

# CHILDREN & EDUCATION



LIST 246

PICKERING & CHATTO

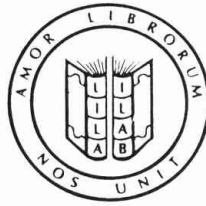
# PICKERING & CHATTO

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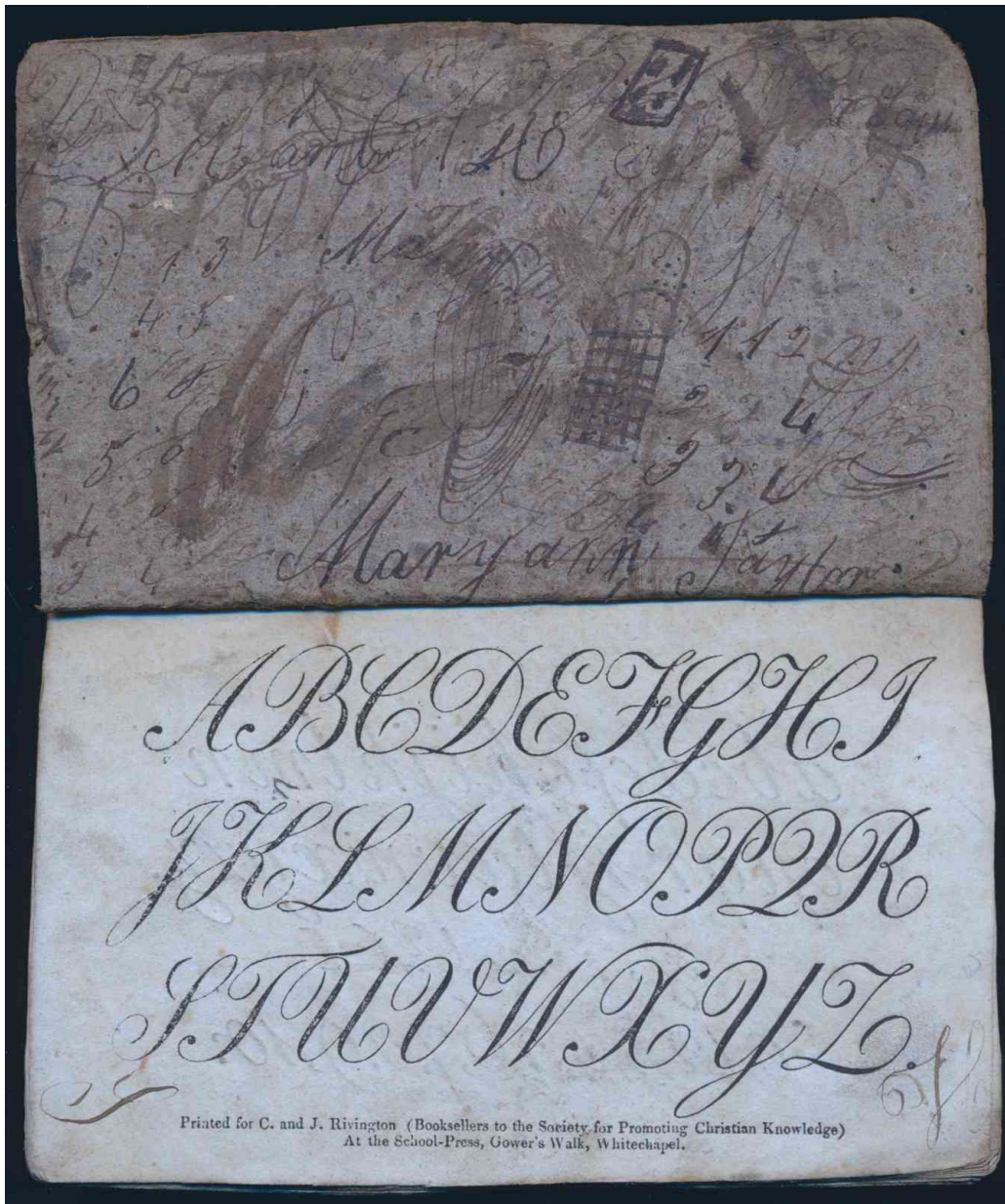
Front cover image is taken from item 14 [Calvert]

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### PUPIL PRINTERS: RARE SURVIVAL FROM 'THE SCHOOL PRESS'

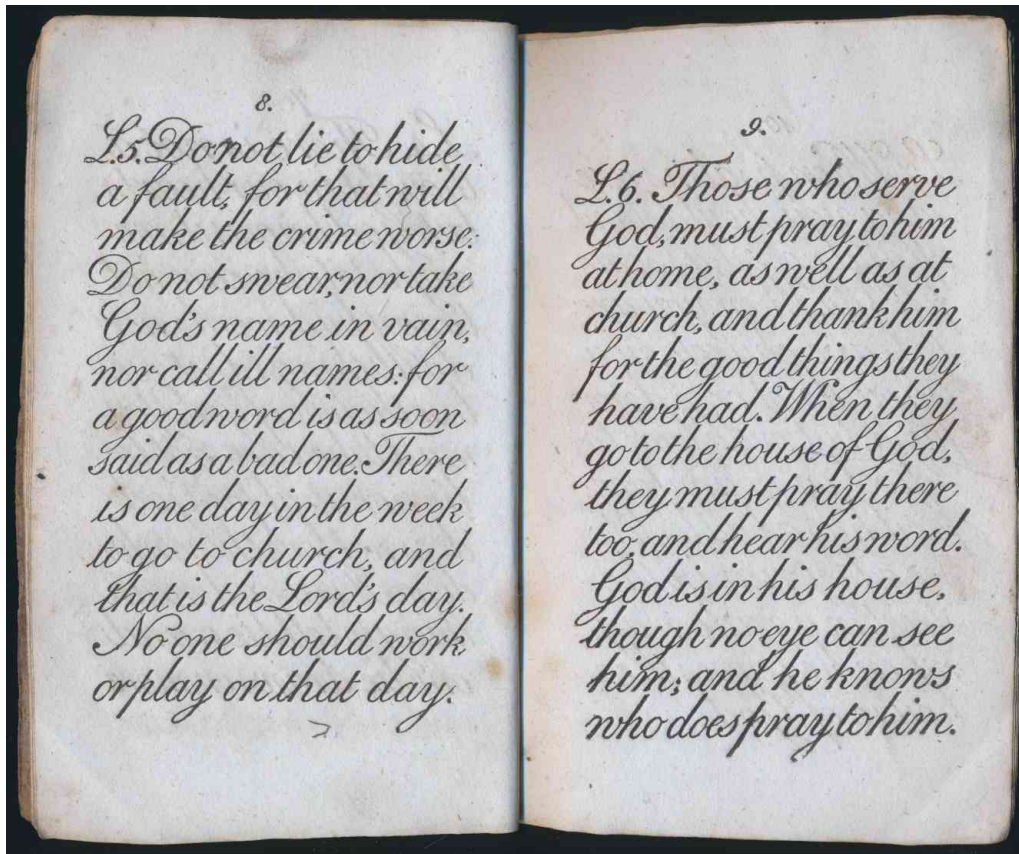
1 [ABC]. [GOWER'S FREE SCHOOL]. [HANDWRITING PRACTICE BOOK]. London, C & J Rivington, The School Press, Gower Street, [n.d., c. 1840]. £ 850

FIRST EDITION. 12mo, pp [2], 1-2, 5-16; without [pp. 3-4], but more likely a misnumbering by a young typesetter [see below] than a missing leaf; sewn in original plain drab wrappers.

Examples of School Press printing's from the Free School in Gower's Walk, Whitechapel, founded in 1808, are very rare.

A report on the activities at Gower's Walk was published by Frederick Hill, in his *National Education* of 1836, where he stated that 'The industrial occupation of the boys is printing; that of the girls, needlework. There are altogether about 200 children in the school, rather more than one half of whom are boys. Both boys and girls are in attendance for seven hours each day. Four hours of this time are given to the usual business of a school—namely, reading, writing, and arithmetic; the remaining three hours are employed by the girls in needlework, and the boys in printing, with this restriction, however, that no boy is allowed to join the class of printers (a privilege much coveted) until he can read, write, and cipher with a certain degree of facility. This regulation is found to act very beneficially in furnishing a motive for increased diligence in the schoolroom. The printers, numbering about sixty, are divided into three classes, with one class always in the printing office, and the others in the schoolroom. Thus, the boys are refreshed and relieved by an alternation of manual and mental labour, and both the schoolroom and printing office are constantly occupied.'

Printed for C. and J. Rivington  
(Booksellers to the Society for Promoting Christian Knowledge)  
At the School-Press, Gower's Walk, Whitechapel.



A large number of well-produced sermons, pamphlets, and reports came off the presses. Many of the early documents and reports of the National Society were printed 'at the Free-School, Gower's-Walk, Whitechapel,' and there were also complex technical documents for the London Hospital.

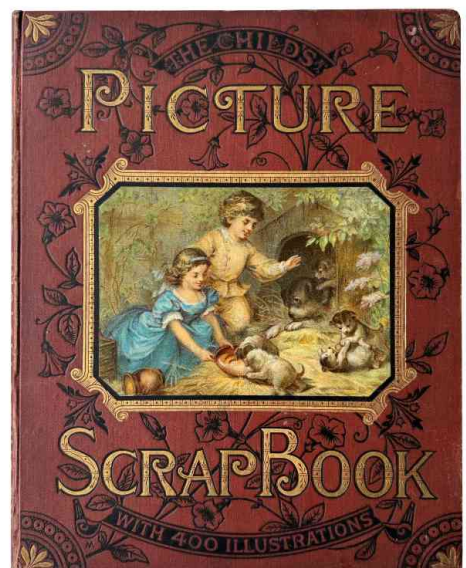
The present booklet was clearly designed for teaching purposes and doubtless intended to be copied into exercise books in the same copperplate script. The work comprises a single leaf of alphabets, punctuation, and numerals, a single leaf of joined-up letters, after which a lacuna in the numbering appears to be as issued. Pages numbered from 5 to 16 consist of eight 'Lessons' numbered 'L1' to 'L8', which were used as aids for writing exercises. These are chiefly exhortations to good behaviour, the first seven being edited extracts from an edition of *Questions for the National School Book, No. 2* — e.g., 'When Psalms are sung, you should stand up and not sit, as some folks do.' The last five pages contain a short moral story about a boy named Tom Bowles, which was lifted from Mrs Trimmer's *The Teacher's Assistant*.

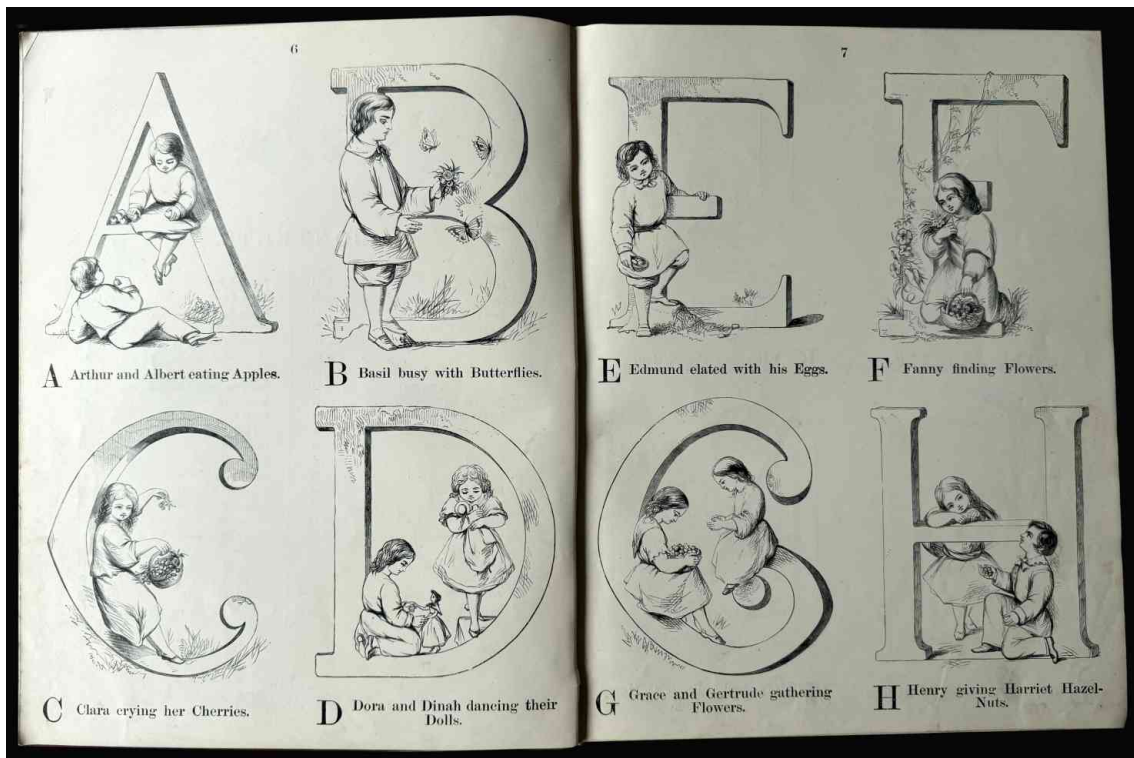
This copy has ownership inscriptions of one Mary Ann Taylor and others, who have hardly spared a space on the stiff wrappers for practice. We strongly believe this is the Miss Taylor, born in 1825 in Ripon, as the place-name Bondgate is also penned in several places on the wrappers. This would make sense, as Bondgate was a parish in Ripon with a National School for 150 pupils, for which such a primer as this would have been supplied. As for the printing itself, much information survives on the school's printing press and its success (the boys took a share in any profits), and detailed reports were published. We have been unable to trace any other examples of this particular production, probably due to such a practical work being used to destruction.

## MEETING THE EDUCATIONAL NEEDS OF YOUNG CHILDREN

2 [ABC]. GILBERT, Sir John; J. D. WATSON, WOLF, COLMAN, ETC. THE CHILD'S PICTURE SCRAP BOOK containing upwards of four hundred illustrations... George Routledge and Sons, London: Broadway, Ludgate Hill, New York: 416 Broome Street. 1879. £ 385

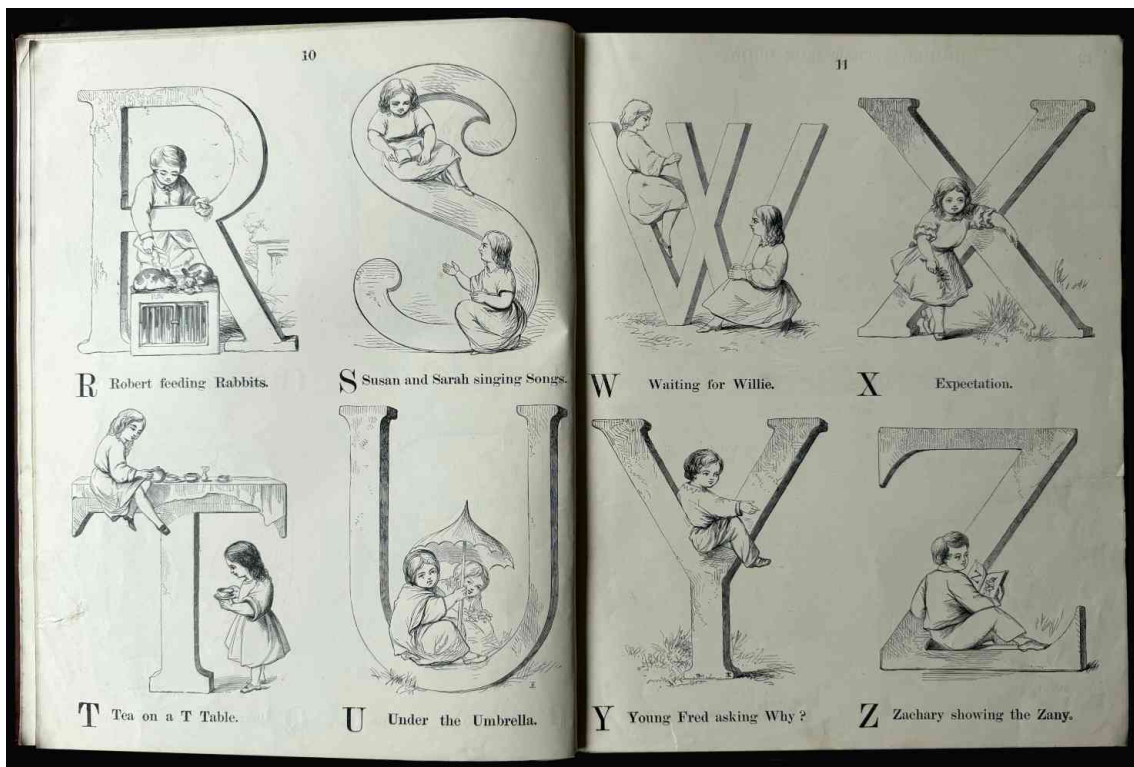
4to, pp. 96; with numerous engravings throughout (by Dalziel); an unusually fresh copy throughout, with only the occasional mark here and there; in the original publisher's pictorial cloth, upper board lettered and stamped in gilt and black, with central coloured chromolithograph scene pasted on, of children playing with a dog and puppies, lightly rubbed to extremities, and front free endpaper removed, but a desirable copy nonetheless.





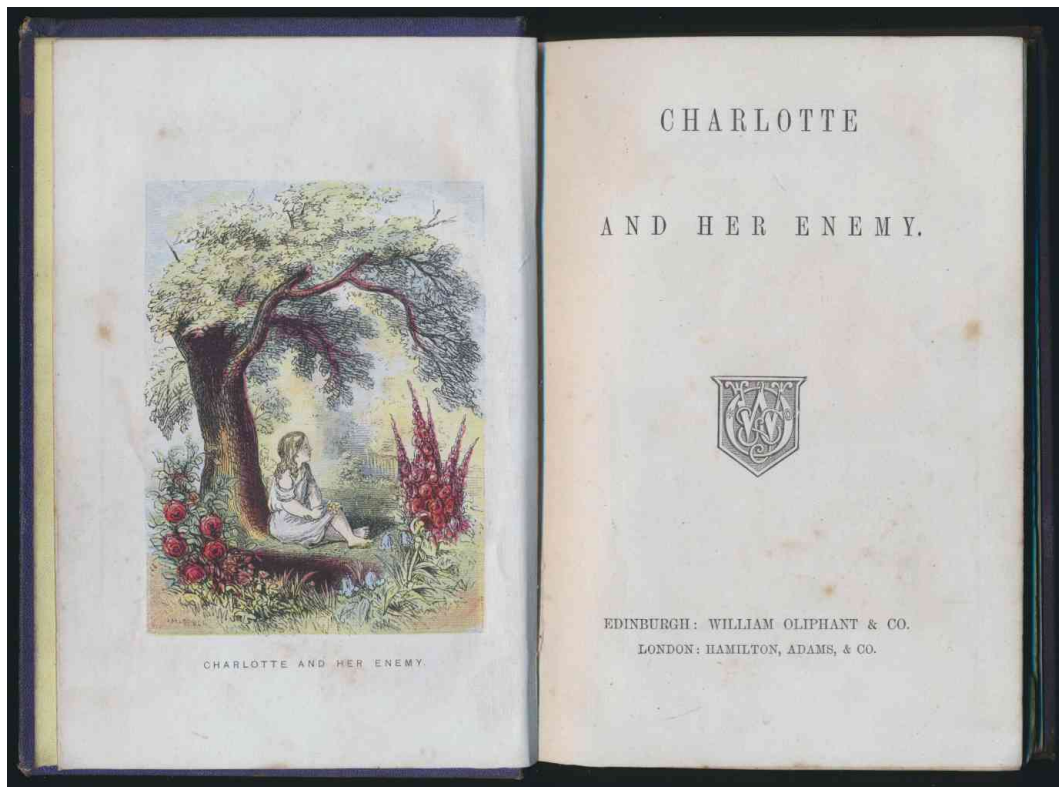
Delightful 'Picture Scrap Book' for children, providing a visual guide to meet the educational needs of young children, beginning with an alphabet, then progressing to 'Home Pictures', 'Natural History Pictures' and 'Science and Amusement' and 'The Wonders of Nature', as well as significant information on birds (both British and Foreign), mammals and reptiles. The publisher, Routledge, also saw fit to include a number of the usual well trodden tales, such as Old Mother Hubbard, Jack and the Beanstalk and Cinderella, for good measure.

The first edition appeared in 1864, with this reissue likely published to cater for the Christmas market of 1879. OCLC records one copy of this issue, at the British Library, and only three of the 1864 first edition (British Library, National Library of Scotland and the New York Public Library).



### INDOCTRINATED WITH GUILT

3 [ANON]. CHARLOTTE AND HER ENEMY. Edinburgh: William Oliphant & Co., London: Hamilton, Adams & Co. [1866]. £ 250



**FIRST EDITION.** 12mo, pp. 96; with colour printed frontispiece (engraved by James Mackenzie Corner); some light marking in places; in the original blue blindstamped publishers cloth, spine and upper board lettered in gilt, with minor sunning and rubbing, but overall a good copy.

The narrative of a little girls struggle with the great enemy of 'idleness'.

Idleness was close to being classed as a mortal sins in the eyes of the more evangelical section of Victorian Society. To set the scene Charlotte lives comfortably in a large old-fashioned house, all kept clean and tidy by an old lady called Mrs Richards. 'Charlotte had a good many friends, but she had enemies also, which disturbed her peace perpetually, and made her frequently very unhappy. Some of these were almost constantly attacking her in some form or other. Morning and evening, summer and winter, these foes were lurking near her; heat never melted, cold never froze them, light never blinded, darkness never frightened them! They would come boldly into her room at all hours, follow her into the parlour, dining-room, and kitchen; go with her to school, to walk, to church, sometimes all of them together, at others only one; but very rarely indeed was she free from the presence of one or other of these foes.'

Clearly having been indoctrinated early in life with her failures and an all-consuming guilt, the story dwells on just one of the little girl's failings. Each chapter describes Charlotte's activities during the morning, day, her visit to a stream, a walk home, sewing sheets, and an autumn afternoon in which her indolence and malingering nature are observed and corrected. By the end of the work, Charlotte is a grown woman with her own young daughter, dutifully indoctrinating the next generation with guilt and then attempting to correct their wicked ways.

The work is sometimes ascribed the Massachusetts author, Eliza A. Warner, although we have our doubts as the text does not appear to have been published in the US.

OCLC records four copies in the UK, at the British Library, Aberystwyth and Cambridge, with one more in North America, at Alberta.

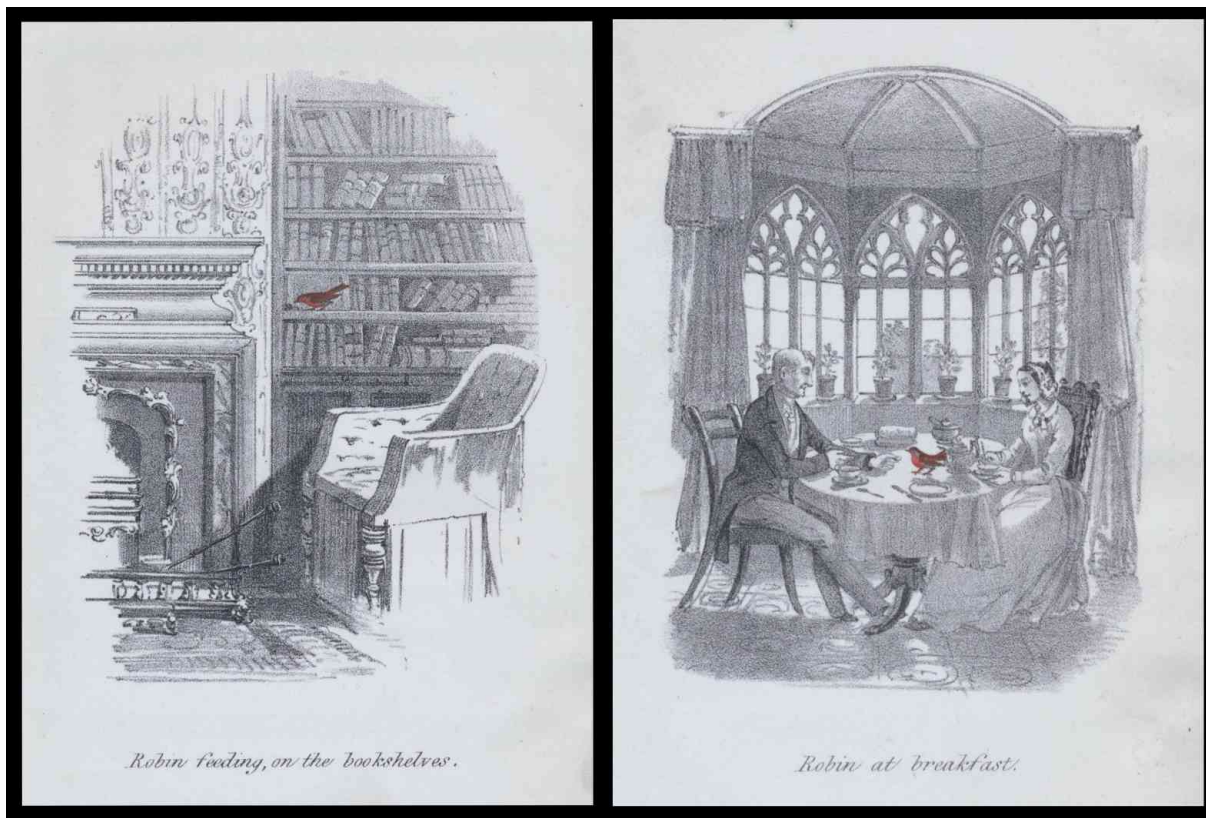
#### LIFE AND DEATH OF A ROBIN

4 [AUNT E]. THE ROBIN OF WOODSIDE LODGE. A True Tale. Written for her nieces, Anne and Kate, by Aunt E. London: Charles Haselden; Samuel Bagster & Sons. Edinburgh: W. Oliphant and Son. Dublin: J. Robertson. 1854. £ 385

*Small Square 8vo, pp. 26; title framed in bistre and text in blue; with nine lithographed plates in which the Robin is hand coloured in each, title page within decorative yellow border, remaining text pages and half title with blue borders; in the original publishers blindstamped blue cloth, with ornate decorative title and floral frame in gilt on upper cover, lightly marked, but overall a very desirable copy.*

Uncommon second edition of this delightful 'true tale' in verse, about a little robin who took up his abode in the home of Robert Kemp Grundy (1781-1849).





Though only identified as 'Aunt E', the author was likely well-known to the Grundys, who lived at Woodside Lodge, as a frequent visitor and possibly even a relative.

The house, known at various times as Woodside Cottage or Windsor Lodge, was situated near the village of Old Windsor. Robert lived there with his sister, Sarah, and a couple of servants. They also managed the neighbouring Woodside Farm, which was famous in its day for Grundy's cheese. Particularly noteworthy are the finely executed lithographed plates that depict parts of the lodge, each showing a robin, delicately hand-coloured, pilfering cream—likely from the dairy where the cheese was made—basking by the fire, feeding on the bookshelves, and ultimately taking pride of place at the breakfast table with Robert and Sarah. Robert was known for his keen observation of nature, his kindness to animals, and for doing 'good works' at the Old Windsor Workhouse, located a few hundred yards away

Woodside is now owned by Elton John, though the house depicted in the lithographs no longer exists. It seems to have been a modest Gothic-style building, adjacent to the main Woodside mansion, and possibly served as the original dower house. After Grundy's death, his sister sold the contents of Woodside Lodge, along with the farm, and, coincidentally, the main Woodside Mansion was sold as well.

'Should this little book fall into the hands of any personally acquainted with the esteemed resident at Woodside Lodge, they will at once recognise in it an old friend, and haply be pleased that, even as a child's story, the facts here recorded are thus perpetuated, and their own pleasing associations with them renewed. To all others the writer would say that the tale of the Robin is a true story; and should their footsteps ever wander around the environs of Windsor Great Park, they may assure themselves that they are not far from the scene of Robin's adventures, nor the "kind gentleman" to whom they are indebted for this "Story of the Robin"' (preface).

Although the work is not in Halkett & Laing, we have found a note in a previous booksellers description suggesting that the work is perhaps by 'Aunt Effie', i.e. Jane (Browne) Saxby.

OCLC records two copies in the UK, at the British Library and National Library of Scotland, and five more in North America, at Yale, Indiana, Bryn Mawr, New York Historical Society and Toronto; of the first edition of 1850, only three copies are recorded, at the British Library, National Library of Scotland, and Toronto.

#### ENTERTAINED BY A TAILOR

5 **B., Eliza H.** A CHILD'S MANUSCRIPT KEEPSAKE ALBUM, containing sketches, silhouettes and verse. [London]. [c. 1852]. £ 385

*12mo, [12 x 9.5 cm], 62 leaves of coloured paper partially filled with small sketches, occasional verse and silhouettes; original black morocco, covers with a gilt design of a lyre and floral cartouche; worn at extremities; with bookseller label 'H. Harris's Bookseller, 18 Bridge Street, Westminster' on front pastedown.*

This small album, inscribed 'For dear Eliza, with Emma's best love, 1852,' appears to have belonged to a girl or young woman who identified herself with her own contributions only as 'Eliza' or her initials 'E.H.B.' Unfortunately, we have not been able to definitively identify the owner.



However, we have identified the creator of the silhouettes for one is signed 'W. Prigg, Chelsea.' This is certainly William English Prigg (1843–1889), a tailor and woollen draper who lived with his uncle in Wellington Square, Chelsea and at this time was working for a west end establishment. Probably his dexterity with scissors makes it easy to imagine Prigg entertaining Eliza by crafting intricate paper cuttings, one of which depicts African hunters defending themselves against a lion.

Other illustrations in the album include simple, somewhat naïve scenes—a house, a potted plant, a Scottish boy riding a large dog, among others. Two other contributions are signed, 'H. Ashford Jr, 1867', though we have been unable to identify this individual. It is likely, however, that they, like Prigg, lived, worked, or grew up in or around Chelsea and may have been related to the owner.







### RACIST BAGATELLE

6 [BAGATELLE]. LES NÈGRES VERTUOSES. Jeu de Société Amusant pour tout âge. [Paris: Charles Watilliaux, 110 rue Vieille du Temple], [circa 1895]. £ 950

*Shaped wooden board with six minstrel figures and a bell on a chromolithograph curtain and trapeze backdrop, hinged on the top edge of a box (hinge now defective); the inside of the box with a bagatelle table with hazards and numbers; the box [41.5 x 20 x 6 cm] with a card lid with a large chromolithograph decorative title label, some minor abrasion to extremities but otherwise fine.*

A rare toy that uses Minstrels on a trapeze as the backdrop to a game of bagatelle.

The backboard consists of six wooden figures of Minstrels which can rotate on a central pin. Each has a silvered cup attached to the top of their heads and arranged in four rows, one above each other. The player places a marble in the cup attached to the head of the uppermost Minstrel and gravity allows the marble to drop from one row to the row below before striking a bell. The marble then runs along a tilted board set out with a number of hazards that retard the progress of the marble; the marble that manages to negotiate these hazards stops in one of several boxes with scores from 1 to 50. The player whose marble falls into the highest scoring box is naturally the winner.

The box lid has a design clearly influenced by the Japonisme movement of the 1880's and 1890's although this is not reflected in the backdrop of the Minstrels who are shown within a circus and seated on trapezes.

No maker's name appears on the game, however it is clear that the fabricator is the same as the identically constructed *Jeu des Cascades*, *Jou de Société Amusant pour tout âge* produced by Charles Auguste Watilliaux (1847-1924). Watilliaux was a publisher, game manufacturer and merchant active in Paris from the time he took over Coqueret in 1874 until he sold out to Revenaz & Tabernat in 1908. His premises were located at 111 Rue Vieille du Temple in the heart of the Marais where many other toys and game makers were established. A surviving 1903 trade catalogue no longer lists the 'Ombrasopes', presumably, therefore, sales of the toy were not sufficient to cover the cost of cutting new stencils.



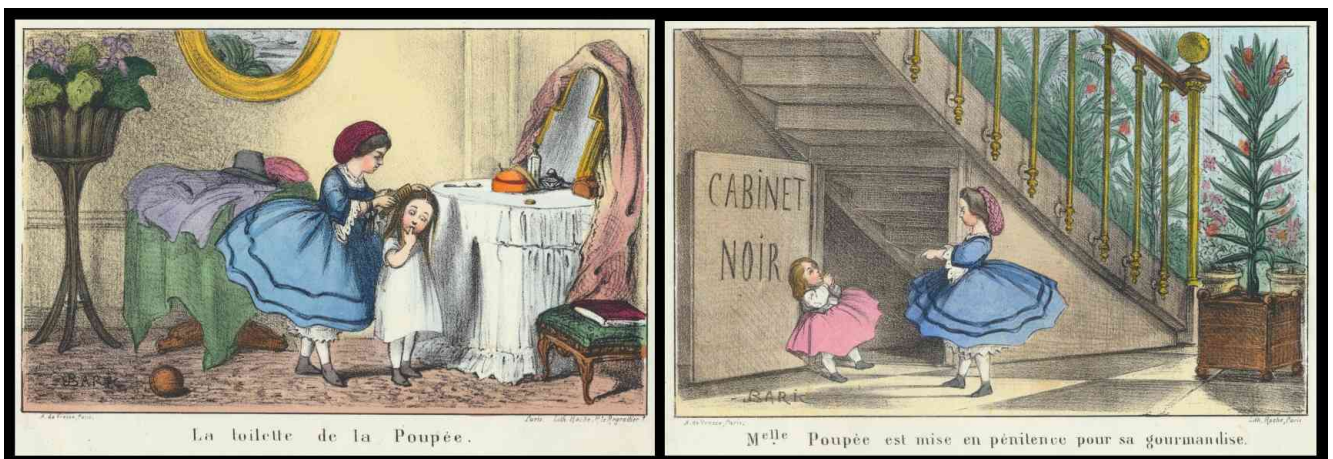
## A DOLL'S EDUCATION

7 **BARIC, Jules Jean Antoine.** L'ÉDUCATION DE LA POUPÉE. Par Baric. Paris, Arnauld de Vresse, Editeur. 55, Rue de Rivoli, 55. [1860]. **£ 1,250**

**FIRST EDITION.** Oblong 4to, pp. 16; with 16 hand coloured lithograph plates (including title leaf), printed by Roche; some light foxing and marking in places, and with one neat repair to a marginal tear; in the original publisher's red boards, rebacked, upper board lettered and tooled in gilt, lightly dust-soiled and rubbed to extremities, but still desirable nonetheless.

Rare and highly desirable doll book, in which the doll acquires the meagre rudiments of an education, such as was then intended for girls. The present work tells the story of Marie, a young girl of ten, who asks her mother for a doll that speaks, which she is promised when she becomes 'wise and educated.'

Marie does so well that she finally obtains a "wonderful" doll: 'she spoke, walked, saw, heard, ate; in a word, used all her limbs and all her senses like a natural person, and, as soon as she saw Marie, she threw herself on her neck, saying to her: - Good morning, little mother! But all her education had to be done' (p. 2 - free translation). Marie then teaches her doll to read, and makes her decipher her alphabet: 'More than once she was on the point of losing patience; but the memory and example of her mother contained her so well, that she succeeded in teaching her young pupil from A to Z, without the latter being able to suspect the trouble she had given her little mother' (p. 8). Sometimes Mary's doll cheats and acts lazy: 'Miss Doll, however, pretended to read: she had her book on her knees, but she was not reading at all, and was not even looking at it. She was thinking, like all lazy people, of a way of getting away, without her mother noticing, and playing in the yard (p. 9).



The hand coloured lithograph plates are particularly noteworthy, showing Marie and her doll in the various situations, such as taking a stroll in the park, playing in the garden, picking flowers, and being taught her alphabet. She is also shown leaving her lesson without permission, going out to play and setting free her pet rabbits, for which she is punished, though later, having been taught her lesson, she is rewarded and gets a new doll, which she has longed for, the story concluding 'the new doll, at such a school, could not fail to be well brought up; also she was, like her mother and her grandmother, the model of all future dolls, present and past' (p. 16).

Doll literature 'became a specific and very prolific type of literature, and generations of young girls had fun with books, while being shaped to the moral, cultural and social values of the prevailing middle class. The most representative topic was the doll's education by her young teacher, showing how the game activity was diverted towards educational purpose. From this point of view, the doll literature is at the crossroads of three major teaching aids: the book, the picture and the toy, and it actually appears as a cultural object for privileged children at the service of female education' (see <https://books.openedition.org/purh/1749?lang=en>).

Jules Jean Antoine Baric (1830-1905) illustrated several books of caricatures or cartoons for Arnauld de Vresse between 1857 and 1863.

OCLC records three copies, one in the BnF and two in North America, at The Morgan and Bryn Mawr; see Exposition: Un âge d'or du livre d'enfant 2008 in Lyon. The copy of the exposition was a copy of the Musée National de l'éducation in Rouen; not in Gumuchian: Les Livres de l'Enfance du XVe au XIXe siècle.



### UNRECORDED DARTON BATTLEDORE

8 [BATTLEDORE]. SCRIPTURE PRINTS. designed to be Early intruded to the attention of Children. London: Published by William Darton. 58 Holborn Hill. July 20th, 1817. £ 2,850

8vo [15.6 x 9.2 cm], three hand coloured card leaves, printed on both sides, forming four illustrated pages of an alphabet, each letter featuring a Biblical figure; original covers with wood engraved images of two birds and two animals, now slightly worn and sewn at edges, together with the imprint flap.

