 4, 1814

£350 +

New Acquisitions - January 2025

Jarndyce Books



29. **FROST FAIR. 1814.** Frost Fair Souvenir. Printed on the River Thames. Three lines on one side only; paper repair to bottom margin; sl. marked. [103819]

¶ A rudimentary souvenir from the last frost fair to be held on the Thames, between February 1-5, 1814. The text reads simply, 'Printed on the River Thames, Feb. 3, 1814'.

By Wednesday 2nd, 'the Thames presented a complete Frost Fair. The grand mall or walk was from Blackfriars Bridge; this was named City Road, and lined on each side with tradesmen of all descriptions'. Amongst them were between eight

and ten printing presses of which one was adorned with 'an orange-coloured standard' with the watchword 'Orange Boven'. (*Famous Frosts and Frost Fairs in Great Britain*, William Andrews, 1887.) George Davis, another of these printers, printed an entire 124 page book, *Frostiana; or a History of the River Thames in a Frozen State*, whilst on the ice.

February 4, 1814

£180 +



A VIEW OF THE 1814 FROST FAIR

30. **FROST FAIR. 1814. (CALVERT, Charles)** View of the Thames Off Three Cranes Wharf When Frozen. Monday 31st January to Saturday 5th February 1814 on which a Fair was held attended by many Hundred Persons. Burkitt & Hudson. Hand-coloured etching on card; visible tear along central vertical fold, repaired on verso; trimmed within border at upper margin; sl. loss to both bottom corners not affecting image. 34.8 x 49cm. [103821]

New Acquisitions - January 2025

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¶ British Museum 1931,1114.393, like this copy, with the card coloured grey. Although unattributed by the BM, the Government Art Collection notes the artist as likely to be Charles Calvert with the original being housed at the London Metropolitan Archives. Their description also remarks on an advertisement for the print published in *The Morning Chronicle*: 'A Coloured PRINT, representing the THAMES (as seen off the Three Cranes Wharf) when FROZEN, on Monday the 31st January, and continued to the Saturday following; exhibiting the Diversions of its Visitors, which much resembled a Flemish Fair; also a correct View of London Bridge and the Buildings from the City side; from a Drawing taken on the Ice, by CALVERT, whose peculiar stile [sic] in soft hazy distance and general effect, has been much admired.' The advertised price of the print was ten shillings.

18th February 1814

£380 +

PRINTED ON A TRAVELLING PRESS

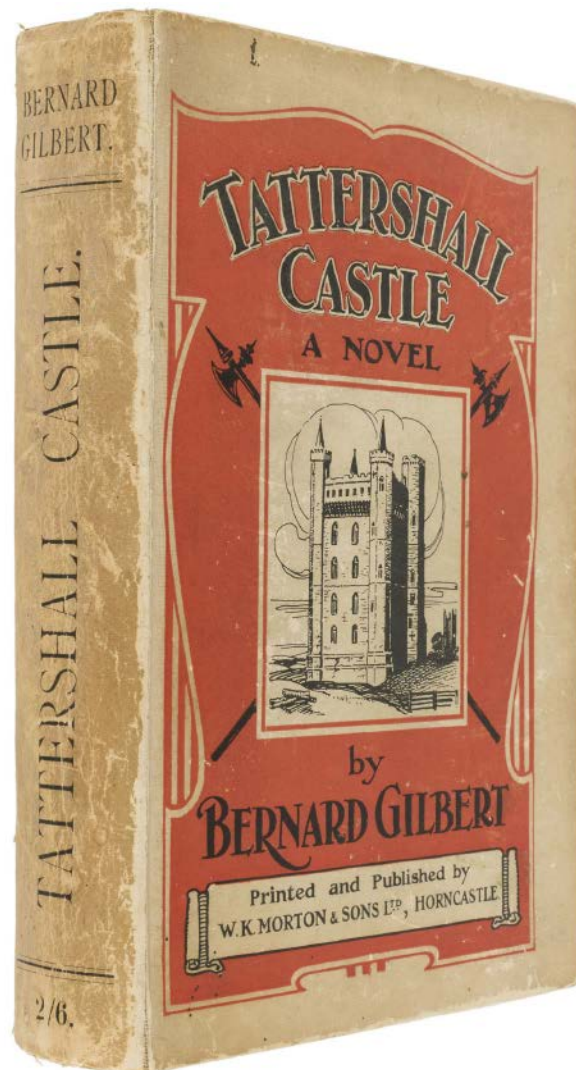
31. **TRAVELLING PRINTER. (HYDE, Catherine)** A Souvenir Printed at a Country Fair. Catherine Hyde. March the 9th 1756. Printed with her own Hand at Stamford in Lincolnshire. Four lines on a single sheet, with three decorative horizontal rules; one small pin hole. 7.5 x 8.5cm. [103822]

¶ A lovely example of a souvenir almost certainly printed on a travelling press used at a town fair, in this case at Stamford, Lincolnshire. We can find a Catherine Hyde of Bourne, Lincolnshire, only 11 miles from Stamford, who was christened in 1744, making her approximately 12 at the time she may have printed this 'with her own Hand'. Examples of frost fair printing are increasingly scarce, but we have not handled any example printed at a Country Fair.

1756

£550 +





SCARCE LINCOLN NOVEL: A LATE 'YELLOWBACK'

32. **GILBERT, Bernard Samuel.** *Tattershall Castle.* A Novel. Horncastle: Printed and published by W.K. Morton & Sons. Half title, front. and 15 plates complete. (xiv), 284, (4)pp ads. 'Yellowback', orig. boards, printed in black and red with image of the castle on front board. Some minor rubbing. v.g. [103736]

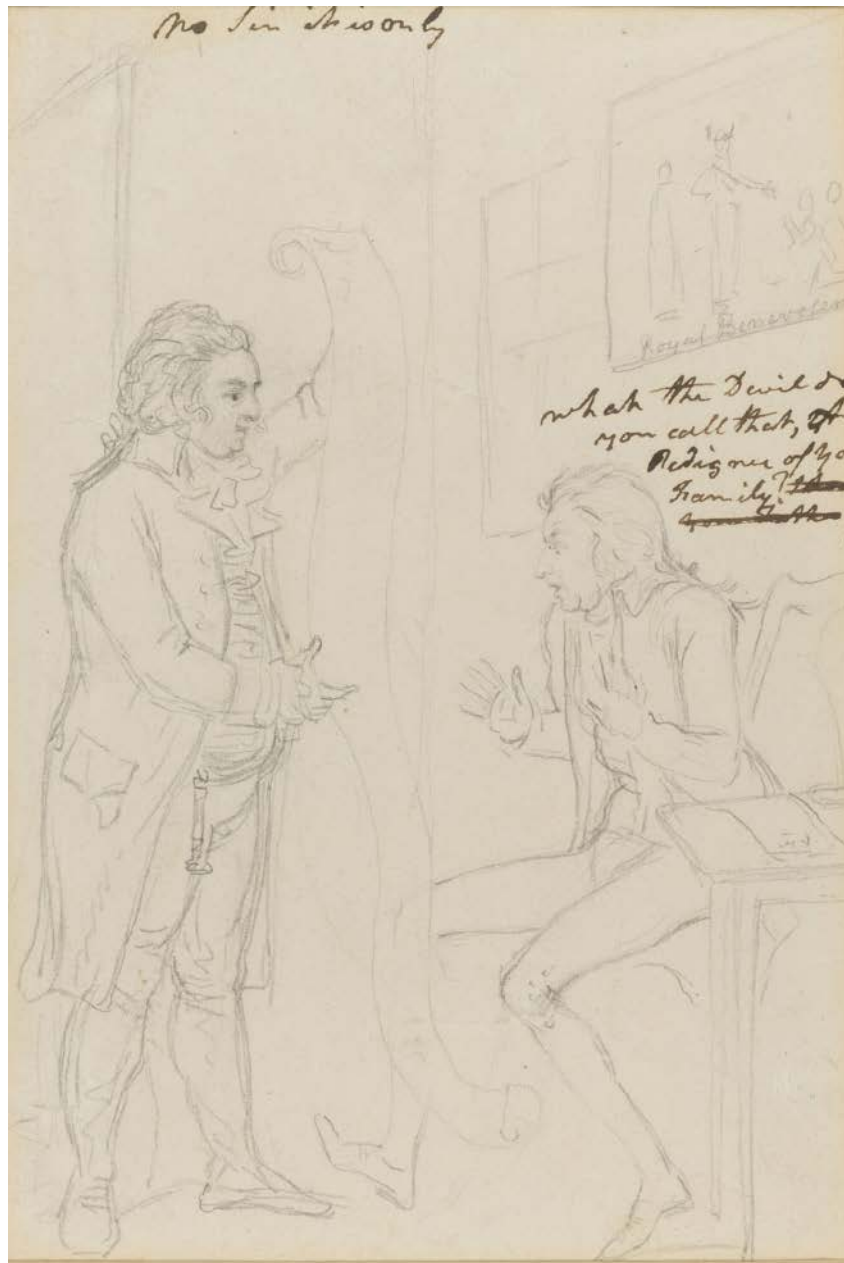
¶ BL & Nottingham only on Copac. A Lincolnshire novel by Bernard Gilbert, 1882-1927, dialect poet, novelist, playwright and journalist, who wrote for *The Lincoln Gazette*. There is a memorial plaque to him in St. Michael's, Billingham. His other publications include *John of the Fens*, a novel and *Lincolnshire Lays*. *Tattershall Castle* is set in the English Civil War.

The castle, which survives to this day, is a most unusual brick building, left to rack and ruin in the nineteenth century. Lord Curzon, a local landowner, purchased the castle in 1910 and at the time of this book (dedicated to Curzon) the three-year renovation was near completion. At Lord Curzon's death in 1924, Tattershall Castle passed into the hands of the National Trust.

The format of the book is 22.5 by 14 cm, a fairly standard octavo. However its binding of printed boards, no doubt employed for cheapness (the selling price is 2/6d), makes it the largest, and one of the latest 'yellowbacks' we have seen.

New Acquisitions - January 2025

Jarndyce Books



ORIGINAL SKETCH FOR A CARICATURE

33. (GILLRAY, James, attributed) Royal Benevolence. Pencil on paper, inscribed in ink, unsigned. 20 x 13.5cm. Tipped on to card & mounted. Inscribed Gillray on mount; label on the mount verso of the Folio Society, Collector's Corner, noting the artist as James Gillray. [103959]

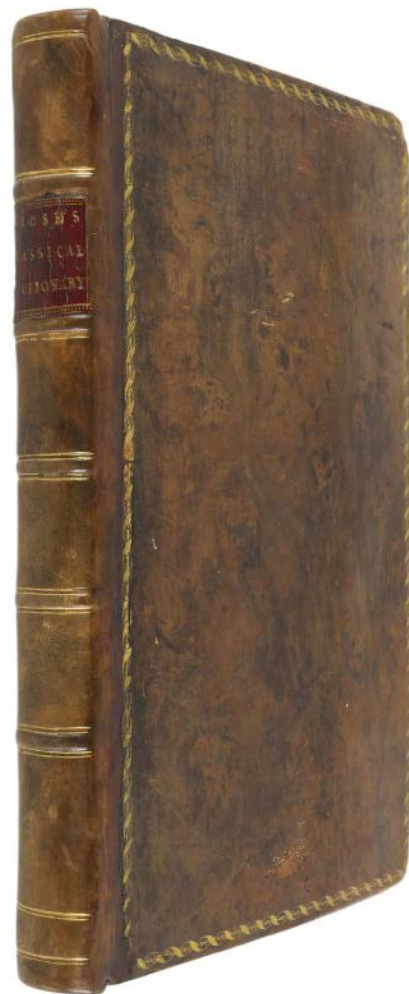
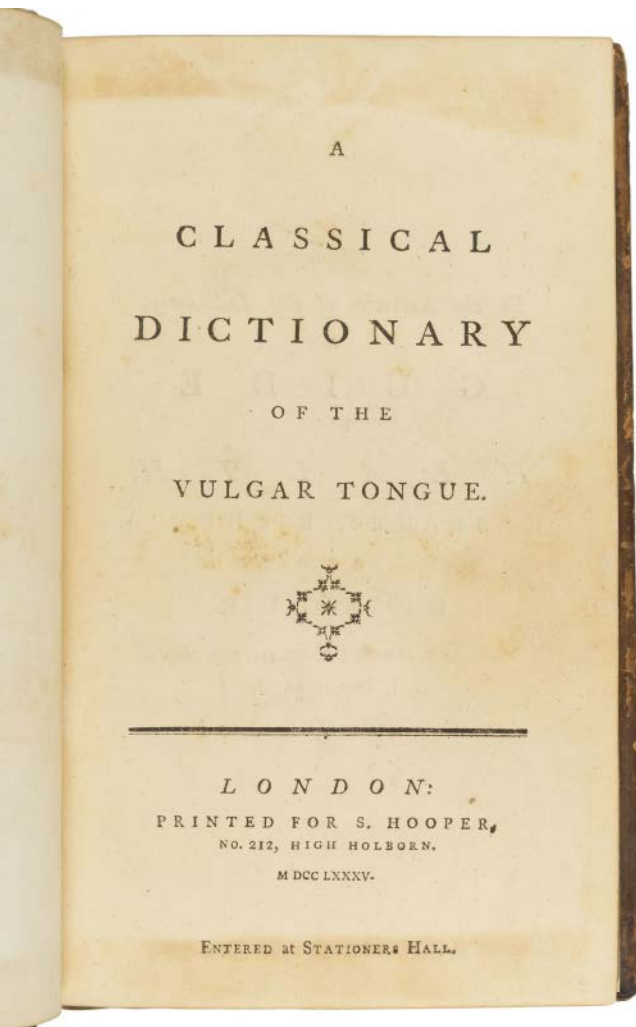
¶ A pencil sketch for a seemingly unpublished caricature, attributed to James Gillray. The image, which is very much in his style and inscribed in a hand similar to other Gillray sketches we have handled, is of a rotund gentleman holding out a long scroll of paper which stretches from above his head to near the floor. A conversely skinny gentleman sits at a table with a look of shock holding out both hands in alarm, saying [the text in ink]: 'What the Devil do you call that, a Pedigree of your family? [three indecipherable words crossed through]'. At the top of page is written in ink: 'no Sir it is only'. On the wall behind the seated man is painting of a person kneeling before a monarch and inscribed 'Royal Benevolence'.

[c.1800]

£1,500 +

New Acquisitions - January 2025

Jarndyce Books

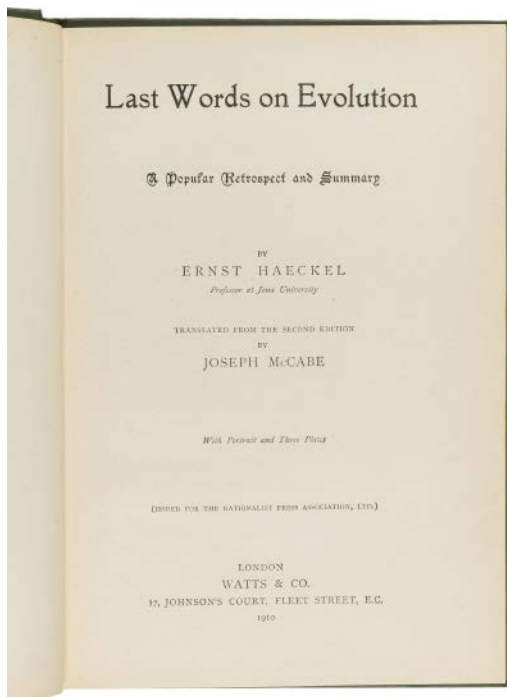


ST GILES'S GREEK

34. **(GROSE, Francis)** *A Classical Dictionary of the Vulgar Tongue*. Printed for S. Hooper. [ii], [viii], [205]pp. 8vo in fours. A nice clean copy. Contemporary tree calf, gilt borders, neatly rebacked retaining contemporary title label, Recent marbled endpapers. Armorial bookplate of Sir Walter Wyndham Burrell, West Grinstead Park & later bookplate of Nigel Stoughton on leading pastedown. [103833]

¶ ESTC T138152, FIRST EDITION. Alston IX, 324. A dictionary of cant, pedlar's French or St. Giles's Greek, together with burlesque phrases, quaint allusions, and nicknames for persons, things and places. From 'Abbess, or Lady Abbess, a bawd, the mistress of a brothel'; 'Cant, a double tongued pallavering fellow'; and 'Farting crackers, breeches'; to 'Rhino, money'; 'Stall whimper, a bastard'; and 'Zucke, a weathered stump of a tree'. 'The Great Approbation, with which so polite a nation as France has received the Satyrical and Burlesque Dictionary of Monsieur Le Roux, testified by the several editions it has gone through, will, it is hoped apologise for an attempt to compile an English dictionary on a similar plan... the freedom of thought and speech, arising from, and privileged by our constitution, gives a force and poignancy to the expressions of our common people, not to be found under arbitrary governments, where the ebullitions of vulgar wit are checked by the fear of the bastinado, or of a lodging during pleasure in some gaol or castle.