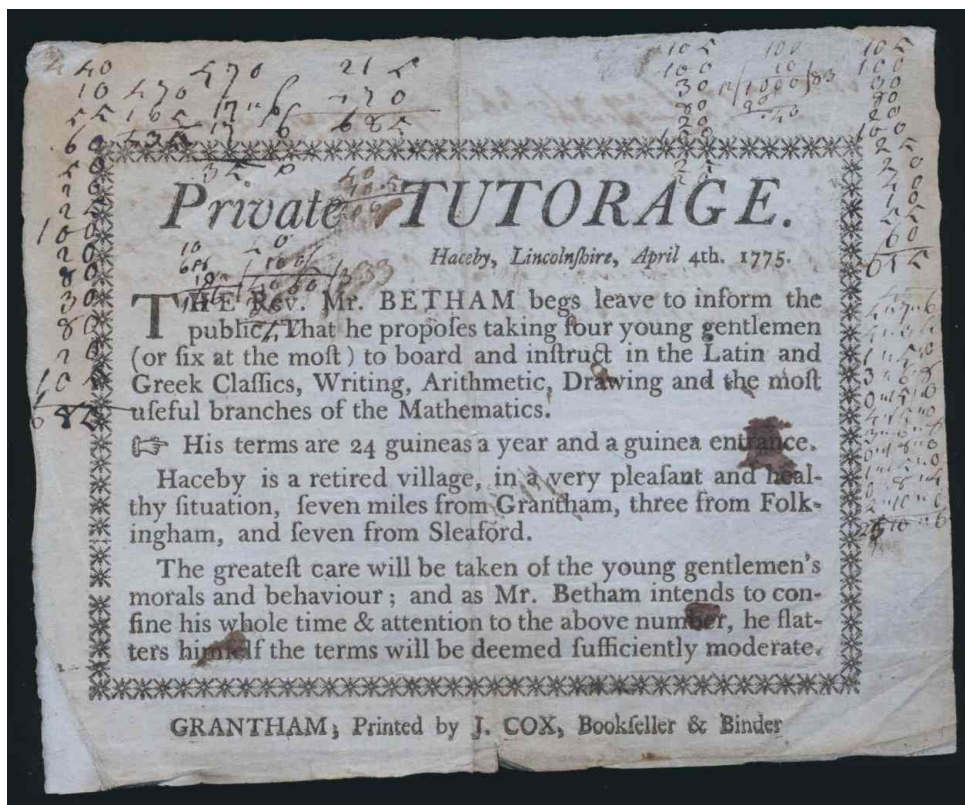
The alphabet features 24 Biblical figures and events: A - Adam, B - Babel, C - Christ, D - Daniel, E - Elijah, F - Flight, G - Goliath, H - Hannah, I - Isreal, K - Kidon, L - Lazarus, M - Moses, N - Nathan, O - Obed, P - Paul, Q, Quails, R, Ruth, S, Samson, T - Transfiguration, U - Uriah, W - Widow, X - Xerxes, Y - Yoke, and Z - Zion. The letters J and V are respectively combined with K and W. The covers bears four wood engravings—of a Wood-Lark, Canary-Bird, an Ounce (i.e. a Snow Leopard) and a Dog.

The Battledore heretofore recorded as an advertisement described by Jill Sherrin 'Known from the advertisement William Darton's children's books, sold by \_\_\_\_\_, ca. 1822, in which it is described as 'alphabetically arranged, and illustrated with 24 copper plates, coloured, designed to be early introduced to the attention of children', selling for 6d. This may have been one of the battledores in which an additional center leaf created four pages of engraved plates including the inner side of the battledore, the outer side forming covers. Although no advertisement for a battledore of scripture prints from before ca. 1822 has been located, the existence of a set of cards of *Scripture prints* published by William and Thomas Darton ca.1809 suggests the possible existence of a battledore from the same copperplate similar to *The London primer*. William issued new editions of several of these battledores around 1820.'



The 'Scripture Prints' of circa 1809, described by Jill Shefrin and held at the Cotsen Children's Library at Princeton, primarily depict various different Biblical figures and events. This suggests that our example was a completely new engraved plate produced for the new edition she identifies.

H1764 in Jill Shefrin, *The Dartons*. Los Angeles, 2009, (only known through an advertisement).



### 'PRIVATE TUTORAGE' FOR YOUNG GEORGIAN GENTLEMEN

9 BETHAM, Rev. William. PRIVATE TUTORAGE. Haceby, Lincolnshire, April 4th 1775. Grantham; Printed by J. Cox, Bookseller & Binder. [1775]. £ 450

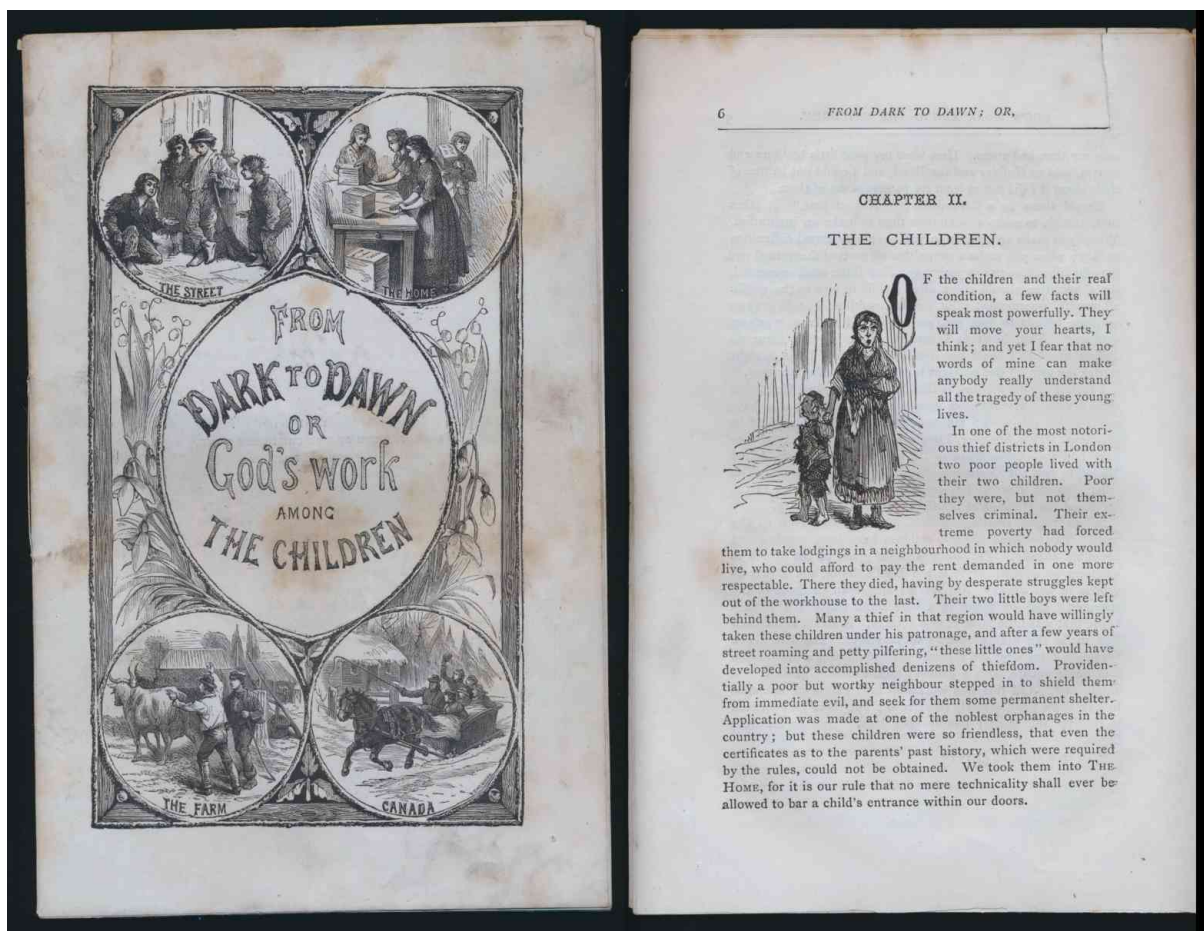
Printed leaf [15.7 x 12.5 cm (6¼ x 5 inches)], printed on recto only with contemporary manuscript scribbling.

A rare provincial printed advertisement listing the education that Betham's 'four young gentlemen (six at the most)' would hopefully receive. The curriculum included 'Latin and Greek Classics, writing, Arithmetic, Drawing, and the most useful branches of the mathematics', adding that 'The greatest care will be taken of the young gentleman's morals and behaviours.'

Rev. William Bethem briefly taught at Hacey before marrying a wealthy widow a few months later. Despite lacking a university degree, he charged twenty-four guineas per annum, with an additional guinea entrance fee, for his educational services at Hacey, raising questions about whether anyone accepted his offer or if he viewed marriage as an easier path to success. In 1776, a report of impropriety against him at Hacey was withdrawn, accompanied by an apology, and he appears to have subsequently left the village. A decade later, he was teaching at the Grammar School in Stonham Aspal, Suffolk, where he charged a more reasonable sixteen guineas per annum for full board and his services.

'William Betham, (1749–1839), antiquary, the third son of William Betham (b. 1698), was born at Little Strickland, near Morland, Westmorland, on 17 May 1749. His family seems to have been settled in the county from the twelfth century, and to have derived its name from the little village of Beetham, near Milnthorpe. From the sixteenth century Betham's immediate ancestors resided at Little Strickland. He was educated at the public school of Bampton, Westmorland, and was ordained deacon on 22 December 1771 and priest on 27 February 1774 by the bishop of Lincoln, apparently without graduating at a university. He then became chaplain to the duke of Ancaster. On 25 July 1775 at Hacey, Lincolnshire, he married Mary Planque (1752/3–1839), daughter of William Damant, of Eye, Suffolk, and widow of Whittocke Planque. They had fifteen children. Their eldest surviving son was Sir William Betham (1779–1853), Ulster king of arms, and (Mary) Matilda Betham (1776–1852), the author and miniaturist, was their eldest daughter. From 1784 to 1833 he was headmaster of the endowed school at Stonham Aspal, Suffolk. By 1829, when the church commissioners reported, the school had 'of late declined' from its earlier 'considerable repute'. He resigned the post in 1833, on being presented to the rectory of Stoke Lacy, in the diocese of Hereford. He published works on genealogy; *Genealogical Tables of the Sovereigns of the World, from the Earliest to the Present Period* (1795), and between 1801 and 1805 *The Baronetage of England* which was considered a rather inaccurate compilation. [ODNB]

The advertisement has survived from having been repurposed, a note on the verso stating 'she says they stubbd up brushwood all over the [?], & riggs without leave or Molestation, she says further that her mother out and rudded up a hedge between two parks of all kinds of wood without molestation from the stuarths [stewards].' Quite possibly an aide-mémoire by a magistrate at some kind of hearing; if so, this reuse of the advertisement likely helped preserve it among some official papers. The Grantham publisher J. Cox remains elusive, as only one other item from his press has been found *A select set of psalms and hymns* published in 1776.



### CHILDREN'S HOMES FOR RAGGED CHILDREN

10 BOWMAN-STEPHENSON, Thomas. FROM DARK TO DAWN or God's work among the Children. London: Printed at the Children's Home, Bonner Road, E. [c. 1873]. £ 350

FIRST EDITION. 8vo, pp. 31, [1] advertisement; short tear at head throughout affecting the first 22 pages; stitched as issued, in the original printed wrapper, lightly foxed.

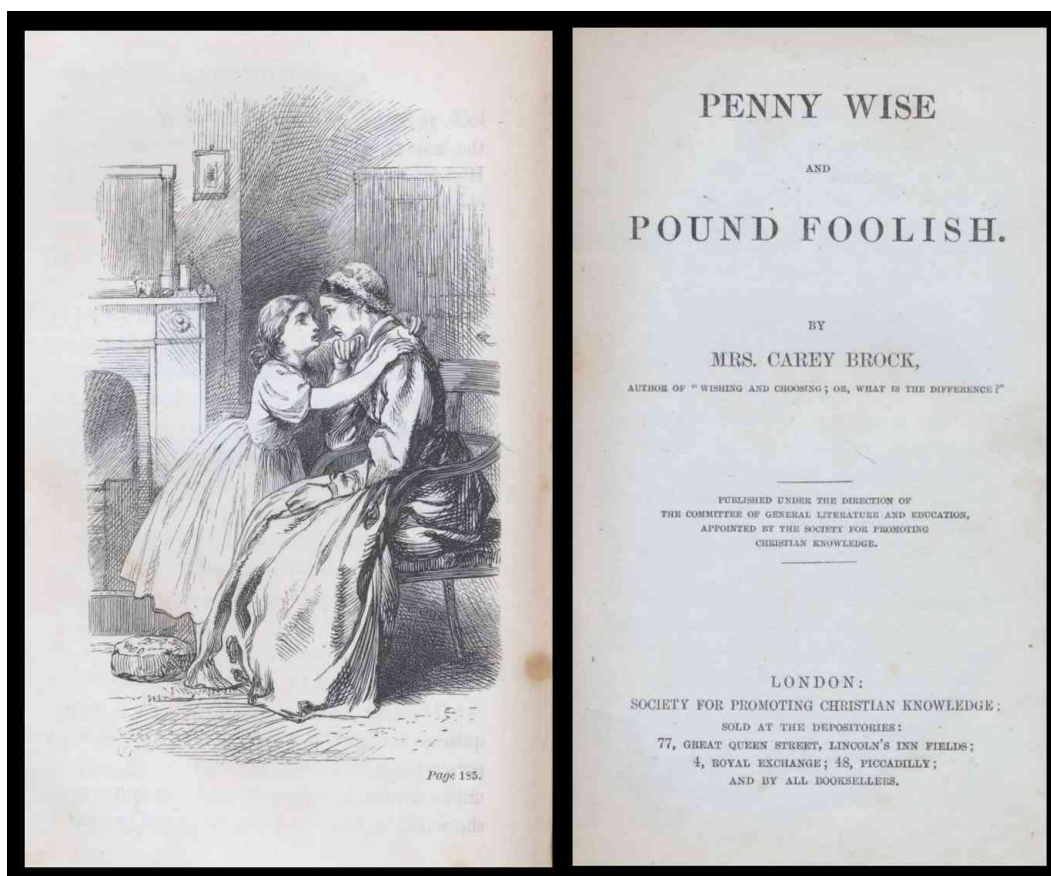
Rare, apparently unrecorded, work recounting the founding of children's homes by Thomas Bowman Stephenson, and in essence a vehicle for raising funds for the cause. Informative, and including a number of stark and harrowing stories, the work nevertheless provides an interesting insight in to early children's homes in Victorian Britain.

'A gentleman was passing along one of the thoroughfares of London, when his eye was caught by the spectacle of a girl, so ragged, so filthy, so much like a savage, and so little like a Christian child, that he was startled and astonished. He crossed the road and spoke to her. Heard the pitiful tale of how her father had been long dead; her mother drank; the children sometimes went out begging, but mostly made "match boxes". She couldn't read. She never went to Sunday-school... This gentleman brought her to THE HOME. For three weeks we had to keep her from the other children. All her hair had to be cut off, and the poor girl, a fine generous-hearted child, of whom any mother might have been proud, was found to be in the most deplorable state of ignorance and filth' (p. 8).

Part of the home at Bonner Road was given over to teaching typesetting and printing. As well as items for the charity's own use, such as the *Children's Home Magazine*, the printing office supplied external customers with a wide range of material including leaflets, periodicals, books and sheet music. Items that required folding were passed to the folding room where girls from the home performed the this task.

Thomas Bowman Stephenson (1839-1912) was a Wesleyan Methodist minister and philanthropist who founded children's homes, and the charity now called 'Action for Children'. 'He founded what was to become the National Children's Home in 1869. He later founded the Wesleyan Deaconesses in 1890. In 1891 he was elected President of the Methodist Conference. He was a member of the London School Board. From 1902 to 1907 he was warden of the Methodist Deaconess Training College at Ilkley, West Yorkshire. He retired in 1907 and died in London on 6 July 1912' (Wikipedia).

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



#### BY A TEACHER AT THE LOCAL SUNDAY AND DAY SCHOOLS

11 **BROCK, Frances Elizabeth Georgina, nee Baynes.** PENNY WISE AND POUND FOOLISH. By Mrs. Carey Brock, author of "Wishing and Choosing; or What is the Difference?" London: Society for Promoting Christian Knowledge: Sold at the Depositories... [1862]. **£ 175**

**FIRST EDITION.** 12mo, pp. [ii], 230, [4] advertisements; apart from a few marks in places, a clean copy throughout; in the original blindstamped publisher's cloth, spine tooled in gilt, lightly dust-soiled, but still a very good copy, with contemporary inscription on front free endpaper 'Edmund Spragg, Banbury National School, August 1862'.

Uncommon first edition of this moral tale for children, set around the lives of Mildred and Mary, and the fortunes and misfortunes of a local miller.

Fanny Baynes, as she was known to her family, was born c.1827 in Guernsey, the daughter of an army officer and his wife. Fanny married the Rev. Carey Brock when she was twenty-one, and soon after she began writing

books for children. She appears to have risen every morning at 5 o'clock, through summer and winter, to write so as not to interfere with helping her husband with his parish duties, while it must be added also raising their eight children. A steady stream of published works poured forth from the 1850s until the 1880s, which included a popular hymn book for children and moral tales all devoted to good work and devotional subjects. When she was not writing, she taught at the local Sunday and Day Schools. In some ways, her life was preordained after her marriage, as her father-in-law, husband, and son were all rectors in Guernsey.

OCLC records three copies in the UK, at Cambridge, Oxford and the British Library, and five in North America, at Duke, Cornell, Florida, Southern Illinois, and Toronto Public Library.



#### THE TRIALS AND TRIBULATIONS OF DOLLS

12 **BROMFIELD, Mary E. TROTS' LETTERS TO HER DOLL.** London: T. Nelson and Sons, Paternoster Row... 1875. **£ 285**

**FIRST EDITION.** 8vo, pp. [ix], 10-138, [6] advertisements; with attractive chromolithographed frontispiece and title; light foxing in places, but generally clean throughout; in the original green publisher's cloth, spine and upper board lettered and tooled in gilt, some minor dust-soiling to cloth and extremities, but still a very good copy, with contemporary presentation inscription to front free endpaper.

Scarce first edition of this charming doll book, set in the form of five lively and gossipy letters from a young girl called 'Trots' to her doll, Ermelinda, informing her of day-to-day events, mostly revolving around the trials and tribulations of dolls, sometimes tragic, such as recounting the story of a friend's doll which drowned at the seaside. It is clear from the tone of the letters that the principle aim was to instil good moral behaviour in young girls, inspiring them on the right path, and keep them from misbehaving. Indeed, some of the harsh treatment handed out by the girls in scolding and punishing their dolls is a stark reminder of the perils of a Victorian childhood!

Mary Elizabeth Bromfield, née Mills (1824-1888), was a daughter of the Rev. Dr William Mills, master of Exeter Grammar School. She married in 1861 the Rev. Henry Bromfield, Vicar of Blockley and lived a quiet life at Fladbury House in Worcestershire until her death in 1888. She wrote a string of works with a moral tone for young girls, as well as 'a gift book for girls' entitled *Female Christian names and their teachings*, published in the same year as the present work.

Handsomely published by Nelson and Sons, the work was evidently aimed at young girls from well-to-do households, who 'knew their place'.

OCLC records four copies, all in the UK, at the British Library, Oxford, Cambridge and the National Library of Scotland.

#### THE PRECARIOUS LIFE OF THE POOR CHILDREN HIGHLIGHTED

13 **[BUTTERFIELD, Harris]. BOROUGH OF BRADFORD. REPORT ON THE HEALTH OF BRADFORD, FOR THE YEAR 1876,** by Harris Butterfield, Medical Officer of Health. Bradford: M. Field, Printer and Stationer, 64, Godwin Street, Westgate. 1877. **£ 225**

**FIRST EDITION.** 8vo, pp. 32; stitched as issued in the original printed wraps, unevenly faded and with evidence of having once been tipped in to a volume of pamphlets, but still a very good copy.

Rare, apparently unrecorded, vital statistics for Bradford for the year 1876, compiled by the local Medical Officer of Health, Harris Butterfield, providing an enlightening view of the health of the municipal borough at that time. The report includes some twenty tables giving data on the specifics of population statistics, as well as birth and death rates (such as the principal causes of death of children under 5 - with Scarlet Fever, Bronchitis, and Diarrhoea proving to be the main culprits).

'A very small population of infants in Bradford are entirely nourished by the food which nature has provided for them. The natural diet, even when abundant, is supplemented from mistaken notions, by breadsops, arrowroot, cornflour and other indigestible articles. Infants who are not nursed are in many instances fed with bread and water with only a very small proportion of milk. The bottle of extremely diluted food is often in a dirty condition, and is the most frequent cause of summer diarrhoea. Considering the treatment, dietetic and medicinal, to which infants are subjected, it is rather to be marvelled at that so many survive than that so large a number die' (p. 9).

Also included is information on 'Admissions to Fever Hospital,' and 'Locality of Deaths from Prevalent Zymotic Diseases,' before concluding with an 'Examination of New Buildings', 'Inspection of Meat and Slaughterhouses' and 'Adulteration of Food and Drugs'.

Not in OCLC, apparently unrecorded.

TABLE XI.  
Causes of Deaths of illegitimate children under 5 years of age.

Causes of Death.	Age at Death.			Total.
	Under 1 year.	Under 2 years.	Under 5 years.	
Measles .....	1	2	1	4
Scarlet Fever .....	...	2	1	3
Diphtheria .....	...	...	1	1
Whooping Cough .....	2	...	2	4
Diarrhoea .....	19	2	...	21
Syphilis .....	4	...	...	4
Thrush .....	3	...	...	3
Scrofula .....	3	...	...	3
Tabes Mesenterica .....	1	...	...	1
Phthisis .....	...	...	1	1
Hydrocephalus .....	2	2	...	4
Convulsions .....	18	4	1	23
Bronchitis .....	10	3	2	15
Pleurisy .....	1	...	...	1
Pneumonia .....	2	3	...	5
Vomiting of Blood .....	1	...	...	1
Kidney Disease .....	...	...	1	1
Premature Birth .....	12	...	...	12
Toething .....	1	...	...	1
Atrophy and Debility .....	24	1	...	25
Sudden Deaths—cause unascertained.....	3	...	...	3
	107	19	10	136

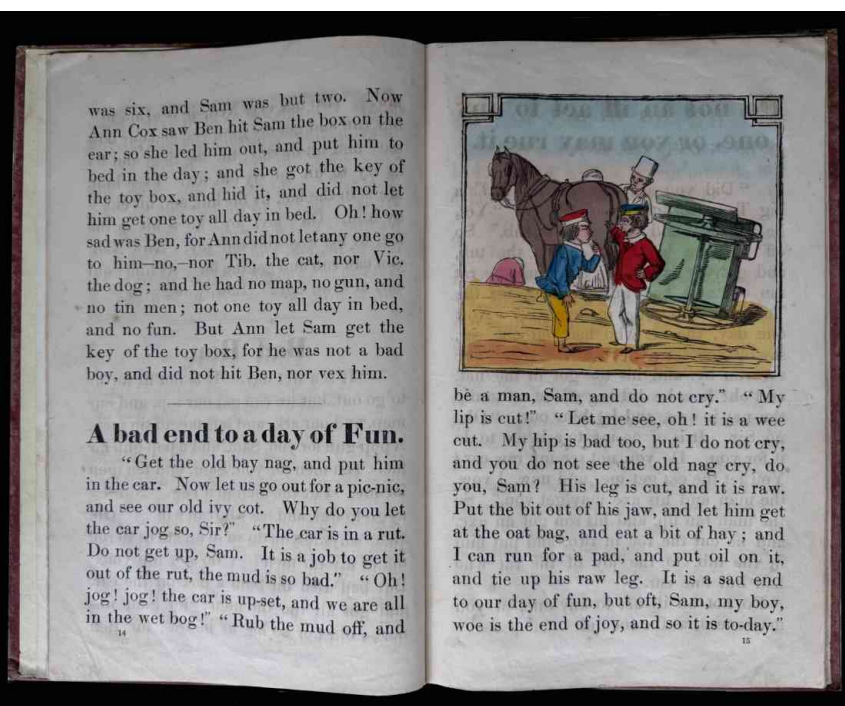
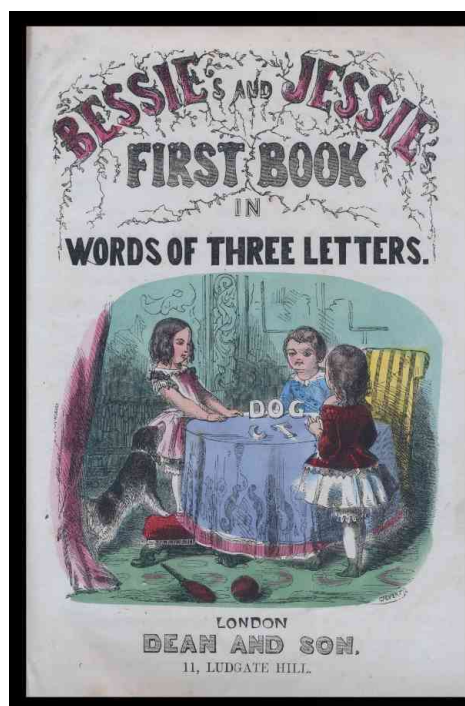
TABLE XII.

	Illegitimate Births.	Per-centage to total Births.	Deaths of illegitimate children under 5 years.	Under 1 year.	Per-centage of deaths of illegitimate children under 1 year, to total births
Bolton .....	1	.9	3	3	...
Bowling .....	42	3.9	17	14	33.3
Bradford East... ..	118	5.9	55	41	34.7
Bradford West... ..	43	6.3	13	11	25.6
Horton .....	111	6.7	32	26	23.4
Manningham ... ..	56	4.4	16	12	21.4
Borough .....	371	5.5	136	107	28.8

Per-centage of deaths under 1 year to total Births, 17.6.

Per-centage of deaths of legitimate children under 1 year to births of legitimate children, 16.7.

Per-centage of deaths of illegitimate children under 1 year to illegitimate births, 28.8.



INDULGING CHILDREN 'IN THEIR NATURAL LOVE FOR A TALE'

14 CALVERT, Walter, *Illustrator*. BESSIE'S AND JESSIE'S FIRST BOOK in words of three letters. London, Dean and Son, 11 Ludgate Hill. [1856]. £ 950

**FIRST EDITION.** Small folio, [33.5 x 22 cm] pp. 36; with hand coloured title and a further nine hand coloured illustrations throughout the text; some marking and light soiling in places, but overall a clean copy internally; in the original burgundy publisher's cloth, upper board stamped and lettered in gilt and black, lower board blindstamped, chipping to spine and extremities, cloth sunned and with some surface wear, but still desirable nonetheless.



Rare first edition of this charming and unusual educational work by Dean & Son, aiming to teach young children the notions of spelling and reading, through a collection of short tales 'in words of three letters'.

'Bessie and Jessie (Dean and Son) is a collection of little stories in words of three letters. We submitted them to the criticism of some juveniles, whose approbation was unanimous' (note in *Atlas*, 19th April 1856).

'As soon as a young child, of two or three years of age, has learned its Alphabet, it is generally put into isolated words, or disjointed sentences of two or three letters, in a spelling book; which, proceeding on the principle of "all work and no play", ends in the usual result, of making "Jack a dull boy," and his lesson duller still... The aim of this little book is, therefore, to INTEREST children, FROM THE VERY FIRST, in their reading lessons, by indulging them in their natural love for a tale. All children are fond of stories. "Tell me a story," is the constant demand of every intelligent child. If their first notions of spelling and reading be associated with the idea of a pleasant story, they will not come to their task with reluctance, nor quit it with disgust. Consequently, they will learn to read far more quickly and agreeably; and which is of much more importance, they will not have acquired a habit of inattention, by listlessly poring over words to which they attach no meaning' (Preface).

The work is made up of twenty two tales, printed in large print, some designed equally to teach as well as terrify the young child, with titles such as 'The Fat Cat'; 'If you lie in Bed, and are not ill, you may not Eat'; 'Tit for Tat; or, Is it Fun?'; 'A bad end to a day of fun'; 'Do not an ill act to any one, or you may rue it'; 'If you act as an Ass, you may get the lot of an Ass'; and 'A bad Day is a sad Day'. Several of the stories are accompanied by a hand coloured illustration, with some rather unsettling, it has to be said! (see below).

The illustrator, William Calvert, was born about 1819, the son of a cutler in London. He styled himself variously as engraver, artist and engraver, and wood-engraver, he married Elizabeth Mosley the daughter of a lapidary so initially he may have been employed as a gem or cutlery engraver. Calvert appears to have flourished between 1850s and 1860s as an illustrator of books and by the time our work was published he was a jobbing wood-engraver living at 10 East Harding Street, London, right in the centre of the printing trade off Fleet Street. He does not seem to have moved from central London and died there in 1868, aged 50. As with most of Calvert's work there is an uneasiness in the way he depicts his subjects, particularly children, and therefore guaranteed to keep the young reader both slightly frightened and curious.

The work proved popular with a 'Second Book in easy words of not more than six letters' appearing in 1862. Cotsen 17768 (BI.661); OCLC records one copy in the UK, at Manchester, and further copies in North America, at Bryn Mawr, New Brunswick, Michigan, Princeton, Toronto, and Providence Public Library.



## If you act as an Ass, you may get the lot of an Ass.

Tom did his sum ill, and had to rub it out, and a new sum was set him. Oh, how sad it was to see him fly in a pet! he lay on the rug, and put out his lip, as an ape, and did not try to do the sum at all. Tom, if you do not get up, and try to do the sum, I can get the rod.

20

### THE LADYE.

(THIS little *impromptu* nursery lullaby has been added at the especial request of my children, with whom it is a great favourite.—H. M. C.)

'Mid a group of joyous brothers  
There stood a fair young maid,  
And they brought her gems and jewels  
Her snowy brow to braid.

One brother brought the trophies  
He had conquered in the fight,  
And another robbed old ocean  
Of its pearls and corals bright.

And another brought the flowers  
He had gathered in his play,  
While thro' the woodland bowers,  
That fair child loved to stray.

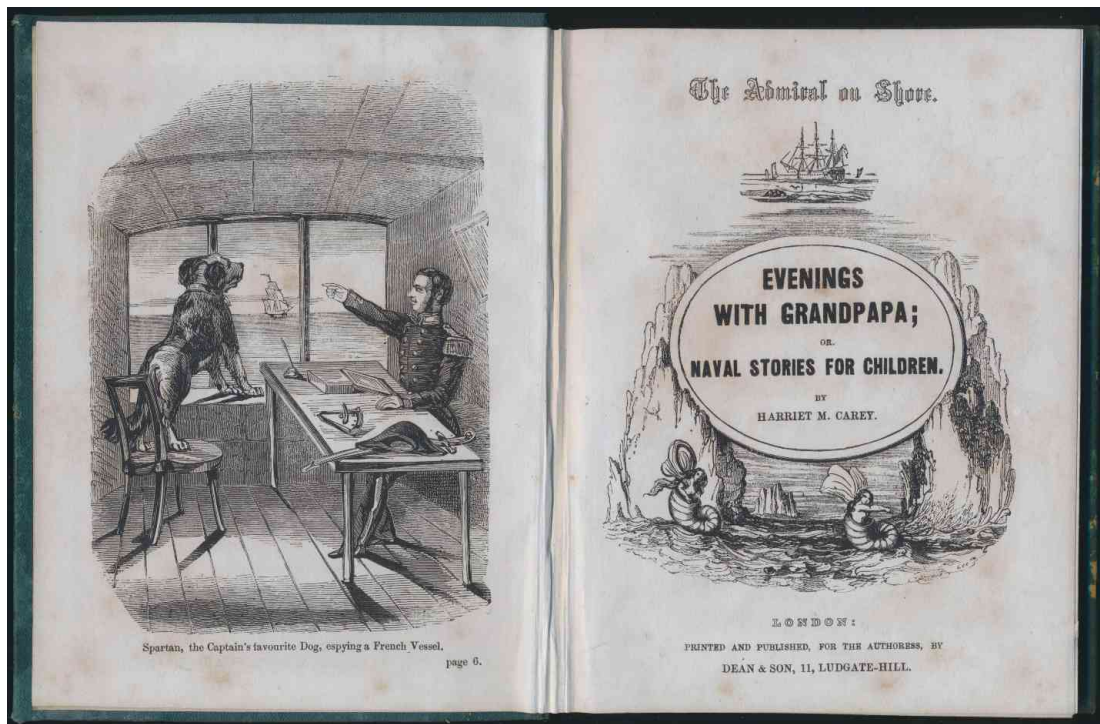
29

### SIMPLE TALES, TOLD BY A FATHER

15 **CAREY, Harriet Mary.** EVENINGS WITH GRANDPAPA; or, naval stories for children... London: Printed and published, for the authoress, by Dean & Son, 11, Ludgate Hill. **£ 285**

SECOND, ENLARGED EDITION. 12mo, pp. [iv], iv, 60; with eight engraved plates; original decorated green cloth decorated and lettered in gilt some occasional foxing but otherwise a clean copy.

The author retells stories that were shared with her by her father, Vice Admiral Sir Jahleel Brenton (c.1770-1844), along with poems, animal tales, and anecdotes. Although Brenton had a notably adventurous career in the Royal Navy, serving during the French Revolutionary and Napoleonic Wars, these stories are not about his exploits. Instead, they are simple tales, the kind any father might invent or adapt to entertain young children.

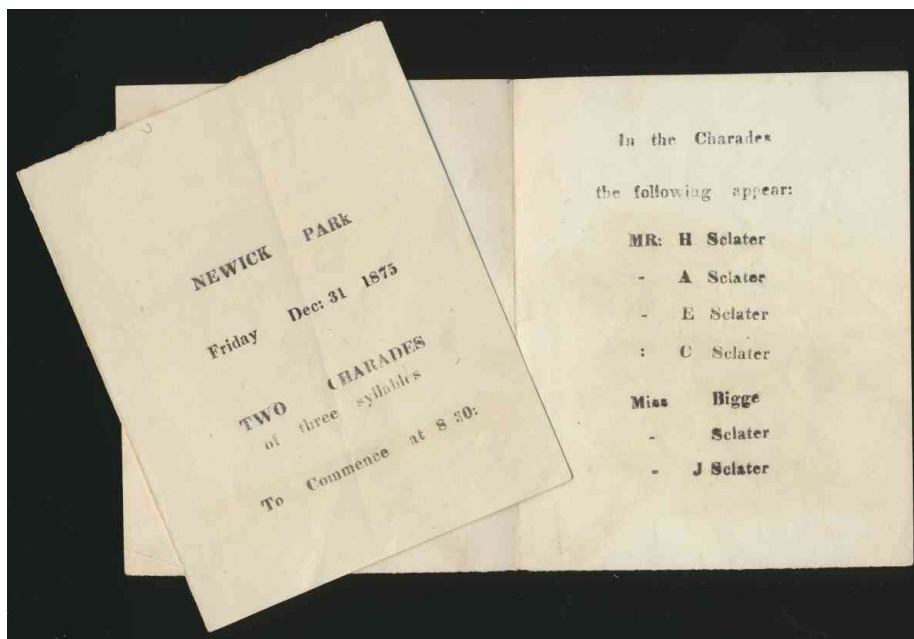


Titles such as *The Lieutenant's Canary Bird*, *The Dog Spartan*, *Romaine Godard*, *The Dog Mop*, *Old John Seaberg's Cat*, *The Clever Nurse*, *The Carpenter's Pie*, *The Little Midshipman*, and others, often feature underlying morals. These are interspersed with poems by Harriet Carey, with titles like *Noblesse Oblige!*, *Remembrance; or Bernie's Song*, *A Tale of Fairy Land*, *Leopold's Christening*, and *The Bounding Clouds*, which, like her father's stories, generally also offer moral instruction.

The book as a whole was addressed by Harriet to Jahleel Brenton Carey, known as 'Bennie.' Born c. 1847, three years after his grandfather's death, the stories of the Vice Admirals exploits—though they did not involve battles—likely influenced Bennie, who later became a British army officer. Unfortunately, he gained notoriety for his alleged responsibility in the death of Napoléon, Prince Imperial (1856–1879), killed by Zulu warriors in South Africa. Bennie died not long after in 1883, predeceasing his mother by three years.

Of Harriet there is really not much known, she married the Rev Adolphus Frederick Carey in 1847 and lived latterly in Devon. Harriet proudly adds at the foot of the title that she was 'authoress of "the Harp of France," "Merry Evenings for Merry People," "Matilda of Normandy," &c. &c. And corresponding Member of the Imperial Academy of Arts, Sciences, and Belles Lettres, of Caen, Normandy.'

OCLC records three copies in the UK, at the British Library, Cambridge and the National Library of Scotland, and three more in North America, at Florida State, Bryn Mawr and Toronto.



CHARADE ENTERTAINMENT PERFORMED BY THE CHILDREN

16 [CHARADES]. NEWICK PARK Two Charades of three syllables To commence at 8 30: [Newark Park, East Sussex], 1875. £ 185

12mo, [89 x 111 mm], pp. 4, printed on recto only.

A hand-printed program created for a New Year's party, featuring a charade entertainment performed by the children.

The performers were primarily the younger children of Louisa Catherine and James Henry Sclater of Newick Park in Sussex, along with a niece staying with them. They included Francis (22), Henry (20), Jane (18), Arthur (16), Edward (13), Charles (9), and Julia Brigge (13), the daughter of James Henry Sclater's sister Elizabeth. This group represented a wide age range, but such family entertainment's were typical in country houses during the latter half of the nineteenth century.

The program would have been printed using one of the small hand presses manufactured for home use starting in the 1850s. These presses, operated on a roller or lever principle, were available in sizes from about 6 x 4 inches and upwards. The typesetter among the Sclater children, facing a shortage of type, used a lowercase 'k' in 'NEWICK PARK' on the first page.

The estate of Newick Park was acquired in 1816 by James Henry Sclater (1793-1864), a founding member of the RHS. Along with his son, James Henry the younger (1819-97), he was responsible for much of the ornamental planting between 1840 and 1860. The estate continued to be owned by the Scalters until sold in the 1920s.

The game of charades originated in France and became popular in England during the second half of the nineteenth century. The Brothers Mayhew published a guide to the new game in 1850, *Acting Charades or Deeds not Words*. Charades became a popular entertainment during Christmas and New Year, replacing other games like cards, blind man's buff, and forfeits.



## RAGS TO RICHES

17 [CHILDREN'S ENTERTAINMENT]. A SOUVENIR OF THE JUVENILE FANCY DRESS BALL. Given by the Mayor and Mayoress (Alderman & Mrs George Hirst) at The Town Hall, Batley January 1906. [title as given on gilt morocco title label on marbled front free endpaper]. Produced by J. Bacon & Sons Leeds, [1906]. £ 3,000

Large album [18.5 x 16 inches (47 x 40 cm)] containing 229 sepia-toned gelatin silverprints trimmed to rectangular, oval and circular formats, mounted in groups on recto and verso of heavy linen-hinged leaves [17? x 15 inches (44 x 38 cm)], many with pencil names of sitters in roughly alphabetical order, paper guards full

*black bevelled morocco, the upper cover with a panelled design with a central roundel incorporating the Coat of arms of Batley; all edges gilt; with the leather binders ticket of 'Ingle & Son Binders Leeds'; all contained in the original green felt lined mahogany stained wooden case [20 x 17½ x 5 inches (51 x 45 x 13 cm)], some minor damage to felt lining but overall in excellent condition.*



A remarkable album created to commemorate one of the most spectacular events in the Burgh of Batley at the time - a Juvenile Fancy Dress Ball attended by 350 children, aged seven to sixteen.