The copy of Sir Walter Wyndham Burrell, 5th Baronet, 1814-1886, British barrister and Conservative politician.



EVOLUTION

35. **HAECKEL, Ernst.** Last Words on Evolution; a popular retrospect and summary. Translated from the second edition by Joseph McCabe. With portrait and three plates. Watts & Co. (Issued for the Rationalist Press Association, Ltd.) Front. port. preceding half title, 3 diagrammatic plates, ad. on verso of final leaf. Orig. green cloth, spine & front board lettered in black. Bookplate of Frederick William Halfpenny. A v.g. bright copy. [103768]

¶ Ernst Haeckel, 1834-1919, supported Charles Darwin's evolutionary theories and developed the influential but no longer widely held 'recapitulation theory' proposing that an individual organism's biological development, or ontogeny, parallels and summarises its species' evolutionary development, or phylogeny. The present work repudiates the notion that Haeckel abandoned the principals of Darwinism in his later years in favour of Jesuitry, as had been erroneously reported in Germany at the time.

1910

£35

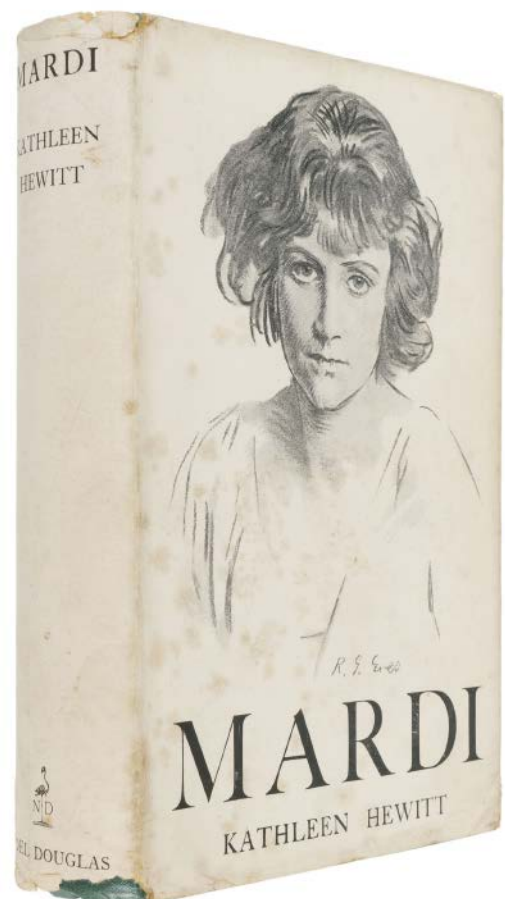
KATHLEEN HEWITT'S FIRST NOVEL

36. **HEWITT, Kathleen.** Mardi. FIRST EDITION. Noel Douglas. Half title; a little foxed in places. Orig. green cloth, spine lettered in gilt; corners sl. bumped. Buff d.w., unclipped; sl. spotted, spine a little creased & chipped. [103968]

¶ Scarce. Kathleen Hewitt, 1893-1980, is best remembered as a crime novelist, in particular for her blitz mystery *Plenty Under the Counter*. *Mardi* is a naturalistic novel about a woman's escape from the 'slum quarter of a factory town', populated by 'dubious husbands' and 'swarms of children'. She flees to London where she works in a nightclub 'where alcohol is as plentiful as morals are scarce' and falls in with a group of Bohemians. The latter aspect is surely partly autobiographical, as Hewitt was part of the London set that included Meum Stewart, Dylan Thomas, and Jacob Epstein. The urban squalor is occasionally overwritten (and, really, why shouldn't it be?), but the depiction of female agency and the ethical compromises necessary for survival are realistic and fascinating, and the examinations of motive that brought her success as a crime writer are in evidence.

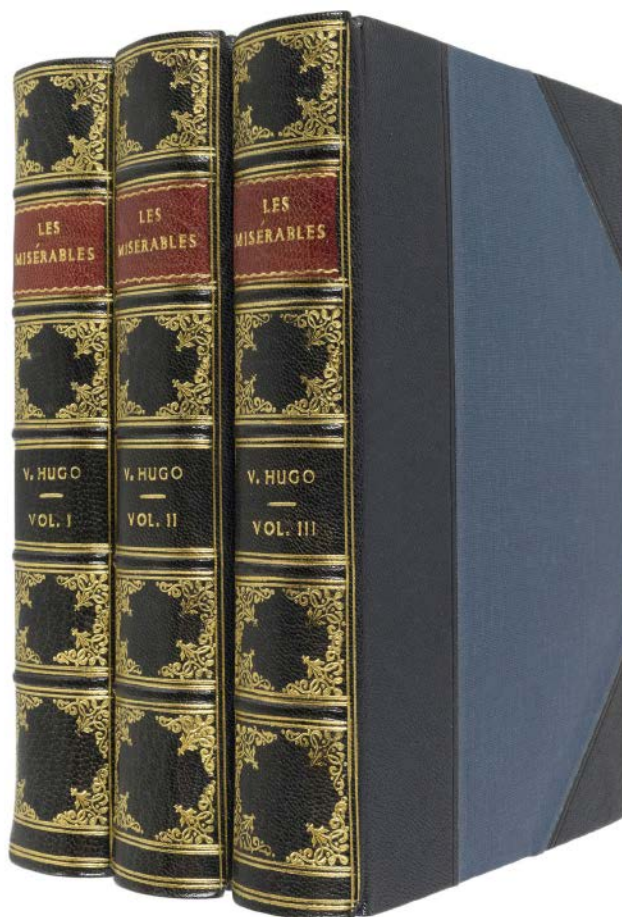
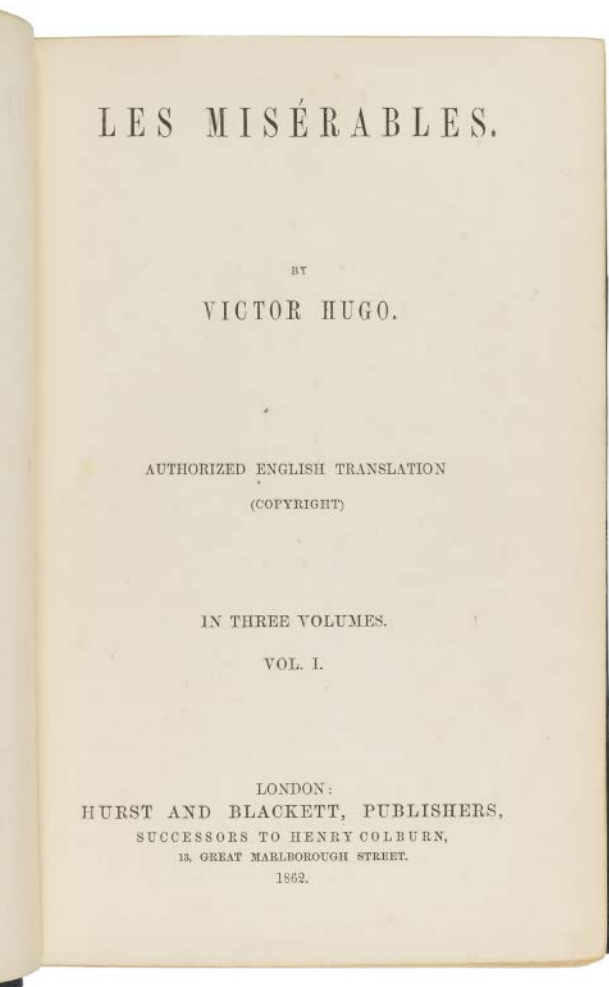
1932

£450



New Acquisitions - January 2025

Jarndyce Books



LES MISÉRABLES

37. **HUGO, Victor.** *Les Misérables*. Authorized English translation (copyright). FIRST ENGLISH EDITION. 3 vols. Hurst & Blackett. Half titles, 8pp ads vol. III. Attractively bound in recent half dark blue crushed morocco, spines gilt in compartments, maroon morocco labels. t.e.g. A v.g. handsome copy. [103836]

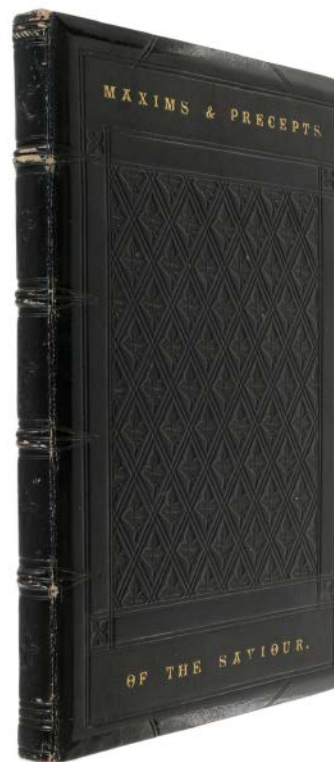
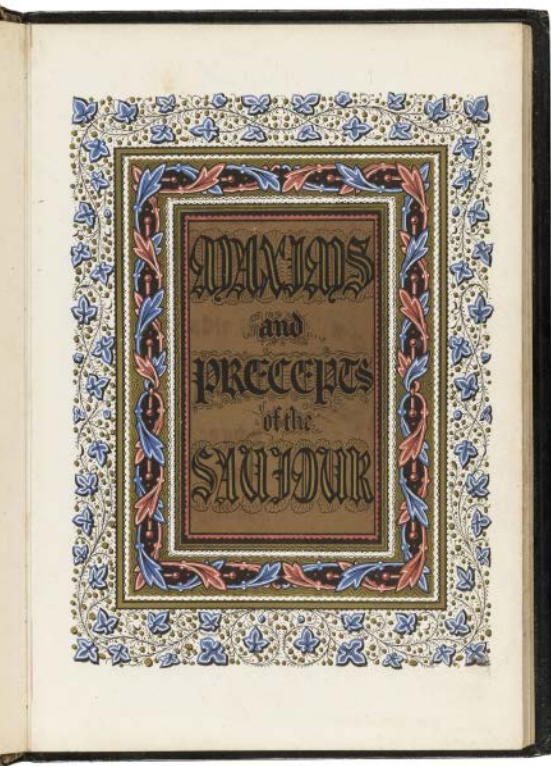
¶ *Les Misérables*, 1862; begun in 1845, but interrupted by the Revolution of 1848. The FIRST ENGLISH EDITION, translated by F.C.L. Wraxhall, published simultaneously with the first French edition. According to Davidson, editions appeared concurrently in Paris, Brussels, London, Leipzig, Milan, Madrid, Perth & Rotterdam. See Wolff 3339 & 3339a. Only two copies listed on Copac, at Cambridge and TCD; the BL does however record a copy. OCLC adds NLS and five copies in the States.

1862

£7,500

New Acquisitions - January 2025

Jarndyce Books



ILLUMINATED TEXT BOUND BY HAYDAY

38. **(HUMPHREYS, Henry Noel)** Maxims and Precepts of the Saviour. Small 4to. n.p. Illuminated chromolitho. titlepage & 31 further illuminated pages by Henry Noel Humphreys, 2pp typeset index. Handsomely bound by Hayday in 19thC faux medieval style full black calf over heavy boards, panelled & decorated in blind, lettered in gilt; extremities sl. rubbed. v.g. [103579]

¶ James Hayday appeared in directories as a bookbinder from 1825 and died in 1876. Some of his work 'in a style suitable for ecclesiastical books' was exhibited at the 1851 Great Exhibition by the booksellers and stationers Cundall & Addey.

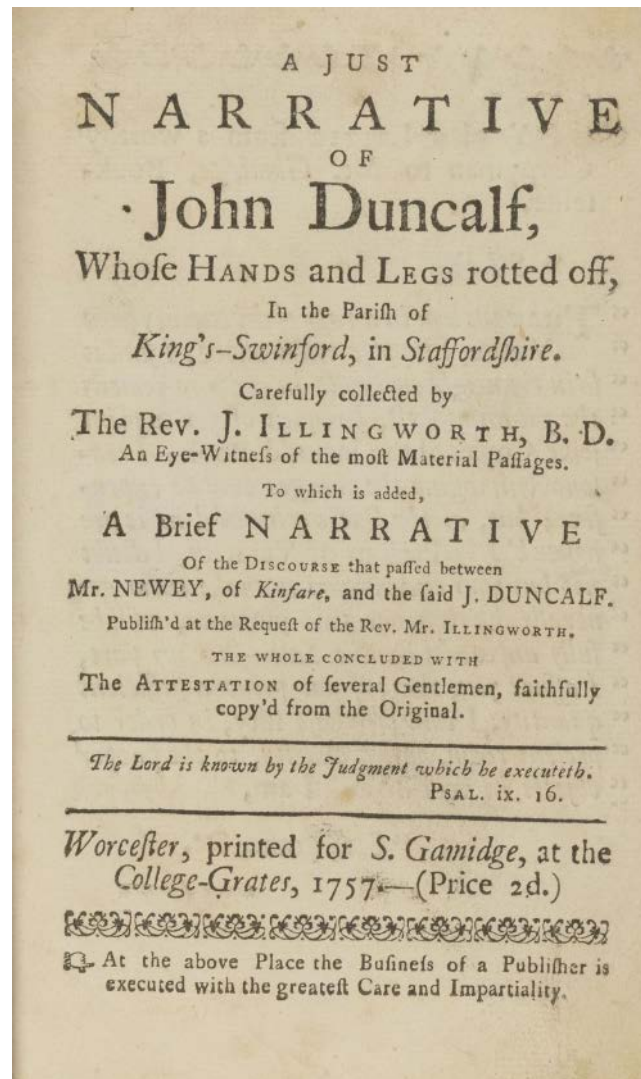
[1849]