The idea for such an event originated with the Mayor and Mayoress of Batley in 1906, George and Martha Hirst. As we will see from their biographies below, they had not experienced such luxuries in their own childhoods. It was likely their humble beginnings that inspired them to create an event where children could participate, although how egalitarian this entertainment proved to be is debatable.

A general invitation was circulated in early December 1905, with applications to be sent directly to the Mayor. Batley's dressmakers began advertising their services well before Christmas, claiming they could create any imaginable costume. However, most of the fancy dress outfits were likely home-made, while wealthier families may have rented costumes for the evening. For two weeks leading up to the ball, the event dominated conversation throughout the town.

Batley Town Hall, which had burned down in 1902, had reopened in July 1905 with an expanded council chamber, a mayor's parlour, new council offices, and a freshly decorated assembly room. The ball not only celebrated the children but also served as an opportunity to showcase the town's newly renovated facilities to its residents.

Despite the initial idea to limit the Ball to children only, parental pressure—particularly from doting mothers—prompted the Mayor and Mayoress to slightly adjust their plans. While the event was still primarily for the children, parents were allowed to view the festivities, being funnelled through in groups across the stage. The decorations were simple, consisting of potted plants and garlands of coloured electric lights, as the main focus was on the children, and it has to be noted the newly restored Assembly Room. On the evening of Thursday 11th January, 1906 the arrival of each child at the Town Hall was personally greeted by the Mayor and Mayoress at the entrance, with music provided by Dyson's County Orchestra from York. The children then formed processions into the main Assembly Room to begin the evening's entertainment.

The reporter on the *Batley Reporter and Guardian* found himself a little defeated by the exotic spectacle that evening 'The variety in character costumes was large. Though, of course, there were several duplications. There were many "Fairies", and there were several "Pierrots." There was, too, more than one "Chin-chin Chinaman," and more than one who had chase to appear in court dress. "Robinson Crusoe" stalked about with "Little Bo-Peep," and "Dick Turpin" seemed quite at ease with the little ladies who had donned costumes to represent "Winter" and "Summer". "Cricketers" hob-nobbed with "Clowns",





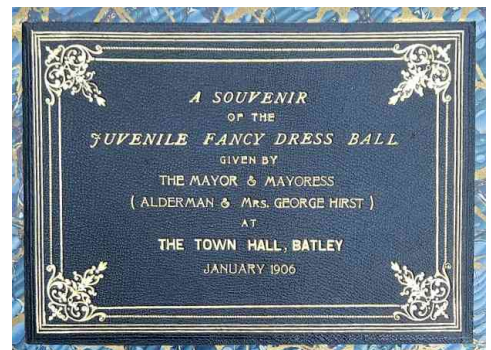
and “Judy” with the “Highwayman.” There was a “Harvest Coon”, a “Canadian”, “Stars and Stripes”, and a host of other characters... Some of the dresses, it was evident, were Costly and became their wearers well. The colours were bewildering - mauve, pink, blue, white, red, and yellow. There were muslins, and there were silken materials, besides other fabrics which it is impossible for mere man to describe. What is to the point, however, is that the whole scene was a very pretty one, especially when the dancing was in progress. Before the smaller guests —those of tiny stature—retired for supper in the Council Chamber (and this was at the commencement of the ball), the Assembly Hall was filled by the moving throng. God Save the King was sung, and then the Mayor expressed the hope that all would enjoy to their hearts’ content. And they did. Of that there is no doubt.’



Unusually, a photographer was on hand to capture many of the costumes, with a temporary studio set up in a room of the town hall for the evening. Rather than a local photographer being commissioned for the work the organizers instead commissioned the well known Newcastle and Leeds photographers, James Bacon & Son, to undertake the work of photographing the children. They had recently opened their new studio at 38 Commercial Street, Leeds, just in time for Christmas 1903, at which they showcased an exhibition of their work which was particularly focussed on children’s photography. A press notice highlighted ‘a series of highly successful studies of children, posed to their best advantage and treated with real insight into child life and character.’ Given their expertise it was natural to hire Bacon to document the event.

After the album was delivered, it appears to have been displayed at the town hall. Many of the photographs feature the names of the sitters, written in various handwritings, suggesting that the children who attended the ball could add their own names to their portraits, though some were likely inscribed by their parents. By chance, we have gained access to a full list of names and the corresponding fancy dress costumes they wore, allowing us to identify, with some certainty, even the unsigned portraits, despite the passage of time.

George Hirst led a remarkable life, which likely influenced his generosity in funding the Juvenile Fancy Dress Ball. Born in Batley in 1847 to a woollen dresser and his wife from Dewsbury, George, like his elder brother, began working as a rag grinder in the shoddy trade at just 6½ years old. By the age of eleven, his father had died, making George one of the family’s breadwinners. At 14, he became foreman rag grinder at Staincliffe Mills at Batley, and by 16, he was earning between £250 and £300 a year—a true rags-to-riches story. It was only around 1860 that a chemical process was developed to separate woollen portion from the cotton warp in the shoddy trade - a dirty and toxic method that involved chemically dissolving the cotton. Hirst was in at the beginning of this important recycling development and

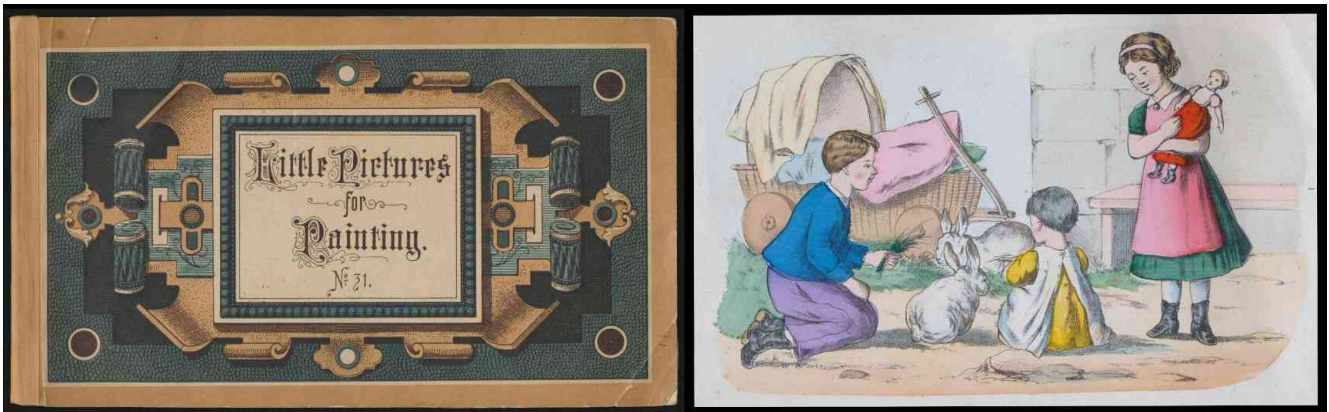




was able to lift himself out of poverty. By 1896, George had saved enough to establish the Extract Wool and Marino Co., and soon became chairman of a syndicate of woollen shoddy firms focused on recycling heavy woollens. He was elected Mayor of Batley in 1904, initially for a one-year term, but was encouraged to remain in office until 1906.

His wife, Martha Stainthorpe, who became Mayoress, came from an equally humble background. Her father was a coal miner in nearby Gomersal, and before the age of 10, she worked as a 'tab picker,' separating thicker ornaments from rags before they were ground. Notably, George had first married and been widowed to Martha's elder sister, Sarah—also a rag picker—by the time he was 21. His second marriage to Martha a few years later was technically illegal at the time, due to laws prohibiting marriage to a deceased wife's sister, which adds another fascinating layer to their life story. Additionally, we know from the 'X' she marked on their marriage certificate that Martha was illiterate at the time.

Despite their eventual wealth and success, it is clear that George and Martha's childhood's lacked the luxuries of events like a Fancy Dress Ball, making their efforts to provide such opportunities for the children of Batley all the more significant. George was known for his great generosity, often looking after the friends of his youth. He was likely destined to become Batley's mayor and remained deeply involved throughout his career in supporting local schools and hospitals until the time of his death in 1916.



#### EARLY COLOURING BOOK

18 [COLOURING BOOK]. LITTLE PICTURES FOR PAINTING. ?[Leipzig & London, Friedrich Fleischer & A. Myers?], [1880]. £ 250

*Oblong 8vo [21.5 x 12.5 cm (8½ x 4¾ inches)], 8 leaves printed on recto only and set in pairs, with 4 hand coloured lithograph facing the same image uncoloured but in this example carefully coloured; original blue-green and brick coloured printed title wrapper; inscribed in pencil 'Alice Smyth from Kit & Liz, on her birthday Octr 21st 1887'.*

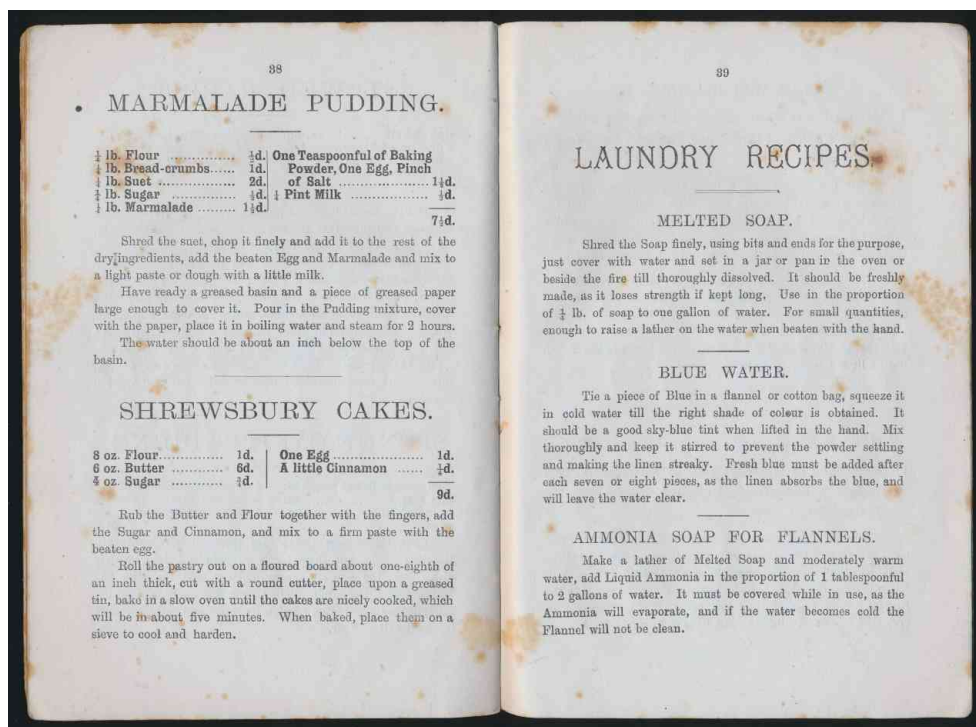
The four subjects include: 1) Three children playing with rabbits; 2) a calf and goats; 3) decorative ewers and plates; and 4) children knitting and playing with a cat.



The series ran to at least 41 booklets, although only two are recorded in public collections. Although no imprint is given, the style is clearly of German origin, and we tentatively suggest that Fleischer and Myers were the publishers. By 1880, A.N. Myers had a well-established business trading from 15 Berners St, a few doors away from Oxford Street in the Fitzrovia area of London. Myers was a major importer of toys, his adverts during the early 1880s proclaiming that they were 'Publishers of Kindergarten Appliances, Educational and Scientific Toys, Models and Games, Exercises in Colouring, Drawing Copies, Drawing Models and Appliances, Cardboard Toys for Grouping, Cardboard Models for Cutting Out and Setting Up, Dissected and Mosaic Puzzles, and Picture Cubes, Miniature Theatres, Magic Lanterns and Slides.'

The original recipient of this copy has, for the most part, coloured in the blank designs very carefully, unusually managing to match the colouring with great exactness.

OCLC locates only two examples of this colouring book series, both at the American Antiquarian Society; they also have a copy of No. 31 as well as No. 41 in the series.



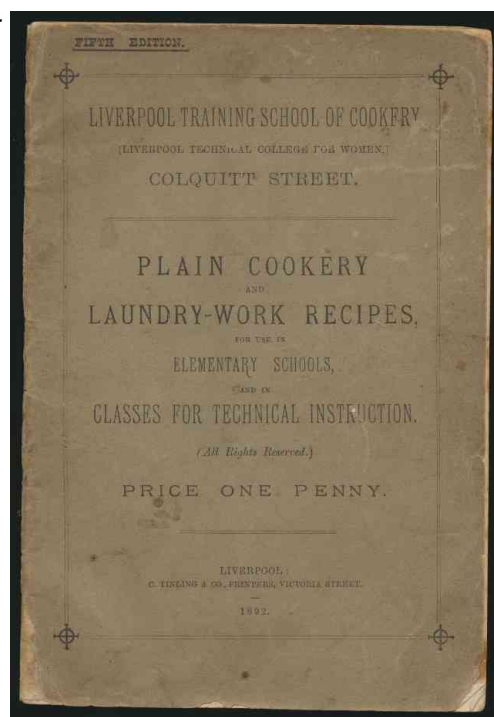
## PROMOTING GIRL'S HOUSEHOLD EDUCATION

19 [COOKERY SCHOOL]. PLAIN COOKERY AND LAUNDRY-WORK RECIPES, for use in elementary schools, and in classes for technical instruction. Liverpool, L. C. Tinling & Co., Printers, Victoria Street. 1892. £ 185

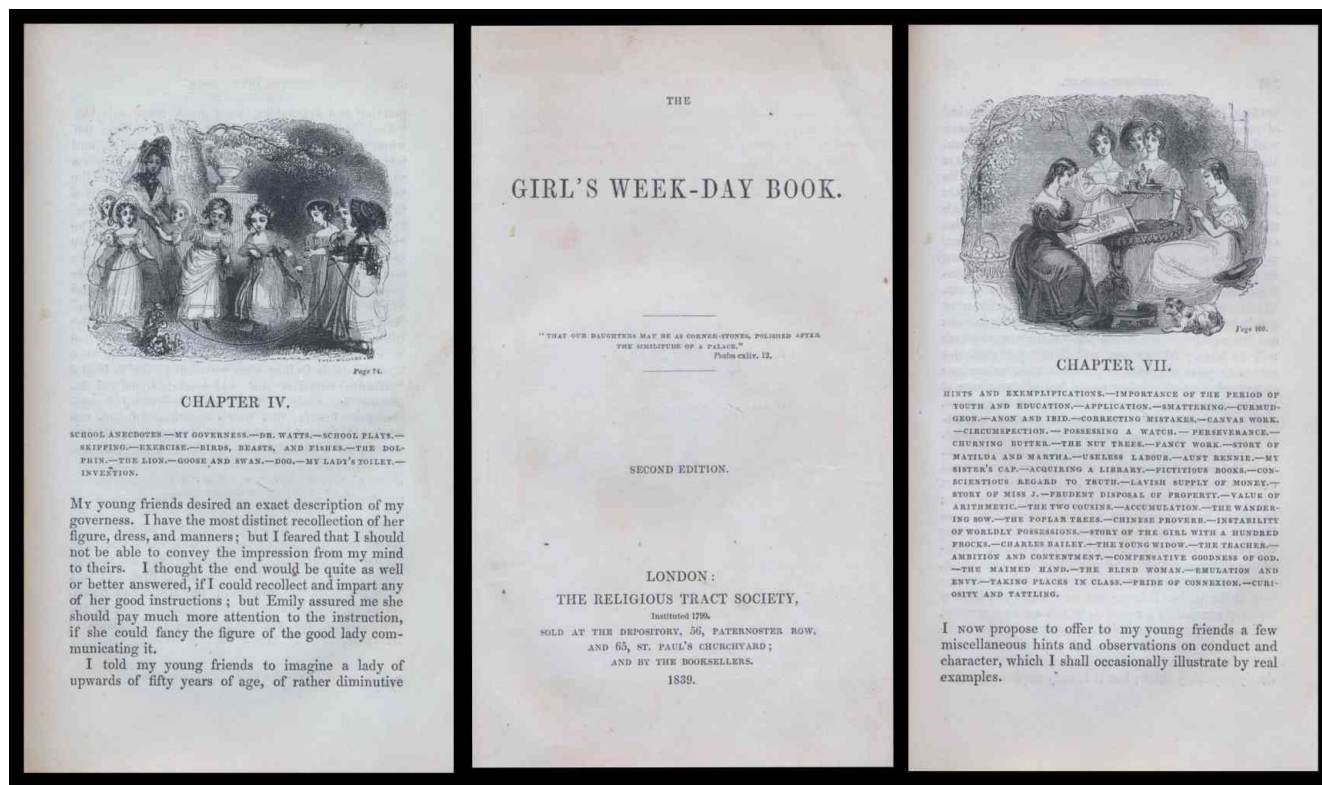
*8vo, pp. 47, [1] blank; with 4 pages of advertisements at centre of work; some spotting and foxing in places, and lightly and evenly toned (due to paper stock); stapled as in the original printed publisher's wraps, chipped and worn, spine expertly repaired.*

Scarce booklet issued by the Liverpool Training School of Cookery (aka the Liverpool Technical College for Women), 'for use in elementary schools, and in classes for technical instruction'. The first half is made up of recipes, mostly, as to be expected, of a standard nature, but some more exotic and unusual being for 'Egyptian Soup', 'Queen of Puddings', and 'Invalid Custard'. The final nine pages cover laundry recipes, including directions for daily hazards such as 'to remove tea and coffee stains' and 'ink stains or iron mould', as well as to 'clean kid and suede gloves' and the use of 'vinegar to revive colour'.

It seems without doubt that Fanny Louisa Calder (1838-1923), a pioneer of domestic science and responsible for the Fanny Calder School of Domestic Science in Liverpool, had a hand in the present publication. She began running classes in 1874, which led to her eventually establishing her school based in St. Georges Hall in Liverpool. Her aim was to improve the diets and lifestyles of the people of Liverpool by teaching them how to cook and clean and look after themselves. With her progress in Liverpool, Calder wanted to promote women's education throughout the UK and so worked with similar institutions in Edinburgh, Glasgow and Yorkshire, resulting in the 1876 formation of the Northern Union of Training Schools of Cookery. The women's education movement founded its first national organisation in 1897, in which Fanny played a fundamental role, the Association of Teachers of Domestic Science. Throughout her life she wrote numerous articles and letters about her mission of bringing domestic science into the education system whilst also promoting the distribution of affordable cookery books produced at the school. She also co-authored the present work, with the head teacher at the cookery school, E. E. Mann, the first laundry work teaching manual, *A Teachers Manual of Elementary Laundry Work* in 1891. Calder also wrote a number of recipes herself, the most well-known being her War Cake recipe, the original hand written copy of which is currently held in the Liverpool John Moores Universities Archives.



Although stated as the fifth edition, we can find no copies recorded of this, or any earlier editions.



### INCLUDING ADVICE ON ACQUIRING A LIBRARY

20 [COPLEY. Esther]. THE GIRL'S WEEK-DAY BOOK London: The Religious Tract Society. Instituted 1799. Sold at the Depository, 56, paternoster Row, and 65, St Paul's Churchyard; and by the Booksellers. 1839. £ 325

SECOND EDITION. 12mo, pp. iv, 236; engraved frontispiece and several wood-engraved text illustrations including head- and tail-pieces; contemporary plain calf, spine decorated in gilt with a red lettering piece, slight worn at joints; inscribed on a front free endpaper 'Catherine Sarah Milward from her Papa. Decemr. 25th 1842.'

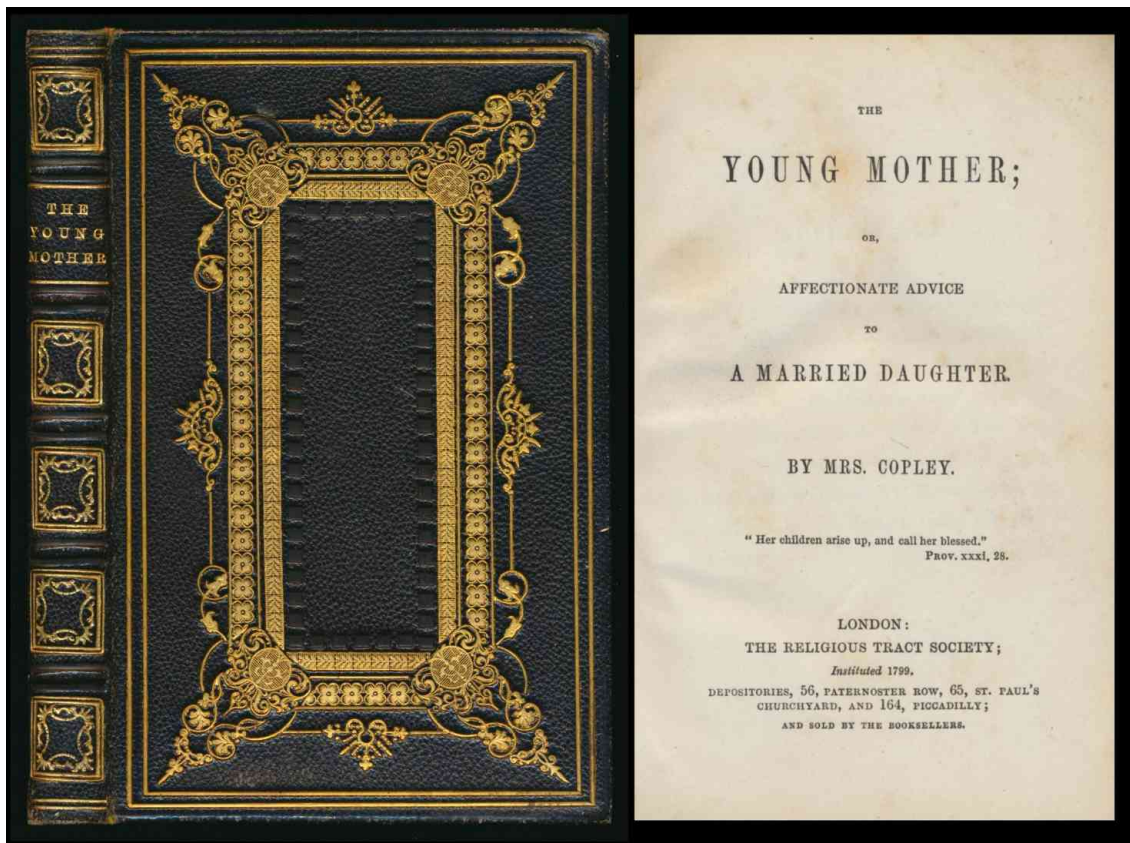
*The Christian Penny Magazine* gave the highest recommendation of the work for the girls of 'Christian Families' in their review: 'Girls, from the age of about nine to fourteen years are distinguished, in a high degree, not only by their sprightliness and cheerfulness, but by their inextinguishable inquisitiveness. They are peculiarly susceptible of impressions of both good and evil, which have the most powerful influence throughout their future condition in life. Together with their systematic lessons of instruction in grammar, &c., they should therefore be well furnished with books of amusement which are really adapted to their condition and age, inculcating at the same time those sound maxims of truth and duty, religion and prudence, by which they may be permanently and eternally benefited.'

Although the work is signed 'Dorothy White' in the introduction we know from later editions that the author is the prolific children's writer Elizabeth Copley. To some degree the work is autobiographical and follows to some extent Esther Copley's life as an example of piety and correct behaviour expected of girls entering adolescence. Dorothy narrates chiefly in the first person and like the author was born in Hackney and the death and funeral of 'Mr H.' is almost certainly a description of her first husband. Copley narrates, in a series of scenes, her meeting with David Dale, learning to spell, and the use of copy books, attending school, learning and a young ladies accomplishments, including conversing in French, lessons from a Writing Master, possessing a watch, acquiring a library, where she warns that 'This, perhaps, is as good a place as any to drop a caution against the love of fictitious reading. Truth invigorates the mind — fiction excites and enfeebles it.' As a whole the work contrives through various incidents how to behave, what to expect and where a girls place was in society. Presumably the recipient of this copy, Miss Milward, was expected to follow the examples set by Copley, and maybe she did for she was eight in 1842 and went on to marry Revd. Thomas Eagle Chataway and giving him nine children!

The author was of Huguenot descent, the daughter of Pierre Beuzeville and Marie Griffith Beuzeville (née Meredith). She married Rev. James Philip Hewlett at Henley-on-Thames in 1809, and her earlier published works appear under the name Elizabeth Hewlett. Widowed by 1820, she later married Rev. William Copley, a dissenting minister at St. John the Evangelist Church, Lambeth, in 1827. Esther described herself as an 'author of literature for the young and working classes' and produced a prodigious number of works, likely prompting her to conceal her identity under the name 'Dorothy White.'

OCLC records two copies, both in the UK, at Leicester and Liverpool.





**'WITH LARGE ADDITIONS OF NEW MATTER'**

21 **COPLEY, Esther.** THE YOUNG MOTHER; or, affectionate advice to a married daughter... London: The Religious Tract Society; Instituted 1799. Sold at the Depository, 56, Paternoster Row, and 65, St. Paul's Churchyard; and sold by the Booksellers. [n.d., c. 1850]. **£ 225**

**FIRST EDITION THUS.** 12mo, pp. viii, 218, 6 advertisements; a clean copy throughout; apart from a few minor marks, a clean copy throughout, with near contemporary ownership inscription on front free endpaper; in contemporary black morocco, spine and boards lettered and tooled in gilt; a handsome copy.

Scarce first edition thus of this guide by Mrs Copley for young mothers, or 'affectionate advice to a married daughter', with the advertisement keen to note that 'some portion of the ensuing counsels originally formed part of a volume entitled "The wife and mother"... hence, "The young wife" is published separately, and the portion addressed to mothers, with large additions of new matter, forms the present volume.'

The work provides indispensable advice for young mothers, with chapters covering 'the importance of maternal character'; 'early date of maternal duty'; 'Early management of infants'; 'Education'; 'Children advancing to maturity'; 'Personal piety and its influences'; and the necessary 'Amusements' for infants: 'Dolls afford good amusement to little girls. They tend to cultivate habits of neatness and care. It is a pity that they should be despised by boys. Some little boys have been fond of playing with them, and they have, in after life, proven much more gentle and agreeable, and certainly not less manly or intelligent companions, than those who in childhood despised and disfigured the dolls of their sisters' (p. 200).

The prolific London-born writer Ester Copley (1786–1851) published tales for children, tracts, works on domestic economy, religious history and biography.

OCLC records only three copies in the UK, at Leicester, Roehampton and the British Library.

**FUN WAY OF TEACHING SCRIPTURE**

22 **[CORNER, Julia].** THE COLORED PICTURE NURSERY SUNDAY BOOK for Young Children. Edited by Miss Corner. London: Dean & Son, Threadneedle Street. [1852]. **£ 585**

**FIRST EDITION.** 8vo, pp. [4], 27, [1], 24, 21, [2], 22, [2], 22, [2], 32, 9-24 advertisements; with hand coloured frontispiece and title, and several engravings throughout; some light soiling and marking in places, but generally clean throughout; bound in the near contemporary continental? burgundy cloth, lightly sunned and rubbed to extremities, with some surface wear, but still a good copy nonetheless.

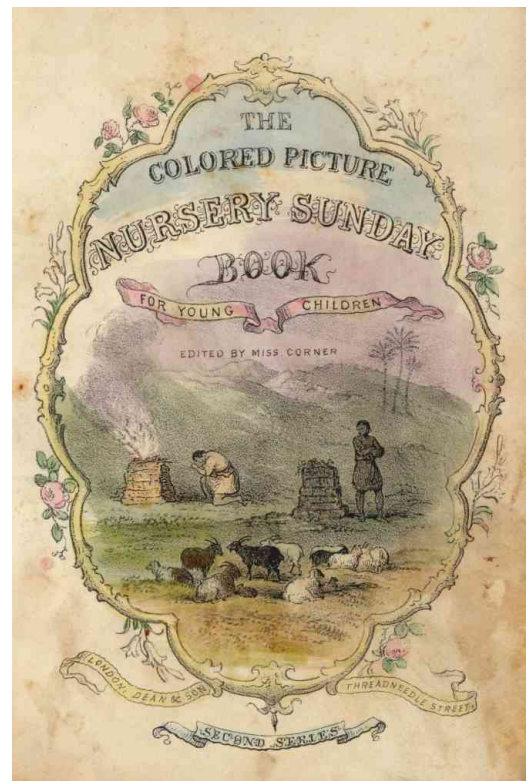
Rare first edition of *The Colored picture Nursery Sunday Book*, designed as 'amusement for the nursery during the leisure hours of Sunday', with 'portions selected from the Scriptures, giving an account of lives, peculiar customs, and events interesting to childhood, and conveyed in familiar and agreeable language, and tending by their general construction, to implant moral good, while they inform and amuse the young reader' (preface).



The stories selected, perhaps unsurprisingly, are: 'Ruth and Naomi'; 'History of David'; 'Elisha, and the Widow's Cruise of Oil'; 'Disobedient Prophet'; 'The Prophet Daniel'; and 'The Life of our Saviour', though the real highlight of the work are the wonderful hand coloured illustrations, which would certainly have engaged and delighted the young reader, with scenes such as David, sword raised, over the lifeless body of Goliath, and Daniel in the Lion's den.

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

The illustrations are the work of the artist James Richard Barfoot, born in Clerkenwell, London in 1794; he married Mary Ann in the 1828 and settled at 1 Gainsford Place in Islington where they had three daughters and a son. Although his name appeared in the Court directory and he exhibited a few paintings at the Royal Academy, the family do not seem to have been successful enough to have a live in servant, but did rent rooms to lodgers including a straw bonnet maker and cambric merchant. Like many artists of this period he probably led a rather hand-to-mouth existence with some outward signs of gentility. His name is associated with various jigsaw puzzles, as well as works published under the Betts and Darton imprints, but many of his works remain to be identified as the family, all now working on various products, tended to supply a steady output of designs and puzzles for the wholesale trade who then apply their own imprint. In the census



the family gave their collective occupation as 'Designer in Wood and Lithographic Artist', and we see that the business began to be transferred to the children. Mary Ann died at Brighton in 1855 and James succumbed to typhus at Gainsford Place in 1863.

The First Series appeared in the same year, and obviously met with some success, hence it was quickly followed by the present second series. The paucity of copies in institutions is perhaps unsurprising, given the likely destruction by little fingers!

OCLC records two copies, at Bryn Mawr and Toronto.



### MEMENTO OF A VISIT TO THE 'NEW' CRYSTAL PALACE

23 [CRYSTAL PALACE GAME]. THE SILVER BELL, or the Crystal Palace. An Amusing Game. [London, E. & M.A. Ogilvy, c. 1854]. £ 1,250

*56 cards [86 x 59 mm (3 1/4 x 2 1/4 inches)] mainly hand coloured lithograph cards including 20 'Bell Cards', 27 'Crystal Palace Cards', 5 'Silver Bell' cards and 4 other cards; housed in original wooden box [15.5 x 11 x 4 cm (6 x 4 1/2 x 1 1/2 inches)], the sliding lid with large hand coloured decorative title label.*

Rare game, likely created to capitalise on the opening of the Crystal Palace at Sydenham in 1854. Originally used for the Great Exhibition in Hyde Park in 1851, the glass structure was reconstructed and expanded at a new site in South London, alongside an extensive park.

The cards for the game are divided into three main types: 'Bell Cards', 'Crystal Palace Cards,' and 'Silver Bell' cards. The first two types illustrating the main attractions at Sydenham. The twenty 'Bell Cards' feature subjects such as Aboo Simbel's Tomb, the Extinct Animals in the park, and the Crystal Fountain. The second type of eighteen illustrated 'Crystal Palace Cards,' depicting views of various architectural courts within the palace, including the Egyptian, Assyrian, Grecian, Pompeian, Roman, Byzantine, Renaissance, Alhambra, and Elizabethan Courts. Additionally, there are nine corresponding title cards for each of the 'Courts'. The pack also includes a third type with five cards depicting a 'Silver Bell' cards. To complete the pack are two forfeit cards, and a 'Crystal Palace' title card.

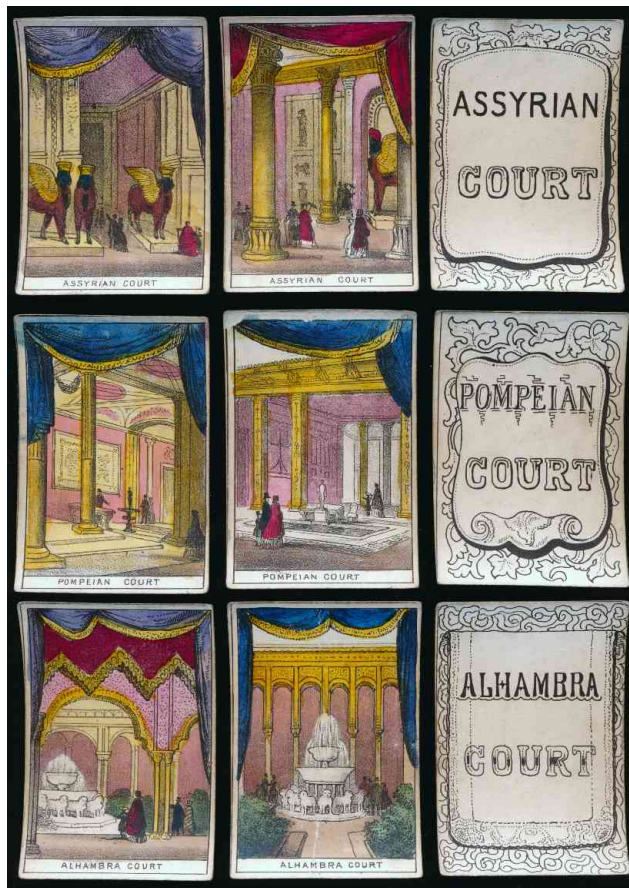
The rules of the game are fiendishly complex and originally required a board featuring compartments with the names of the nine 'Courts' and the 'Silver Bell.' This board was likely a simple sheet printed with the relevant names, but both the board and the original rules have been lost from this example. However, we do have a transcription of the rules, so we know how the game was played. In general terms the players were dealt out about half the pack and then took turns, placing counters on the board, and either losing or gaining counters depending on whether a 'Bell Card,' 'Crystal Palace Card,' or 'Silver Bell' card was drawn.

The Ogilvy family was involved in games, publishing, and bookshops for several generations. Ogilvy and Son, Holborn, published a print of Chessmen in 1806, other early printed works were published by Darton & Clark. David Ogilvy, the elder later ran a bookshop and circulating library in Hampstead around 1826 and probably until his death in 1829. David Ogilvy junior produced his first known game *The Old Soldier and his Dog* which

was advertised around 1836 although main business was actually as a carpet manufacturer under the name of Wood & Ogilby trading from 7 Southampton Row. This address is also used for the David Ogilvy's 'Repository for Rational Toys and Amusements', the imprint of which is found on such games as *L'Orient or Indian Traveller*, *The Quarters of the Globe*, and *The Royal Regatta*. It would appear that although David may have invented the games his two sisters, Elizabeth and Mary Ann, were very much involved in the toy and game business both holding counters at the Soho Bazaar from at least 1850 when David's main occupation was the agent for a carpet manufacturer in Stourport. One wonders if the use of David's name was partly a cover, and it was the sisters who were in reality the proprietors of the toy and game part of the family enterprise as their production continued under their names until about 1870. By 1868, David operated a bookshop on Edgware Road, and some of his games bore that address. He relocated to 17 Christ Church Road in Hampstead by 1877, producing card games. In 1879, he moved to Liverpool, where he briefly attempted to publish games again.

Although unsigned the illustrations for this game are clearly by James Richard Barfoot who provided several works for the Ogilvy's other games and toys. Born in Clerkenwell, London in 1794; he married Mary Ann in the 1820's and settled in Islington where they had three daughters and a son. At the time this work was published he rented at 1 Gainsford Place. Although his name appeared in the Court directory and he exhibited a few paintings at the Royal Academy, the family do not seem to have been successful enough to have a live in servant, but did rent rooms to lodgers including a straw bonnet maker and cambric merchant. Like many artists of this period he probably led a rather hand-to-mouth existence with some outward signs of gentility. His name is associated with various jigsaw puzzles, as well as works published under the Betts and Darton imprints, but many of his works remain to be identified as the family, all now working on various products, tended to supply a steady output of designs and puzzles for the wholesale trade to apply their own imprint. In the census the family gave their collective occupation as 'Designer in Wood and Lithographic Artist', and we see that the business began to be transferred to the children. Mary Ann died at Brighton in 1855 and James succumbed to typhus at Gainsford Place in 1863, though their son appears to have still lived at Gainsford Place in the following year, after which references to the Barfoot family peter out, although James is known to have died as late as 1904.

See <https://collections.vam.ac.uk/item/O26604/the-silver-bell-card-game> for the only other copy recorded (also lacking the board).



*Robert Dudley a late acquisition  
 Is likely to prove a great addition  
 And when I saw old  
 a very school days pass  
 that will still be a  
 witness to Parmachi's  
 Chaucer!*

*Maddie Taylor last but  
 not least  
 Will furnish us with  
 a practical feast  
 With soft flowing curls  
 a young brown hair  
 no lack of brush &  
 comb is there.*

*Signor Pucca-voca, the  
 nails of whose digits  
 Invariably gave his  
 pupils the figs,  
 And spoilt his appearance  
 as miniature bo!  
 Though they had not  
 the pluck to tell him so.*

*Mr. Wilson's chief feature  
 was his distinguished nose  
 which was decidedly  
 attracted by his recumbent toes  
 He was always patient  
 except when not!  
 And not betide us when  
 he was getting hot!*

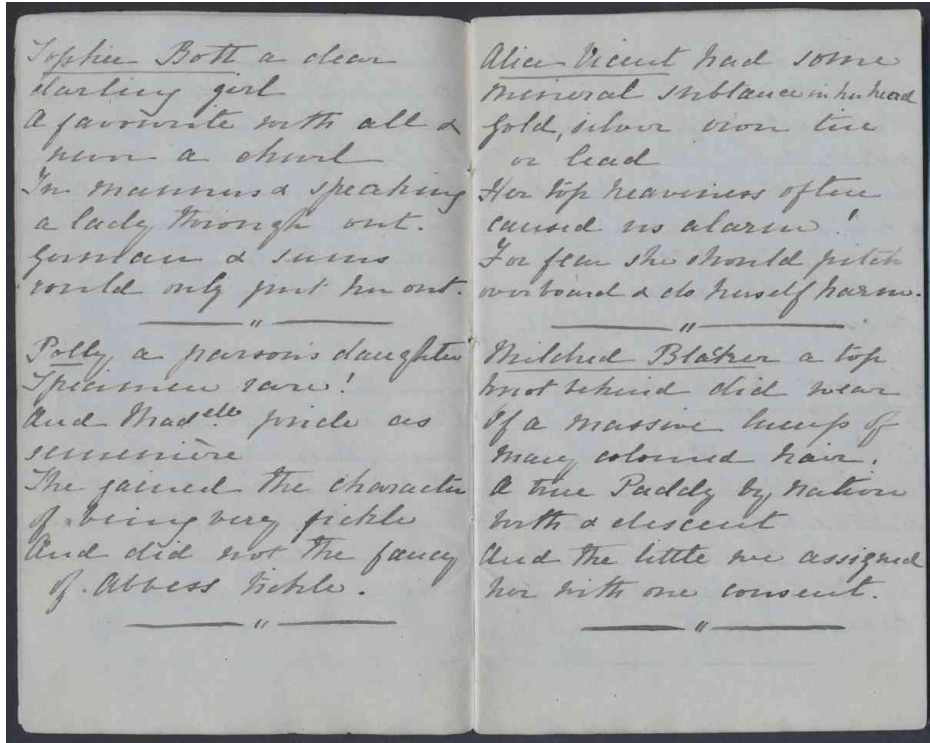
*Maddie continued. P.O.*

CHARACTER ASSASSINATIONS!

24 [CUMMING, Bessie]. [MANUSCRIPT CHARACTER REPORTS OF SCHOOL GIRLS].  
Blackheath: 1859. £ 350

MANUSCRIPT IN INK. 12mo, [16 x 10cm], pp. 30, from which eight pages used for notes; original marbled paper wrappers, old tape repair to spine first leaf.

An unusual survival containing some fifteen short potted character reports of young ladies attending an unnamed Blackheath finishing school, each giving a succinct thumbnail sketch of their character, often with humorous or disparaging overtones.



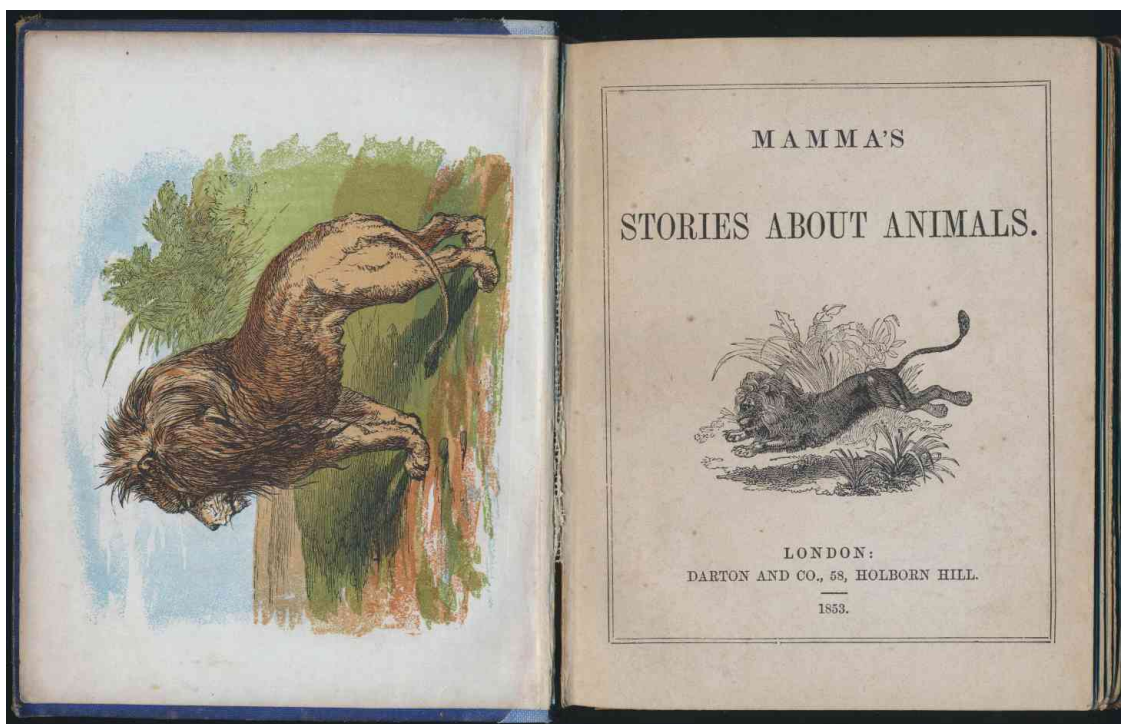
One of the pupils named is Mildred Blacker who had 'a top knot behind did wear... a true Paddy by nation birth & decent' - we have discovered that her full name was Elizabeth Mildred Blacker and she was born in 1842 at Dublin. On the opposite page Sophie Bott is described as a 'dear darling girl. A favourite with all & never a Churl. For manners & speaking a lady through out. German & sums could only put her out.' Again we have identified her as Sophia Grace Bott who was born in India and was brought back in England for her schooling. The link between these girls became more permanent when Mildred married Sophies brother John. These young ladies were both from fairly wealthy families and doubtless the other pupils were also from the same social class. Some of the descriptions are a little cruel with Emily Keighly 'To us of comfortable dimensions, not particularly clever, but had very good intentions, she would always sweep the crumbs off the tables and would do all for her schoolfellows she was able,' and, likewise 'Elizabeth Campbell... lived over the way. She came with her bag of books every day that Miss Mabury might teach her young ideas for the benefit of her after years.'



## TEACHING CHILDREN ABOUT THE NATURAL WORLD

25 [DARTON & CO]. MAMMA'S STORIES ABOUT ANIMALS. London: Darton and Co., 58, Holborn Hill. 1853. £ 300

FIRST EDITION. 8vo, pp. iv, 90, [2] advertisements; with 16 colour printed plates; small tear to one plate 2.5 cm with an old repair; some text browning; original blue wavy ribbed cloth, blocked in blind with title in gilt to upper cover and spine, rebaked preserving original spine; inscribed 'To dear little Robert Sterndale Bennett with the best of love of Julia Caroline Norman, June 11th, 1853' together with the bookplate of 'James Robert Bennett'.



The work gives a series of illustrated descriptions of fifteen animals beginning with the familiar Horse, Cow, Ass, Dog, Hog, Stag, Goat, and Dormouse, before adding increasingly more exotic subjects with the Elephant, Bear, Wolf, Zebra, Tiger, Monkey, and finally the Kangaroo.

Darton used Harrison Weir as their illustrator - he was rarely guilty of facile or slipshod work and his natural history subjects show a distinctive treatment and careful finish. The author of the work is unknown, but another work published by Darton, *Mamma's Stories about Birds*, is clearly a companion piece produced in the same format which was written by the Anglo-Irish writer Mary Elizabeth Southwell Dudley Leathley (1818-1899). The writing style is strikingly similar, and although we lack concrete evidence, we strongly believe that both works were written by Leathley.

There appear to be two separate versions of this work either with coloured or uncoloured woodcuts, the work was sparsely advertised and indeed today is exceeding uncommon. The present copy belonged to Sir James Robert Sterndale Bennett (1847-1928) son of the English composer and educator William Sterndale Bennett (1819-1875).

OCLC records only electronic copies, however Alberta holds a coloured version with the same binding; and the British Library an uncoloured version (rebound); Darton H1006.

## UNRECORDED DARTON BATTLEDORE

26 [DARTON, William, publisher]. [ANIMAL AND BIRD BATTLEDORE]. [London, Darton, c. 1807?]. 8vo [15.5 x 9.5 cm] three hand coloured card leaves, printed on both sides, forming four illustrated pages of an alphabet, each letter featuring animals or birds; J, U and X combined in one design; original covers with wood engraved images of four creatures, now worn and sewn at edges.

[Together with:] [DAME TROT]. A CONTINUATION OF THE ADVENTURES OF OLD DAME TROT, and her Comical Cat. London, Published March 10th, 1806, by J. Harris Juvenile Library, corner of St. Paul's Church Yard, and C. Knight, Windsor. [1806]. 12mo, 11 leaves only (of 12); stitched in drab wrappers sold for its association with the battledore. . £ 950

Almost certainly published by Darton & Harvey during their Gracechurch period at the turn of the nineteenth century and originally designed as a six-page battledore.

'Six-page battledores: Some publishers—notably the Dar-tons—issued a more sophisticated version where a central leaf was inserted so that, while the obverse still consisted of two pages and a flap, the reverse side included what was, in effect, an extra leaf. This flap could be incorporated by printing what was to form the inner side of the battledore in a longer format (still on a single copperplate) so that it consisted of four pages



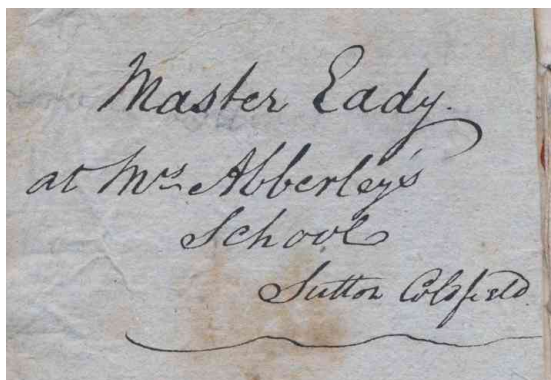
with the inner two being drawn together and pasted back to back, the blank obverse of the outer two pages then being pasted to the blank reverse side of the card. The consequent six pages allow for a more expansive, and sometimes more colorful, treatment of the textual copy. This layout could be created in several different ways. Sometimes the inner pages were backed as described above, but sometimes two separately printed adjoining pages were folded back to back and pasted into the reverse side of the battledore as an inserted leaf.... The six-page battledores published by the Dartons are usually of twenty-four-letter pictorial alphabets printed (from engraved plates) within ruled boxes and were sold both plain and hand-colored. (In the twenty-four-letter alphabet the letters 'l' and 'j' and the letters 'U' and 'V' were interchangeable and most often represented by 'l' and 'V'.) Most of these alphabets were issued by William Darton junior during his partnership with his brother, Thomas.' [Shefrin]



The alphabet features a variety of birds and animals: A - Asp, B - Badger, C - Camel, D - Dottrie, E - Elk, F - Fox, G - Gold-finch, H - Horse, I - Ibex, K - Kite, L - Leopard, M - Mastiff, N - Night-in-gale, O - Owl, P - Porcu-pine, Q - Quail, R - Rabbit, S - Sow, T - Thrush, V - Vulture, W - Whale, Y - Yellow-hammer, and Z - Zebra. One square combines J and U with X, and X also includes a roundel bearing the inscription, "begins no English word."

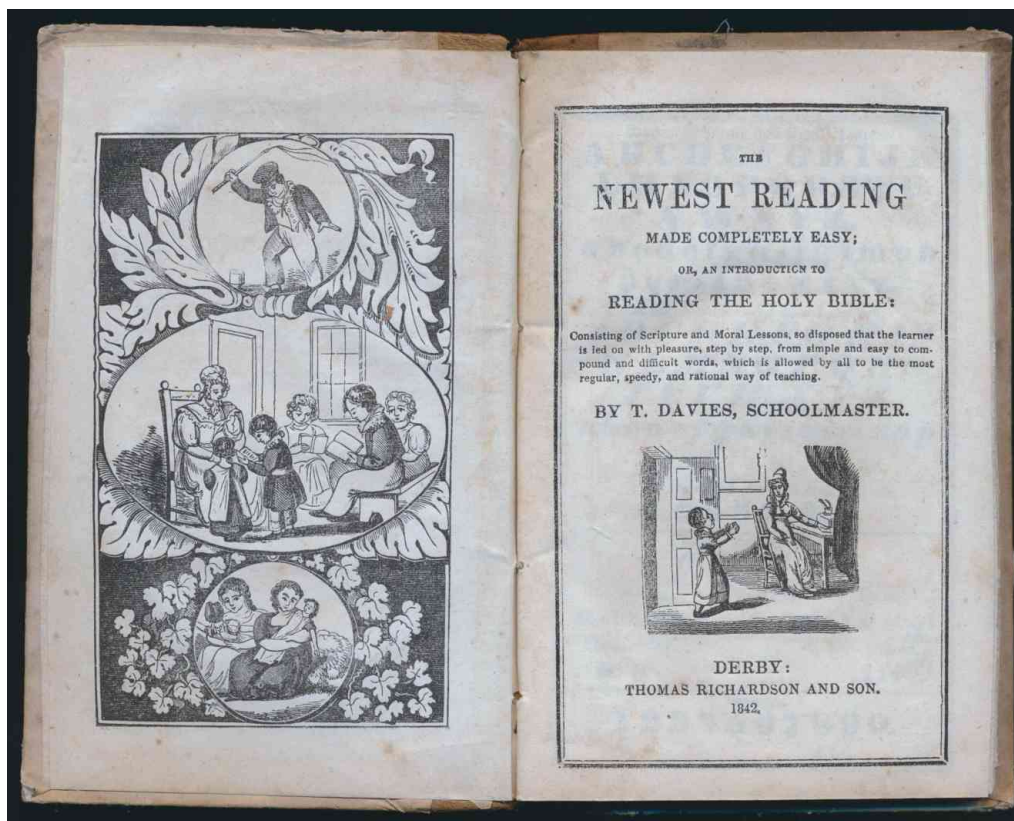
The covers bear four wood engravings—of a leopard, partridge, horse, and bullfinch—although they are now quite worn from use. The battledore originally had a flap with the title and imprint, but this is now lost. However, evidence suggests it was preserved for some time, as the adjoining edge shows signs of having once been stitched.

Alongside the battledore is an incomplete copy of *A Continuation of the Adventures of Old Dame Trot and her Comical Cat*, published by J. Harris in 1806. Both items belonged to members of the Eady family. The battledore is inscribed 'A. A. Eady to C. M. Eady,' while *Old Dame Trot* bears the inscription 'Master Eady at Mrs. Abberley's School, Sutton Coldfield.'



We have been unable to locate any specific references to Mrs. Abberley's school in Sutton Coldfield. However, in 1825, 'Mrs. Abberley and Mrs. Pinson' were documented as running a school at Washwood Heath, approximately six miles south of Sutton Coldfield, suggesting that it could be the same Mrs. Abberley at a slightly later date.

See Jill Shefrin, *The Dartons*. Los Angeles, 2009, pp. 29-30.



### BATTLING SCHOOLMASTERS

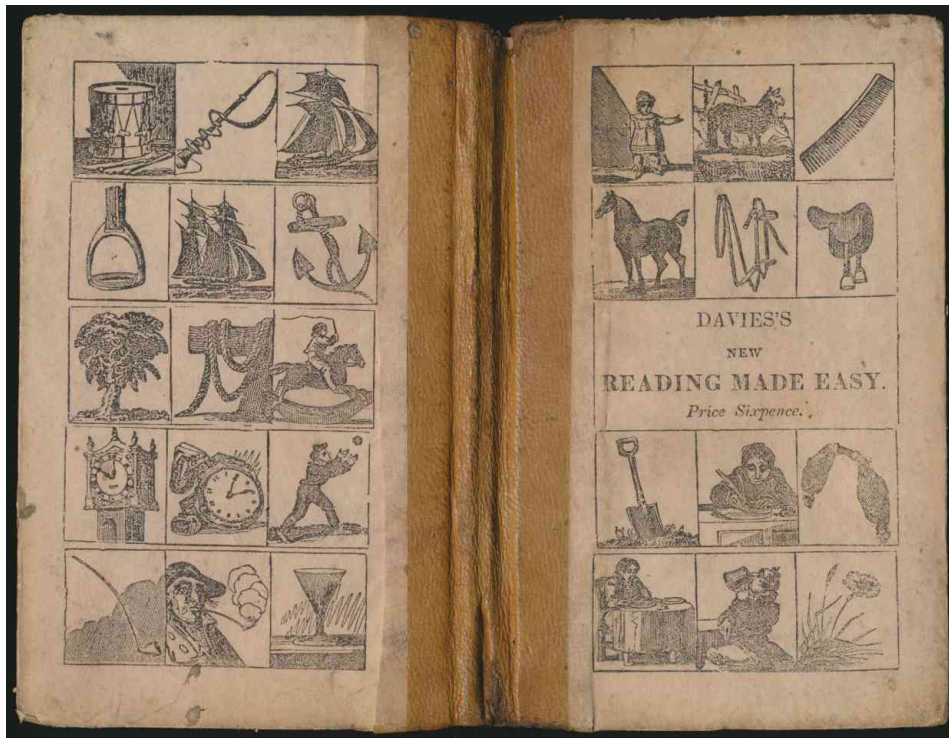
27 DAVIES, T., *Schoolmaster*. THE NEWEST READING MADE COMPLETELY EASY or, an introduction to Reading the Holy Bible... Derby: Thomas Richardson and Son. 1842. £ 300

12mo [14.5 x 9.3 mm], pp. [3]-70; original sheep backed decorative printed boards, minor chipping to head of spine but otherwise a very nice copy.

A well structured primer beginning with the alphabet, easy syllables, monosyllables, increasingly difficult words and leading on to short scriptural passages that children could understand. These are followed by a serious didactic catechism and short prayers, all delightfully illustrated with neat wood-engravings.

The earliest extant copy of this much reprinted, yet now uncommon work, was the twenty-eighth edition, published with a London imprint from 1787. One has to assume that the *The Newest Reading* was in print from at least the 1750's even though no copies have survived. An advertisement placed in the *Gloucester Journal* for 1766 has the author as Jeremiah Williams having issued a 'Nineteenth Edition'. This also includes a warning that 'The great Sale of this valuable First Book for Children (of which many Thousands are sold annually) having tempted several mercenary Persons by various Methods to use their utmost Endeavours to

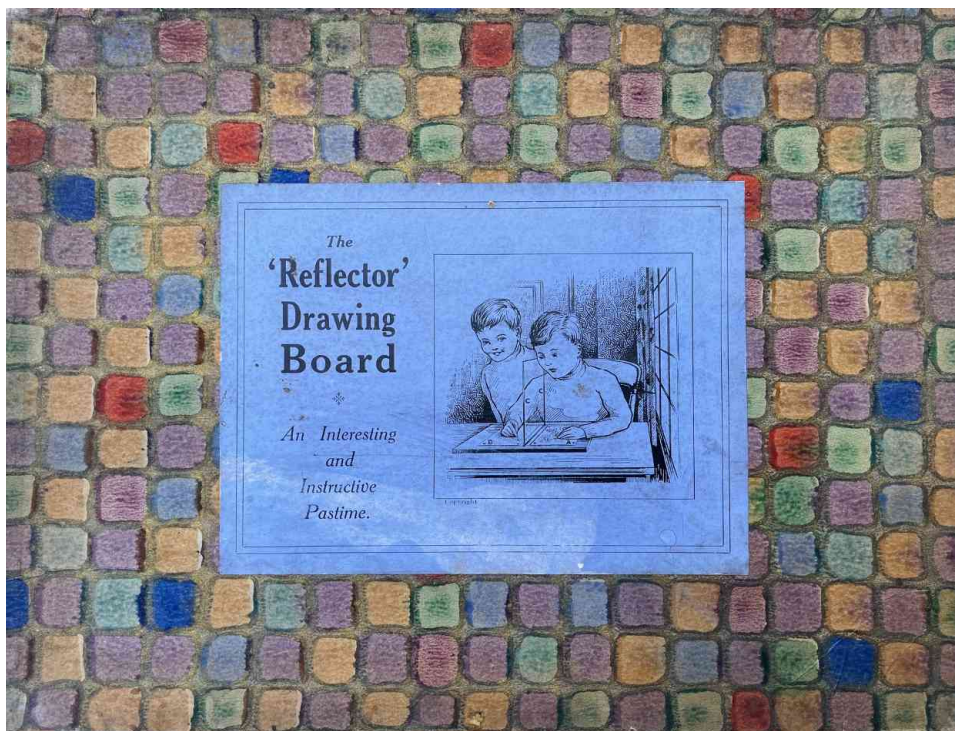




supplant it, the Proprietor thinks it necessary, in order to prevent the Public from being imposed on by spurious Editions, to desire that it may be ordered by the Title of *Williams Newest Reading Made Easy*.

Clearly, some sort of battle between various schoolmasters, or their publishers, ensued over the authorship this title. We may never truly know who the real author of this one-time bestseller was.

This edition not in OCLC; see Alston IV.865 for the earliest extant edition and also IV.876 of the earliest extant edition of the Jeremiah Williams 36th edition of c. 1790.



#### EARLY EXAMPLE OF THIS UNUSUAL DRAWING TOY

28 [DRAWING TOY]. THE 'REFLECTOR' DRAWING BOARD. An Interesting and Instructive Pastime. [n.p., n.d., c. 1930?]. £ 285

*Contents include a board with slotted brass arms to take the reflector glass, the reflector glass, a pencil, an 'India Rubber', eight Drawing Pins, twelve Drawing Examples, and seven (of twelve) pieces of Drawing Paper one, each 'used' with corresponding pencil drawings taken from the Drawing Examples; housed in the original patterned paper box (31.5 x 23.8 x 2.5 cm), hinged lid with printed blue label with scene of two boys using the 'Reflector' drawing board, repair to inner hinge of lid, otherwise apart from some wear and rubbing to extremities, a very good example.*



Unusual drawing toy for children teaching them both drawing and copying skills alike.

Instructions on the inside of the lid state plainly how the toy should be set up and used: 'Place the drawing board on a table in a position to allow left-hand lighting, as shown on illustration on box lid. Raise the brass arms to perpendicular position, then insert the reflector glass in the grooves in the arms, and let it drop gently into the groove in the board. Pin one of the drawing examples on the LEFT-HAND SIDE of the board (a), and a sheet of plain paper on the RIGHT-HAND SIDE (b). On looking through the reflector glass (c) from the left-hand side you will plainly see the reflection of the drawing you wish to copy on the right-hand sheet of paper. You then proceed to draw the shadow outline. When this has been completed the drawing may be improved by shading, or made even more complete by colouring with either crayons or water colours'.

We have been unable to locate another example of the present toy - perhaps with only twelve drawing examples it's use was fairly limited, or more likely the glass was easily broken and the toy discarded, leading to few, if any, examples surviving.



## RARE FRENCH TEACHING TOY

29 **DURU, Hugues, & DONJEAN, Gustave** *artist*. **ENCYCLOPEDIE DES ENFANTS**. Par H. Duru. Paris. [H. Duru *Editeur*, Litho. H. Jannin]. [c. 1850]. £ 1,500

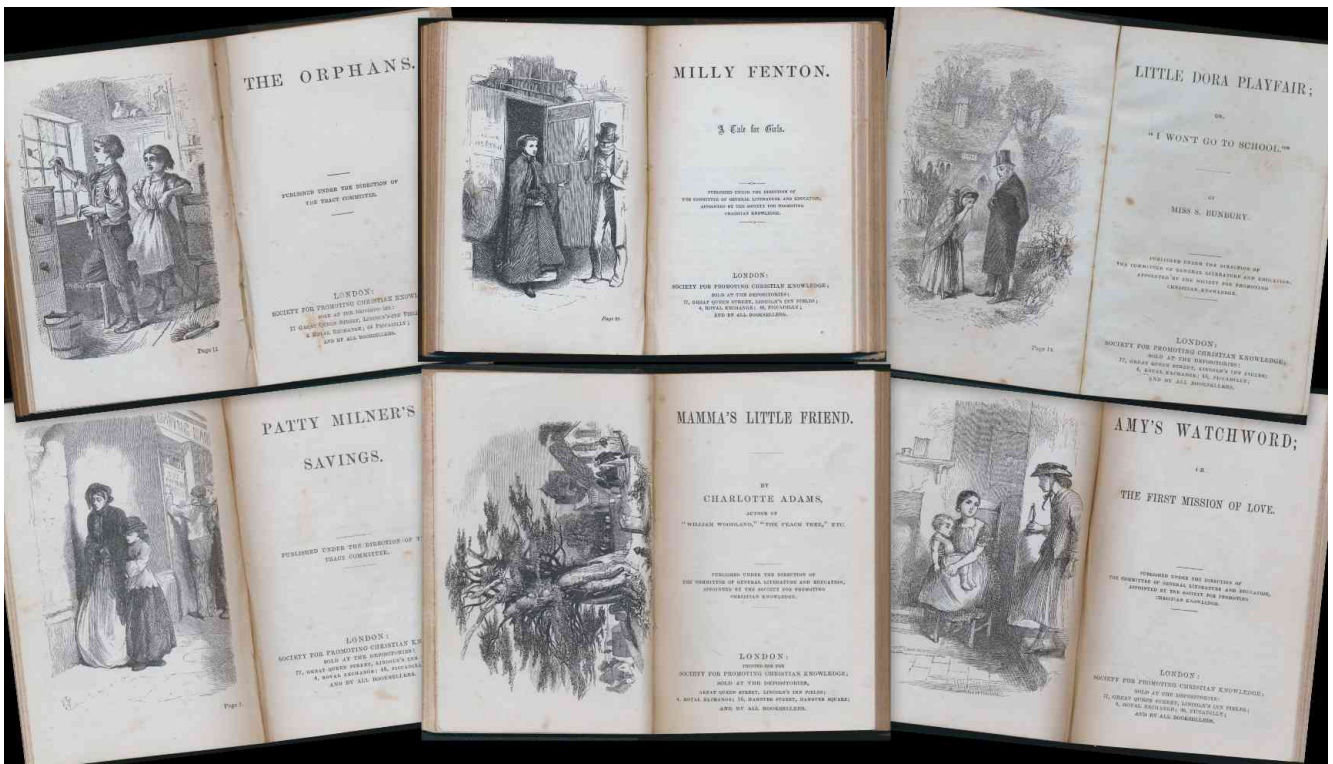
*Complete with 24 question and answer cards (10.5 x 13.2cm), 12 with hand coloured lithographed scenes, plus three other cards in manuscript, copying the Natural History, Navigation and Sculpture cards; one answer card torn and repaired, another with minor loss to one corner, otherwise apart from some light dust-soiling and a few minor marks, a clean set; housed in the original box (15.5 x 12.5 x 2 cm), the lid with hand coloured lithograph label replicating the scene from the 'grammar' card, and with the lithograph instruction sheet (additionally signed by Duru at foot) pasted to the inside of the lid; box lightly worn and dust-soiled and with some discreet repairs to the joints, all of which do not detract from this being a very desirable item.*

Rare French game designed to teach children on the scope and purpose of twelve subjects, namely grammar, arithmetic, geography, history, astronomy, natural history, art, design & sculpture, architecture, agriculture, commerce, and navigation. Each question card is then followed by a response card, which gives the appropriate answer.



The toy is evidently intended for boys and girls alike, a young lady, for instance, is depicted on the geography card together with peoples representative of Asia, Europe and America. Clearly the intention of the educational cards was two fold: to teach young children the simple rudiments of each subject while also introducing more complex ideas, and thus also adopting the style of a memory game, the bright and vibrant handcoloured illustrations also contributing to this end.

We have been unable to find any reference to this particular toy although the publisher H. Duru, the lithographer H. Jannin, and the artist Gustave Donjean worked together in producing several other such items together with prints between 1850 and 1860. Hugues Duru began his activity as a bookseller and publisher of games sometime in the 1830's. He started his career, however, as a teacher at the Cécile Margarita in the Marais area of Paris before trying his hand at publishing grammars and other works aimed at a juvenile audience. His earliest publications has his address at 33 rue Mauconseil, later he moved to the rue Pavée and is last recorded at the 10 rue du cloître St-Jacques where he appears to have been in straightened circumstances and working and living in a single room. This forced Duru to give up his own business when he joined the major games manufacture Léon Saussine, based in Paris. The artist of the present cards is likely Gustave Donjean, who collaborated with Duru on a number of other games at this time. He was born in St Michiel and exhibited at the Paris Salon in 1865 and 1868. He appears to have progressed from illustrating toys and games to supplying designs for sheet music covers, portraits and illustrations for magazines, papers and journals.



### ASSEMBLED BY A SUNDAY SCHOOL TEACHER?

30 [EDUCATION]. COLLECTION OF TALES AND PAMPHLETS. London: Society for Promoting Christian Knowledge. [c. 1860's]. **£ 450**

*Twenty works bound in Two volumes; all 12mo; most with engraved frontispiece; light marking in places, but generally clean throughout; bound in contemporary green cloth, spines ruled in gilt with 'Tales' stamped in gilt, minor surface wear, otherwise a desirable collection.*

A collection of short stories (or, rather, tracts in story form) likely assembled by a Sunday School teacher, and then read to the assembled children, intending to teach them morality and Christian ideals.

The works comprise: *Jemima's Brooch or Thou Shalt Not Bear False Witness* (1861); *Lottie Ashley. A Story of the Seventh Commandment* (1865); *Ascension Day; or The Skylark's Lesson* (1868); *Katie's Lessons. A True Story by S. C. S.* (1865); *Truthfulness* (1861); *Nelly Wort; or "I Can't Depend Upon Her"* by the author of *Hester Blake* (1868); *Milly Fenton. A Tale for Girls* (1867); *The Orphans* (1867); **BUNBURY, Miss S[elina]:** *Little Dora Playfair; or "I Won't Go to School"* (1851); *Ellen and Lizzie; or If Ye Love Me, Keep My Commandments* (1859); **ADAMS, Charlotte:** *Mamma's Little Friend* (n.d.); **[BUNGENER, Felix]:** *Two Christmas Days and Two Christmas Trees* (1863); *Amy's Watchword; or, The First Mission of Love* (1862); *Plain Thoughts for Holy Days* by L. K. (1867); *Margaret's Godmothers* (1866); *Patty Milner's Savings* (1865); *The Shepherd and His Family* by the author of *Hester Blake* (1861); *The New Half-Crown; or Thou Shalt Not Steal* (n.d.); *Stick Your Needle In* by the author of *Conversations After Church* (1861); *The Two Servant Girls; or, "Lead Me Not into Temptation"* (1868). Each would have been originally issued separately, probably in paper wraps, and often given to children at Sunday schools as rewards and merits, or in this case accumulated and read to them by their Sunday School teacher.

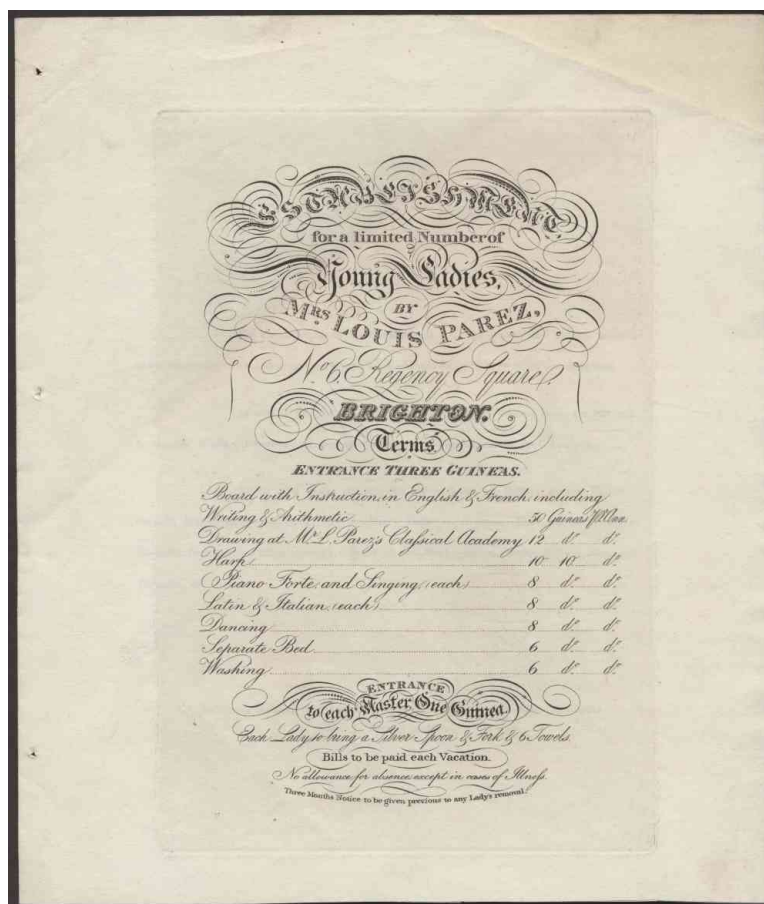
The works are largely anonymous, and of those where the author is identified, we only have further information on Selina Bunbury (1802-1882), an Anglo-Irish novelist and traveller: 'One of fifteen children of a Methodist clergyman in Co. Louth, Ireland, Selina Bunbury had a distant family connection with Fanny Burney on whom the young woman seems to have modelled herself. Her father's bankruptcy obliged the family to move to Dublin in 1819 and around 1830 the Bunbury's moved on to Liverpool. After this date, Selina Bunbury kept house for her twin brother and subsidised her family's finances by her writing. Following her brother's marriage in 1845 she began to travel extensively'. She was subsequently the author of numerous travel books and some slight romances written in an unattractively wooden style' (John Sutherland, *The Stanford Companion to Victorian Fiction*, 1989, p. 93).

### HIGH STANDARDS

31 [EDUCATION]. ESTABLISHMENT FOR A LIMITED NUMBER OF LADIES, by Mrs. Louis Parez, No. 6 Regency Square, Brighton. [Brighton]. [1832]. **£ 285**

*4to, [23.5 x 20 cm] bifolio sheet, the first page with an elaborate engraved prospectus, the third page with further details of the type of education young ladies would receive.*

A well produced prospectus for an upper class establishment for schooling young ladies in fashionable Brighton.



Mrs Louis Parez was born Mary Mercer in 1801 at London and by the late 1820's had established a young ladies school of Misses Mercer and Bourn in Brighton. She married the drawing master and artist Louis Parez in 1828 and in 1831 Mary and Miss Bourn dissolved their partnership, probably because Mary was expecting her first child. The Parezs' appear to have travelled in France where Louis prepared a number of drawings after which he opened his Classical Drawing Academy at 6 Regency Square with terms for pupils at £3 3s per quarter.

Mary Parez also opened a school at their home about 1832 when the present prospectus was published. The terms to being admitted were high even by Regency standards, with full board at 50 Guineas per annum. Additional charges included drawing Mr Parez's Classical Drawing Academy for an extra 12 guineas. Other education included Harp at 10 Guineas, 'Piano Forte and Singing (each)' at 8 Guineas etc., plus a separate bed for any young lady boarding at the school could be had for yet another 6 Guineas.

Louis prepared to publish a series of lithographs through the firm of Rudolph Ackermann in 1833 as *A Series of Views, illustrating the most beautiful scenes on the Loire*. This apparently only got as far as two published parts before it was abandoned and he was declared bankrupt by March 1834. The Classical Drawing Academy does not seem to have been a success and had already closed, Mary, however, had removed her school to Lewes by the time of the bankruptcy, but that seems to have lasted only a year, if indeed it ever opened. At any rate they appear to have fled to Italy, probably to escape Louis creditors, though unfortunately he died at Naples in 1836. Mary then returned to England with her three young children and became a governess until her death in 1854.

Altogether a grand prospectus that records a rather tragic collapse of fortune.

‘INTENDED FOR THE USE OF PUPILS, STUDENTS,  
OR CANDIDATES PREPARING FOR UNIVERSITY’

32 [EDUCATIONAL CHART]. LONG, John Pitter Atkins. GENEALOGICAL TABLE showing the Direct Descent of Her Most Gracious Majesty Victoria from Egbert the 1st King of England. &c. &c. [London, Longman, Green & Co.], [1870]. £ 275

*Hand coloured printed chart [66 x 43 cm (30 x 17 inches)]; folding down into a cloth case [22.5 x 16 cm (9 x 6¼ inches)]; introduction and 'Specimen Examination Paper' on front pastedown; the upper cover with a large printed advertisement for Long's Genealogical Handbook of English History.*

Long's design was intended for the use of pupils, students, or candidates preparing for university, civil service, and middle-class examinations. The chart included all the important facts, events, and points of interest in British history, classified in parallel columns. By following the name of any sovereign and referring horizontally to the right and left of the chart, one could trace the genealogy of the sovereign and the contemporary history of their reign. The Rev. Temple, Headmaster of Rugby and later Bishop of Exeter, was impressed and found it 'very useful for those who are preparing to pass the English Civil Service, or any similar examination.'





### LONDON KNOWLEDGE ESSENTIAL

33 [EDUCATIONAL GAME]. THE NEW GAME OF PUBLIC BUILDINGS. London, D. Carvalho, 74, Chiswell Street, Finsbury Square. [c. 1830]. £ 2,000

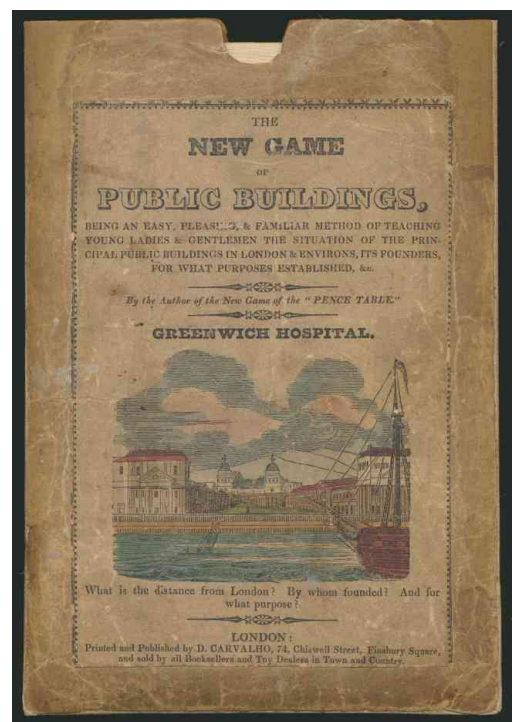
Woodcut game with mental type, original hand-colour, dissected and mounted on linen, single sheet answers, mounted in linen, some stains to linen, all housed original slipcase, with publisher's label, expertly and sympathetically repaired.

An educational game in which players have to answer questions in order to progress.