£480



New Acquisitions - January 2025

Jarndyce Books



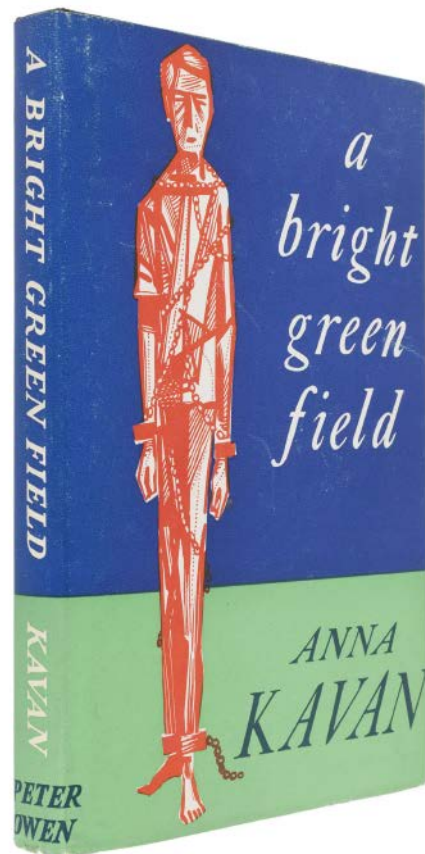
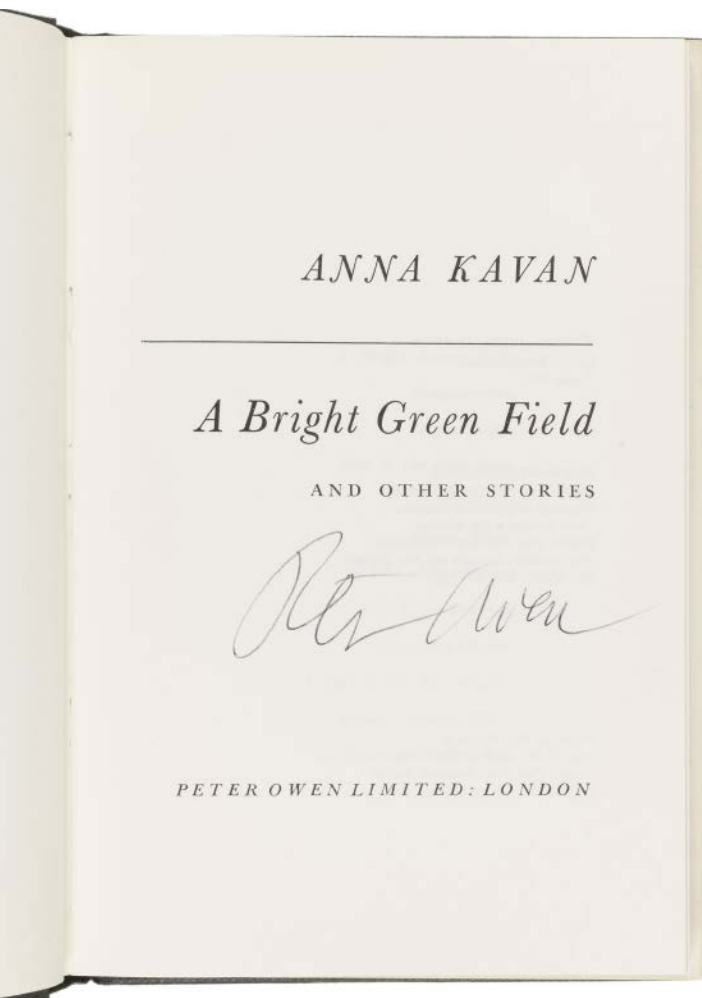
ROTTING LIMBS - THE PRICE FOR STEALING A BIBLE

39. **ILLINGWORTH, J., Rev.** A Just Narrative of John Duncalf, whose hands and legs rotted off, in the parish of King's Swinford, in Staffordshire. Carefully collected by... an eye-witness of the most material passages. To which is added, a brief narrative of the discourse that passed between Mr. Newey... and the said John Duncalf. Worcester: printed for S. Gamidge, at the College Grates. Sewn as issued in orig. plain pale blue wrappers; lower part of spine split, but still a v.g. well-preserved copy. [103762]

¶ ESTC N480853; UCLA Clark only. Not in BL. We can trace only one example in auction records, sold in 1996. The cautionary history of John Duncalf, a young man who gave himself up to 'licentiousness and wickedness', and as a result, 'by the stupendous providence of God,... was made a spectacle of to the world'. The narrative explains how Duncalf, a petty criminal, stole a lady's bible, but on discovery of the crime refused to repent. Shortly afterwards his hands and legs began to rot, and he became a ward of the parish. His plight became a *cause célèbre*, and he was visited by thousands of people, the foul stench of decomposing flesh obliging those in attendance to hold herbs to their noses. His demise was rapid, and 'Upon the 8th of May both his legs were fallen off at the knees, which the poor man perceived not until his keeper told him!' He died in May 1677 aged 22. This account was first published in 1678 and again in 1693, both publications being scarce.

New Acquisitions - January 2025

Jarndyce Books



THE PUBLISHER'S COPY

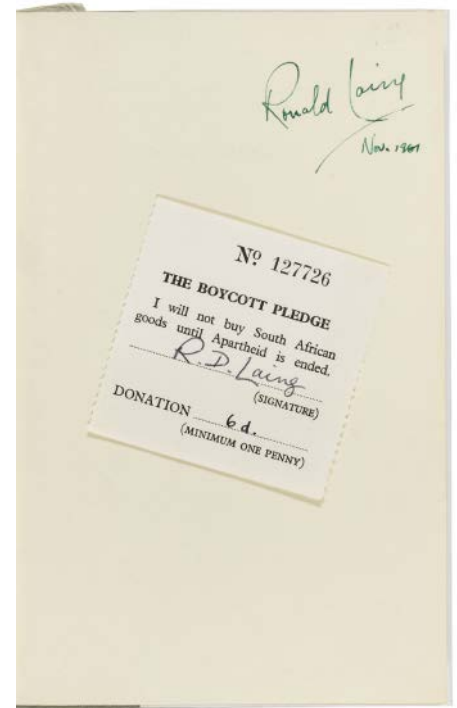
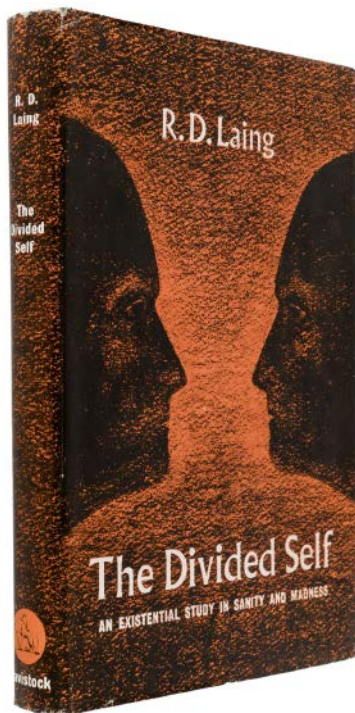
40. **KAVAN, Anna.** *A Bright Green Field. And other stories.* FIRST EDITION. Peter Owen. Half title. Orig. green cloth, spine lettered in gilt; edges v. sl. bumped. Blue & green pictorial d.w., unclipped; v. sl. rubbed, rear panel a little dusted, decimal price sticker on leading flap. Ownership signature of Peter Owen on titlepage. A lovely bright copy of a book prone to scuffing. [103969]

¶ Kavan was born Helen Woods Ferguson and took the name Anna Kavan from a character in one of her novels. Admired by talents as diverse as Ballard, Jean Rhys, L.P. Hartley, and Doris Lessing, her genius for the uncanny (she is probably the closest thing English literature has to a complete distillation of Freud's 'Unheimlich') came at a horrifying psychic cost, and her life was blighted by extreme depression and heroin addiction. While the blurb's reference to 'Miss Kavan's wide range' is a little patronising in tone when applied to one of English literature's greatest stylists, the compliment is impossible to argue with, and the reader can pick almost any sentence at random and be thrilled and unsettled by it. 'A Visit to the Sleepmaster' is an especially vivid allegory of opium use, and its ultimate and gruelling impingement on inner peace.

Peter Owen, 1927-2016, was Kavan's publisher at the end of her life; he recognised the importance of her work, and kept it in print after her death.

New Acquisitions - January 2025

Jarndyce Books



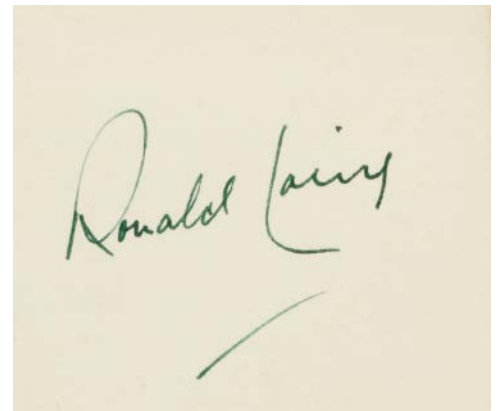
SIGNED COPY OF A REVOLUTIONARY WORK

41. **LAING, Ronald David.** *The Divided Self*. A study of sanity and madness. FIRST EDITION. Tavistock Publications. Half title. Orig. green cloth. Orange & black pictorial d.w., unclipped; edges v. sl. rubbed but a lovely copy. Signed 'Ronald Laing' on leading f.e.p. [103160]

¶ Scarce, especially so signed. Laing's first book, in which he posits that mental illness is a result of a fragmentation between the 'self' as we see it and the 'self' others project on to us. It also introduces the idea that 'madness' can be a response to an environment, rather than merely a discrete event in the brain. It revolutionised public understanding of mental illness, and as such is one of the most important works of the twentieth century.

1960

£1,500



WITH SIGNED BOYCOTT SLIP

42. **LAING, Ronald David.** *The Self and Others*. Further studies in sanity and madness. FIRST EDITION. Tavistock. (Studies in Existential Analysis and Phenomenology series.) Half title. Orig. green cloth; tail of spine v. sl. rubbed. White pictorial d.w., unclipped. Signed 'Ronald Laing, Nov. 1961' on leading f.e.p. Donation pledge slip for the boycott of South African goods signed by Laing loosely inserted. [103223]

¶ Laing's second work, in which he explores the effect of external conditions on the individual, sets out the terms by which he is now remembered. Irrespective of how controversial a figure he later became, this is a hugely sensitive, well-researched work, and a major contribution to the field.

1961

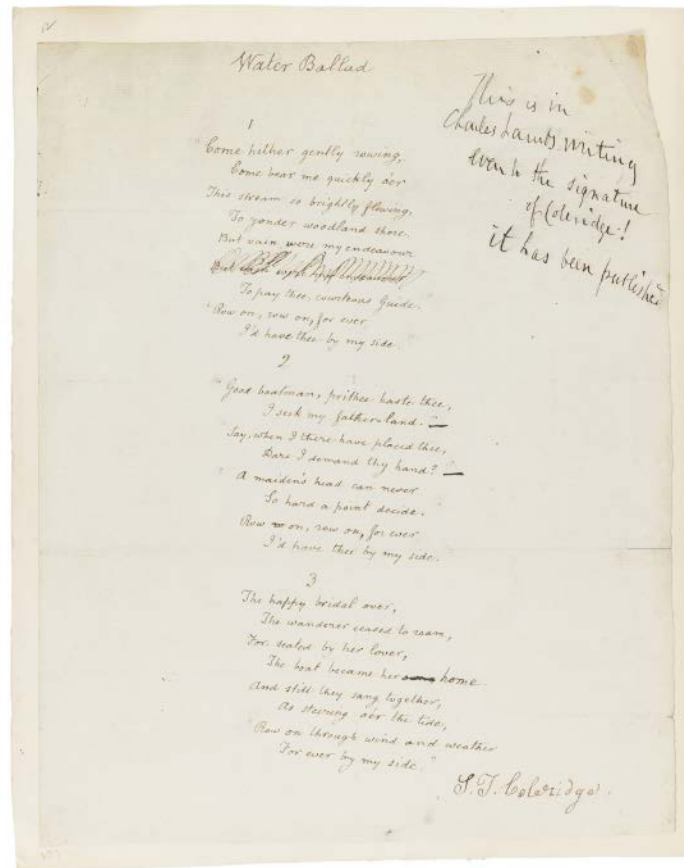
£500

New Acquisitions - January 2025

Jarndyce Books

Charles Lamb.

To celebrate 250 years since his birth, Jarndyce will shortly be publishing a catalogue of manuscripts, autograph letters, association copies, and published works by and about Charles Lamb, and his circle. Please contact us to receive a copy of the catalogue by post or email.



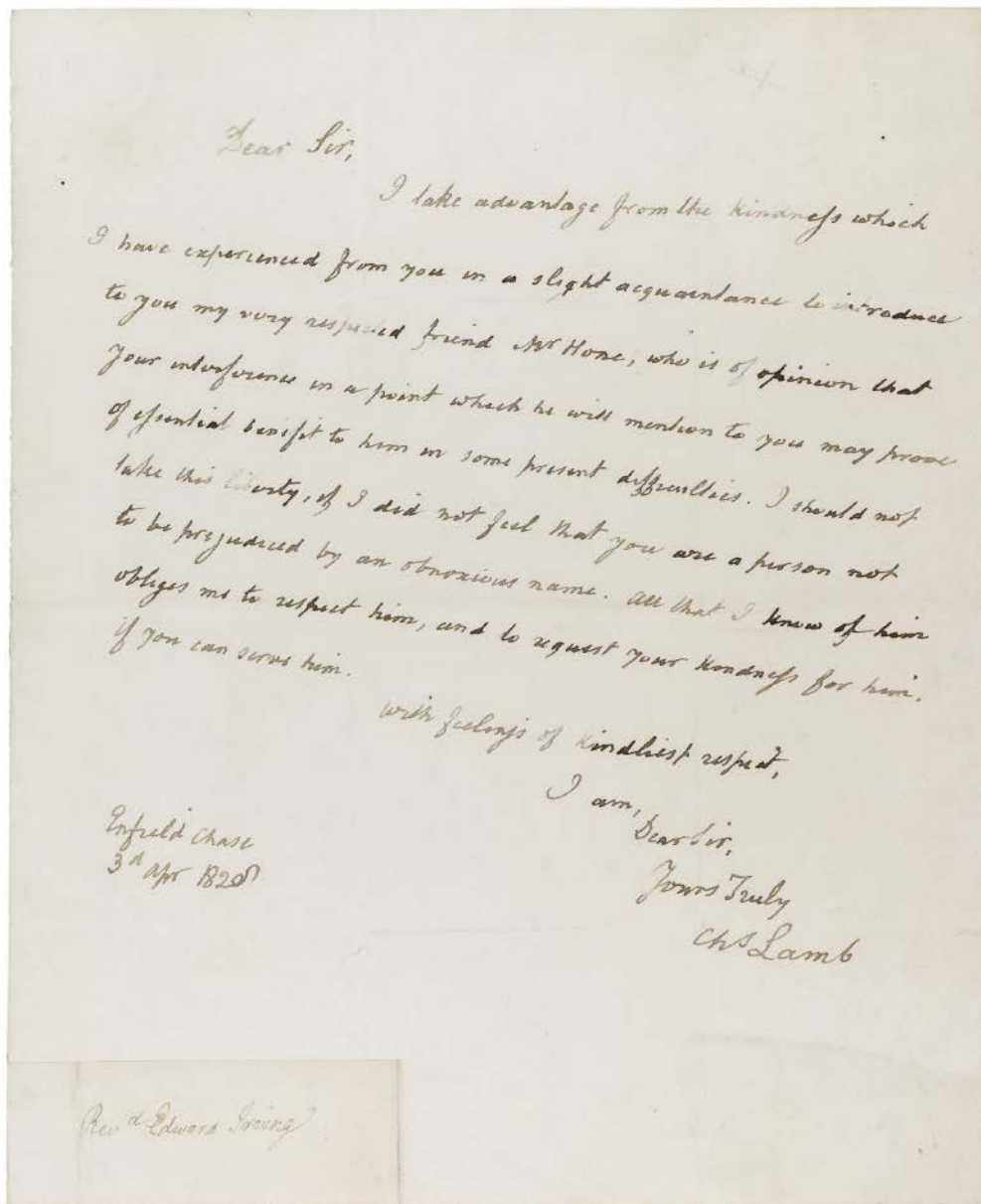
LAMB TRANSCRIBES COLERIDGE

43. **LAMB, Charles.** Autograph Manuscript Poem, unsigned. Samuel Taylor Coleridge's poem *Water Ballad*, - 'Come hither gently rowing' - transcribed by Charles Lamb, and with Coleridge's 'signature' also supplied by Lamb. A second unidentified hand has added a note to the leaf, 'This is in Charles Lamb's Writing, even the signature of Coleridge! It has been published'. n.p. 24-line poem, in three stanzas, with the 'signature' of S.T. Coleridge beneath, all written in black ink in the unmistakable hand of Charles Lamb on the first side only of a single folio leaf, watermarked 1828, laid on to piece; small closed tear in right margin not affecting text. [103509]

¶ Coleridge's poem, a translation of François Antoine Eugène de Planard's *Barcarolle de Marie*, was probably written around 1799, but was not seen in print until October 1831 when it was published in *The Athenæum*. It is not known who this transcription was made for, but Lamb frequently copied favoured verses, and as he and Coleridge shared a close friendship and mutual admiration, it is not surprising that he should have chosen to write out one of his poems. Another transcription by Lamb of the same poem appears in his own Album, now in the collection of the University of Texas. The copy here offered has several corrections and crossings through, raising the possibility it is Lamb's own draft or practice copy, penned separately before being committed to an album. It was offered for sale at Henkel's Auction House, Philadelphia, in 1921, described as 'intensely interesting in a literary sense'.

New Acquisitions - January 2025

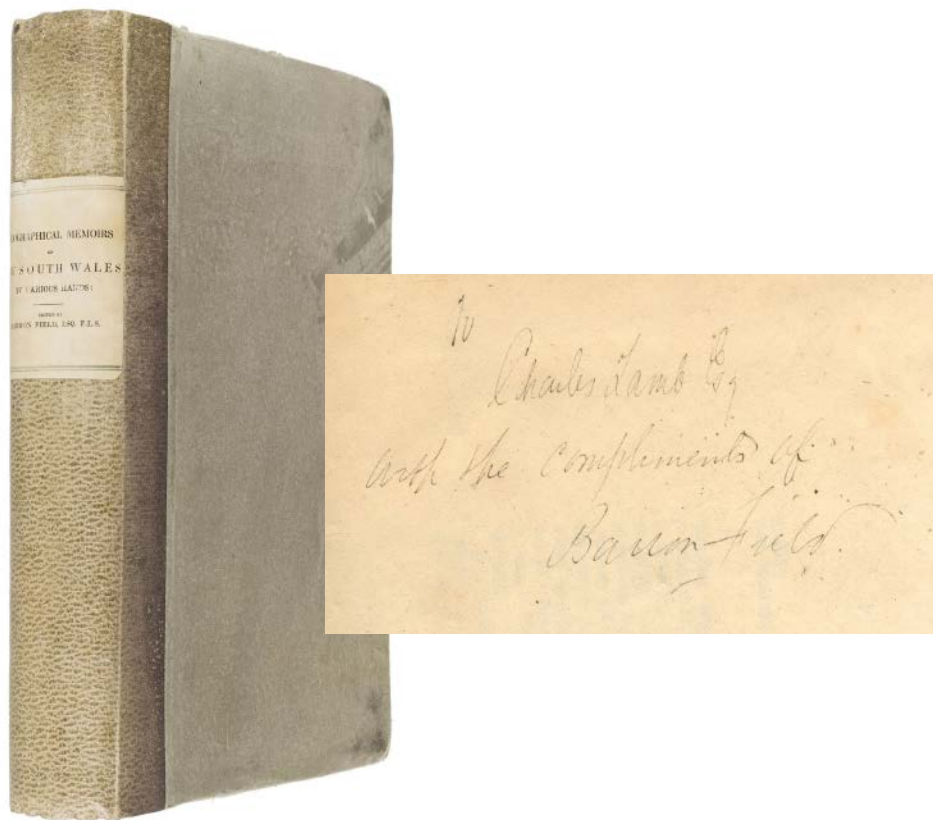
Jarndyce Books



ASSISTING WILLIAM HONE

44. **LAMB, Charles.** ALS to the Rev. Edward Irving, from Enfield Chase, 3rd April 1828. 'I take advantage from the kindness which I have experienced from you in a slight acquaintance to introduce to you my very respected friend Mr Hone...' n.p. 15 lines in black ink on recto only of a 4to leaf. [102670]

¶ In the *Complete Letters* (ed. by E.V. Lucas), vol. III, p.157. This letter relates to the financial difficulties William Hone was experiencing at the time, with Lamb suggesting to the Rev. Irving that he might be in a position to offer him some (unspecified) assistance. Lamb seems rather apologetic in contacting Irving, but assures his correspondent, 'I should not take this liberty, if I did not feel that you are a person not to be prejudiced by an obnoxious name. All that I know of him obliges me to respect him, and to request your kindness for him if you can serve him.' Hone had recently published the *Every-Day Book* (dedicated to Lamb and his sister in recognition of their 'sympathy and kindness') and the *Table Book*, which, though popular, were not financially successful, and he found himself briefly incarcerated at King's Bench Prison for non-payment of debts. Edward Irving, 1782-1834, was a Scottish clergyman, and founder of the Catholic Apostolic Church, much admired by Coleridge, De Quincey and Scott.



PRESENTED BY THE AUTHOR TO CHARLES LAMB

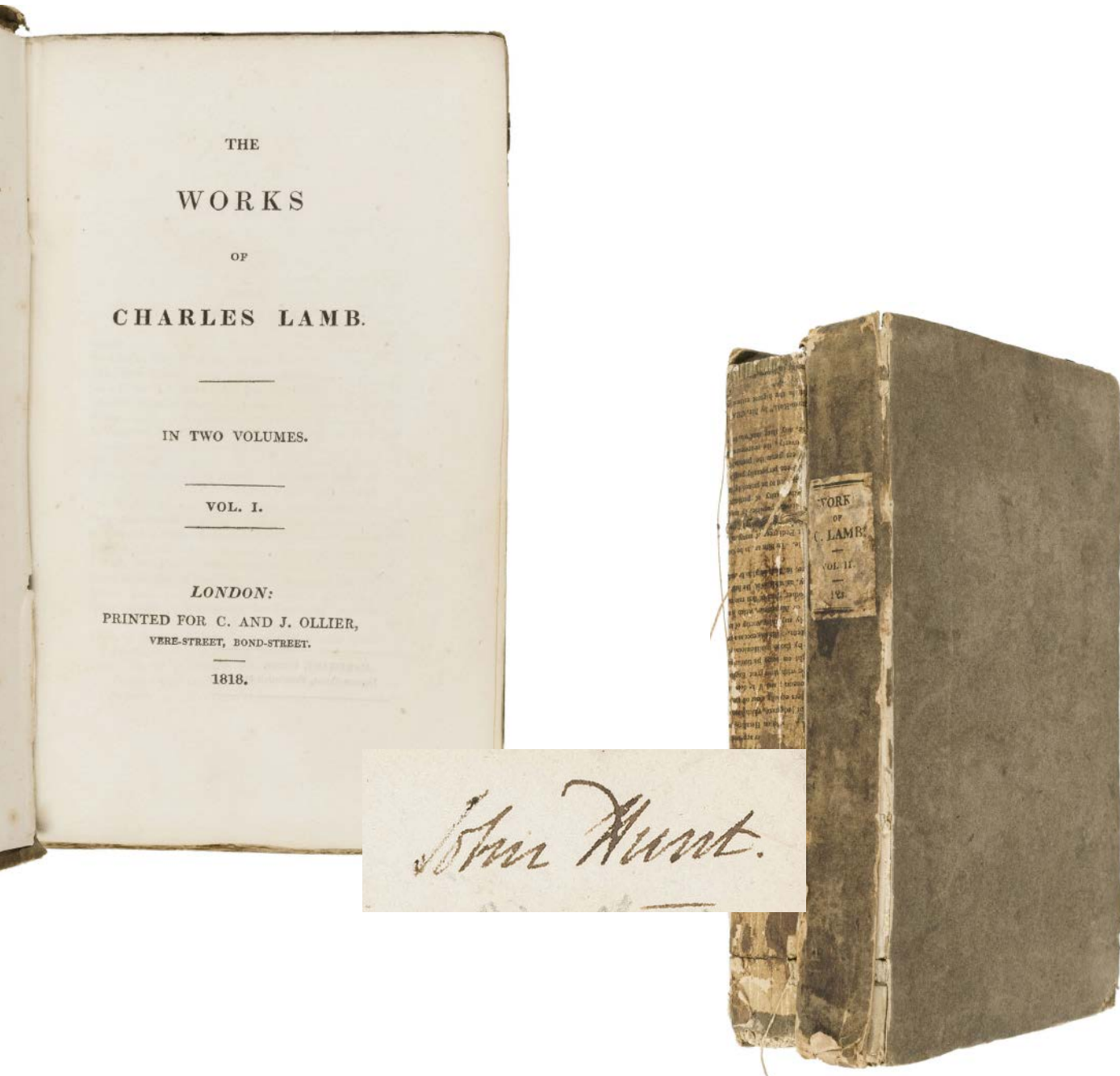
45. **(LAMB, Charles) FIELD, Barron, ed.** *Geographical Memoirs on New South Wales*; By various hands: containing an account of the surveyor general's late expedition to two new ports... Together with other papers on the aborigines, the geology, the botany, the timber, the astronomy, and the meteorology of New South Wales and Van Diemen's Land. John Murray. Front. with sl. off-setting to title, four folding maps & botanical plate bound in at rear. Untrimmed in orig. drab boards, purple cloth spine with later paper label; v. neat repairs to inner hinges, spine v. sl. faded, otherwise v.g. D. Wickham booklabel loosely inserted. [102609]

¶ A very well-preserved copy of Field's important work on Australia, presented by him on the leading f.e.p., 'To Charles Lamb Esq. with the compliments of Barron Field'. As well as forming an important survey of Australia as it appeared to early Western settlers, the volume also contains the first generally obtainable printing of Field's *First Fruits of Australian Poetry*, the first (1819) and second (1823) editions of which were privately printed in New South Wales, and are generally accepted as the first books of poetry printed in Australia. Field had sent a copy of the 1819 edition to Lamb for review, and it received favourable notices by him in Leigh Hunt's *Examiner*. Lamb wrote to Field in 1820 that 'Coleridge and Wordsworth, and also C. Lloyd... were hugely taken with your Kangaroo'. (See *Letters*, vol. II, p.282.)

A friend of Lamb's from the early 1810s, Barron Field, 1786-1846, was prominent in London's literary scene, and in the circle of Coleridge, Hunt and Hazlitt. He spent seven years in Australia, from 1817, where he accepted a position as judge in Sydney, during which time he gathered the materials for the present volume. *Geographical Memoirs...* contains papers and maps that were hugely important in shedding light on the largely unexplored continent, and includes the only printed version of John Oxley's report of an expedition in 1823 to survey the region North of Sydney, during which the Brisbane River was discovered and explored, and the site for present-day Brisbane was established (both named after the 6th Governor of New South Wales, Thomas Brisbane).

New Acquisitions - January 2025

Jarndyce Books



FIRST COLLECTED EDITION - JOHN HUNT'S COPY

46. **LAMB, Charles.** *The Works.* FIRST EDITION. 2 vols. Printed for C. & J. Ollier. 2pp ads vol. II (June, 1818). Uncut in orig. drab boards, vol. II retaining orig. printed paper spine label, but vol. I completely lacking spine strip; vol. II hinges splitting, corners bumped. Armorial bookplates & signatures of John Hunt. D. Wickham booklabels. A rather worn copy with an excellent association. [103416]

¶ Roff pp135-140. The first volume, containing mainly verse, is dedicated to Coleridge; the second volume, containing essays and letters, is dedicated to Lamb's friend Martin Charles Burney. Seven poems are by Mary Lamb, including five that were here printed for the first time.

Both volumes bear the signature and bookplate of John Hunt, the radical printer and publisher, and older brother of Leigh Hunt. From 1808 he published *The Examiner*, to which Lamb was a contributor. Lamb was a continued supporter of Hunt during his legal travails, and sympathised with him when he was fined in 1822 for publishing Byron's *Vision of Judgment*; 'the decision against Hunt... made me sick'.



THE WATCHER AND OTHER WEIRD STORIES

47. **LE FANU, Joseph Sheridan.** *The Watcher and Other Weird Stories.* With twenty-one illustrations by Brinsley Sheridan Le Fanu. FIRST EDITION. Downey & Co. Front., vignette title in red & black, illus. throughout, 4pp ads for F.M. Allen, 4pp ads for G.W. Appleton. Green floral e.ps. Orig. grey pictorial cloth, blocked & lettered in black & silver with owl & moon motif on front board, bat & skull gate on back; spine & sl. darkened, head & tail sl. rubbed, a few small marks, expert repairs to inner hinges. A good-plus copy. [103503]

¶ Comprised of six short stories: *The Watcher*; *Passage in the Secret History of an Irish Countess*; *Strange Event in the Life of Schalken the Painter*; *The Fortunes of Sir Robert Ardagh*; *The Dream*; and *A Chapter in the History of the Tyrone Family*. The wonderful illustrations are by Le Fanu's son Brinsley, who also wrote the preface. He begins: 'Most of the tales in this volume were written prior to the publication of *Uncle Silas*... All the stories, with the exception of 'The Watcher' were included in the *Purcell Papers*, edited by Mr. Alfred Perceval Graves after my father's death...'

Published over 20 years after his death, these stories perfectly encompass the distinctive blend of mystery and horror that made him famous.

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Jarndyce Books

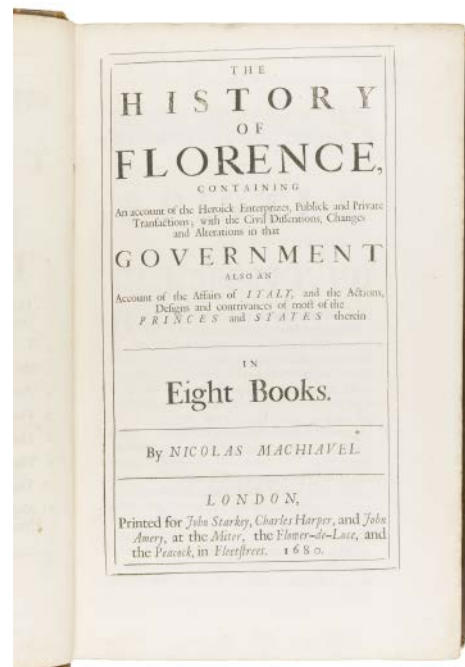
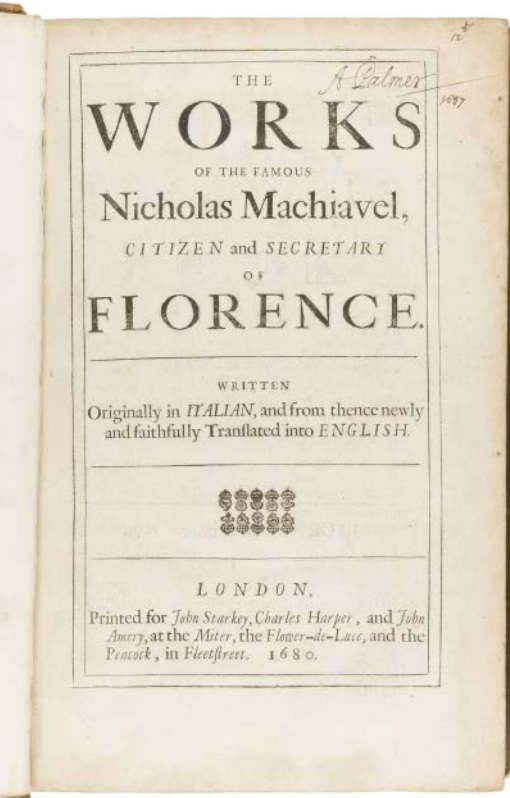
MACHIAVELLI'S WORKS

48. **MACHIAVELLI, Niccolò.** The Works of the Famous Nicholas Machiavel, Citizen and Secretary of Florence. Written originally in Italian, and from thence newly and faithfully translated into English. Printed for John Starkey, Charles Harper, and John Amery, at the Miter, the Flower-de-Luce, and the Peacock, in Fleetstreet. [xxiv], 1-189, [blank], [iv], 199-262, 256, 266-267, [blank], [iv], 267-314, 317-431, [blank], [iv], 433-528, [xvi]. Folio. E.ps sl. dusted. Complete despite erratic pagination, with many misnumbered leaves, 'Preface to the Reader' & 'Machiavel's letter to Zanobius Buondelmontius' bound in at end. Contemp. full speckled calf, raised bands, red morocco label; a bit rubbed & worn, hinges starting but sound, label sl. chipped, spine chipped at head. Armorial bookplate of William Markham on leading pastedown, ink signature of 'A. Palmer, 1687' on title. A nice clean copy in contemporary binding. [103899]

¶ ESTC R13145. Second edition, translated by Henry Neville. Niccolò Machiavelli, 1469-1527, was a philosopher, author, and diplomat during the Italian Renaissance; he is considered one of the fathers of modern political philosophy and political science. This volume includes: The History of Florence; The Prince; The Original of the Guelf and Ghibilin Factions; The Life of Castruccio Castracani; The Murther of Vitelli, &c. by Duke Valentino; The State of France; The State of Germany; The Discourses on Titus Livius; The Art of War; The Marriage of Belphegor, A Novel; and Nicholas Machiavel's Letter in Vindication of Himself and his Writings. "The history of Florence", "The Prince", "The Discourses of Nicholas Machiavel, upon the first decade of Titus Livius", and "The Art of War" each have separate dated title page; pagination and register are continuous. The 'Letter to Zanobius Buondelmontius' included at the end was probably written by Henry Neville.