The board consists of 26 squares, of which 15 depict vignette views of notable landmarks: Greenwich Hospital; Chelsea Hospital; Mansion House; Royal Exchange; Bethlem Hospital; Somerset House; Monument; Guildhall; St. Paul's Cathedral; Westminster Abbey; St James's Palace; Bank of England; St Luke's Hospital; Hampton Court Palace; and Windsor Castle. The other 11 squares are populated with Arabic numerals and the name of public buildings: 2 Asylum; 4 Marine Society; 6 Foundling Hospital; 9 School for the Indigent Blind; 11 British Museum; 13 St Bartholomew's Hospital; 16 St Thomas's Hospital; 18 Society of Ancient Britons; 20 Philanthropic Society; 23 Queen's Palace; 25 Humane Society.

Any numbers of players can play the game. The players use a four sided tetracton, with the lowest number spun going first, as they journey round the board a 'Governor' (question master) ask a series of three questions about the landmark on which the player has landed. For example Westminster Abbey:

- Q: Where is it situated?  
 A: At the foot of Westminster Bridge.  
 Q: For what purpose used?  
 A: For the Coronation of the Kings of England.  
 Q: And in what part of the Abbey was the first printing press erected in England?  
 A: Almonry



For each question the player answers incorrectly they have to pay one token into the pool. The winner is the one who reaches no. 26 first and collects the pool, though a correct number must be thrown.

David Carvalho (fl. 1820-1835) was prolific publisher of educational games, and books. It has been suggested that games published by Carvalho were aimed at the aspirational working class, who wanted to cheap affordable games in order to teach their children reading, writing and arithmetic (the 3-Rs). Especially at a time when schooling for the poor was limited to self-organised ventures shaped by the church, or by the urgency for literacy of local working-class communities.

In order to keep costs down Carvalho has (like other publishers) repurposed many of the images from the books he published, this process is also seen in his other games, such as: The New Game of Chronology, The New Game of the Pence Table, The New Game of the Multiplication Table, and The New Geographical Game of Europe. The use of inexpensive wood, rather than the more expensive copper for engraving also reduced costs.

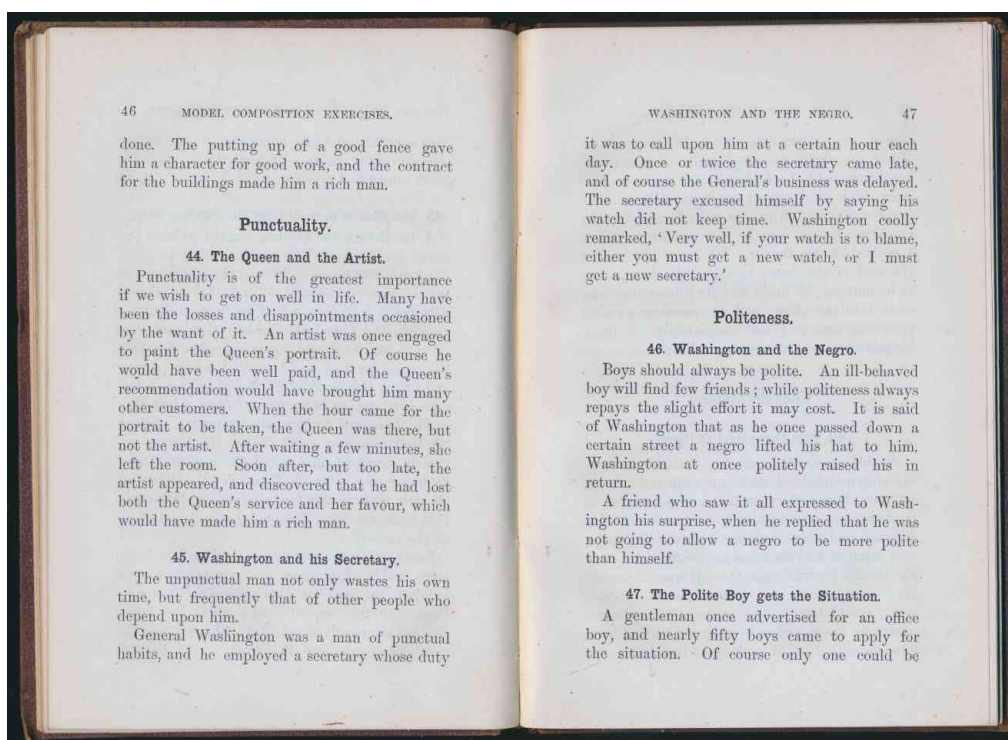
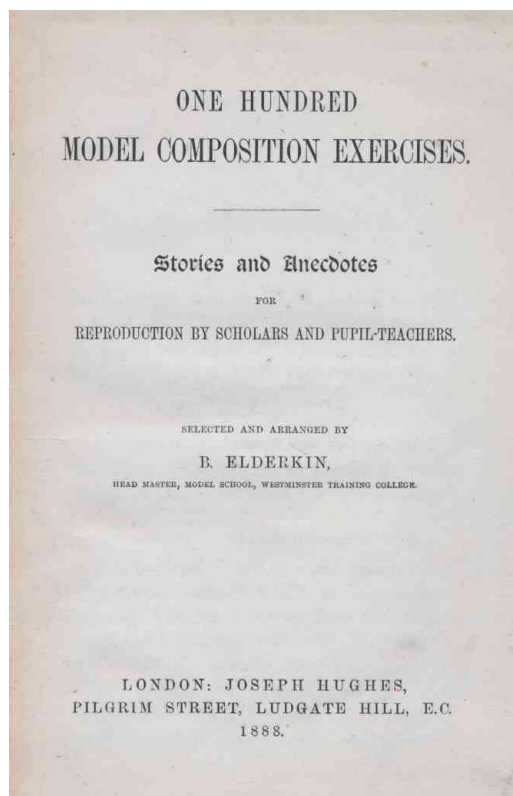
Not in Whitehouse; we are unable to trace any institutional example; we are only able to trace one example appearing at auction in the last 50 years.

### FOR USE OF BOTH SCHOLARS AND PUPIL-TEACHERS

34 **ELDERKIN, Benjamin.** ONE HUNDRED MODEL COMPOSITION EXERCISES. Stories and anecdotes for reproduction by scholars and pupil-teachers. Selected and arranged by B. Elderkin, head master, model school, Westminster Training College. London: Joseph Hughes, Pilgrim Street, Ludgate Hill, E.C. 1888. £ 185

**FIRST EDITION.** 8vo, pp. 89, [7] advertisements; original brown cloth lettered in blind, spine fraying on upper joint and lacking the front free-endpaper.

The work was written for the use of both scholars and pupil-teachers in accordance with the requirements published in the revised 'Code' issued by the Department of Education in 1883. Elderkin's work was particularly concerned with 'Standard V. (Schedule I). ' which tested 'Writing from memory the substance of a short story read out twice: spelling, handwriting, and correct expression to be considered.' The inspector expected from the pupil 'that the passage selected for writing from memory should be an anecdote, occupying from ten to fifteen lines of ordinary length, and containing some sufficiently obvious *point* or simple *moral*. Neither accuracy in spelling nor excellency in writing should secure a pass, unless the exercise is an intelligent reproduction of the story.' Elderkin therefore collected a number of children's stories suitable to the task and that would be satisfactory to the inspectors.



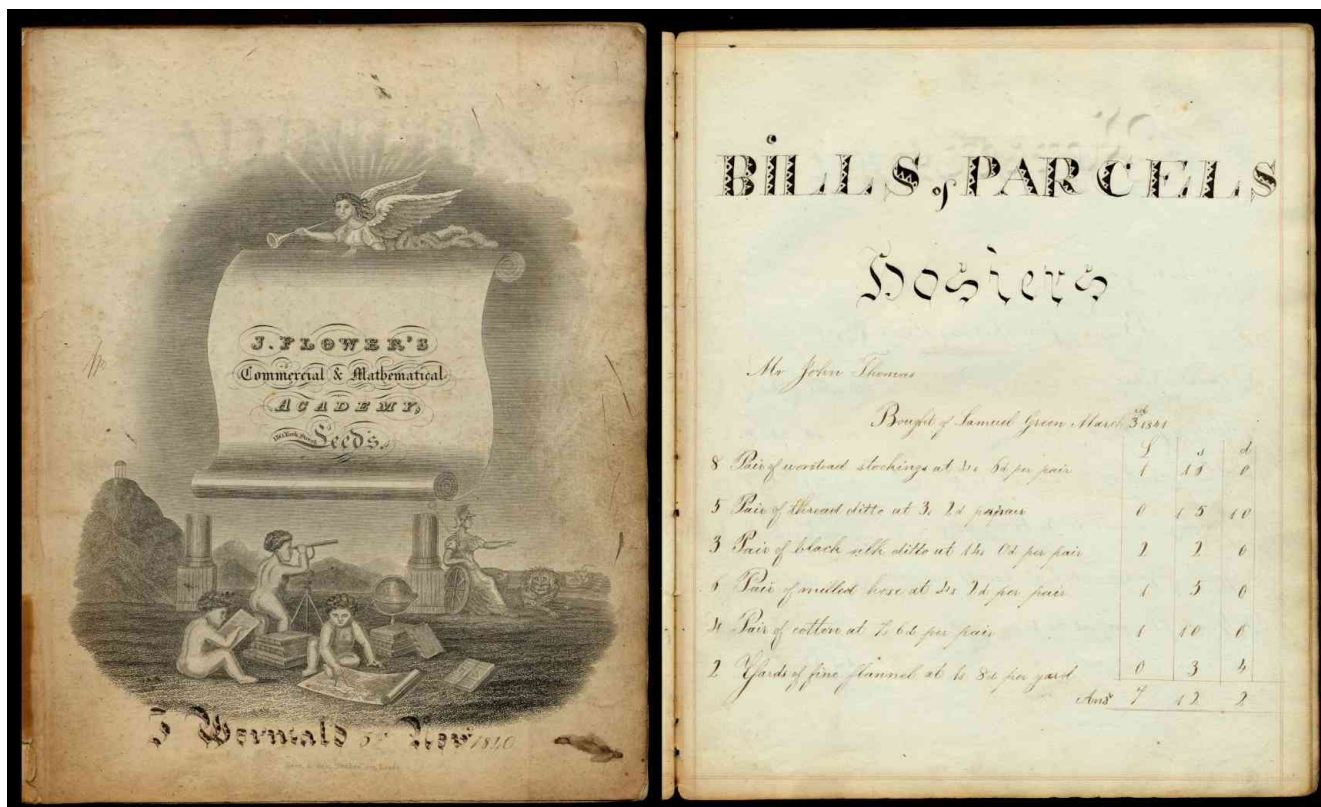


Broken down under such headings as I - Anecdotes of Great Men (clearly no 'Great Women' then existed); II - Anecdotes on Qualities of Character (including subsections on truthfulness, modesty, self sacrifice, honour to parents, courage, conceit rebuked, etc.) III - Kindness to Animals; IV - Anecdotes of Animals; V - Fables; and VI - Miscellaneous. Clearly 'sufficiently obvious *point* or simple *moral*' was uppermost in Elderkin's mind with such subjects as Sir Isaac Newton and his Watch, Columbus and his Detractors, General Gordon's Firmness of Character, What is a Lie, The Brave Bugler, The Honest Beggar, Washington and the Negro, The Elephant and the Cigar, and How a Story-Book saved a Man's Life.

This last story likely serves as a representative example of the others in the collection: 'A sea captain once visited some distant islands, and was greatly surprised by finding one white man among the many coloured natives. This white man entreated the captain to supply him, with a story-book; and in return for such presents as the white man could give, the captain handed him a copy of the *Arabian Nights Entertainment*. The exile was so over-joyed, that he burst into tears, and exclaimed, "You have saved my life." It appears that the savages, who were cannibals, would have eaten the white man long before, but he had learned to charm them by telling such stories to them as "Little Red Riding Hood," "Cinderella," "Beauty and the Beast," etc. The savages not only spared his life, but even paid him for repeating the stories; but his stock of tales being used up, his life was again in danger, when the timely visit of the captain with the *Arabian Nights* supplied him with stories to last him for the rest of his life.

Elderkin was born in 1850 in Whittlesey, Cambridgeshire, the son of a miller and his wife. By the age of twenty, he had already become the master of a Wesleyan Day School in Ossett, West Yorkshire. In 1877, after marrying, he moved to London to assume the position of headmaster at the Model School of Westminster Training College, a key institution in Wesleyan education. In 1900, he returned to Yorkshire, where he became headmaster of the Mirfield Wesleyan Day School and later worked for the West Riding County Council. After retiring, he settled in Sheffield, where he died in 1931.

OCLC records three copies, all in the UK, at the British Library, Cambridge and the National Library of Scotland.



### PREPARING FOR COMMERCIAL LIFE IN THE INDUSTRIAL NORTH

35 [EXERCISE BOOK]. J. FLOWER'S COMMERCIAL & MATHEMATICAL ACADEMY, LEEDS. T. Wormald Nov. 1840. [Leeds], 1840. £ 285

4to, pp. [116], [22.5 x 18.5 cm (8¾ x 7¼ inches)] engraved title with the imprint 'Bean & Son, Bookseller, Leeds' paper watermarked 'J. Whatman, 1840'; leaves with double fillet border in red ink, decorative headings to each section with underlined totals etc. penned in red ink; original roan backed marbled boards, lacking spine and slightly scruffy from use.

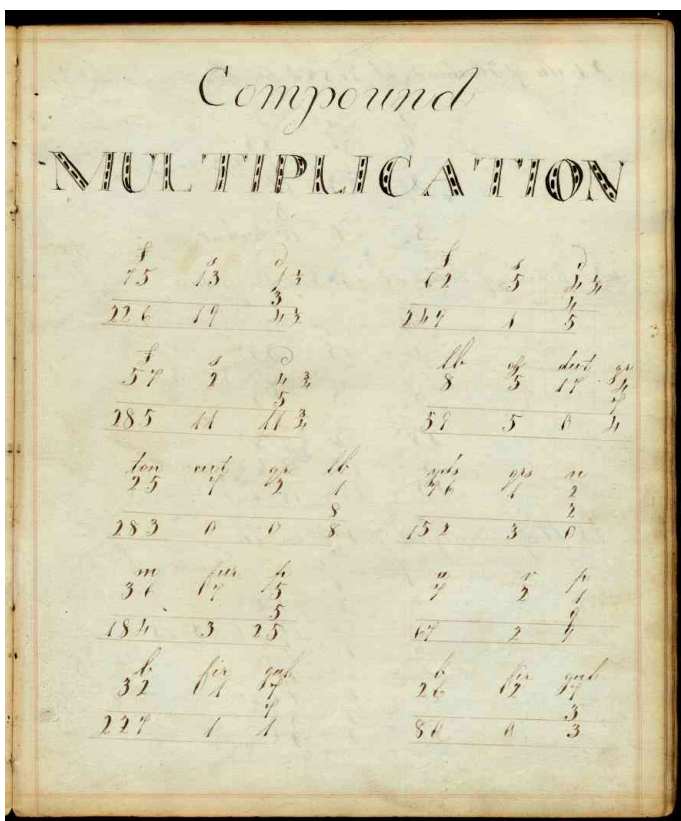
Thomas Wormald, who diligently completed these exercises, would have been eleven when he began at Flower's Academy.

He lived a few minutes' walk away in Kent Street, in the town centre of Leeds, the son of a coal agent, William Wormald, and his wife, Mary. In time, he became a machine maker, living his whole life in the centre of Leeds until his death in 1904. His parents probably thought the Academy would give him a good start in life and that

commercial and mathematical subjects were prerequisites for anyone wanting to be successful in industrial Leeds. Unfortunately, Thomas Wormald's father died relatively young in the 1840s, and he and his sisters had to begin working rather early in life.

The exercise book begins with basic arithmetic, including subtraction, multiplication, and division, then advances to more complicated compound addition and division, weights, measures, time, etc. Once Thomas Wormald had got this behind him he progressed to commercial arithmetic with examples of bills to mercers, linen drapers, milliners, woollen drapers, leather sellers, etc. Many of the exercises appear to be copied or at least adapted from one of the multifarious editions of Francis Walkingame's *The Tutor's Assistant*, by far the most used of all the schoolbooks at this time.

The Commercial & Mathematical Academy was conducted by John Flower from 130 York Street in Leeds. His elder brother, the wonderfully named Marmaduke Flower, also had a school in nearby St Peter's Square in Leeds. Of the two, Marmaduke, who was also a Methodist preacher, seems to have been more active, certainly in local politics and Methodist affairs. Marmaduke was also the author of sermons and, together with his son William Balmbrough Flower, published educational works. Doubtless, John Flower was also closely involved in this family of educationalists. John Flower's Academy concentrated on practical 'Commercial and Mathematical' instruction while Marmaduke leaned towards literary and religious education. When Marmaduke moved to the grammar school at Knutsford in Cheshire John moved his Academy to his brothers St Peter's Square building, which he ran until his own death in 1866.



*The Lakes of Albano & Numi  
a Fairy Tale.*  
Albanique patres - Virgile Et Lomus Albanese romanis, Italic.

At a Castle near the Lake of Albano lived a young knight of the name of Gandolfo, he was accomplished in all the exercises of chivalry without fear, and without reproach. He was handsome & amiable, & to the more ordinary gratifications of his Nation he added a love for ~~music~~ the charms of melody of poetry & of music. In consequence of this natural taste, he often employed the hours which were not given to the chase, or the exercise of knightly hood, in the study of the classic authors of his own country.

One day, as he was deeply engaged under the shade of an aged Elm in the perusal of the lives of Deeds & Cicero, he was wounded from his manuscript by the approach of a beautiful child, who instantly discharged an arrow, directly at his heart; it was too well aimed not to make a wound which smarted for an instant & then closed. She brought not a little surprise at this realization of the dreams of his juvenile

It alarmed Fiorinda who was again spectator of the combat from the Fairy boat that she shrieked and almost fainted. Gandolfo however, nothing daunted, covered his wound, & then addressed the Enchanter's Spell.

Stay! I command thee! Stay!  
Hear my spell & it obey!  
By this mighty magic word  
Which with power endows my word.  
By thy talismanic flower  
Crafted at midnight's witching hour  
By thy brother's sorcerer's blood  
Deeply dyed in human blood  
By the power they dread & fear  
In thy native shape appear.

The dragon uttered a deep groan, as it heard the mention of its destroyed talisman, & wither at the conclusion of the spell, & then became a mighty though deformed giant, having a great club in his hand, with which he came forward threatening to crush over here & his spells with one tremendous blow. Gandolfo not at all intimated at the increased danger, again brand

WRITTEN BY A LADY ON THE GRAND TOUR?

36 [FAIRY TALE]. THE LAKES OF ALBANO AND NUMI. A Fairy Tale. [British] [c. 1821]. £ 750  
MANUSCRIPT IN INK. 4to, pp. [44], [8] blank; paper watermarked, 'J. Whatman, 1821'; sheet folded in quires.

'At a Castle near the Lake of Albano lived a young knight of the name of Gandolfo, he was accomplished in all the exercises of chivalry without fear, and without reproach. He was handsome, & amiable, & to the more

ordinary qualifications of his station he added a love for the charms of nature, of poetry & of music.' While out riding, Gandolfo is struck by an arrow from the fairy of love, who then presents him with a ring that allows him to see the true form of any wizard in disguise. He thinks little of this, as such occurrences were common in that era. While chasing a boar, he encounters a nymph and is instantly captivated by her, for 'the Lady was loveliness itself; the beauty of her figure was matched by nothing on earth, except her face, and there was a charm in the graceful modesty of her demeanour and the sweetness of her voice, enough to inspire admiration in all who approached her.' Thus begins this well-crafted fairy tale set around Rome, filled with nymphs, princesses, wizards, dragons, and all the essential elements of a captivating story

The heroine, Florina, is the only child and heiress of the Baron of Gensano, who has long been tormented by a wizard. The wizard, determined to make Florina his bride, offers the Baron a grim choice: either send a knight to challenge him once a year or surrender Florina's hand in marriage. Desperate, the Baron promises his daughter's hand to any knight who can rid the kingdom of this menace. Two knights have already tried and failed in their quest for the fair Florina, leaving Gandolfo to try his luck. Unfortunately, Gandolfo's initial attempt also ends in failure, and the wizard throws him into a dungeon. Without giving too much away, the story introduces a colourful cast of characters, including an old miller, a green bird, a fairy, magic caves, deadly nightshade, and the Temple of Tivoli, along with several poetic fairy invocations and spells—all of which help the knight in his quest to win the lady's hand.

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

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

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

DEDICATED, WITH MUCH RESPECT, BUT WITHOUT PERMISSION,  
TO THE BABIES OF ENGLAND

37 [FISHER, Richard Trott]. LAYS OF ANCIENT BABYLAND to which are added Divers Small Histories not known to the Ancients... London: William Pickering. 1849. £ 285

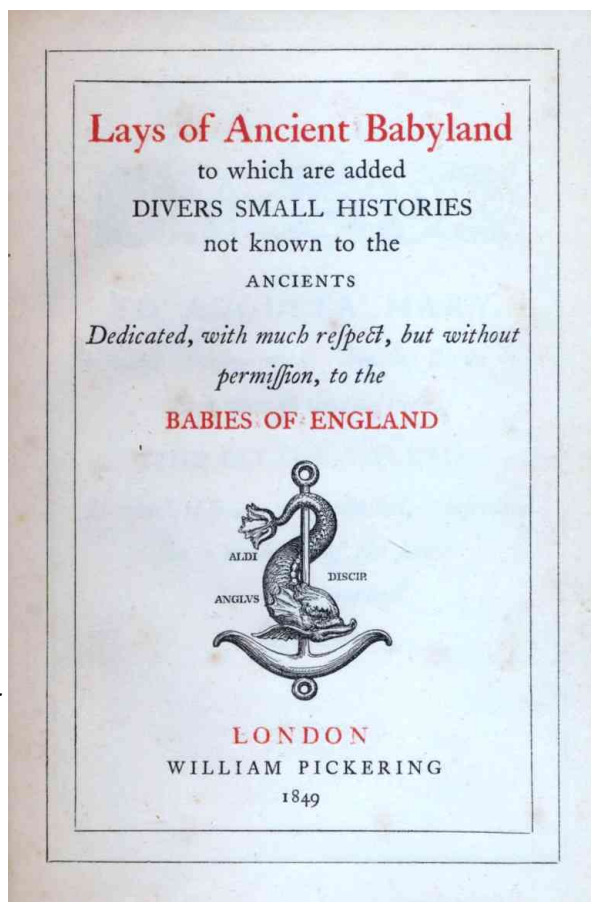
FIRST EDITION. *Square 12mo, pp. [viii], 111, [1]; in the original red publisher's cloth, upper board lettered in gilt, apart from some light sunning to spine; with the book-label of Robin de Beaumont. An exceptionally clean and bright copy.*

A scarce and delightful excursion into children's literature by William Pickering and Charles Whittingham, which was reprinted by Basil Montagu Pickering in 1857. The volume contains a collection of childhood stories including Whittington and his Cat, Little Red-Riding Hood, Jack the Giant-killer and stories from 'Divers Small Histories' including The Proud Eagle and The Pigeon and the Hen.

Richard Trott Fisher (1805-1885) who attended Pembroke College before becoming a solicitor and latterly a barrister practising from Lincoln's In in London. He had several of his works published under his own name through both William Pickering and his son Basil Monague Pickering, but probably thought it expedient not to openly acknowledge *Lays of Ancient Babyland* as the work of a barrister.

Included is a letter, undated, from Ruari McLean who explains that before he had purchased his own copy rebound in half calf from Justin Schiller, he had 'never seen a copy for sale before'.

Keynes 72; OCLC: 11227353.





### IMPROVING KNOWLEDGE OF SHAPES, COLOURS AND DESIGNS

38 [FLOWER GAME]. BLUMEN-UND FIGURENSPIEL Le Jeu de Fleurs et de Figures - The Figure and Flower Play. [Germany, Nurnberg, G.W. Faber.] [1849]. £ 750

67 (of 68) pieces of wood of varying trapezoid shapes and sizes in various colours, with the original hand coloured lithograph guide sheet containing six designs [22.5 x 36 cm]; housed in the original wooden box [14 x 14 x 1.5 cm], with attractive hand coloured scene to lid (more details below), wood slightly warped, and some minor dust-soiling and rubbing, but still a very good example, in better than usual condition.

A scarce and attractive floral mosaic puzzle, particularly desirable due to its near-complete condition. The accompanying guide sheets offer several hand-coloured designs for children to replicate, helping them develop their understanding of shapes, colours, and patterns. The hand-coloured illustration on the box lid, by Georg Wolfgang Faber, is especially noteworthy, depicting a mother seated at a table with her two sons as they play with the game.

An advertisement was placed by Georg Kanzler, Buchbinder. Neumarkt, Laden im Hufschmied Gschaider'schen Hause, Munchen in the *Passeur Zeitung* of the 29th November 1849 together with several other named games, and although listed in Buijnster in their *Papertoys: speelprenten en papieren speelgoed in Nederland* [p.369] they append a rather wayward date of 1875 having been dependent on a secondary source for their information. as the work quite clearly dates from 1840.

According to a note in Johann Lothar Faber's *Die Bleistift-Fabrik von A. W. Faber zu Stein bei Nürnberg in Bayern* (p. 20) the artist/maker of the game was a deaf mute working from Nürnberg. Apparently some unscrupulous businessmen in 1858 inveigled him into allowing his name to be used on a counterfeit pencil that was pass it off as a product of A. W. Faber! Faber is noted for producing some of the finest and inventive games of the mid nineteenth century.

From the 1830s to the 1850s, there was a brief surge in mosaic-style games, which eventually gave way to more instructional toys designed to impart educational concepts, gradually replacing simpler forms of entertainment.





### TEACHING HISTORY THROUGH PLAY

39 [GAME]. HISTORICAL TETOTUMS. [London], [c. 1860]. £ 650

*The game includes 36 Nobility Cards, 36 number cards, 36 numbered clue cards. There are also 4 spinners numbered 1-36 with 4 dowels (central hole of spinners worn so that dowels no longer fit) and 1 Reward of Merit Card. Contained in the original varnished pine box [20 x 13.5 x 4.3 cm.]; the sliding lid with a hand coloured lithograph depiction of a scene of Agincourt?, with some old spots of discolouring.*

Player would each spin a tetotum and match the number called to the descriptive card. These have such clues as '1. Began to Reign 1066. Age 40. Died 1087. Character, Severe. Event—Curfew Bell established' or '20. Began to Reign 1509. Age 18. Died 1547. Character, Cruel. Event - Cardinal Wolsey died.' The player could then collect the pictorial card and if they identified the correct monarch.

The *Historical Tetotums* has no imprint, however the artwork is identifiable as from the hand of James Richard Barfoot. One would generally assume that this game was published by David Ogilvy at his 'Repository for Rational Toys and Amusements'. However, the same title appears on a Samuel Standing trade list, although not all items listed were made by him. Given the lack of an imprint, it is equally conceivable that Barfoot issued the game himself to the trade.



James Richard Barfoot, the artist of this work, was born in Clerkenwell, London in 1794; he married Mary Ann in the 1820's and settled in Islington where they had three daughters and a son. At the time this work was published he rented at 1 Gainsford Place. Although his name appeared in the Court directory and he exhibited a few paintings at the Royal Academy, the family do not seem to have been successful enough to have a live in servant, but did rent rooms to lodgers including a straw bonnet maker and cambric merchant. Like many artists of this period he probably led a rather hand-to-mouth existence with some outward signs of gentility. His name is associated with various jigsaw puzzles, as well as works published under the Betts and Darton imprints, but many of his works remain to be identified as the family, all now working on various products, tended to supply a steady output of designs and puzzles for the wholesale trade to apply their own imprint. In the census the family gave their collective occupation as 'Designer in Wood and Lithographic Artist', and we see that the business began to be transferred to the children. Mary Ann died at Brighton in 1855 and James succumbed to typhus at Gainsford Place in 1863, though their son appears to have still lived at Gainsford Place in the following year, after which references to the Barfoot family peter out, although James is known to have died as late as 1904.



## EDUCATIONAL TRAVELS THROUGH EUROPE, ASIA, AFRICA AND THE AMERICAS

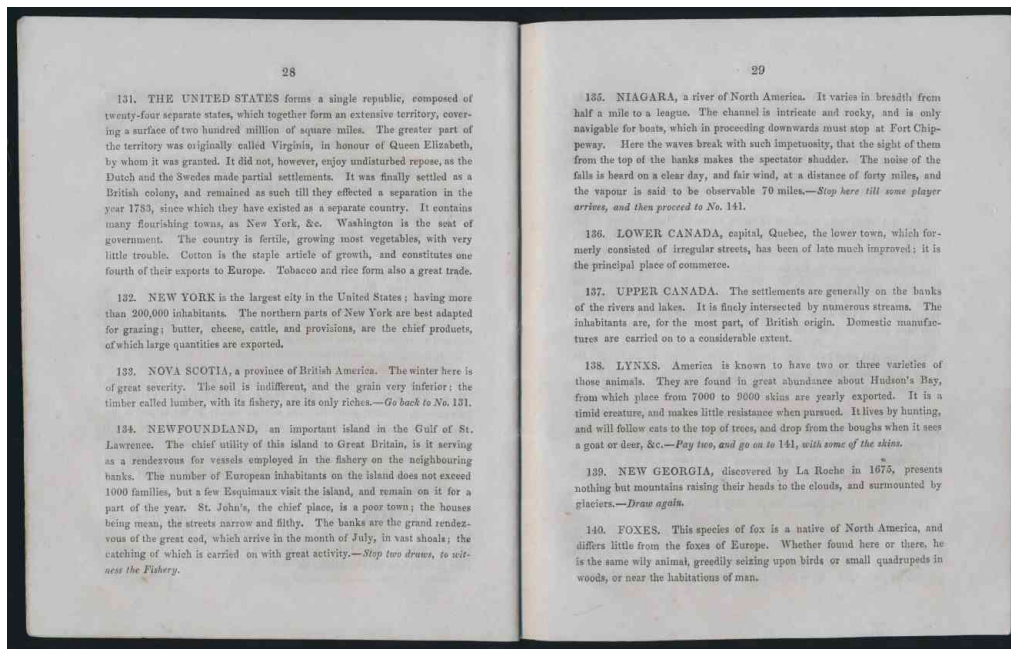
40 [GEOGRAPHICAL GAME]. PICTURESQUE ROUND GAME OF THE GEOGRAPHY, TOPOGRAPHY, PRODUCE, MANUFACTURES AND NATURAL HISTORY OF VARIOUS COUNTRIES OF THE WORLD. London, William Sallis, Cross Key Square, Little Britain. [c. 1845].

£ 3,850

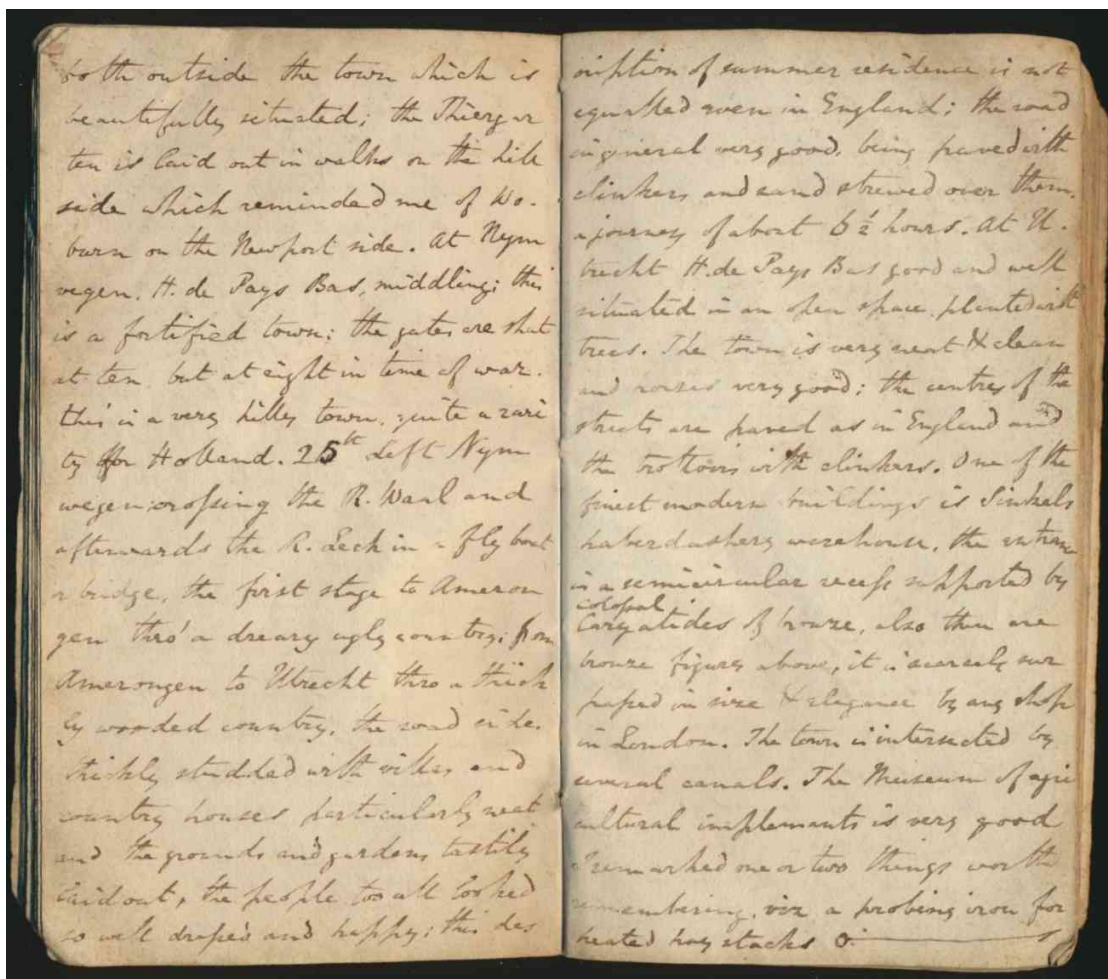
*Hand-coloured lithograph map (63.5 x 52 cm), dissected and mounted on linen, with original rule booklet, folding into original red cloth covers, tooled in blind, title in gilt to upper cover.*

The player begins the game in England, where it was felt that all great journeys should begin. The accompanying booklet states that, "London, its capital, is the most extensive seat of commerce in the world". From London the player travels through Europe, Asia, Africa and the Americas. He finally ends his journey at Raiatea, the largest of the Society Islands: from here, the player can "procure a passage in the first ship he can, and take his departure for his native place".

As well as information about the various countries of the world, the booklet gives information on indigenous flora and fauna: the vultures are said to be "the most useful animals in South America; there is a penalty of five pounds, if any one is known to kill them, they being found useful in those hot climates, in removing all dead animals and other garbage upon which they feed"; and the ideal requirements for "a good sledge dog" are given in Siberia as "not less than two feet seven inches in height, and near four feet in length. A team of them usually consists of twelve".



William Sallis (1782-1865) was a bookbinder and producer of table-games and puzzles. Among his other table-games were, a 'Dioramic game of the overland route to India' (c.1852); 'Why, what and because; the road to the temple of knowledge', (c.1855); and 'The Pyramid of History' (c.1850).



### A YOUNG MAN'S JOTTINGS ON THE GRAND TOUR: 'I WAS DISAPPOINTED IN REMBRANDT'S GREAT PICTURE OF THE NIGHT WATCH'

41 [GRAND TOUR]. MANUSCRIPT TRAVEL DIARY, detailing a trip through Germany and Holland, starting on the 15th May 1839, from Munich to Leyden 3rd August 1839. [Germany and Netherlands], [1839]. £ 850

Small 8vo, pp [44]; original marbled wrappers, somewhat soiled and careworn at extremities, with later pencil drawings and letters by a child.

A young gentleman's tour through parts of Europe, documenting notable sites along with his personal observations and a detailed record of his expenses.

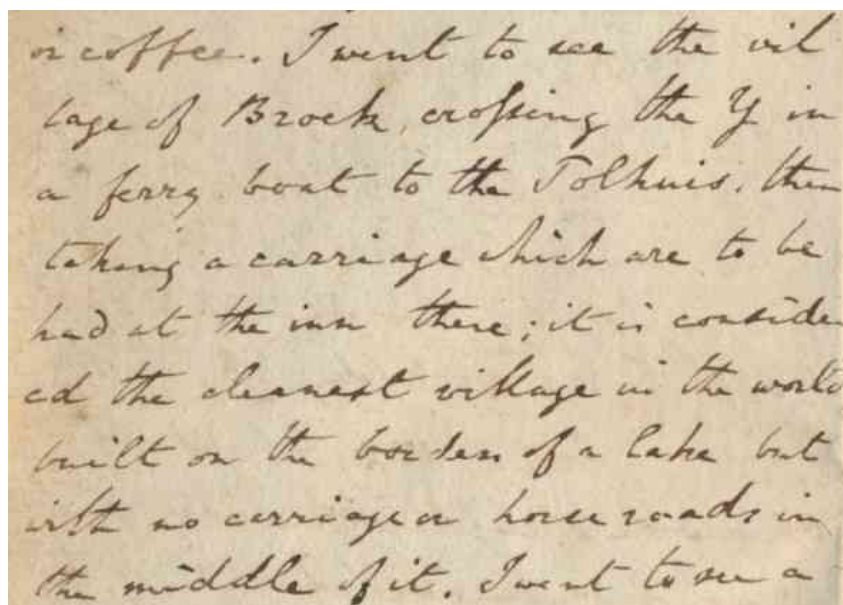
The diary opens on the 15th May at Munich 'one of the objects best worth seeing is Cottas steam printing press, 8400 copies of the *Algemein Zeitung* are printed daily, they were printing a stereotype edition of Schiller's Works, one hundred thousand copies, altogether'. A few days later when at Stuttgart the writer bought copies of 'Goethe's Works & Schiller's Works' for 28 Gulden and 20 Kreuzer so perhaps it was the edition he saw being printed he bought. He travels to Nuremberg on the 20th May and decided 'this is the finest old town in Germany everything is of the middle ages. The finest structure is the Church of St Lawrence, the interior very elegant and old glass good & wood turning good.' By the time he had written the diary he mentions in passing that he had already been to Vienna and Berlin, generally comparing everything he sees to a London standard as he saunters through Europe. Maybe we can presume he took the journey as a 'grand tour' of all the chief places sites in Western Europe.