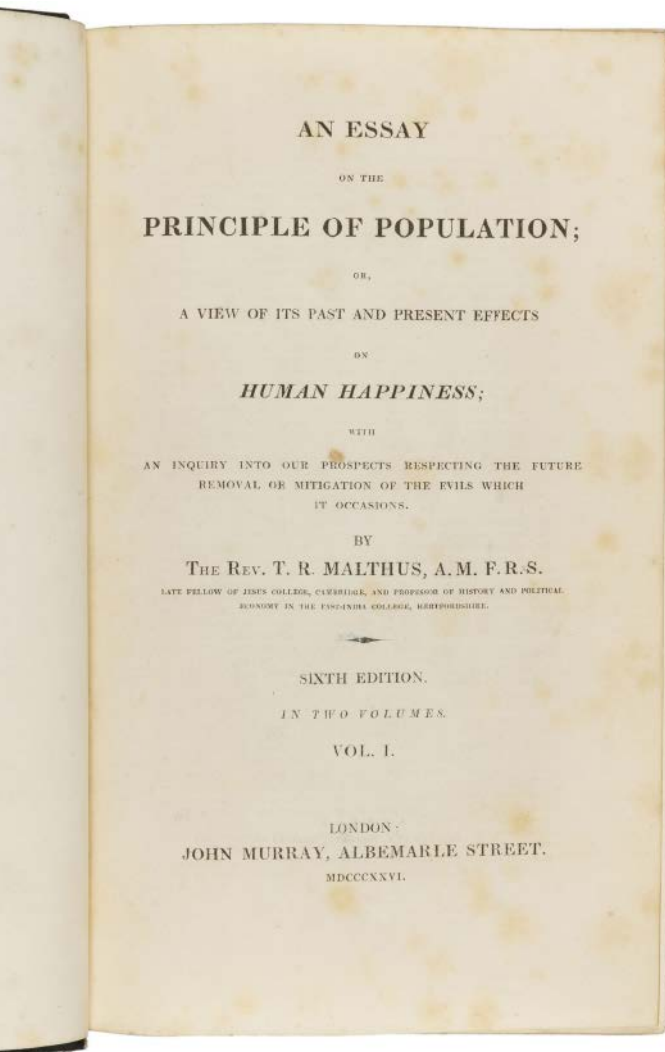
1680

£2,500



New Acquisitions - January 2025

Jarndyce Books



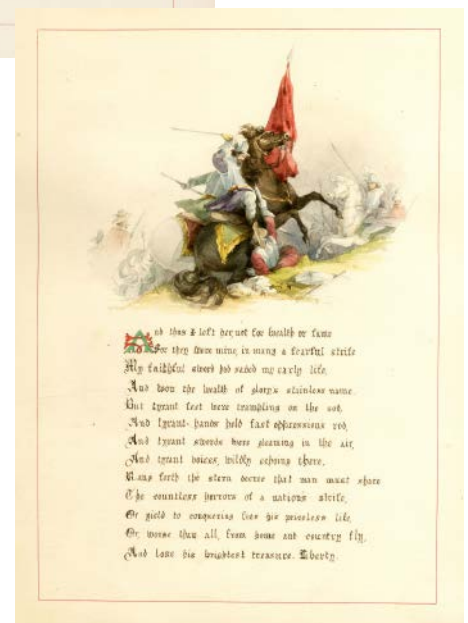
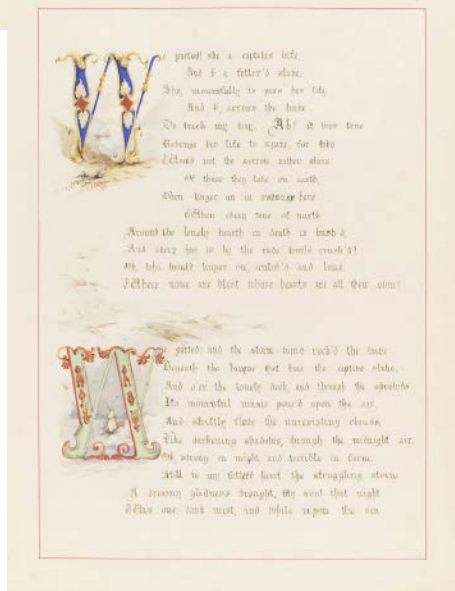
THE DEFINITIVE TEXT OF MALTHUS'S 'POPULATION'

49. **MALTHUS, Thomas Robert.** *An Essay on the Principle of Population; or, A view of the past and present effects on human happiness.* 6th edn. 2 vols. John Murray. Light spotting to prelims. Later 19thC half black calf by John C. Condie, Paisley, compartments ruled & dec. in gilt, maroon morocco labels, decorated green glazed cloth boards. An exceptional copy. [102305]

¶ The definitive text, and the last published in Malthus's lifetime, with his final revisions, marking a significantly expanded and amended text from the first edition of 1798.

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Jarndyce Books



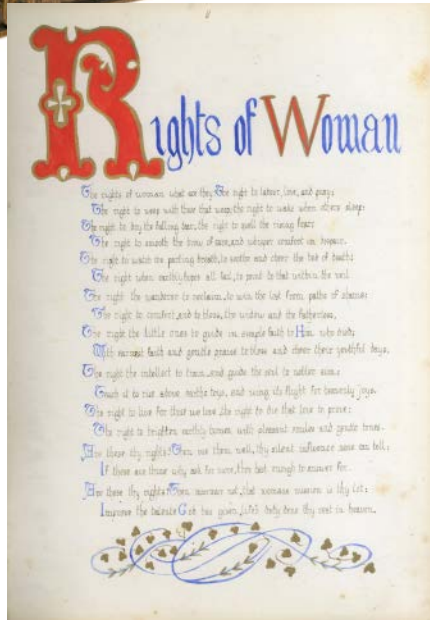
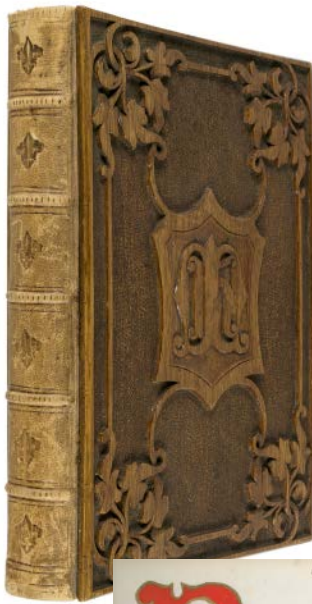
BEAUTIFULLY ILLUSTRATED MANUSCRIPT POEM

50. MANUSCRIPT. ANONYMOUS. ILLUSTRATED MANUSCRIPT POEM. The Exile's Home. n.p. 4to. 52pp, heavy paper written on rectos only, illus. throughout with numerous watercolour illustrations & illuminate letters. Small tear in one corner of following f.e.p. Orig. full green morocco by Proudfoot of Euston Square, boards with ruled gilt borders & fancy gilt cornerpieces, spine elaborately gilt with repeating scroll design; extremities a little rubbed. a.e.g. [103955]

¶ A very attractive Victorian commonplace book, devoted entirely to a single 'medieval' epic romance, *The Exile's Home*, written throughout in black ink in a neat gothic hand, and illustrated with highly accomplished watercolour drawings. The poem recounts the exploits of an heroic warrior, and the forlorn hopes of his lover for his safe return from battle. An opening couplet has been taken from Byron's poem *The Giaour*, but the poem itself remains unidentified. The accompanying illustrations have been extremely well executed, and finished in full colour. They depict scenes from the work, including knights in battle and at rest, castles, oceans, various forms of birdlife, and botanical details. The high quality illustrations are vibrant and fresh, and judging by the intricate and minute detail, were made by a very accomplished artist. The identity of the artist and scribe remains a mystery, although the final leaf is tantalisingly initialled 'E.I.A.'

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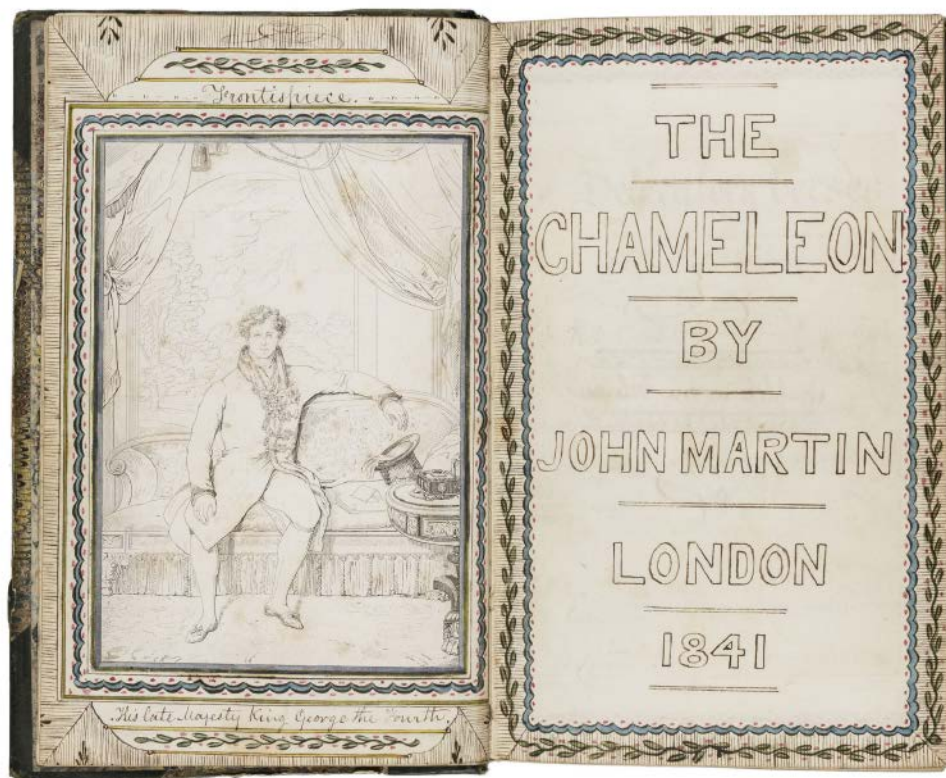


AN AESTHETIC INDULGENCE: HENRIETTA MORISON'S COMMONPLACE BOOK

51. **MANUSCRIPT COMMONPLACE BOOK. MORISON, Henrietta.** Illuminated Manuscript Commonplace Book of Henrietta Morison, 1864. Folio. Illus. ms. title, 111pp illuminated ms., 3pp index. Contemp. full calf, gilt dentelles, additional faux medieval boards with decorative cornerpieces & central monogram (HM), bright blue decorative endpapers; spine sl. rubbed. a.e.g. v.g. [103330]

¶ A rather spectacular, if a little gaudy, illuminated commonplace book by Henrietta Morison. The poems have been painstakingly copied and illustrated with elaborate leading Capitals and additional coloured capital letters at the beginning of every line and within the text. Decorations are stunningly bright and often illuminated with gilt. It is hard to imagine how many hours, days, months or years it must have taken to complete. The poetry is an impressive array of both male and female authors, the female contributors including Mary Bowley, Hannah Gould, Mrs Hemans, Letitia Landon, Mary Mitford, Caroline Norton, Julia Pardoe, Catherine Pennefather, Eliza Cook, and Miss Smith. Male authors include Lord Byron, Robert Burns, Thomas Campbell, Thomas Hood, Thomas Moore, Henry Longfellow, Sir Walter Scott, and Oliver Goldsmith amongst others. Many, especially at the beginning of the volume, are unattributed and appear to be original works quite probably by Henrietta herself.

The binding is equally intricately and expensively produced, decorated carved wooden boards being laid over the initial binding of full calf. A truly unique and attractive item.



MANUSCRIPT POETRY PERIODICAL

52. **MANUSCRIPT PERIODICAL. MARTIN, John.** *The Chameleon.* (An Original Manuscript Work) Twenty Numbers in One Volume. 324pp ms. on both sides of 8vo sheets. 20 issues from April 2nd to August 2nd 1841. Engraved front. of George IV & each number with engraved front. each laid down within hand coloured border, dedicatory verses, contents index. Contemp. half green calf, maroon title label (lacking author label); generally a bit rubbed. Signed by the Author on preliminary blank. [103196]

¶ A manuscript periodical for the edification and entertainment of family and friends, containing 62 poems, mainly by John Martin, but with two signed M.M. and one each by G., J., E.B., M.H. & E.C. (even though Martin announces in No.2 that he has to decline contributions from Rosalee and others as 'the contents of "The Chameleon" will be from his own pen exclusively'.)

There is one tale in prose: Thomas Titt!!! A tale of a tailor's wooing in two of the numbers. Martin's poem, *The Sailor's Return*, occupies two numbers. 'This work will appear monthly and more often if possible and will be presented to a very limited few of the author's friends.'

In some issues there is a brief note by the author. No. 6: '...selections from my opera of St. Julian are inserted at the request of an esteemed female friend.' No. 7: "'Eliza" your wishes shall be complied with - perhaps in the next number.' No. 8: 'The complimentary note from Mrs A.G. Palmer is received and we hope duly appreciated.' No. 9: 'TTW's offer - declined'. No. 10: 'Through the kindly assistance of a young lady, I hope to present to my friends, nos. 10, 11 and 12... during this week.' No. 12: Declining to answer the question "Who is E.C.". No. 20: In answer to A. Querist'... 'the village church at Headcorn in Kent is in ruins entirely thro' sectarian meanness and petty obstinacy... truly disgraceful.' (The church of St Peter and St. Paul was finally renovated between 1868-78).

Martin gives his address as 61 Great Titchfield Street, Portland Place, London. His other manuscript periodical was *The Adelphi* in 2 volumes (referred to in No. 8) and possibly *The Remembrance*. Martin was also the author of three novels: *Edwin Gazelle*, *Albert Montaigne* and *The Interdict*. None of his works appear to have made it into print.



The Breakfast

The Chameleon!!!

An
Original Manuscript Work

Written By
John Martin

Number Four

London May 1st 1841



Pallas bearing the Armour of Achilles

The Chameleon!

An
Original Manuscript Work

Written By
John Martin

Number Six

London May 24th 1841

LATE SEVENTEENTH CENTURY MEDICINE & COOKERY

53. **MANUSCRIPT RECEIPT BOOK. SAWYER, Alice.** The Substantial Late 17th and Early 18th Century Manuscript Receipt Book of Mrs Alice Sawyer. 147pp manuscript on 78 folio leaves watermarked with the Arms of Amsterdam & 'IV' countermark, 5pp index. The first 118 pages of receipts are lined in red ink and written in a beautiful calligraphic hand with decorative swirls; from page 86 to 118 the size of the text is increased by almost double with the receipt titles even larger; pin prick holes on a number of leaves, some browning, but overall a handsome clean and eminently readable text. Contemp. vellum; soiled & a little worn. Elaborate decorated calligraphic inscription on first leaf: 'Mrs Alice Sawyer'. [103907]

¶ Haewood records no fewer than 96 examples of the Arms of Amsterdam watermark dating from the 1660s through to the 1720s. The closest to our paper (note the scrolls at the base of the shield) is page 353-356 which are dated 1675-1704. Receipt number 148 is entitled 'My diet drink ordered me by Mr Gibson in May 1700' dating this manuscript to the late seventeenth and early eighteenth centuries.