By the 13th of June our traveller was at Bad Ems, where he stayed at the *Englischer Hof* that he stated was 'pretty good, as to attendance, very bad'... 'the crown prince and princess present; as at Weisbaden the dancing was bad, more particularly the quadrilles called here *contre dance*. The water at the spring is rather warm but not unpleasant ... To my astonishment, several ladies of rank here smoke, I believe principally Russians & Poles. A Countess who has the next room but one to mine stands on the balcony & puffs away famously.' On another stage in his travels he 'found the White House at Ehrenbreitstein is good but the smell from the drains is bad.' By the 18th he had moved on to Friesdorf 'to see the alum works and the brown coal works which is a forest buried 24 feet under the surface at the time of the flood, brought away some wood and fruit which I saw dug out.'

He continued his travels through Holland and by mid July having reached Utrecht notes 'One of the finest modern buildings is Sinkels haberdashery warehouse, the entrance is a semi-circular recess supported by colossal caryatids of bronze, also bronze figures above it is scarcely surpassed in size & elegance by any shop in London.' A few days later he reached Amsterdam but decided that 'the wine is not good in Holland. Every trifling article pays duty on entering Amsterdam. The houses are good looking in general but small and built of brick.' He also found in 'Warmoes Street the better two shops of old China and Japanese or curiosities & old furniture &c.' He wandered about the city and 'I went to the Portuguese Synagogue, never having seen one; once is sufficient.' Clearly unimpressed!

The museum and art gallery were open 'Thursdays & Fridays to the public & the other days to strangers but then the custodian expects a fee of one Gulden.' He decided that the 'gallery of the Esterhazies in Vienna contains the best Rembrandts, Teniers & Cuyp' however he admitted that the van der Helst's City Guard was the best picture, yet 'I was disappointed in Rembrandt's great picture 254 of the Night Watch'. He then goes on to list the various paintings that were to his taste together with their catalogue numbers. He observed how tulip and hyacinth were propagated, went through other galleries, observed the strange local costumes and noted that the poor drank tea and coffee rather than pay for water to be delivered from Utrecht. He refused to pay 13 guilders to hear some organ music and moved on the Leyden where he complains of the bad dinners and poor bread 'the crust soft' He suggests that the picture collections there was not so good as Berlin, but did find that 'the Japanese museum of Dr Siebold well worth a visit.'

Although we do not know the name of our traveller we believe that he may have been the companion, or secretary to a person named Groux, for the annexed expenses at the end of the manuscript frequently note large amounts of money mentioned by that name. The first entry at Munich states 'gave Groux, 300 Guld[ers]' on the 22nd 162 guilders, the 27th another 230 guilders and so on through out the accounts. Also other large sums were being expended, on the 4th June at Mannheim 'two Botanical works, 136 guilders and on the 10th at Frankfurt 'Cut coloured glass 130 guilders' together with various other purchase like 'Bohemian Glass 100 guilders, 'China vases 25 guilders' which are not otherwise mentioned in the text. Most of the expenses incurred were during a stay of three weeks at Weisbaden. Unfortunately, we have not been able to trace who Groux was but it is an unusual enough name that it ought to be detectable.



in coffee. I went to see the vil-  
lage of Broek, crossing the Y in  
a ferry boat to the Polhuis, then  
taking a carriage which are to be  
had at the inn there; it is consid-  
ed the cleanest village in the world  
built on the border of a lake but  
with no carriage or horse roads in  
the middle of it. I went to see a





## CAPITALISING ON THE NOSTALGIC AFTERGLOW

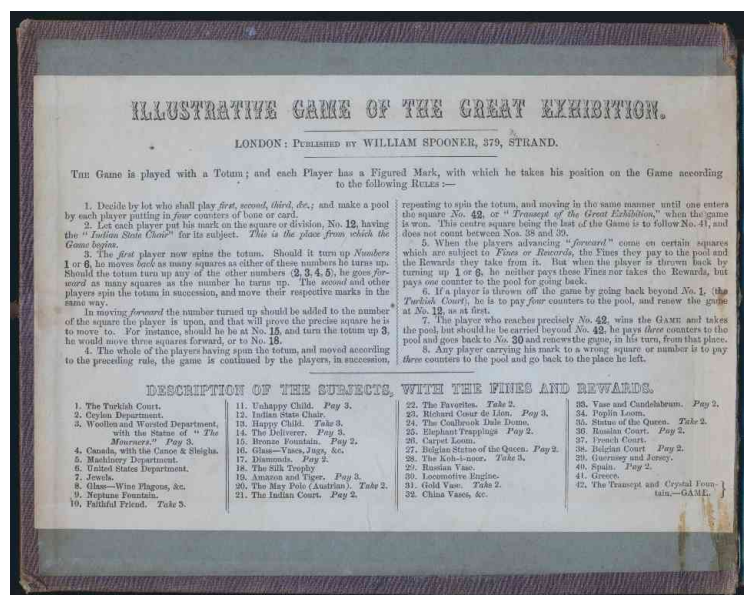
42 [GREAT EXHIBITION GAME]. ILLUSTRATIVE GAME OF THE GREAT EXHIBITION. London, Published by William Spooner, 379, Strand. 1851. £ 4,850

FIRST EDITION. Hand coloured lithograph sheet (620 × 495 mm) mounted in 9 sections on linen; folding into the original brown cloth covered boards (230 × 275 mm), spine expertly repaired, the upper cover with a large pictorial lithographic label of the 'India Court', light ink? stain; printed rules on front paste down.

Possibly the rarest board game produced on the 1851 Great Exhibition.

William Spooner issued the game for the 1851 Christmas market after the Exhibition had closed in an attempt to capitalise on a nostalgic afterglow. Alas for Spooner the ploy did not work and even he must have realised that anything to do with the exhibition was 'so very last season.' Only one notice in a contemporary newspaper can be located where The Daily News of the 17th December 1851 advertised the game under the heading 'New Games for Christmas' ... 'Illustrative Game of the Great Exhibition, with 14 Views of the Departments, and 28 Illustrations of the most attractive of the Objects, price 7s. 6d. coloured.'

A number of the illustrations are clearly adapted from the special numbers of *The Illustrated London News* issued during the run of the exhibition, some of these were themselves adapted from photographs by Richard Beard and Antoine Claudet. This reuse of imagery doubtless helped to reinforced the memory of the exhibition, selecting as it does a tableaux of the nations of the world in harmony and selected objects both edifying and instructive. Alas so rare is this game that we have been unable to locate another

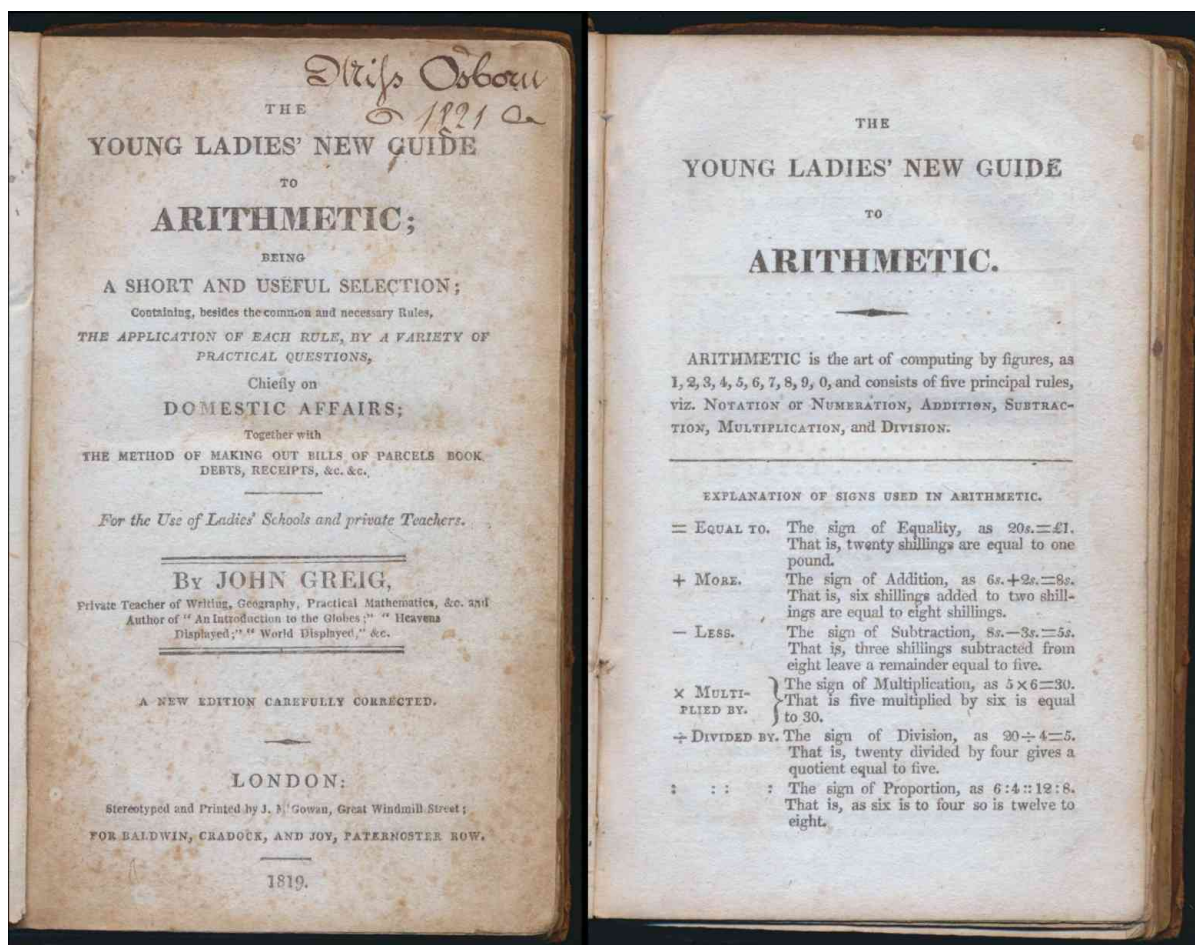


copy, that illustrated on [#2357](http://www.giochidelloca.it) is derived from a plate from Whitehouse's *Table Games* of 1951, this example was mentioned again in another publication in the early 1960's, but today the location of that example is unknown.

The numbered subjects include: 1) The Turkish Court; 2) Ceylon Department; 3) Woollen and Worsted Department, with the Statue of 'The Mourners.'; 4. Canada, with the Canoe & Sleighs; 5) Machinery Department; 6) United States Department [replete with Hiram Powers sculpture of 'Greek Slave' under a red velvet canopy; 7) Jewels; 8) Glass—Wine Flagons, &c; 9) Neptune Fountain; 10) Faithful Friend; 11) Unhappy Child; 12) Indian State Chair; 13) Happy Child; 14) The Deliverer; 15) Bronze Fountain; 16) Glass-Vases, Jugs, &c; 17) Diamonds; 18) The Silk Trophy; 19) Amazon and Tiger; 20) The May Pole - Austrian; 21) The Indian Court; 22) The Favorites; 23) Richard Coeur de Lion; 24) The Coalbrook Dale Dome; 25) Elephant Trappings; 26) Carpet Loom; 27) Belgian Statue of the Queen; 28) The Koh-i-noor; 29) Russian Vase; 30) Locomotive Engine; 31) Gold Vase; 32) China Vases, &c.; 33) Vase and Candelabrum; 34) Poplin Loom; 35) Statue of the Queen; 36) Russian Court; 37) French Court; 38) Belgian Court; 39) Guernsey and Jersey; 40) Spain; 41) Greece; 42) The Transept and Crystal Fountain.

The aim of the game was to start on 12) Indian State Chair and then moves were dependent on the spin of a teetotum, depending on the number shown players would either move forward or back along the board, many of the positions also with the added complication of fines or rewards. The aim was for players not to fall back so many places as to drop of the board at 1) The Turkish Court which would cast them from the game but instead win the game by advancing to 42) The Transept and Crystal Fountain.

Whitehouse p. 41.



**'FOR THE USE OF LADIES' SCHOOLS AND PRIVATE TEACHERS'**

43 **GREIG, John.** THE YOUNG LADIES' NEW GUIDE TO ARITHMETIC; being a short and useful selection, containing, besides the common and necessary rules, the application of each rule, by a variety of practical questions, chiefly on domestic affairs: together with the method of making out bills of parcels, book debts, receipts, &c. &c. : for the use of ladies' schools, and private teachers... London: Stereotyped and Printed by J. McGowan, Great Windmill Street; for Baldwin, Cradock, and Joy, Paternoster Row. 1819. **£ 175**

'NEW EDITION, CAREFULLY CORRECTED'. 12mo, pp. [viii], 99, [1] blank; worming in gutter affecting pp. 63-99, affecting some letters; in the original publisher's sheep binding, rather rubbed and worn, with loss of sheep to boards and extremities, upper cord replaced and binding strengthened, with contemporary ownership signature of 'Miss Osborn, 1821' at head of title, and later ownership (1863) pasted to front free endpaper by another child.

Rare 'new edition, carefully corrected', of this enormously popular guide to arithmetic for young ladies, designed 'for the use of ladies' schools and private teachers', by John Greig, 'Private Teacher of Writing, Geography, Practical Mathematics, &c.'

'The first idea of the following selection was suggested in the course of professional practice. The author having been employed for many years in the instruction of youth of both sexes, had sufficient opportunity of being convinced, by experience that among the numerous Treatises of Arithmetic already published, not one was to be found where a judicious and necessary attention had been paid to the subject, considered as a branch of FEMALE Education. He was induced therefore to attempt the present selection which is now offered to the Public, with a hope that it will be found at least one step towards a more improved system, and better calculated for the attainment of this useful accomplishment among the Female Sex, than any hitherto published' ('Advertisement to the First edition', p. iii).

The work first appeared in c. 1800.

OCLC records one copy, at the British Library.

NOTATION,  
Or NUMERATION, is the art of expressing any number in figures, and teaches also to read figures, according to their true value, as in the following

TABLE \*.

Units	1
Tens	1 2
Hundreds	1 2 3
Thousands	1 2 3 4
Tens of thousands	1 2 3 4 5
Hundreds of thousands	1 2 3 4 5 6
Millions	1 2 3 4 5 6 7
Tens of millions	1 2 3 4 5 6 7 8
Hundreds of millions	1 2 3 4 5 6 7 8 9
Thousands of millions	1 2 3 4 5 6 7 8 9 0

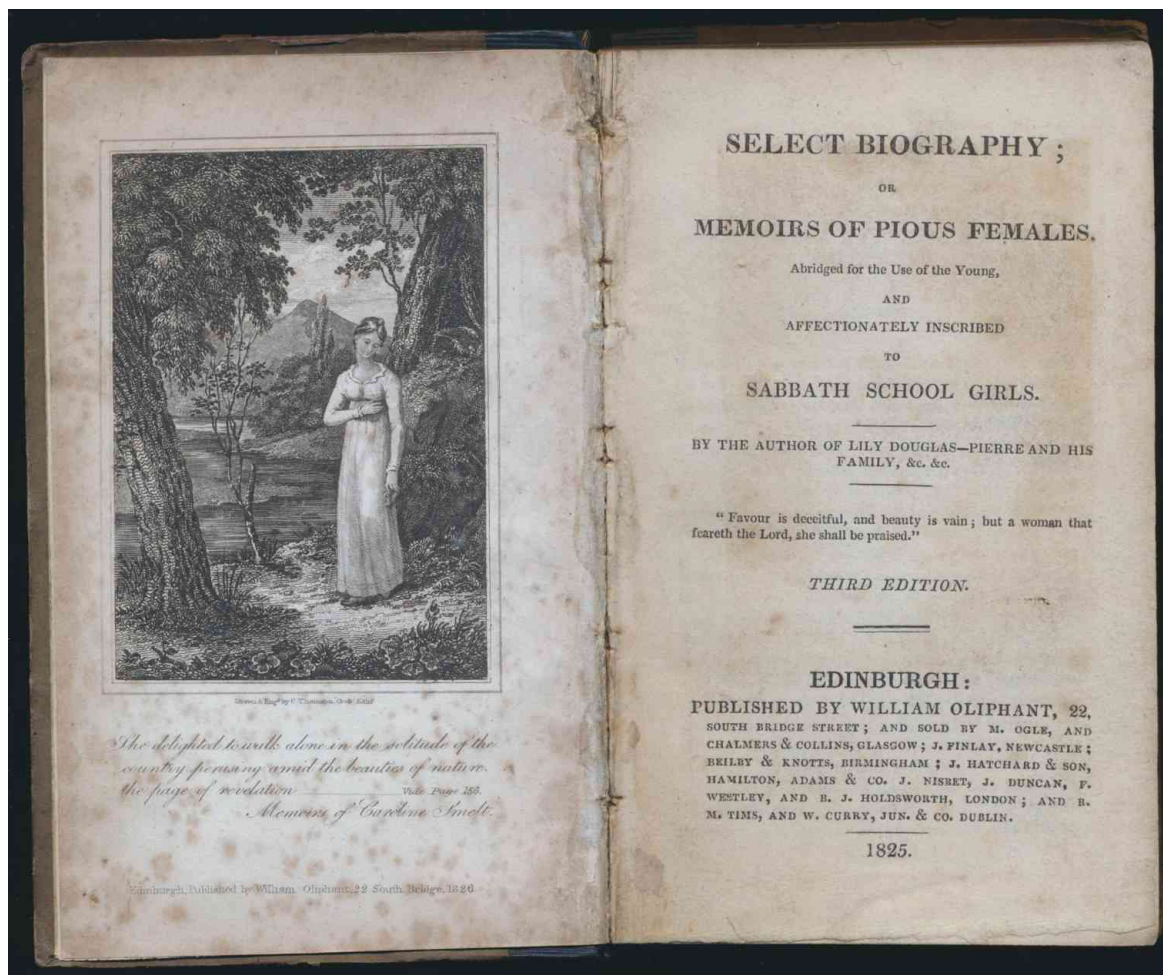
\* Note, This table extends only to ten figures, which in common use may be sufficient; yet as in-stances sometimes occur where the figures run much higher, an example is here subjoined, which exhibits the method of numerating figures to any extent.

15,431,204,567,043,206,099,860,734,216,073,000,000

Septillions.
Quintillions.
Quadrillions.
Trillions.
Billions.
Millions.
Units.

Septillions, Octillions, &c.

Read thus fifteen sextillions, four hundred thirty-one thousand two hundred and four quintillions, three hundred sixty-seven thousand and forty-three quadrillions, two hundred six thousand and thirty-nine trillions, eight hundred sixty thousand seven hundred and thirty-four billions, two hundred forty-six thousand and seventy-five millions.



'INSCRIBED TO SABBATH SCHOOL GIRLS'

44 [GRIERSON, Margaret]. SELECT BIOGRAPHY; or Memoirs of Pious Females. Abridged for use of the young, and affectionately inscribed to Sabbath School Girls. By the author of Lily Douglas - Pierre and his Family, &c. &c. Edinburgh: Published by William Oliphant... 1825. £ 285

THIRD EDITION. 12mo, pp. iv, 5-192; with engraved frontispiece; some foxing to frontispiece and in places throughout; in the original cloth backed publisher's boards, some surface wear and rubbing to extremities, but a good copy nonetheless.

Grierson selected three biographies to represent women in the roles of mother, wife, and daughter: Isabella Graham (1742-1814), a Scottish-American philanthropist and educator; Harriet Newell (1793-1812), an American Christian missionary; and Caroline Elizabeth Smelt (1800-1817), a young religious enthusiast from Augusta, Georgia.

The preface is instructive, as Grierson aimed to provide appropriate models for an increasingly literate population. 'when universal instruction is enabling all ranks to read; and when the enemies of this national experiment are waiting, and watching, to pronounce an educated populace, as mischievous a thing, as they fear, or, perhaps tenacious of oracular fame, do not greatly fear, it may be. It becomes those, therefore, who, approving this benevolent experiment, not only further it with their good wishes, but lend to it the weight of their influence, their wealth, and their prayers; to go one step farther, and, having taught the poor to read, to provide them with subjects fitted for their perusal... and tend to form the young to industry and piety.'

Margaret Grierson (c.1783–1849) was the daughter of Gilbert Grierson, a prominent corn merchant in Leith, Scotland. After the deaths of her parents, Margaret lived independently at Vanburgh Place, Leith. In 1818, she began living with her widowed sister, who had married into the influential Cassels banking family. Margaret's novels often reflect her childhood memories of Leith, portraying its transformation from a quaint fishing village into a bustling port town. Both educated and evangelical, she engaged in a great deal of work among the poor and was involved with various religious and benevolent societies. Her writings often emphasised evangelical themes, her popular book *Pierre and his Family*, for instance, depicted the struggles and faith of the Waldensians. Interestingly, this portrayal of Protestant martyrdom had to be modified for American audiences when it was republished by the American Sunday School Union. Margaret remained unmarried, was a significant donor to multiple religious societies, and supported latterly (and joined) the Free Church after the Disruption. She died at her residence at 3 Vanburgh Place, leaving bequests to her sister, long-serving servant Helen Mowbray, and various religious and charitable causes, including the Leith Dispensary and Humane Society, which was then raising funds for Leith's first hospital.

This edition not recorded on OCLC, which records one copy of the first edition (1822) at the National Library of Scotland, and one more of the second edition (in the same year), at Emory Pitts in the US.



'WE DO NOT DENY ENGLISH LADIES THEIR SUPERIORITY IN  
A GENRE OF LITERATURE WHICH BELONGS TO WOMEN'

45 [GUERS, Susanne, *Publisher*]. LECTURES POUR LES ENFANS DE 5 À HUIT ANS. Imité de l'anglais. Genève, Madame Susanne Guers, Libraire... Paris, J. J. Risler, Libraire... 1833. £ 500

FIRST EDITION. 12mo, pp. 144; with engraved title, two engraved plates, and further engravings throughout the text; apart from some minor marking to prelims, a clean copy throughout; in nineteenth century marbled wrapper, with the upper and lower cover of the original yellow printed publisher's wraps pasted to front and rear pastedown respectively, lightly dust-soiled, and upper marbled wrapper with tape repair to hinge, but still a very appealing copy.

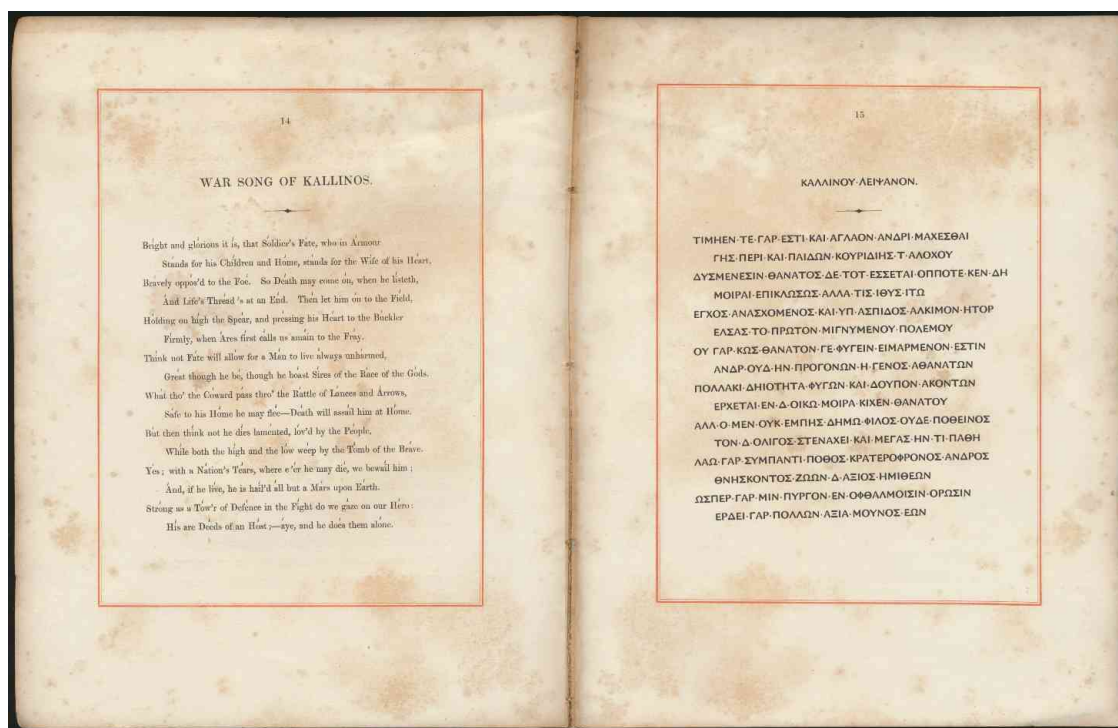
Rare first edition of these 'Readings for children aged 5 to 8', published at the press of Susanne Guers in Geneva.

'Among the large number of works composed for children, there are few which bring together the simplicity of ideas and language necessary for the early age. We do not deny English ladies their superiority in a genre of literature which belongs to women, since it is aimed at young children; they know how to speak to nascent reason, and captivate the imagination without leaving the circle of ideas which can be explored by those to whom they address. Among several English and anonymous volumes, written in prose and verse, we chose the pieces which make up this little book, adding some original pieces. These subjects, simple and varied, all tend towards the same goal, and if, after having one of these pieces read, we ask the little reader a few questions about what he has just learned, we will thus exercise his memory and his judgement, without tiring it out by occupying it with things it cannot understand' (free translation of pp. 5-6).

The work, as stated on the title, is 'Imitated from the English', and evidently influenced by the writings of Ann & Jane Taylor, Mary Martha Sherwood, and Lucy Lyttelton Cameron, as well similar collections published by Darton & Harvey and Dean & Munday. The fifty six short pieces, some original, include titles as 'La petite Fille malade', 'La bonne resolution', 'L'enfant ingrat', and 'La petite Mediante', all designed to engender good morals, and set young children on the right path.

When Guers' father, François Guers, took refuge in Geneva from the Revolutionary upheavals in Savoy he had become a Protestant and opened a bookshop. He soon reverted (with two of his four children) to the Roman communion. His Protestant daughter Mme Jeanne Beroud (1798-1867), assisted by her sister-in-law Susanne Guers (1789-1851), wife of Emile Guers (1794-1882) and Protestant theologian, managed what was for many years the principal Evangelical bookshop in Geneva while, nearby, her sister Mme Antoinette Berthier managed a Roman Catholic bookshop!

The work was evidently popular with a fourth edition appearing by c. 1852, though we can find no copies recorded of a second or third edition, and only one copy of the present first edition on the OCLC, at the California Polytechnic State University.



'SINGULARLY UGLY AND CURIOUSLY DANDIFIED'

46 [HOMER]. [HAWTREY, Edward Craven, *translator*]. TRANSLATIONS OF TWO PASSAGES OF THE ILIAD and of a Fragment of Kallinos. Not Published. London, 1843. £ 185

FIRST EDITION, PRESENTATION COPY. 4to, pp. iv, 15, [1] imprint; title printed in red and black, the text with a red ruled border; foxed throughout due to paper stock; in the original printed publisher's wrapper, spine repaired, wraps lightly marked and dust-soiled, head of upper wrapper inscribed 'To the Revd The Dean of Christchurch with the best respects of the Translator'.

Edward Craven Hawtreay (1789-1862), the translator of these extracts from Homer, was headmaster of Eton and there carried through a number of reforms.

'Hawtreay was singularly ugly and curiously dandified, and he lisped; thus he was an easy subject for caricature and mimicry. He was, however, popular with the boys. His generosity was exceptional: he would often reward boys with books, and he personally gave £300 to the captain of the school who would have benefited from the cancelled montem. William Johnson (later Cory) summed up his limitations and his merits: "Not an accurate scholar, though versed in many tongues; not thoroughly well informed, though he had spent £30,000 on books; not able to estimate correctly the intellectual development of younger men, though he corresponded with the

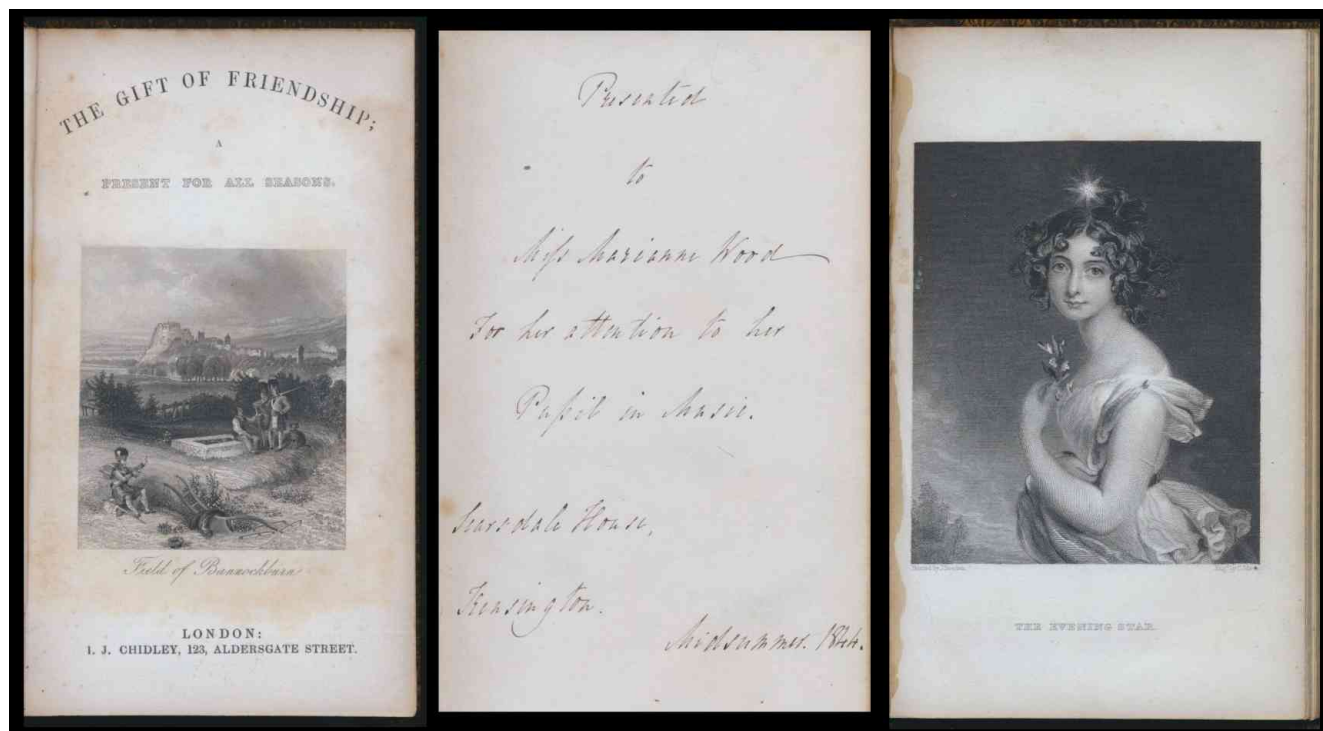
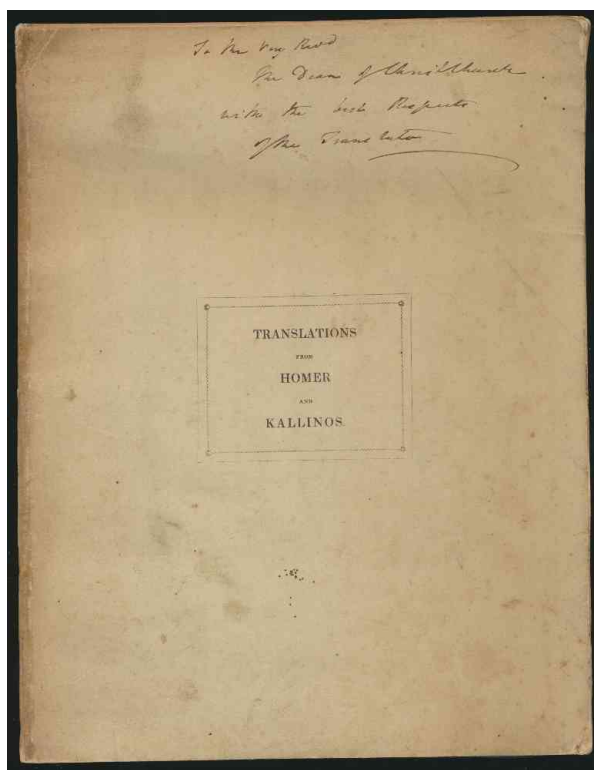
leaders of England and France; ... not one that could be said to organise well, for from first to last he dealt in makeshift and patchwork; yet for all that, a hero among schoolmasters, for he was beyond his fellows candid, fearless, and bountiful; passionate in his indignation against cruelty, ardent in admiring all virtue and all show of genius." [ODNB]

English verse translations face the Greek text on opposite pages, the two passages being Book III, vv. 234-244: Helen from the walls of Troy looking for her brothers and Book VI, vv. 394-502: The parting of Hector and Andromache - War song of Kallinos.

An annotated bibliography of Hawtrey's, almost all privately printed works, written by the librarian, antiquarian and journalist William Axon. Describing the *Translatipons* he notes that 'In this the Greek text is printed in uncials, and the English has a somewhat uncommon appearance for the reason stated in this extract from the preface : — 'Care has been generally taken that the first syllable of each foot (the place of metrical ictus in dactylic verse) should have a strong emphatic accent. To the vowel of this syllable an accentual mark has been added, not so much to guide the voice as to direct the eye to the division of the feet. He also remarks : — "In Latin we English do not pronounce the vowels right, either as to quantity or relative sound, though probably we do preserve the right accent. In Greek we do *not* pronounce according to accent or quantity. In Latin and in Greek we do *not* give the right pronunciation to most of the consonants.'" [Notes & Queries 9th series, Vol. X, p. 263.]

The unnamed recipient of this copy was appropriately a fellow classical scholar Thomas Gaisford, (1779-1855) Dean of Christ Church, Oxford, who also held the Chair of Greek at the college.

OCLC records four copies in the UK, at the British Library, Cambridge, Birmingham and the V & A, and two more in North America, at Chicago and Harvard.



PRESENTED TO A TEACHER AT MISS WINNOCK'S BOARDING SCHOOL

47 [HOWITT, Mary, Mrs. Hofland, Mrs. S.C. Hall, and others]. THE GIFT OF FRIENDSHIP; a Present for all Seasons. London: I.J. Chidley, 123, Aldersgate Street. [1843]. £ 350

FIRST EDITION 12mo, pp. iv, 372; with ten engraved plates; slight toning to paper, otherwise clean throughout; handsomely bound in contemporary black calf, spine and boards decoratively tooled and ruled in gilt, spine with morocco label lettered in gilt, light surface wear and rubbing to extremities, but not detracting from this being a desirable copy, with contemporary presentation inscription to front free endpaper 'Presented to Miss Marianne Wood for her attention to her Pupil in Music. Scarsdale House, Kensington. Midsummer, 1844'.

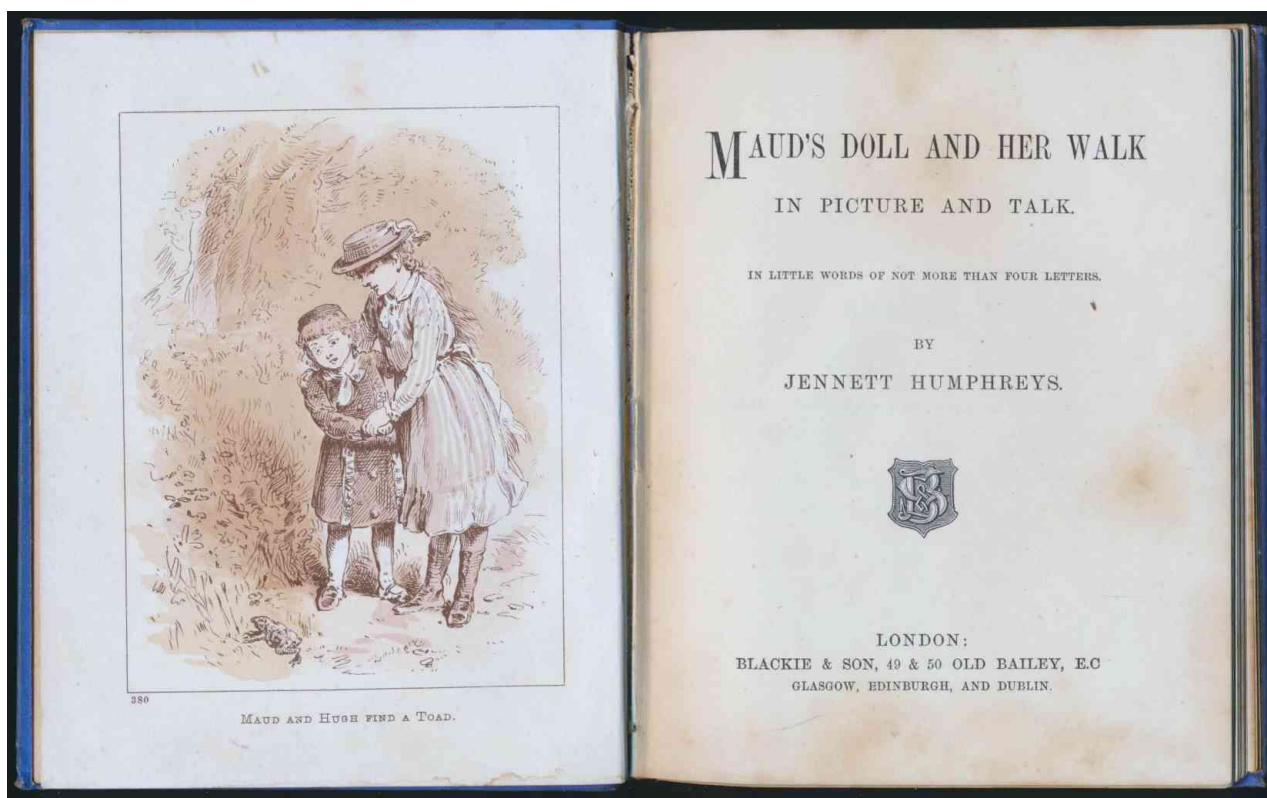
Ostensibly a gift book, it features contributions from Mrs. Hofland, Mary Howitt, 'L.E.L.' (Letitia Elizabeth Landon), and Mrs. S.C. Hall, along with anonymous works such as 'The Azure Hose' by J.K. Paulding and 'The Two Dogs' by Julia Pardoe. The collection also included poems by Thomas Hood and Robert Burns and was illustrated with appropriate engravings.

This volume holds particular interest in publishing history as it was assembled by John James Chidley, a wholesale bookseller based at 123 Aldersgate Street, who was cashing in on the popular 'gift book' market. Chidley specialized in stereotype printing, producing sets of works by Shakespeare, Milton, Byron, *The Arabian Nights*, and several collected works of poetry. However, he may have been somewhat incautious about the sources of some of his material. In this copy, for instance, a poem by Byron is missing, although it remains in the version held in the John Johnson Collection at the Bodleian Library. In its place is a rather forlorn blank sheet, with only the printer's imprint at the bottom, indicating where the poem was originally meant to appear. Curiously, the poem is also absent from the table of contents in both these issues.

On 1st June 1847, Chidley's entire stock, comprising some 'sixty thousand volumes'—presumably in sheets—along with the stereotypes, copper, and steel plates, was put up for auction. *The Gift of Friendship* continued to be issued, first in the 1850s under the Darton imprint and later in the 1870s under James Blackwood's imprint. Billings and Son of Woking appear to have been the printers for all these editions, subtly modifying headings and other elements of the work to obscure its age. They likely held the stereotype plates at Woking throughout the work's printing history. Chidley later emigrated to Australia where he began a photographic studio in Melbourne.

This particular copy was presented to the music teacher at Miss Winnock's boarding school, which had been located at Scarsdale House—where High Street Kensington Tube station stands today—since the late eighteenth century. The school was founded by Joseph Winnock until his death in 1802, after which it was run by his widow and daughters. By midsummer 1844, Mary Ann Winnock appears to have been the sole remaining teacher at the school and likely hired Marianne Wood to teach music to one of the more prominent pupils. The school did not survive much longer, as Scarsdale House had passed into the ownership of the Curzon family by 1847.

OCLC records three copies worldwide, at Trinity College Dublin, Stanford and the Sorbonne in Paris.



#### THE ARRIVAL OF A NEW DOLL

48 HUMPHREYS, Jennett. MAUD'S DOLL AND HER WALK in Picture and Talk. In little words of not more than four letters... London: Blackie & Son, 49 & 50 Old Bailey, E.C. [1887]. £ 285

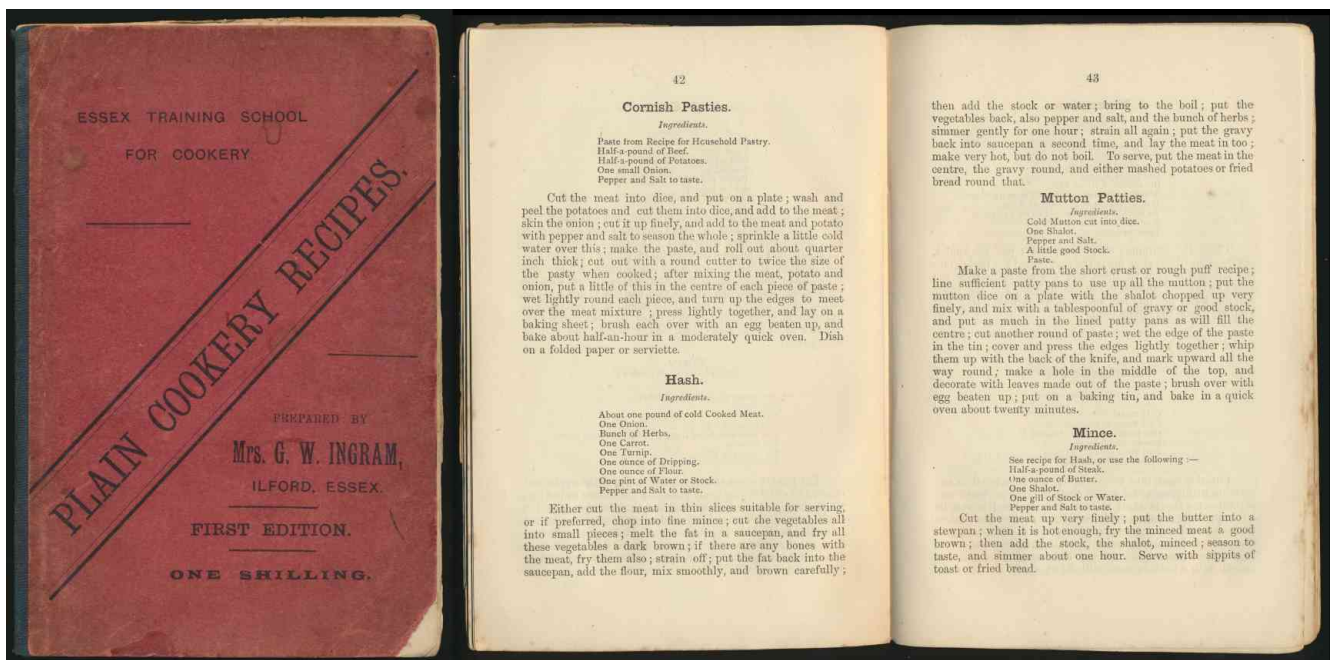
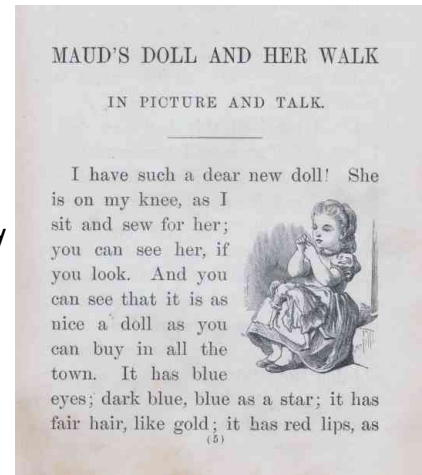
FIRST EDITION. 12mo, pp. 64; with frontispiece and wood engraved text illustrations; original publisher's decorative cloth binding in bright blue, and decorated and lettered in green incorporating an illustration of a young girl on the upper cover, a desirable copy with an attractive bookplate on the front pastedown: 'Pollockshields Educational Establishment conducted by the Misses Clifford, session 1887-8. Presented to Miss M. McLennan Prize for English Prize for Arith.'

A clever story recounting the arrival of a new doll made in Cork in Ireland and replacing the 'Jap doll' from 'Jap land'.

Jennett Humphreys successfully limits all the words in her story to four letters or fewer – an impressive achievement when crafting the narrative of Maud and her doll's adventures. Humphreys was an exceptionally talented linguist and, as her short biography below reveals, an overlooked yet significant contributor to both the *Oxford English Dictionary* and providing ninety-eight biographies to *Dictionary of National Biography*, though her efforts were rarely, if ever, acknowledged. A second short story called 'Young Will has his wish to go out and fish' fills the last twelve pages of the work, probably in case there was any male sibling rivalry when the book was being read.

Jennett Humphreys (1829-1917) was a British author, poet, and contributor to major reference works. Humphreys was from Cricklewood, a district in North London, son to a Scottish father, Griffith Humphreys, and English mother, Sarah Leggett Humphreys. As a reader she supplied numerous quotations and other information for entries in the *Oxford English Dictionary*, much of which was a by-product of research for an unpublished book on the early history of cooking, and wrote an article on the *OED* for *Fraser's Magazine*. She was the author of many articles in the *Dictionary of National Biography*. [Wikipedia]. She also contributed a series of some fifteen articles titled 'Learning to Cook' and a series titled 'Early Workers' (i.e., child workers), as well as articles on other subjects to *All the Year Round*. Much of her work was anonymous and probably an equal portion of yet to identified works by her remains to be discovered.

OCLC records four copies, all in the UK, at the British Library, Oxford, Cambridge and the National Library of Scotland; see also Gillian Fenwick. *Women and the Dictionary of National Biography: a guide to DNB volumes 1885-1985 and Missing persons*, 1994.



### REQUESTED BY HER PUPILS

49 INGRAM, Christiana E. PLAIN COOKERY RECIPES as used and taught in the Classes and Schools by the Compiler Mrs. Geo. W. Ingram, Training School Cookery, Ilford, Essex. Printed for, and Published by C.E. Ingram, Ilford, Essex. 1892. £ 300

8vo, 102, [2]; original cloth back paper printed boards, one corned chipped.

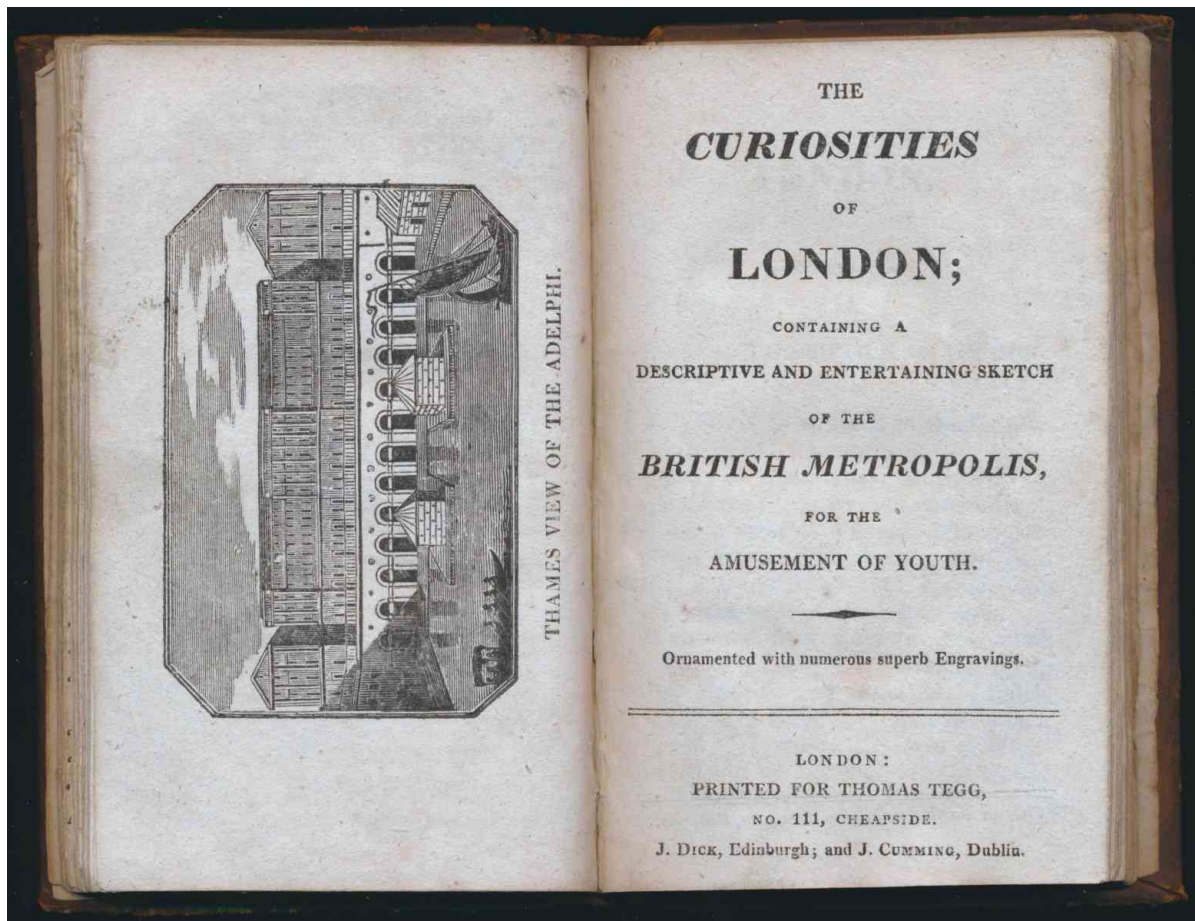
Produced at 'the request of many of my pupils, I have much pleasure in sending forth my little book. A few of the recipes are original, while others are drawn from various sources, but simplified to come within the reach of every household. I trust that the book will prove a valuable help to many who are training in, and teaching, cookery; and that the students who pressed for the book are satisfied with the result.'

Divided into six sections, Ingram begins with soups followed by Fish; Meat; Vegetables; Salads and Dressings; Puddings; Sauces Pastry and Bread; with a final section of 'Various' recopies that include artificial coral, cheese curd, beef tea, gruel, 'omelettes' etc.

Christina was the wife of a baker, pastry cook, and confectioner, and together they ran the Ilford Bakery in Essex. She also opened a cookery school at their bakery situated on 'The Pavement' in the town after her husband took over the full running of the business from his father. Together, they seemed keen to expand the enterprise, and in the next few decades, Christina established the Ingram Commercial School at Ilford, teaching boys and girls through a broad program of practical instruction.

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





#### A YOUNG GIRL'S SAMMELBAND

50 [JUVENILE LONDON]. THE CURIOSITIES OF LONDON; containing a descriptive and entertaining sketch of the British Metropolis, for the amusement of youth. London: Printed for Thomas Tegg, No. 111, Cheapside. J. Dick Edinburgh; and J. Cumming, Dublin [Plummer and Brewis, Printers, Love Lane, Eastcheap]. [n.d., c. 1820]. 12mo, pp. 35 [1] blank, including a wood-engraved frontispiece, plates and text illustrations.

[With]: BURDER, George. BUNYAN'S PILGRIM'S PROGRESS VERSIFIED, with Explanatory Notes. Fifth Edition. London: printed by J. M'Creery, Took's Court for F. Westley, Bookseller to the London Missionary Society, and publisher of the Evangelical Magazine. 1820. 12mo, pp. 72.

[With]: [ANON.] ANECDOTES OF HIS LATE MAJESTY GEORGE III. London: Printed for Francis Westley, 10, Stationers' Court, and Ave Maria Lane. 1821. 12mo, pp. 33 [3] 'Catalogue of books'.

[With]: WATTS, Isaac. DIVINE AND MORAL SONGS, Attempted in Easy Language, for the use of Children... To which is added, The Beggar's Petition. London: Published by S. Carvalho, 18 West Place, Nelson Street, City Road. [n.d., c. 1820]. £ 385

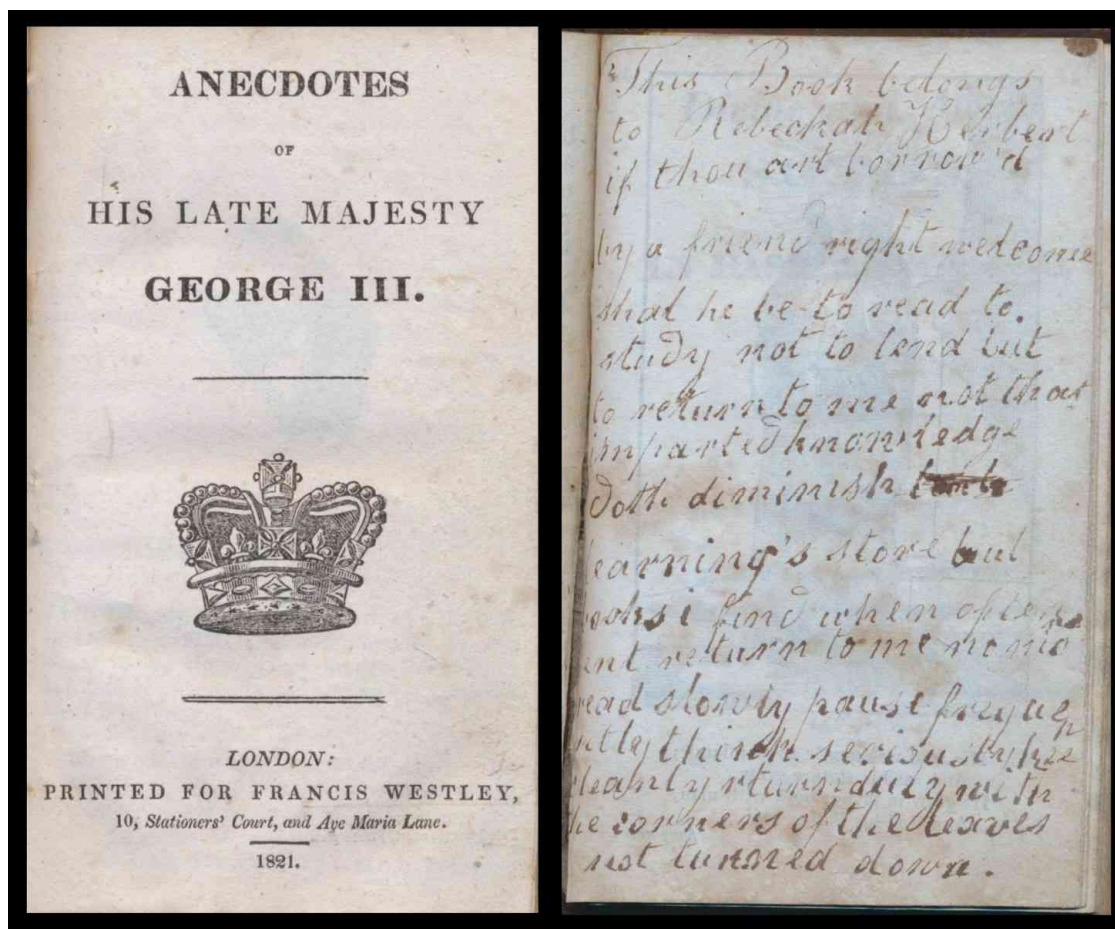
12mo, pp. [72], including a wood-engraved frontispiece and text illustrations. Four works bound together in contemporary plain calf [13.8 x 8.5 cm], lower joint cracked but cords holding firm.

A well presented juvenile sammelband containing four instructive and moral works.

An early inscription shows that the collection belonged to 'Rebeckah Herbert' who has written her name on two of the works and also on the front pastedown showing that she possessed at least two of the works before they were bound up for her.

Rather charmingly Rebeckah has written on a blank page in the Isaac Watt's the following warning copied out devoid of any punctuation: 'This Book belongs to Rebeckah Herbert, if thou art borrow'd by a friend, right welcome shall he be to read to study not to lend but to return to me not that imparted knowledge doth diminish learning's store but books I find when often lent return to me no more read slowly pause frequently think seriously keep cleanly return duly with the corners of the leaves not turned down.'

Thomas Tegg's reworked children's guide to London begins with the city's geographical details, including its latitude, size, and climate. Unlike Newbery's original guide, Tegg's version focuses more on geography, resembling educational textbooks of the 18th century. However, it transitions to a descriptive style, detailing notable landmarks such as The Tower of London, St. Paul's Cathedral, and London's bridges. London is described as abounding 'with markets, warehouses, and shops, for all articles of necessity or luxury; and, perhaps, there is no town in which an inhabitant, who possesses the universal medium of exchange, can be so freely supplied as here with the produce of nature or art, from every quarter of the globe.'



The three companion works are more serious. The *Anecdotes* of the life of George III, who had died the previous year, dwells on his devotion to the Protestant Church and his unfortunate 'confinement,' seemingly relieved by his occasional religious enthusiasm. Also included are two perennial favourites published for children: Isaac Watts' charmingly illustrated *Divine and Moral Songs* and George Burder's *Pilgrim's Progress Versified*, a reduction of Bunyan's work, this 1820 edition of Bruder appears to be unrecorded.

We have not been able to trace who 'Rebeckah Herbert' was although from her writing we think that she was a child probably about the age of ten to twelve.

Osborne II, 802; OCLC records five copies in North America, at UCLA, the Newberry Library, Indiana, Toronto and York University. See <http://hockliffe.dmu.ac.uk/> No. 1029.

## TEACHING CHILDREN ABOUT THE NATURAL WORLD

51 [JUVENILE NATURAL HISTORY]. ZOOLOGICAL ANECDOTES. March's Library of Instruction and Amusement. No. 8. [London]. Printed and Published by J. March, 5, Great Charlotte Street, Blackfriars' Road. [c. 1850]. £ 850

**FIRST EDITION.** 8vo (24.5 x 15 cm), [8] leaves, the first and last pastedowns, each printed on one side only, and all bearing text and finely hand-coloured engravings; some minor dust-soiling in places; stitched as issued in the original printed green wrappers, lightly discoloured with some minor surface loss of paper, partially split along hinge, but stitching holding firm.

Rare first edition of these attractively illustrated *Zoological Anecdotes* for children, published as part of March's Library of Instruction & Amusement.

Ten animals in total are chosen, namely 'The Leopard and Harnessed Antelope'; 'The Swan'; 'The Lion'; 'The Elephant'; 'Squirrels'; 'The Monkey and the Cat'; 'The Buffalo'; and 'The Dog', each illustrated with a striking hand coloured woodcut illustration. Information is then provided on each of the beasts, such as where they are found, preference of habitat, their habits and behaviour, before at the foot of each page an 'anecdote' is given, evidently designed to excite the young reader further, such as 'The Leopard and Antelope.'





THE ELEPHANT

is found only in Africa and Asia, where they are very abundant; growing to an enormous size (some reaching 16 feet in height,) and of proportionate strength; they feed upon vegetables, consuming of grass, &c. 100 pounds weight daily. Their skins are hard and rough, like the bark of an old oak tree; their ears are prodigiously large, and their long teeth are composed of ivory, an article of great value in commerce.

In their wild state they go forth in large herds, frequently eating, trampling down, or otherwise destroying the crops and huts of the negroes; but when captured, he soon grows fond of his keeper, sagaciously obeying his orders, and will learn a great many tricks, such as untying the knots of ropes, opening doors, picking up a man or a sixpence, &c. They are 30 years arriving at their full size, and generally live from 150 to 200 years; when swimming, only their trunks appear above water.

The Elephant is used both for Labour and parade, the Eastern processions being chiefly composed of them; the Keeper riding on his neck; the chief or ladies, under a canopy on his back.

\*As one of these animals was on his way to the river to drink, he looked in at a tailor's stall, when the knight of the thimble pricked him with his needle, upon which the Elephant went quietly on; but on his return, stopped opposite the stall, lifted up his trunk, and squirted a large quantity of water over the tailor; to the great delight of his guide, and negro attendant.



THE LION

abounds in the sultry hot and dry deserts of Africa and Asia; where, by virtue of his superior strength and ferocity, he reigns sole monarch of those inhospitable regions; preying upon every other animal that falls within his power: but as he approaches the habitation of man, he gets more timid, often retreating at the sight of a human being.

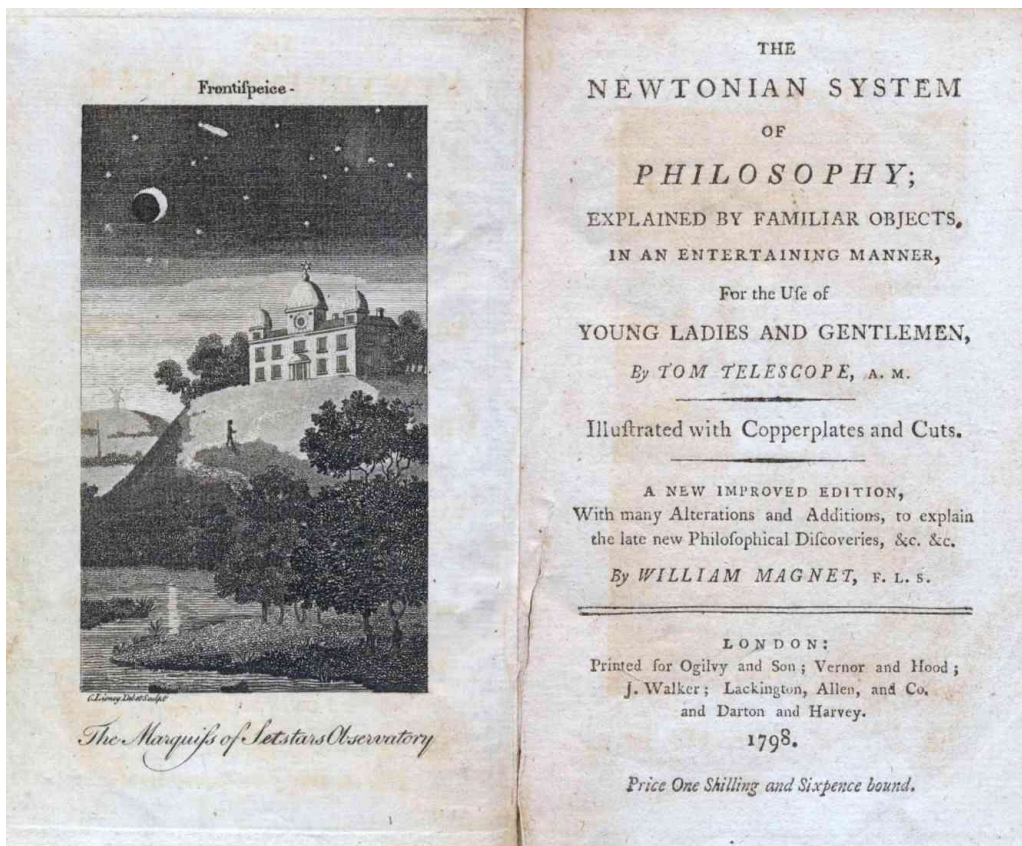
Spartan relates an anecdote of a \*Hottentot who at the approach of night, was followed some distance by one of these animals. The Lion usually secrets himself near some spring where other beasts come to drink, and springs forth suddenly on his prey. The form of the Lion is strikingly bold and majestic: his large and shaggy mane, which he can erect at pleasure, surrounding his awful front; his huge eye-brows; his round and fiery eye-balls, which, upon the least irritation, seem to glow with peculiar lustre; together with the formidable appearance of his teeth, exhibit a picture of terrific grandeur, which no words can describe.—The length of the largest Lion is between eight and nine feet, the tail about four feet, its height about four feet and a half, and of such strength that he can carry a heifer with ease. They live sixty or seventy years.

\*This man having arrived at a precipice, halted, and to his great joy, the lion did the same: he then slid down behind some foliage and fixed his cap and dress upon his staff, when observing the lion with his extended mane and glaring eyes creeping towards him, he shook them in the air, upon which, the animal sprang forward with such eagerness for his prey, that he fell headlong down the precipice, and the man escaped.

'In India, there is a smaller and more domestic sort (called The Hunting Leopard,) made use of for catching Antelopes, &c. It begins by creeping along, with its belly close to the ground, stopping and concealing itself till it gets an advantageous situation; it then darts on it prey with great agility, frequently making five or six amazing bounds. If it does not succeed in its first effort, it returns immediately to its master.'

March's 'Library of Instruction and Amusement' was published over several years, with other titles in the series including 'The New Cries of London'; 'The Little Traveller'; and 'Rural Tales', each instructing and educating young children on the world around them, both near and far.

OCLC records one copy, in North America, at Princeton.



52 [JUVENILE SCIENCE]. THE NEWTONIAN SYSTEM OF PHILOSOPHY; Explained by Familiar Objects, in an Entertaining Manner, for the Use of Young Ladies & Gentlemen, by Tom Telescope, A.M. Illustrated with Copperplates and Cuts. A New Improved Edition, with many Alterations and Additions, to explain the late new Philosophical Discoveries, &c. &c. By William Magnet, F.L.S. London: Printed by Ogilvy and Son; Vernor and Hood; J. Walker; Lackington, Allen, and Co., and Darton and Harvey. 1798. £ 385

8vo, pp. [iv], 137, [1] Directions to Binder, [1] 'List of the Optical and Philosophical Instruments', [1] blank; with engraved frontispiece, four engraved plates and woodcut illustrations within the text; short tear to gutter of title (neatly repaired on verso), otherwise, apart from some minor marking in places, a clean throughout; in the original green roan backed marbled boards, spine ruled in gilt, hinges cracked but boards holding firm, head chipped, some surface wear and rubbing to extremities, but still a pleasing copy.

'A New Improved Edition, with many Alterations and Additions, to explain the late new Philosophical Discoveries' of this extremely popular work of juvenile science which was first published in London in 1761.

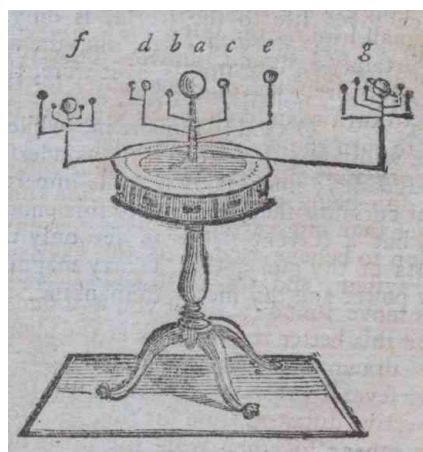
The work is divided into six chapters, each written in the form of a lecture. The first is 'Of Matter and Motion', the second 'Of the Universe and particularly of the Solar System', the third 'Of the Air, Atmosphere, and Meteors', the fourth 'Of Mountains, Springs, Rivers, and of the Sea', the fifth 'Of Minerals, Vegetables, and Animals' and the sixth 'Of the Five Senses of Man, and of his Understanding'. Although somewhat naive and of quite poor quality, the illustrations are, nevertheless, very appealing. The frontispiece depicts 'A Professor explaining the polite Arts, to his Pupils' - the professor in question is flying a balloon to the obvious entertainment of one of his four smartly-dressed boy pupils, in a high-ceilinged room filled with books and instruments. The first of the plates, entitled 'Lecture on Matter & Motion', shows a charming domestic scene of a mother, nurse-maid(?) four children and a dog all round (or on!) the parlour table. The other plates are of The Solar System, an Observatory, Mount Vesuvius and 'Chariots fired by Motion'. Most of the textual illustrations are of instruments, the majority enhancing chapter two.

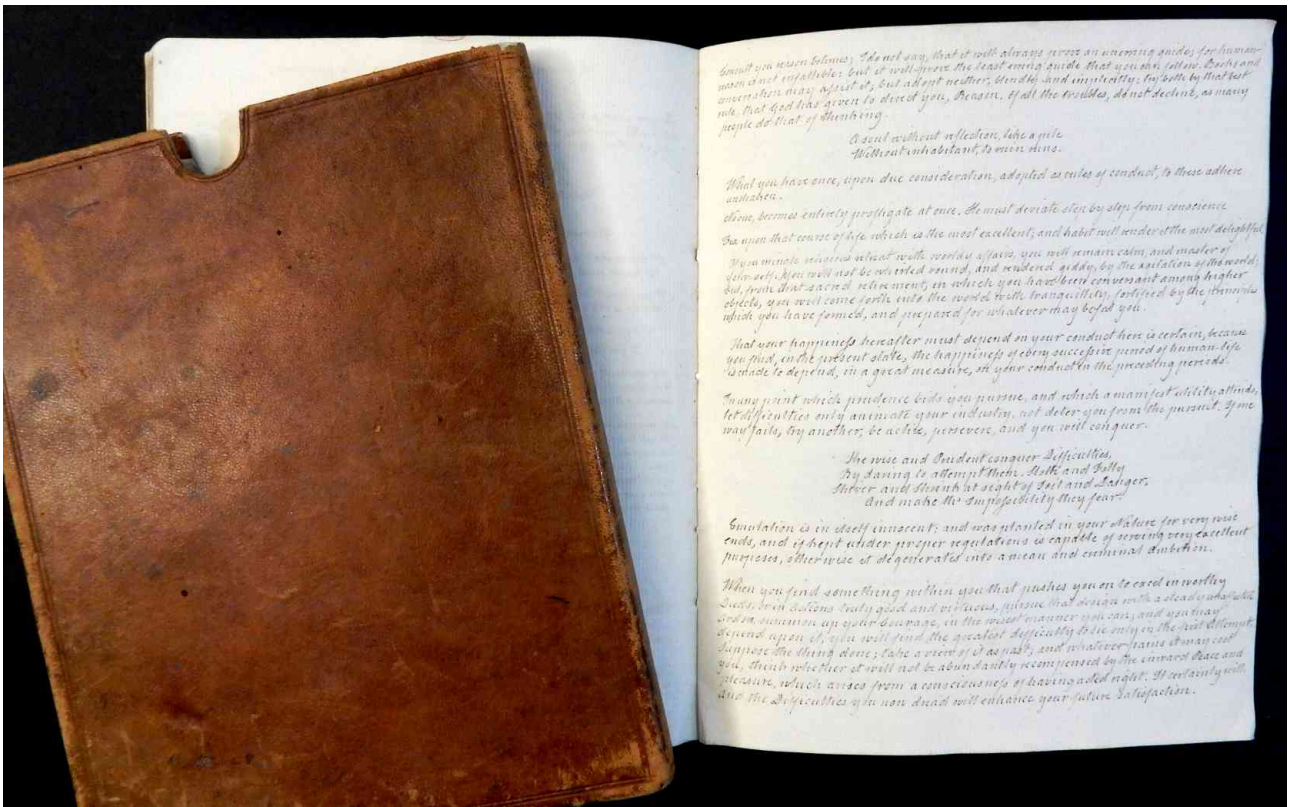
'Reviewing this 1798 edn the Guardian of education (1802), while commending the work in general, criticises the last few pages 'for they breathe the equalizing spirit of the New Philosophy, and reflect too much on the privileged orders in society.' Part of what it was objecting to was no doubt a passage about one Sir Thomas who pampers his dogs but is 'largely concerned in the slave-trade (which I think is carried on by none but we good Christians, to the dishonour of our celestial master).' [Darton]



The ESTC notes that the book is sometimes attributed to John Newbery. Tom Telescope certainly smacks of a pseudonym, as does William Magnet. It is cheeky indeed for the real writer to give fictional authors distinguished letters after their names, Mr Telescope being made a Master of the Arts (A.M.) and Mr Magnet being elected a Fellow of the Linnean Society (F.L.S.).

Darton G938(1), Gumunchian 5564. See Osborne 1, pp. 209-210 (1770 and 1806 editions) and 2, p. 831 (1762, 1787 and 1798 editions); OCLC: 8748964. See Babson 114, Grey 127 and Welsh 347





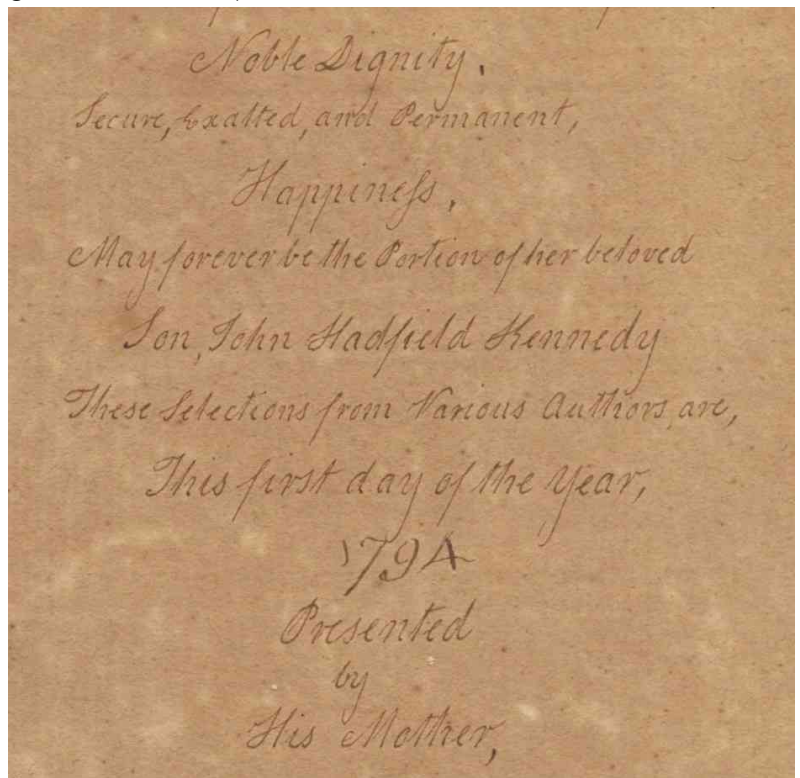
PORTABLE ADVICE, FROM A MOTHER TO HER SON

53 KENNEDY, Ann, *neé* Hadfield. ... THESE SELECTIONS FROM VARIOUS AUTHORS... [London] 1794. £ 950

4to [19.5 x 16 cm], [22] leaves, chiefly written on recto only, some browning at beginnings and end (see below); original limp tan calf and contained in the original tan slipcase, some wear to extremities.

The first page, in title form, explains the purpose of the of the manuscript 'It is With Anxious Solicitude, pleasing Hope, and Feruent Prayer, That Admirable Accomplishments, Virtuouſ Perfection, and Noble Dignity, Secure, exalted, and Permanent, Happineſs, May forever be the Portion of her beloved on, John Hadfield Kennedy, Theſe Selections from Various Authors are, This Firſt day of the Year, 1794, Preſented by His Mother, With the Meltings of a tender, and the Affections, of a Sincere Heart, whoſe pleaſing Hope, it is that She ſhall live, in the Grateful Hearts of her Virtuouſ and Pious Children, after She is taken from This World. It is her moſt joyful Hope, That She ſhall recognise them, and rejoice with them, in the World of Eternal Biſs and Glory. The ſame Maternal Affection recommends, the accompanying Book, to be filled up with Selections from the Sacred Volume, wherein Maxims, Precepts, Examples, Motives, and rewards, are ſet forth by Divine Wiſdom.'

The recipient, John Hadfield Kennedy (1771-1833), was twenty-two years old at the beginning of 1794. His parents were nonconformiſts; his father, John Kennedy (1729-1800), initially a linen merchant trading from St Clement's Lane at the time of John's birth, later became a ſucceſſful ſtockbroker and moved to 7 Highbury Place in Iſlington. It was likely at this Iſlington reſidence that this work was penned. John's mother, Ann (or Nanny) Hadfield (1747-1821), came from a Manchester family known for manufacturing fuſtian and check fabrics, and ſhe likely met her huſband through the linen trade. The Hadfields were prominent members of the Unitarian Church in Manchester. Notably, another family member, architect George Hadfield, was appointed ſuperintendent of the United States Capitol's construction in 1795.

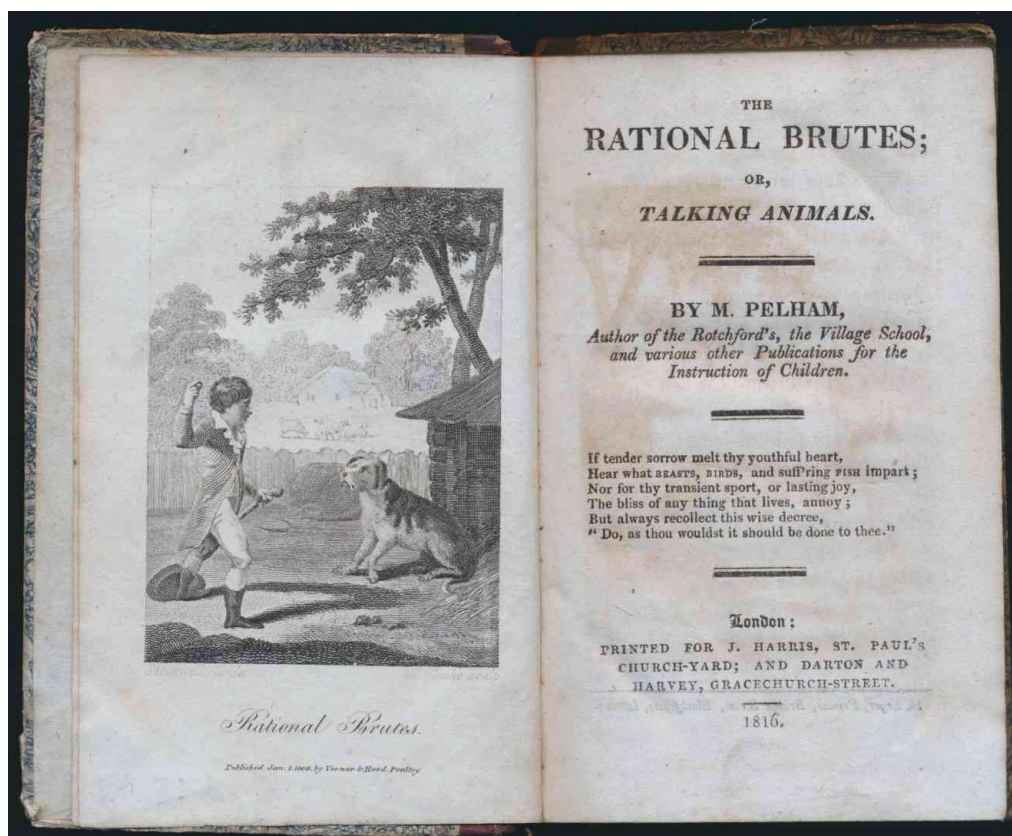


The contents, of which there are over three hundred quotations, have sometimes been adapted or paraphrased by Ann Kennedy, quite a few we have not been able to trace to any printed work. Unusually for such a compilation there are no quotations from the Bible, excepting for the last two pages of 'Epitaphs of Scripture Saints.' On the whole the quotes are intended as a fairly unsubtle warning to keep to the right path in life and not to stray into anything that could cause a 'fall'.

Examples include: If the poor, who is full of desires, nothing can equal the poverty of the ambitious and covetous - Remember always that the years which now pass over your head, leave permanent memorials behind them. They form important part of the register of your life - It is not the place nor the condition, but the mind alone that can make you happy or miserable. None but the guilty are completely miserable. - Show in your conduct, that reverence for truth which your heart inwardly dictates - If you perform every employment in its due place and season, you will suffer no part of time to escape without profit - To be proud of knowledge is to be blind of sight; to be proud of virtue is to poison yourself with the antidote - By the unhappy excesses of irregular pleasure in youth, how many amiable dispositions are corrupted or destroyed! How many rising capacities and powers are suppressed. How many flattering hopes of parents and friends are totally extinguished.

The manuscript was made by Ann for a very particular purpose for John was on the point of departing for India. We know that by 1798 he had become a captain in Third Regiment of the East India Company and his name appears in 1806 in the House of Commons *Journal* as such. He appears to have remained in India until the end of the Napoleonic Wars. That the pages at the beginning and end are lightly browned shows that it has crossed the seas to India and back. The the limp form of the binding and the sturdy slipcase confirm that the book was meant to travel. When John returned to England and married in 1815 he was appointed chief Transfer Accountant of the British East India Company in London. He must have had contact with the English essayist and poet Charles Lamb as they worked in next door offices, Lamb was of course of a more lowly station being but a clerk in the Accountant General's office.

That a goodly number of employees of the East India Company succumbed to disease in India, it was probably in the mind of Ann that she might not see her son again alive and so purposefully preserved in this portable form all the advice she could muster for his moral welfare. There is no doubt that John would be unlikely to see his father again although Ann did live long enough to see her son back in Britain.



### SHADES OF ANIMAL FARM

54 [KILNER, Mary Ann (*née* Maze)]. 'Mary Pelham' THE RATIONAL BRUTES; OR TALKING ANIMALS. By M. Pelham, Author of the Rotchford's, the Village School, and various other Publications for the Instruction of Children. London: Printed for J. Harris, St Paul's Church Yard; and Darton and Harvey, Gracechurch-Street. 1816. £ 300

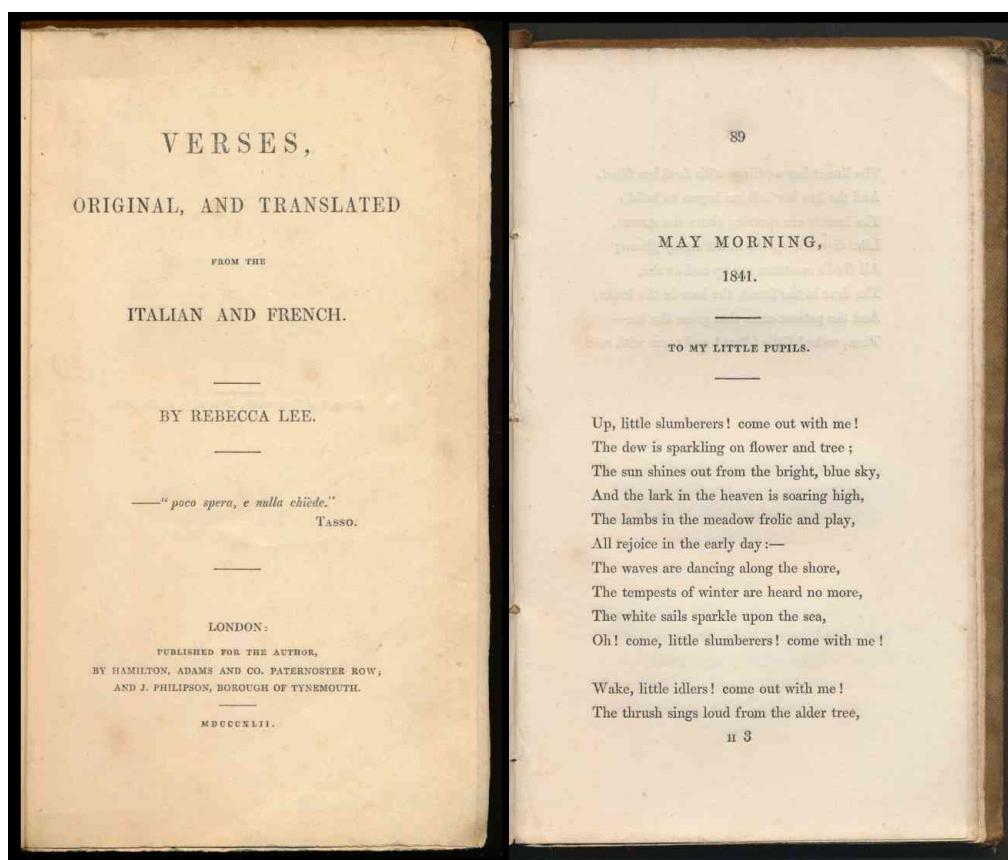
[THIRD EDITION]. 12mo, pp. 143, [1] blank; engraved frontispiece by W. Cooke after Satchwell 'Published Jan. 1, 1800, Verner & Hood, Poultry'; original red roan backed marbled boards, lettered in gilt, chipped to head of spine and corners bumped but otherwise fine; inscribed on front free endpaper James Unwin Heygate from his Aunt June 3 1823. Given by the above to Margaret Alice Heygate from her affectionate uncle Xmas, 1869.'

Scarce third edition of this work, chiefly aimed at teaching children, especially boys, to refrain from animal cruelty.

The stories are told by 'Mrs Benfield' to her children, in which are voiced a group of animals who have assembled at night, and narrate their problems with their human owners. Each of the animals complain of their ill-treatment by humans, either intentional or unconscious. 'Even though most talking animals in moral tales complain about human cruelty, they seldom question hierarchies in general; they usually suggest that some individual is not fair, but implicitly agree with man's belief in his own superiority. Kilner's *Rational Brutes* instead push their complaints to their logical conclusion: they question the justness of man's superiority, and at times even suggest a revolution. They are presented as conspirators, plotting to overthrow the government of man. Their assembly indeed resembles both a trial and a conspiracy (they meet while man sleeps, by night). After each animal has told its story, opinions on man are discussed: for instance, the Ass clearly parallels boys to pests, and asserts that "it would be the happiest thing for this nation that ever yet was thought of, if some plan could be contrived to destroy every boy upon this island."

The author Dorothy Kilner (1755-1836) who has been described as the 'inventor' of animal autobiography, was an English children's author, who wrote under the pseudonyms M. P. and Mary Pelham. Born in Essex, she grew up in a literary environment, influenced by a close friendship with Mary Ann Maze, who later became her sister-in-law. Together, they wrote numerous children's books. Kilner's most famous work *The Life and Perambulation of a Mouse* (1784), an episodic tale following the adventures of a mouse named Nimble. Her writing combined moral instruction with an understanding of children's characters and interests. Kilner published anonymously or under pseudonyms, reflecting the norms for female writers of her time. Despite her later years being marred by illness and mental decline, she remained a significant figure in children's literature, with works like *Anecdotes of a Boarding School* (1790) and *The Village School* (1795) that emphasized both entertainment and moral lessons for young readers. Charlotte M. Yonge, in her preface to *A storehouse of stories*, 1870, discussing this author's identity, says: 'Female authorship was so dreadful a matter in those days that the strictest incognito was preserved by the writer; and, when her publisher wished at last for a nom de plume, she adopted that of Mary Pelham. Though Mrs Trimmer overlooked many of her works in MS., it was long before she was allowed to know the true name of the writer, but afterwards the two ladies became intimate friends. The real name was Dorothy Kilner.'

OCLC locates copies at British Library, University of Leicester, UCLA, Princeton, Florida and Lafayette College; Moon 456(3); Darton G543(3); see: Silvia Granata 'Talking animals and the instruction of children: Dorothy Kilner's *Rational Brutes* in *Britain and Italy in the Long Eighteenth Century*, Cambridge, 2010.



### A SCHOOLMISTRESS ON HARD TIMES

55 LEE, Rebecca. VERSES, ORIGINAL, AND TRANSLATED from the Italian and French... London: Published for the Author, by Hamilton, Adams and Co., Paternoster Row; and J. Philipson, Borough of Tynemouth. 1842. £ 285

FIRST EDITION. 8vo, pp. xxvi, [ii], 144; some old pencil scribbles in places by a bored child; original brown cloth, decorated in blind and somewhat dampmarked and torn at head of spine.

A collection of poems published by a schoolmistress who had fallen on hard times.

It likely draws from works that Rebecca Lee amassed since at least the 1820s. Notable subjects include 'On a Painting of Two Dead Goldfinches, Lying on a Tuft of Scarlet Clover'; 'Florence,' noted as 'Written for a Drawing in a Young Friend's Album'; 'That Beating Heart,' reflecting on the death of a child; and 'Stanzas Written After Visiting the Tomb of Shakespeare at Stratford-upon-Avon.' Other works include 'The Dying Freebooter to His Mother' and 'Stanzas Suggested by a Miniature Picture,' along with various religious and sentimental verses, some touching on friendships.

The poem 'Tynemouth Haven' is undoubtedly autobiographical, bearing the subtitle 'Stanzas composed under circumstances of peculiar depression, August 13th, 1835, at the Prior's Haven, Tynemouth.' 'Is it not happiness—to sit / Upon this rocky shore, / To listen to the swell and fall / Of Ocean's ceaseless roar ? / To mark the trembling surges flash, / And roll upon the beach— / While Ocean's breast is gemmed with sails'. Another poem 'May Morning, 1841' is addressed 'To my little pupils' is rather delightful with opening with the lines Up, little slumberers! come out with me! / The dew is sparkling on flower and tree; / The sun shines Cut from the bright, blue sky, / And the lark in the heaven is soaring high, / The lambs in the meadow frolic and play, / All rejoice in the early day:— / The waves are dancing along the shore, / The tempests of winter are heard no more, / The white sails sparkle upon the sea, / Oh! come, little slumberers! come with me!

About a third of the work is taken up with a group of translations from the Italian sonnets of Vincenzo da Filicaja with others from the works of Dante Michelangelo, Zappi, Tasso, Petrarch, together with a few French translations from Madame de Stael, Guyon, and 'Clotilde de Surville'. Rebecca Lee may have travelled to Italy in an earlier period of her life, as she appears much more confident in her Italian translations.

Of the author we know that she came from the 'South' of England and moved to the small coastal town of Tynemouth in Northumberland. It was here that she set up her ladies boarding school around 1836 at Tynemouth Lodge. This was quite a large house set in it's own ground, just then to the north of the town and indicating that Rebecca Lee must have had some high hopes for her school.

Rebecca Lee charged sixty guineas for each young lady to be 'educated on the Plan of a Private Family.' Unfortunately she appears to have got into financial difficulties in 1840 and had to sell much of the contents by auction 'as would be superfluous in A House of more limited Dimensions.' She moved to a house in George Street, Tynemouth with half a dozen border pupils from the ages of six to twelve and it was from here that she had her poems published. By now Rebecca was about forty-six and the dedication of her work 'To the friends, who kindness has enabled me to publish it' appears to be a means of raising some much needed funds. Among the subscribers are several who took from six to twelve copies, these we presume were either grateful parents or pupils now grown to adulthood, others perhaps Rebecca Lee knew through being a governess. One family that stands out is the abolitionist, and a leading campaigner against the slave trade 'Mr Thomas Clarkson Esq, Playford Hall, Suffolk'. He took six copies, his wife taking a further three and their daughter-in-law twelve more copies. Rebecca appears to have joined her lot with Mrs G. Richardson who ran a 'Ladies Seminary' in Newcastle, however this ceased in 1845 after which we loose sight of Rebecca.

OCLC records one copy in the UK, at the British Library, and three in North America, at NYPL, UCLA and Columbia.



### RARE AND ANCIENT STORY FOR CHILDREN

56 [LEIGHTON, John]. LIMNER, Luke, *pseudonym*. ANCIENT STORY OF THE OLD DAME AND HER PIG a legend of obstinacy. Shewing how it cost the old lady a world of trouble & the pig his tail. London, David Bogue, Fleet Street. [1847]. £ 950



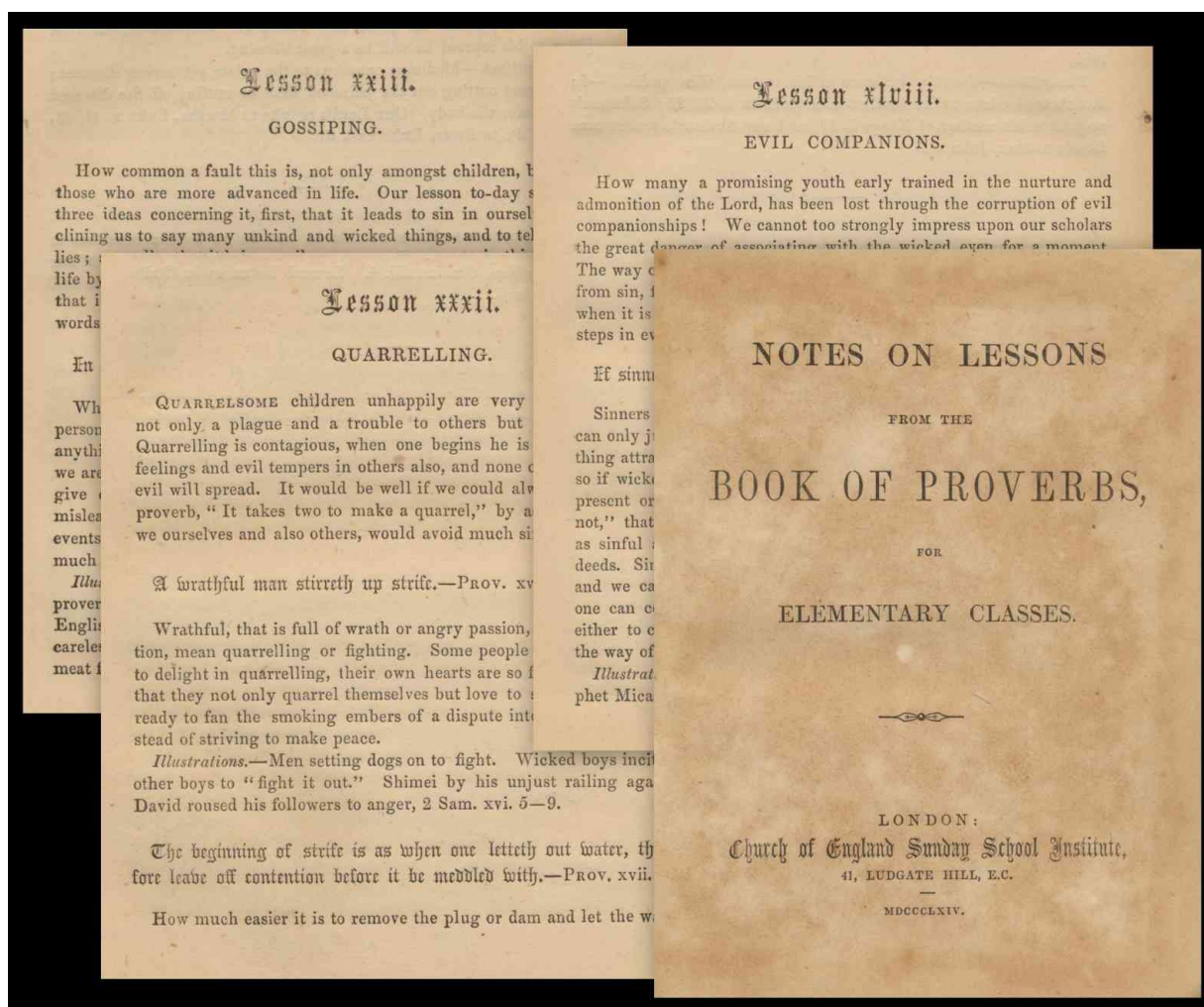
FIRST EDITION, FIRST ISSUE. 8vo, [13 x 13 cm], 12 uncoloured lithographs on single side only, the first & last laid on to verso of wrappers; original tinted lithograph pictorial printed paper wrappers, printed in brown & blue; small chip to head of spine, otherwise a very good copy as issued.

Rare first edition of this version of the *Ancient Story of the Old Dame and her Pig*, telling the fable of a woman who finds a crooked sixpence and uses it to buy a pig at market. Her journey home in time to 'boil my apple dumplings O!' is thwarted by numerous things before everything unfolds into a rather macabre scene finally allowing those dumplings to be boiled. The twelve lithographs are particularly desirable, each including a single illustration with an inscription beneath which increases in length and reduces in size as the story unfolds.

'Shortly after the first edition of Lear's *Book of Nonsense* was published, John Leighton, using his pseudonym Luke Limner Esq., produced at least four small landscape-format picture books, three of which were published in London by David Bogue. They are all undated, but two of them are related by their subject matter to the Great Exhibition of 1851. The four are: The Ancient story of the old dame and her pig - Comic. Art-manufactures - London out of town or the adventures of the Browns at the sea side and The rejected contributions to the Great Exhibition. Copies of the second and last of these little books are bound up together in the Victoria & Albert Museum Library and have the following manuscript inscription: '2 Brochures published in the dark ages of art about 1848 & 51 / Plates very much injured a few copies printed off prior to destroying them'. Both the tone and content of this inscription suggest that it was written by Leighton or by someone closely enough connected with the publications to be trusted. Three of these books are similar in style and consist of numerous small humorous sketches with captions or a written commentary, and have their drawings and lettering (which is in capitals throughout) very neatly executed. All four books carry a Leighton imprint (C. Blair Leighton, Leighton & Taylor, or Leighton Bros), and were printed on one side of the leaf only so that double spreads alternate with two blank pages throughout.' (Twyman p. 194.)

John Leighton (1822-1912) was an artist best known for his book illustrations and cover designs often working under the pseudonym Luke Limner.

OCLC records two copies in the UK, at the V&A and British Library, and further copies in North America at UCLA, Indiana and three in Toronto; no copies on auction records. Printed by C. Blair Leighton; later issues included the imprint Leighton & Taylor; see Michael Twyman *Early Lithographic Books, Private Libraries Association* 1990 1.137.



## LESSONS FOR A SUNDAY SCHOOL TEACHER

57 [LESSONS]. NOTES ON LESSONS from the Book of Proverbs, for Elementary Classes. London: Church of England Sunday School Institute, 41, Ludgate Hill, E.C. 1864. £ 350

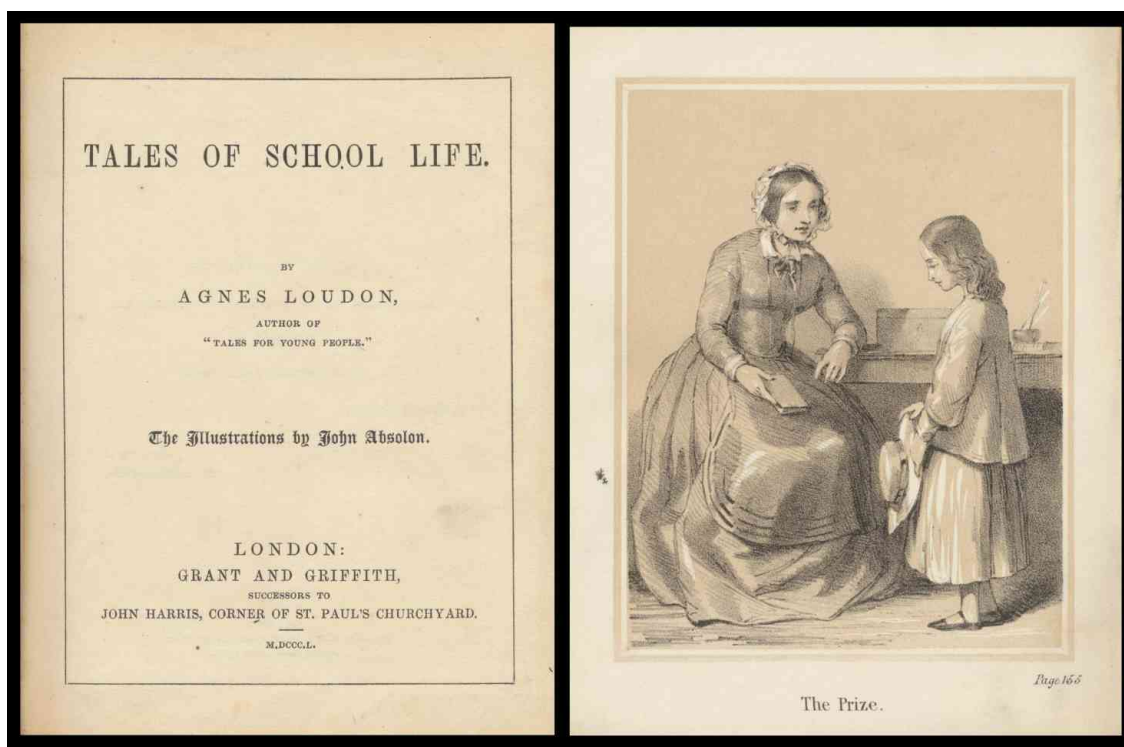
**FIRST EDITION.** 12mo, pp. iv, 155, [1] imprint; some light toning and foxing in places; in the original blindstamped olive publisher's cloth, slightly sunned and marked, but still a very good copy, with the contemporary pencil signature of a teacher, 'Miss F. Parker', to front free endpaper.

Rare, apparently unrecorded, first edition of these *Notes on Lessons from the Book of Proverbs*, designed 'to make such observations and supply such hints as may be serviceable to the Sunday School teacher, and especially to the young teacher, in preparing for his class the simple lessons contained in it'.

Furthermore, the Introduction goes on 'Our Lessons from the Book of Proverbs are intended for the lower classes in our Church Sunday schools, those who have learned their letters and are beginning to read, or have made a little progress in very simple reading. The question, therefore, which we have at present to advert to is, *what manner* in the teacher is best calculated to ensure success in imparting instruction on a class of children?... In order to give a good lesson two points claim the attention of the teacher - points quite distinct in themselves, yet most intimately connected as to the result of the lesson. The first point is, to see that he himself possesses a full, clear, and definite knowledge of his subject; and the second is, that he be familiarly acquainted with the most approved method or methods of imparting that knowledge to his young charge. On both these points we shall endeavour, as far as our space will allow us, to say a word in season' (pp. 1-2).

Fifty-two lessons are included in total, on such subjects as 'Care for the Poor'; 'Kind Words'; 'Gossiping'; 'Industry and Idleness'; 'Obedience to Parents'; 'Truthfulness'; 'Lying'; 'Theft'; 'Honesty and Dishonesty' and 'Respect for the Aged', before concluding, rather starkly, with 'Death', with the teacher's suggested question to the children at the end of the lesson being 'What would be our hope if death should overtake us now?', the expected answer being "Prepare to meet thy God" (p. 155).

Not in OCLC, apparently unrecorded.



#### BY THE DAUGHTER OF THE FAMOUS WRITER'S ON BOTANY

**58 LOUDON, Agnes.** TALES OF SCHOOL LIFE... The illustrations by John Absolon. London: Grant and Griffith, successors to John Harris, Corner of St Paul's Churchyard. 1850. £ 385

**FIRST EDITION.** 12mo, pp. [vi], 181, [1], 4 advertisements; with four tinted full-page plates; original decorative cloth gilt, tight wear to head & heel of spine; else a very good, clean copy.

The author was the daughter of the famous writers on botany, Jane and John Claudius Loudon. Agnes was born in Paddington on the 28th October 1837, so these *Tales of School Life* are, when we take the date of dedication into account, recounted by a girl just shy of her twelfth birthday! Her mother doubtless had hand in silently 'editing' the text and we should in all probability think of this as a work written mostly by Jane Loudon. Jane, indeed, was acknowledged as editing and adding three tales to the nine year old Agnes's previous published work of 1846 *Tales for Young People*.

The work consists of four tales, each recounting life in a different school. The first is called 'Laura Merville; or, The Egyptian Girl in England.' Laura's parents were out in Egypt when she was born, and was leading a life 'of indolence and constant indulgence [which] naturally produces *ennui*'. Already nine before Laura's parents decide to send her back to England for some much needed education, she is lodged in a school just outside London run by the three sisters Somerville. The youngest sister, Miss Henrietta, takes a liking to her and instructs the haughty Sophy Thornton to show Laura and another girl Julia Leslie around the school. Initially Laura is the favourite of Miss Henrietta but unfortunately does very badly at making progress at the school. To

make thing worse she tells a falsehood and the Somervilles despair of her with only Julia remaining Laura's friend. After three years in which she makes no advance - one would argue she was more than a little depressed - Julia takes Laura with her back to her home in Westmoreland. Here she becomes a bright healthy child and on returning to school excels and in a very few years becomes top of the class and a credit to the Somervilles. Sophy is now found out to be all along a very bad girl, even of attempting an assignation with a boy named George Liddiard at an arbour in the school garden. It turns out that Sophy, despite being the darling of the school, was never Miss Henrietta's favourite 'I always said there was something deceitful in her countenance, and now see how doubly horrible she is; she not only deceives us but her friends too.' Sophy is of course expelled. Laura is eventually reunited with her parents back from Egypt, but not before Laura witness the death of Julia's sister Lilla - 'both felt a thrill of horror come over them, as it was the first time they had ever seen death.'



The other stories, 'The Forbidden Walk', in which is described the 'Mrs Blake's "Establishment for Young Ladies"'; 'The Moss-Rose' where 'Mrs Vance was the mistress of a large school, and although generally hard and prim, she always relaxed and became most kind when it was her birthday'; and 'The Prize' in which Clara Regstein is lodged in Mrs Kingby's 'establishment for "Young Ladies" which she found was "excessively dull."'

We assume that the idea for each story may have come from Agnes's imagination or experience, but the embellishment of the narrative came from her mother Jane Loudon. The death scene has a mild touch of gothic in it, and making Laura Merville, Egyptian born, probably came from Jane too. She did, after all, write the gothic novel *The Mummy! A Tale of the Twenty-Second Century*.

Agnes married Markham Spofforth, a British solicitor and political agent for Disraeli, in 1858 six months after her mother's death, but died a month after her third child was born in June 1863.

OCLC records four copies in the UK, at the British Library, Oxford, National Art Library (V&A) and the National Library of Scotland, and three more in North America, at Chicago, Florida and Toronto.

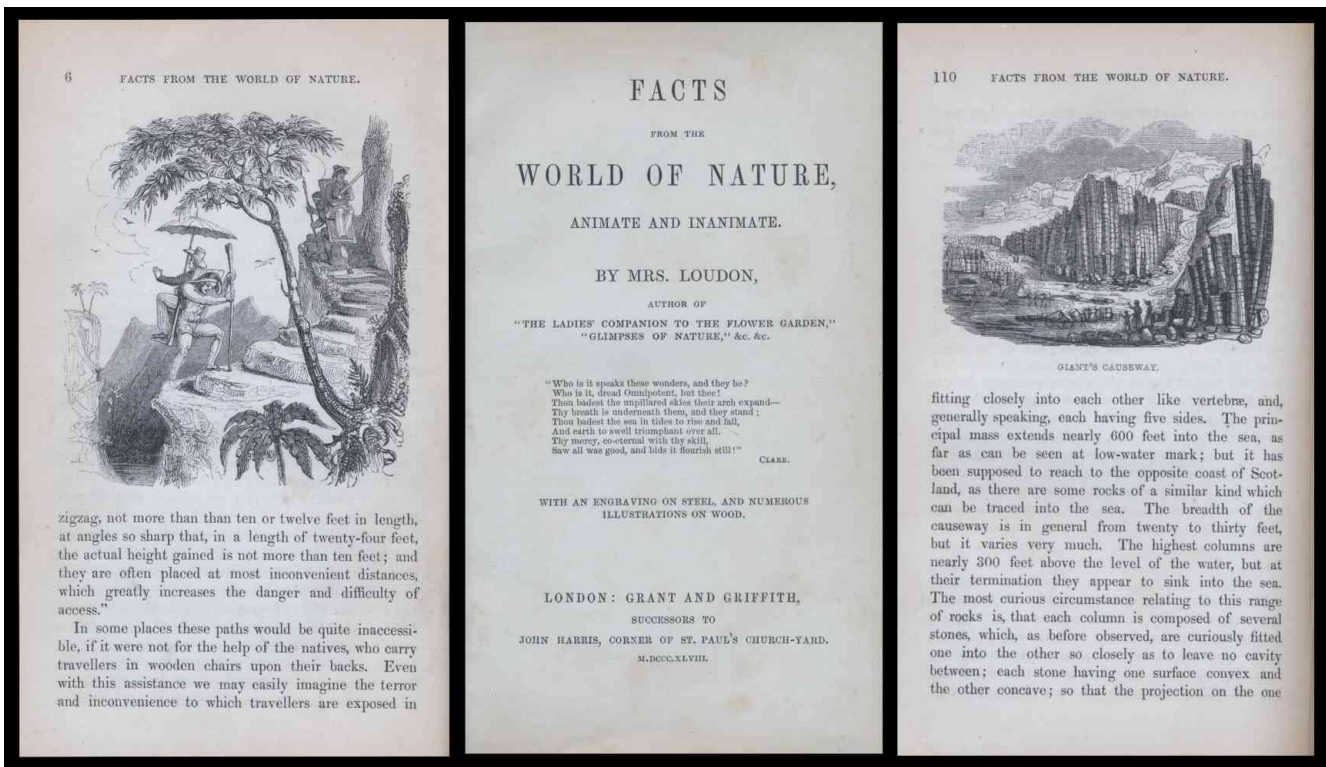
#### A CLEAR, WELL-STRUCTURED, AND HIGHLY READABLE TEXT

**59 LOUDON, Jane (née Webb).** *FACTS FROM THE WORLD OF NATURE*, Animate and Inanimate. By Mrs. Loudon... with an engraving on steel, and numerous illustrations on wood. London: Grant and Griffith, successors to John Harris, corner of St. Paul's Church-yard. 1848. £ 325

**FIRST EDITION.** *Small 8vo, pp. x, 390, 16 advertisements; with engraved frontispiece and several illustrations throughout the text; some foxing to frontispiece, and text lightly and evenly toned throughout; original blindstamped olive green publisher's cloth, spine lettered and tooled in gilt, some chipping to head and tail, rubbing to extremities and lightly dust-soiled, but still a good copy, with contemporary booksellers label on front pastedown.*

Jane Loudon in her preface relates how she originally intended to add reptiles, insects, and plants, 'but as these subjects are too extensive to be compressed into narrow limits, it has been thought better to confine the work to a few subjects treated upon at length, than to run the risk of making the whole book dry and uninteresting by too much compression.' The text is arranged under four main headings 1) Wonders of the Earth 2) Wonders of the Waters 3) Atmospheric Phenomena and 4) Wonders of Animal Life. These are then each subdivided the heading into eight chapters on Mountains, Rocks, Volcanoes, Caverns, Plains and Deserts, Mines and Fossils, Earthquakes and Islands.

Widowed in 1843, Jane struggled both to pay her husband's debts, and endure financial hardship. She received an award from the Royal Literary Fund in 1844, and a civil-list pension of £100 in 1846, and continued to produce many illustrated botanical books and popular natural history titles. To make scientific knowledge more accessible and engaging, Loudon employed familiar narrative forms. Despite *Facts from the World of Nature* being somewhat of a pot-boiler, she devoted her considerable literary talents to crafting a clear, well-structured, and highly readable text.



'Despite having no previous experience in botany, Jane threw herself into assisting in her much older husband, John Claudius Loudon's work as a botanist and garden designer. She planted and tended their extensive gardens in the meticulous manner that John needed for his research, and assisted in editing his rather technical publications, in particular his monumental *Encyclopedia of Gardening* (1834). But Jane came to believe that there was also a major gap in the market. She saw a need for gardening manuals, plainly written, directed at the growing middle classes (women in particular). With encouragement from prominent horticulturist John Lindley, she set about fulfilling that need with a series of books, with titles such as *Gardening for Ladies* (1843), *The Ladies' Country Companion* (1845) and *The Ladies' Companion to the Flower-Garden*.' [V&A website.]

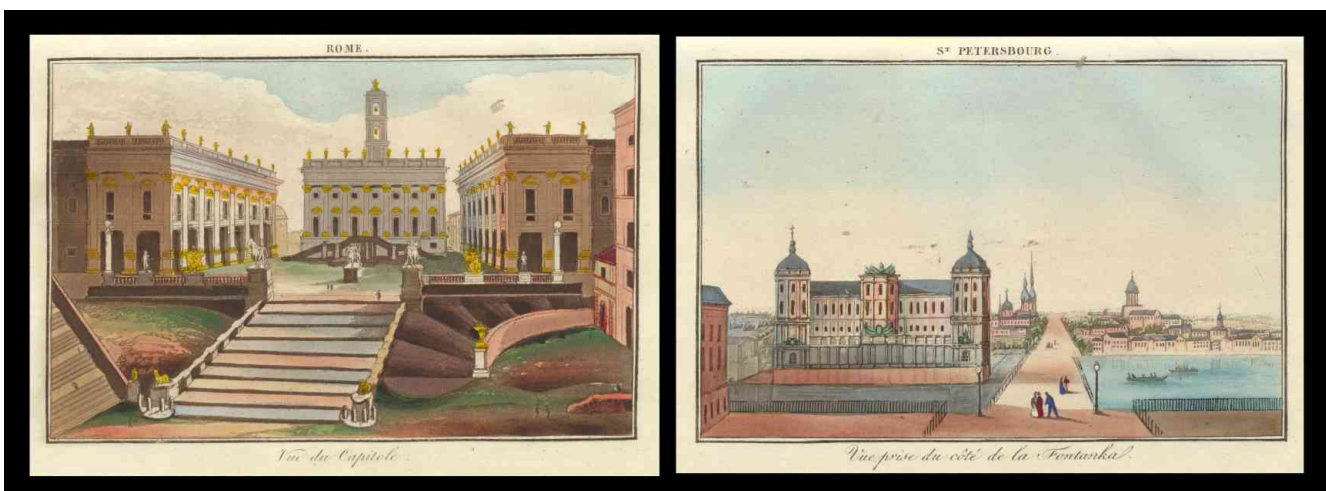
OCLC records five copies in North America, at Harvard, Ohio State, Atlanta History Center, York University and Toronto.

### ONLY PARIS WILL DO

60 **MALO, Charles.** LES CAPITALES DE L'EUROPE. Promenades Pittoresques. [Constantinople - Londres - Madrid - Paris - Rome - St. Petersbourg - Vienne]. Paris: Marcilly Fils aine, rue S, Jacques, No. 21 [1829]. **£ 2,500**

*Eight parts, 18mo in 6s, [15 x 9.5cm] each pp. 36 and including a hand coloured lithograph view; each bound in glazed paper boards of different pastel shades, the upper cover embossed with a panel design of a key pattern border enclosing a cartouche of a flowering plants and a central oval with the title printed in black; contained in the original cream glazed box [22 x 17 x 3cm], the lid with a floral patterned gilt embossed paper boarder with corner butterflies and enclosing an oval hand coloured lithograph title label depicting a composite idealised city; the box sides with a similar embossed gilt paper border of intertwining roses; some wear to extremities and water marks on lid but not too detracting.*

Beautifully presented and designed, chiefly to amuse rather than educate young ladies.





Malo is wonderfully condescending about foreign capitals as nothing to his mind can excel the beauty of Paris. On London he prepares those visiting the capital of the l'empire britannique 'to generally agree on one point, and that is that the general aspect of this city is inferior to that of Paris. Firstly the capital is dark and black; that the sun never descends there; the rays are constantly blocked out from the sky by thick clouds [of smoke] which darken the atmosphere. London has nothing grand or graceful as anything Parisian... Its monuments are, with a few exceptions, so badly located that one might doubt that they exist. Its parallel streets offer, in general, only dirty red brick houses, whose shocking architecture presenting to the eye a monotonous nudity, here and there ornamented by a puerile affectation of Greek perystiles. A joker might add, if need be, that the buildings of London are so well cast in the same mould, that it is easy to take one's neighbour's house for one's own, and settle there until the owners come to home.' He thinks St Pauls is 'more masonry than architecture' and makes various comments on other public buildings yet 'a Parisian who would expect to find, in London, palaces like the Louvre, Tuileries, Luxembourg, of the Palais-Royal, and Palais-Bourbon, would be singularly disappointed.' Still, he likes the Gothic Henry VII chapel of Westminster Abbey. 'The theatres and prisons of a capital are naturally ranked among its buildings, if not the most important, certainly the more frequented.' He goes on to say that Greenwich was good chiefly because the atmosphere was clear.

The other Cities are not quite so vilified to the same extent, although Malo wants his readers to understand that there is absolutely nothing to compare with Paris. The views taken to illustrate the works include: Berlin : Vue de l' Arsenal et du Palais du