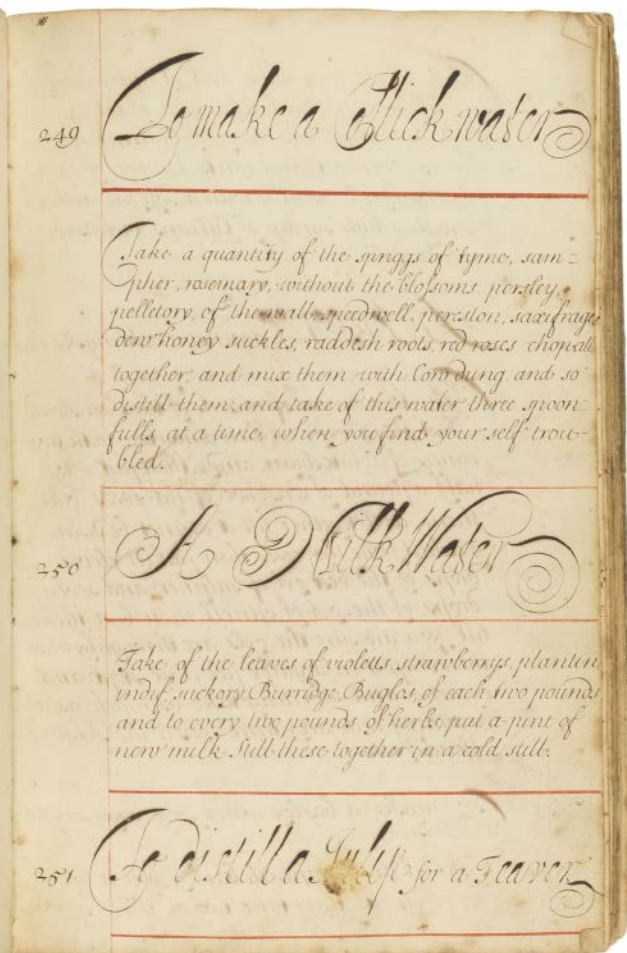
A beautifully presented receipt book comprised of nearly 400 culinary and medical receipts, the first 369 numbered receipts (in two sequences, with one number erroneously repeated) written in beautiful calligraphy. Although the style changes after receipt number 312 - the text and title becoming markedly larger and more elaborate - the hand appears to be the same. This second section begins with receipt number 249 (repeating exactly receipt number 249 from the first) and continues, with largely different receipts, up to number 304. The index lists the first 250 receipts from the first section followed by numbers 251 to 304 of the second. It is unclear why our compiler has done this, but the text and pages are continuous.

The most likely candidate for our compiler is an Alice Bartlett who married Thomas Sawyer on 10 February 1695 in St. James', Dukes Place London. A reference to Alderman Forth - 'To make Goosberry Wine. Alderman Forths Ladies Receipt' (Receipt number 122) - suggests an association with London. John Forth, and his brother Dannett, both Master Brewers, were Aldermen of Cripplegate and Cheapside respectively, both being discharged from their duties in 1676. John particularly, was clearly quite the character, described in *The Gentleman's Magazine* as: 'a hasty passionate person no lover of the Church of England... He hath a consecrated chapel in his own house, but that is all the conformity that it hath, a

nonconformist and a brewer officiating there, when he is at leisure on Sundays to hear. He is a man of no reputation for keeping his word.'

The only other attributions in the volume are two references to Mrs Elle. (or Ellnr.) Adams - Receipt to make a rare Cake (19 & 270), Mrs Arowsmith - To make Sirrup of Gillyflowers Mrs Arowsmiths way (114), and 'My Diet Drink ordered me by Mr Gibson in May 1700' (143).

The manuscript is handsomely presented, written in the most elegant of hands as a display book for visitors to the house to browse and admire. 118 pages are lined in red ink with a single (and occasionally double) rule to the left margin allowing space for the receipt number, and the title of each receipt with a single rule above and beneath. The final page of the first section includes horizontal pencil lines nicely showing us how Alice achieved such consistent neatness. The index is similarly attractive, written in two columns with two





Mrs

Alice

Anver

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Jarndyce Books

additional columns lined in red for the receipt numbers. The final 19 pages of receipts are in a slightly later eighteenth-century hand; although neatly written up, they are clearly not presented for display.

The receipts themselves - 369 of which are numbered - are almost evenly split between savoury, sweet and medical with the addition of numerous instructions for wines, beers, and waters. There is no discernible order with sweet and savoury intermingled. The majority of medical receipts (numbering approximately 130 in total) are between numbers 133 and 250 of the first section and numbers 249 and 280 of the second but others are included elsewhere.

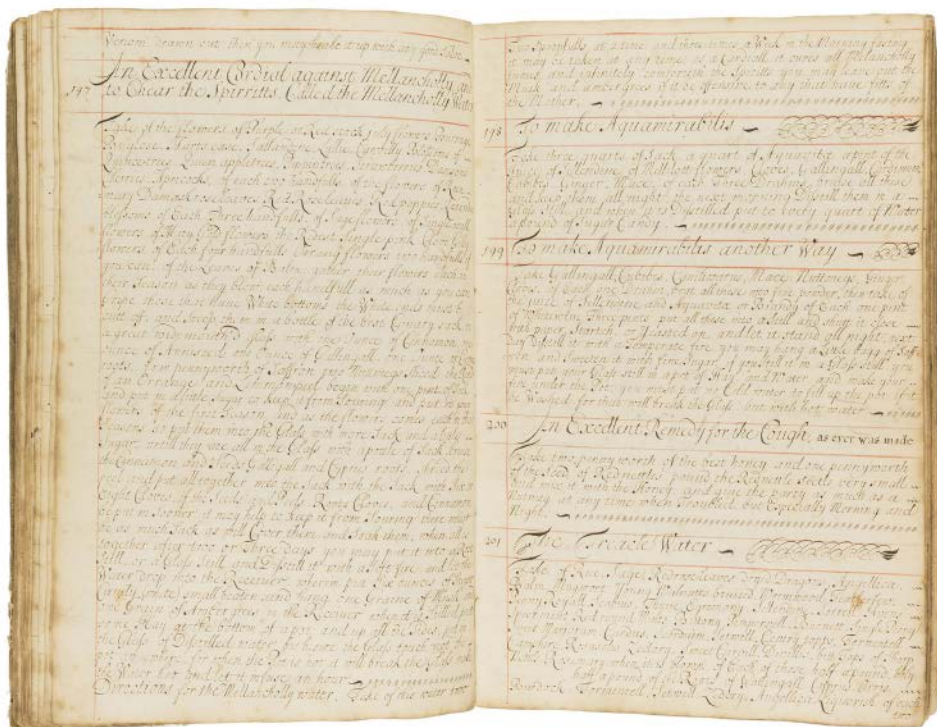
Alice Sawyer's house guests, reading this volume, would have salivated at the prospect of eating the proffered dishes, as this cataloguer did three and a quarter centuries later,

especially when writing on an empty stomach. Savoury dishes include, amongst many others: To Boyle a Carp (30), To stew or make a Fricacy of Rabbitts (41), A Fryed Dish (42), To Stew Oysters (63), To Season a Calves Foot Pye (76), To make a Lamb Pye (77), Oyster Pye (78), To make Pigeon Pye in Puff Paste (89), To stew Pidgeons (103), To make Sausages without Skins (112), To make a Tart of a Kidney of Veale (118), To make Toasts of a Kidney of Veale (120), To stew or make a Fricacy of Rabbitts (292). A Fryed Dish (misnumbered 292) is a nice example of the light and healthy approach to cookery in the early modern period:

‘Take a little loin of veale or lamb and cut in steaks, season it with gross pepper and salt then take a pint of Sack [fortified white wine] and a Porringer [a shallow bowl] of Oysters or Capers and Eight Anchovies. Let them stew together close covered then take your meat and Fry it with good store of Fresh Butter and when it is well Fryed take two yolks of Eggs beat them and let them boyle in your Sauce put in half a pound of butter then put in your meat and shake it together and put it some juice of Orange according to your taste and rub your dish with a Clove of Garlick’.

In addition to the usual (and essential) breadth of preserving recipes - To Make Conserve of barberries (9), To Preserve Cherries (32), To Dry Apricocks, Chips or Peaches (2), To make Gum of Bolage of Plums (48), To Make Marmalade of Apricocks (60), &c. - there are numerous receipts for jellies (sweet and savoury) and puddings: To Make Raspberry Cakes (15), To make clear cakes or paste of Mussels, pears, plums, damsons, &c. (20), To make a Shakeing Pudding (73), To Make Shrewsbury Cakes (279), To Make Cheecakes (275). Unusually, receipt numbers 94 to 99 are all for the different treatment of sugar: To Clarify Sugar, To know when your Sugar is full Sirrup, To know when your Sugar is Manus Christi height, To know when your Sugar is at a Candy height, to know when your sugar is at Casting height. Magnus christi height refers to the point at which boiling sugar has reached 215°F (Karen Hess, *Martha Washington's Booke of Cookery*). Here, the recipe says that ‘it willl draw between your fingers like small thread and soe you may use it at pleasure’.

The medical receipts are extensive and cover a wide variety of ailments and conditions. There are numerous cures for the plague, the Great Plague being still at the forefront of



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people's memories: A Water to drive out the Plague or any other Infection whatsoever & to Cure a Feaver, Called the Feaver Water (161), A Cordial or Plague Water (207), Alexis [Girolamo Ruscelli] his Secret Antidote against the Plague (214), The Great Plague Water (256, section two).

Unusually, there are a number of examples of receipts followed by a separately numbered explanation of their 'vertues'. To make a Salve (144) is followed by The Vertues of this Salve (145), which offers hope for almost any ailment:

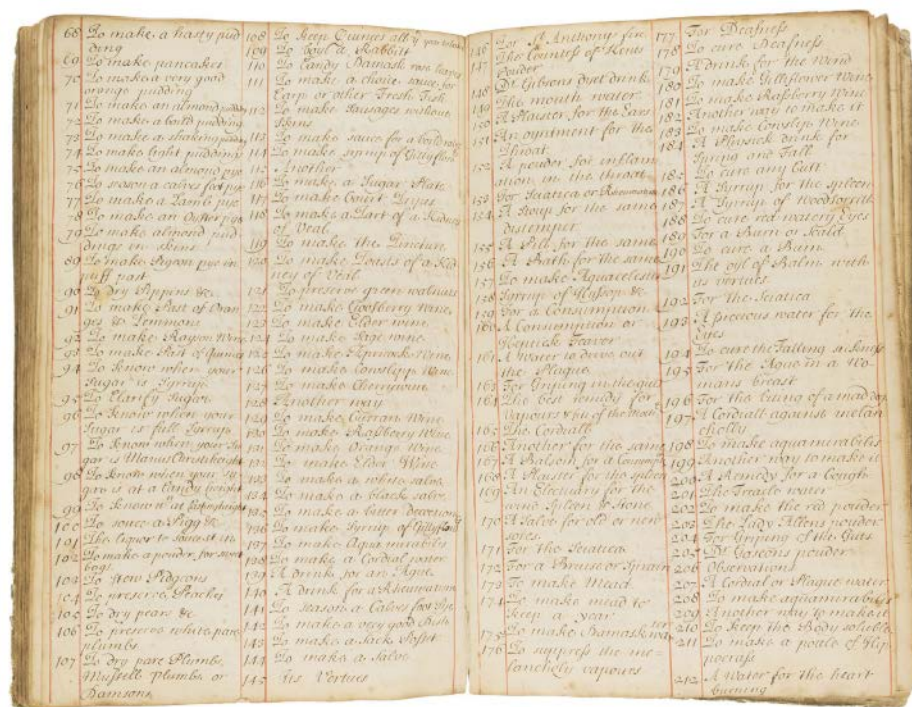
'First it is good for all wounds, and sores old and new. Secondly to cleans all Festerings, Thirdly it suffers no dead flesh to engender, Fourthly to Cure the head ach by rubbing the Temples therewith, Fifthly it curses a Salt Fleme face it helpeth sinews that are grown stiff or Strained or wax dry for want of Blood, it drawth cut whatsover is stuck in the flesh as Rusty iron, splinters &c. it cures the Bite of a Mad dog or the pricking of any venomous Creature, it Cures all fellons of Whites flaws & cankers and it is good for all aches of the Liver, Spleen, Dies, Arms, Legs &c. it cures all Boils, Blaines, Botches, Impostures or Swelling in any part of the Body, it helpeth all aches in the Genitory, it Cures Scabs, Itch, Strains, Gouts, Poxes, Dropsie and water between the flesh and Skinn, ??? or Pyles, the Bloody flox, alsoe if the Belly be anointed therewith it maketh a Sear cloth to heall all the aforesaid Maladies it is an universall Remedy'.

Other medical receipts include: The Countess of Kents Powder (147), The Mouth Water (149), To Cure the Sciatica or Rheumatism (153), To make Aquaxclestis (157), For a Consumption and Hiptick Feaver (160), To make an Electuary for ye Wind, Spleen, & Stone (169), To cure Deafness (178), An Excellent Physick to be taken Spring & Fall (184), A most precious Water for ye Eyes as ever was made (193), A Snail Water for Children and old People (254, section Two), &c. There are two receipts for Melancholy: An Excellent Cordial against Mellancholly and to Clear the Spiritts Called the Mellancholly Water (290), and in the second section: To Suppress melancholy vapours (257). Recipes specifically for women include The Best Remedy for Ye Fitts of the Mother & all Vapours (164) and For the Ague in a Womans Brest (195).

The final receipt, A Receipt for the Gravel (304) is unusual for the period in that it lists the ingredients and their weight in a separate column at the top of the receipt: 'Take the best Rhubarb, 3' drams, Juniper Berrys, 5, Gassia Futila wth. the Cane, 4, &c. &c.

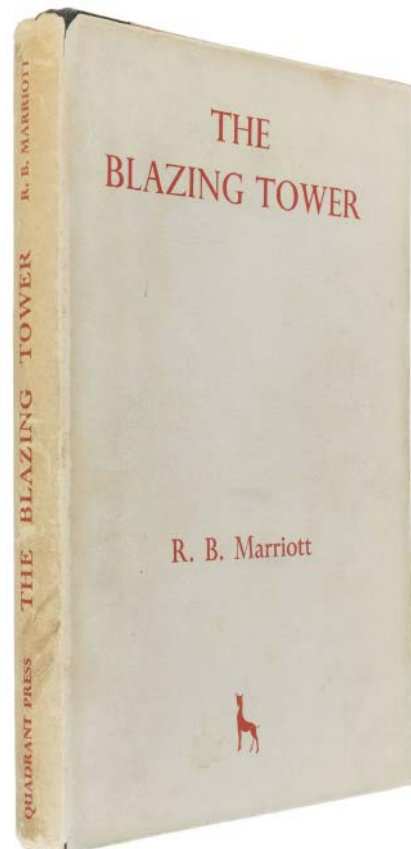
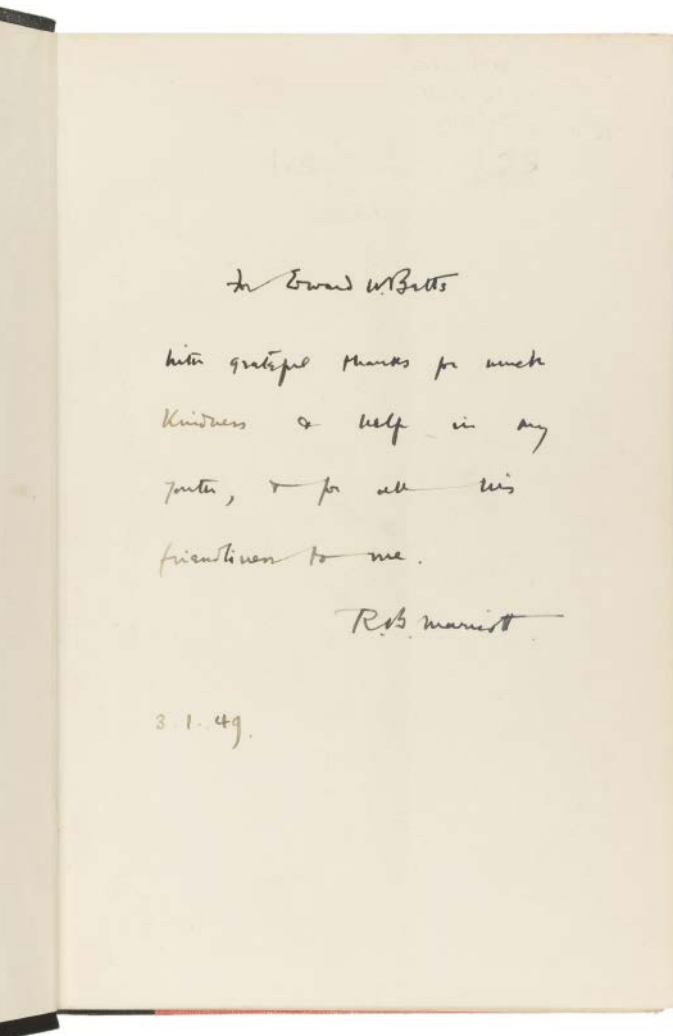
The volume ends with four lines of manuscript in the earliest hand, tantalising giving us a potential clue (not solved by this cataloguer) as to the identity of a family member or friend of Alice Sawyer's:

'The Late Mrs Johnson was Buried under the Eleventh and Twelfth Pews in the Middle Isle in the Left hand, the partition between the two Pews being taken up on such Occation. The Monument Standing at the foot of the Grave'.



[c.1690s-1700s]

£13,500



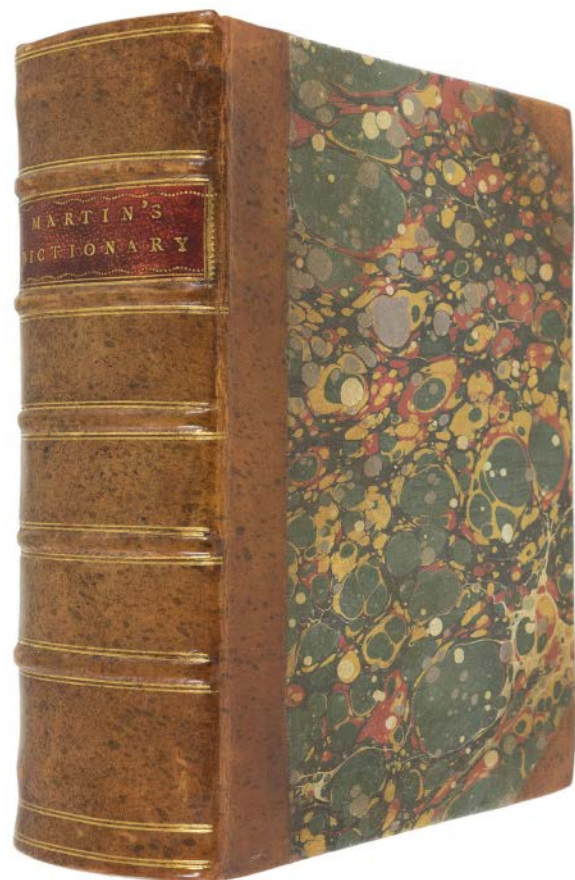
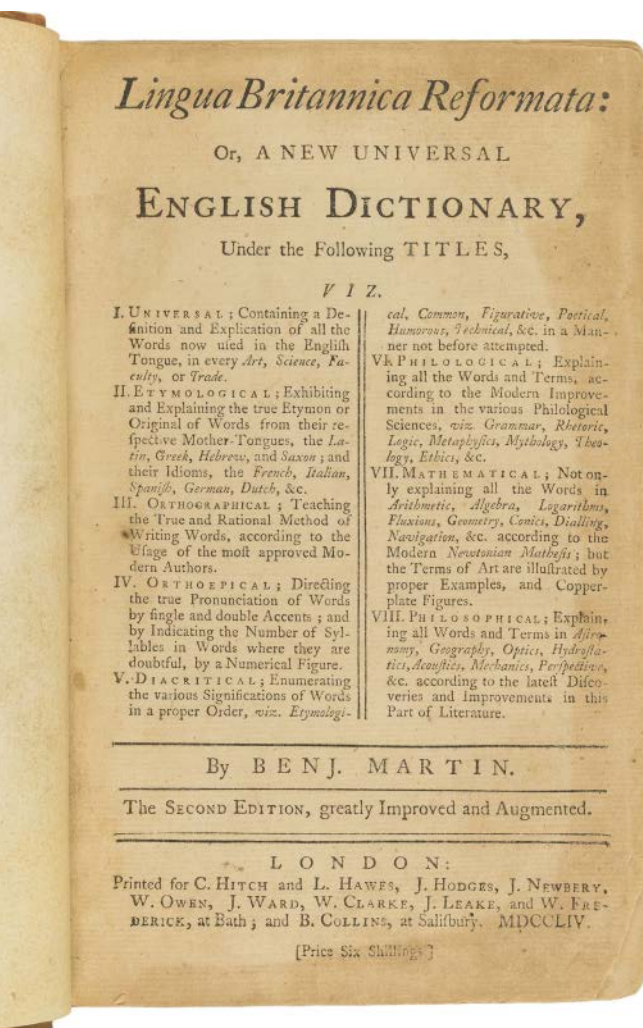
PRESENTATION COPY

54. **MARRIOTT, Raymond Bowler.** *The Blazing Tower*. FIRST EDITION. The Quadrant Press. Half title. Orig. red cloth, black cloth spine lettered in gilt. Buff d.w. printed in red, unclipped; spine v. sl. chipped & a little scuffed, small closed tear to rear panel. Presentation inscription 'For Edward W. Batts with grateful thanks for much kindness & help in my youth, & for all his friendliness to me R.B. Marriott 3.1.49' on leading f.e.p. [103970]

¶ Raymond Bowler Marriott, 1911-1992, was theatre critic for *The Stage*, and a committed Bohemian. He was a close friend of Anna Kavan (see item number 40) during her lifetime and was, along with the novelist Rhys Davies, the executor of her estate. *The Blazing Tower* is an avant-garde novel, in the stream of consciousness humans-are-powerless mould, and is heavily influenced by Marriott's friendship with Kavan, both in style, and subject matter, and he evokes her life well: 'Helen's [Kavan's given name] childhood first put her in the drain... marriage in the dark that was supposed to be as bright as anything, which, as we know means no thing. No thing it meant but the drain, though she swam with the crocodiles and lived in a castle'.

New Acquisitions - January 2025

Jarndyce Books



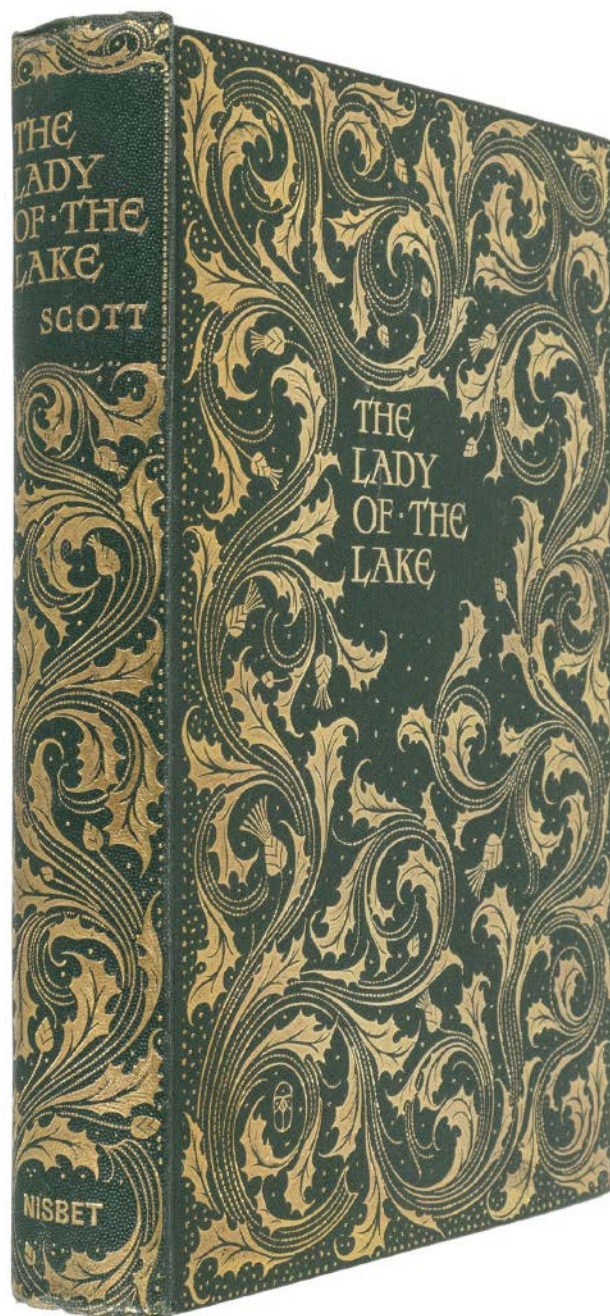
AN INTELLIGENT PROGRESSIVE WORK

55. **MARTIN, Benjamin**, *Lingua Britannica Reformata: or, A new universal English dictionary...* 2nd edn, greatly improved & augmented. Printed for C. Hitch & L. Hawes, J. Hodges, &c. xiii,[735]pp, six plates, with an inserted cancel B1 after preface. Small tear to lower corner of titlepage not affecting text. Handsomely rebound in recent half speckled calf, marbled paper boards, raised bands, red morocco title label. [103834]

¶ ESTC T25514; Alston V, 164. The second edition of a work that marked 'a change in the concept of a dictionary, and of the lexicographer's function'. A work influenced by Johnson's *Plan of a Dictionary* (1747). Martin intended to 'treat all the words in use, including many new terms of a scientific and philosophical nature, from an etymological, orthographical, orthoepical, and diacritical standpoint, word in and word out... The resulting work, though transitional, is an intelligent, progressive work' (ODNB).

[1754]

£550



WITH BROCK ILLUSTRATIONS

56. **SCOTT, Sir Walter, Bart.** *The Lady of the Lake.* With an introduction by Andrew Lang and illustrations by C.E. Brock. Service & Paton. Half title, front. & plates. Orig. green cloth, elaborately dec. in gilt on front board & spine. Inscription on leading f.e.p.: 'Dearest Daisy with love and best wishes from Lily February 17th 1912'. Book label of Robin de Beaumont. FINE. [102033]

1898

£180

AN EPITAPH FROM KESWICK TO THE SISTER OF FANNY BURNEY

57. **SOUTHEY, Robert.** ALS to 'Dear Madam [i.e. Mrs Charlotte Broome]', with HOLOGRAPH POEM, from Keswick, 6 Sept. 1829. 'It is not from inattention that the epitaph has been delayed till now.' 13 lines on first side of 4pp 4to, 27-line holograph poem occupying second & third side, integral address leaf, postmarked 8 Feb. 1829; lightly folded for posting, small tear where opened at seal, short split in tail of spine. [103837]

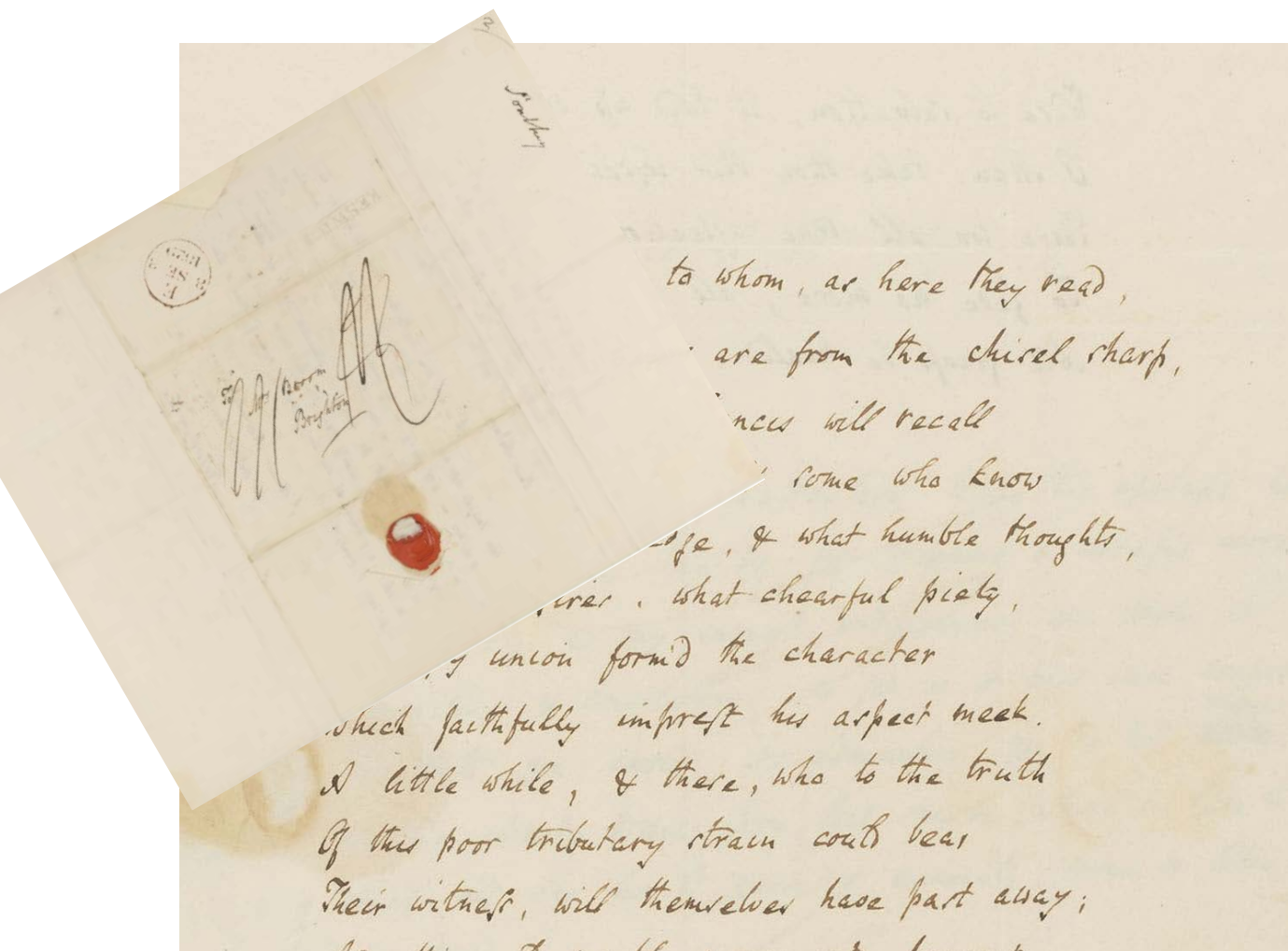
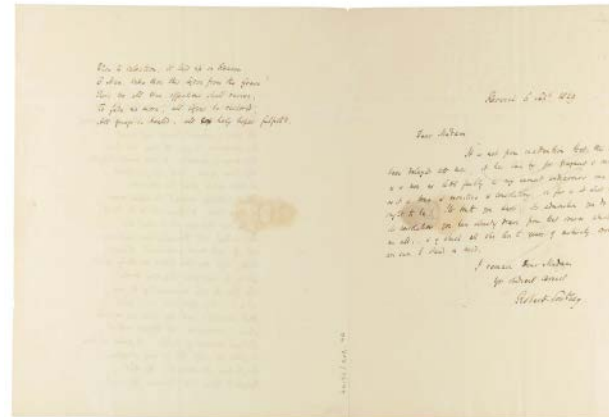
¶ Autograph presentation manuscript of his 27-line epitaph, beginning 'Some there will be whom, as they read, / While yet these lines are from the chisel sharp, / The name of Clement Francis will recall / His countenance benign;...'

A fine and poignant autograph letter signed 'Robert Southey', to Mrs Broome (addressed as Broom by Southey) in Brighton, sending her an epitaph on her son by her first marriage, Clement Francis. Southey explains the delay to Mrs. Broome, assuring her 'it has lain by for frequent & careful correction & is now as little faulty as my earnest endeavours can make it. So far as it is true & monitive & consolatory, so far it is what such compositions ought to be...'

Charlotte Broome, 1761-1858, was the sister of Fanny Burney. Clement Robert Francis, a fellow of Caius College, Cambridge, died on 17 February 1829. His memorial tablet is in the college chapel. Southey also sent the epitaph to Mrs Septimus Hodson in a letter dated 10 September 1829. He had previously written an epitaph for Francis's half-brother, Ralph Broome, who had died in 1817. Both the poem and the letter are unpublished.

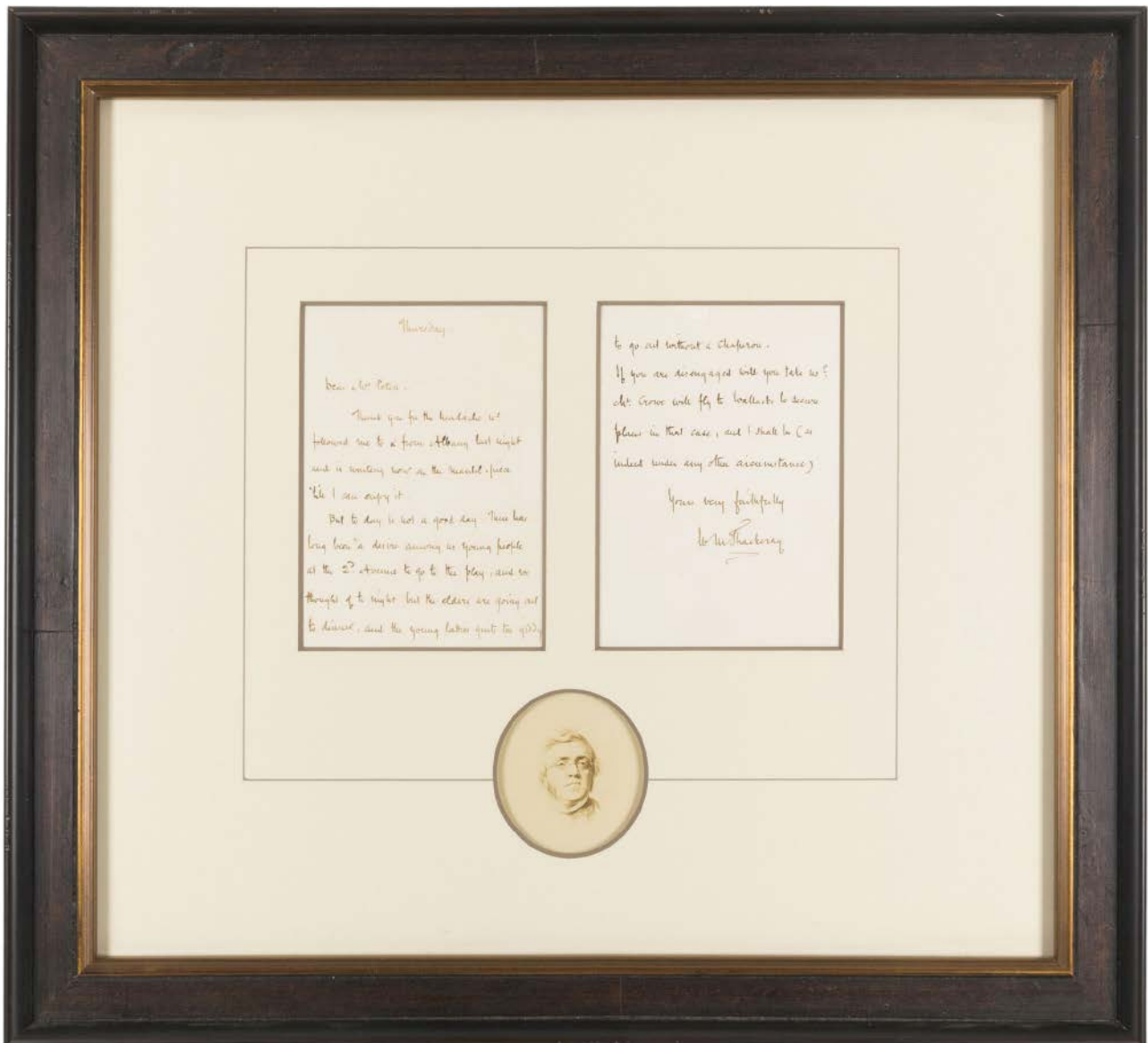
1829

£7,500 +



New Acquisitions - January 2025

Jarndyce Books



‘THANK YOU FOR THE HEADACHE’

58. **THACKERAY, William Makepeace.** ALS, to ‘Dear Mrs. Peters’, no date or place, other than ‘Thursday’, but sent from his lodgings in New York during his visit of 1853. ‘Thank you for the headache which followed me to & from Albany last night...’ 17 lines in black ink across 2pp 8vo, very nicely window mounted, framed & glazed, along with a small head-only photo portrait of Thackeray, probably from a carte de visite. [103832]

¶ Not in Ray. An amusing letter from Thackeray to an otherwise unidentified Mr Peters, thanking him ‘for the headache’, which presumably refers to the gift of some form of alcohol, and the anticipation of a hangover. The gift is evidently yet to be consumed, but ‘is waiting now on the mantel-piece ‘til I can enjoy it’. Thackeray is keen to go to the theatre, and inquires of his correspondent, ‘If you are disengaged will you take us?’ Should the offer be accepted, Mr. Crowe, Thackeray’s secretary during his time in America, will ‘secure places’. Thackeray travelled to the States in the winter of 1852-53, giving a series of well-received lectures and readings.

[1853]

£650 +

New Acquisitions - January 2025

Jarndyce Books



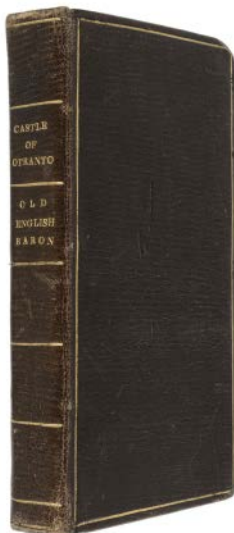
AN UN-USED ANTI-VALENTINE

59. **VALENTINE. ANONYMOUS.** An Anti-Valentine. S. Marks & Sons. Hand-coloured woodcut illus. above six lines of verse, printed on the first page of a folded 4to sheet, the remaining pages blank. 24 x 18cm. v.g. [103595]

¶ No copies traced. A grotesque image of a blacksmith with an oversized head and calloused face. The image is above six lines of verse: 'Your smutty face and matted hair, / Will never woman's heart ensnare, / At least it will not mine. / Besides a drunkard you have grown, / So you tis plain, I cannot own, / To be my Valentine'.

[1860s]

£120



CASTLE OF OTRANTO

60. **WALPOLE, Horace.** The Castle of Otranto. And The Old English Baron: a Gothic story. By Clara Reeve. With a biographical preface. 12mo. Printed for T. & J. Allman (by J.F. Dove). Front. & engr. title, additional printed title. Full contemp. dark purple grained morocco, ruled & directly lettered in gilt. Gift inscription on leading f.e.p., 1826. a.e.g. v.g. [103733]

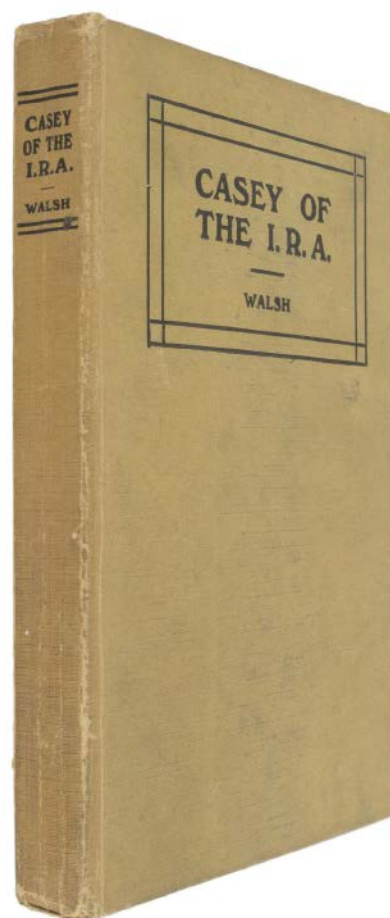
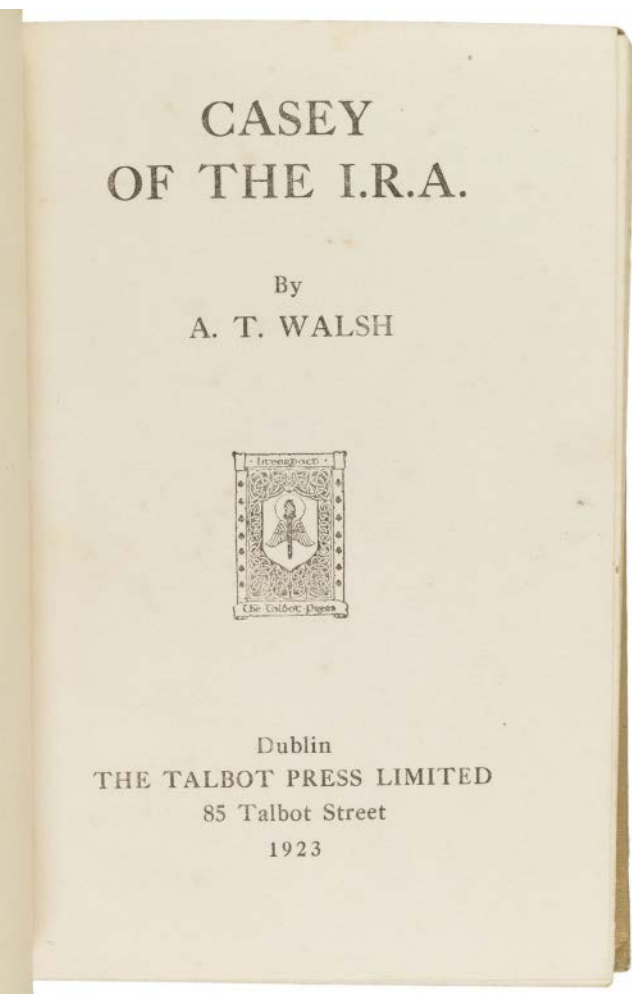
¶ An attractively presented volume containing two sensational novels of the 18th century, continuously paginated.

1823

£85

New Acquisitions - January 2025

Jarndyce Books



IRISH WAR OF INDEPENDENCE, NOVELISED

61. **WALSH, A. T.** Casey of the I.R.A. Dublin: The Talbot Press. Half title. Orig. greenish-grey cloth, front board & spine lettered in gilt; spine a little darkened, but still a v.g. copy of a scarce Irish novel. [103817]

¶ An engrossing tale of the awakening militancy of James Casey, a mild-mannered teacher, who perceives the 'rising tide of English aggression, and the resulting stronger resistance of the people', and attaches himself to a unit of the I.R.A. 'An honest effort to visualise, however faintly, some of the aspects of the I.R.A. struggle of 1920-21'. (Preface.) The Talbot Press was founded in 1913, its mission statement to publish books about Ireland and by Irish authors. Numerous important writers were associated with the company in the 1920s and 30s, with works on the struggle for Irish nationhood proving particularly popular.

1923

£250



RENWICK WILLIAMS,
commonly called
The MONSTER.

THE
T R I A L
O F
RENWICK WILLIAMS,
(Commonly called The MONSTER)
AT THE
OLD BAILEY, on THURSDAY the 8th of July 1790,
BEFORE
JUDGE BULLER, AND A MIDDLESEX JURY,
For assaulting and wounding Miss Ann Porter.

TAKEN IN SHORT-HAND BY L. WILLIAMS, ESQUIRE.

L O N D O N :

Printed for D. BREWMAN, N^o 18, Little New Street, Shoe Lane; and sold by SYMONDS,
Paternoster Row; and all other Bookfellers.

PRICE ONE SHILLING.

THE MONSTER - A PRECURSOR TO SPRING-HEELED JACK

62. **WILLIAMS, Renwick.** The Trial of Renwick Williams, (commonly called The Monster) at the Old Bailey, on Thursday the 8th of July 1790, before Judge Buller, and a Middlesex jury, for assaulting and wounding Miss Ann Porter. Printed for D. Brewman. [ii], 18pp, engraved frontispiece portrait. 4to. In recent paper wrappers. A nice clean copy. [103826]

¶ ESTC T51699. Rare in commerce; only three copies have appeared at auction since 1877. A detailed report on the sensational trial of Renwick Williams for an unprovoked attack on Ann Porter on January 18, 1790. Porter was one of a number of women in London violently attacked with a small blade, the spate of assaults causing a great sensation in the popular press decrying the existence of The Monster. The magistrates and constables of the Bow Street public office were put on a high alert for an offender matching the description of a man 'about 30 Years of Age, of a middle Size, rather thin made, a little Pock-marked, of a pale Complexion, large Nose, light brown Hair, tied in a Queue, cut short and frizzed low at the Sides'. Posters and handbills were plastered around London proclaiming that a 'Monster' was on the loose, and women were encouraged to be

New Acquisitions - January 2025

Jarndyce Books

vigilant. Such was the interest in the case that Astley's Theatre provided a successful show entitled *The Monster; or, The Wounded Ladies*. Williams was first apprehended on 13 June and brought to Bow Street Police Office. Due to the unusual nature of the offences, 'the authorities were hard-pressed to find an offence to pin on Williams that matched not only the severity of the crime but, more importantly, carried a punishment that would satisfy the popular outrage occasioned by the attacks'. He was eventually tried under 6 Geo. I c. 23 s. 11, which made it a felony, punishable by transportation for seven years, to assault any person in the streets 'with an intent to tear, spoil, cut, burn or deface the garments or cloaths of such person'.

As this pamphlet outlines, there was strong evidence put forward for both prosecution and defence. Both the victim Ann, and her sisters Sarah, Rebecca and Martha, positively identified Williams as the perpetrator of the crime. In his defence, numerous witnesses give Williams an alibi and testified to his good character. Despite this, the jury found him guilty 'without the least hesitation'. Due to Buller's reservations about the form of the indictment, the judge chose against sentencing Williams. The case was referred to the high courts which overturned the conviction on a point of law. Williams was retried on the charges of high misdemeanour, found guilty of three assaults, and sentenced to six years in prison.

Very little is known about Renwick. ODNB record that he was thought to have been born in Wales, coming to London with his mother and sister where he was apprenticed to Sir John Gallini to become a professional dancer. Dismissed from this apprenticeship after being suspected of stealing a watch, he subsequently 'led a very loose life' until he was taken on temporarily as a lawyer's clerk and then, more permanently, by Amarvel Mitchell of Dover Street, Piccadilly, an artificial flower maker. Nothing is known of him following his release from prison.

The horrors of the London Monster preceded the even greater sensation of Spring-Heeled Jack in the Spring and Winter of 1837/38 in which a cloaked man with claws and metal sprung heels attacked numerous women in London. Of the numerous articles and broadsides published in the popular press at the time, one referred to the perpetrator as 'Williams', making a direct link to the not-too-distant history of Renwick Williams and the London Monster.

1790

£1,800

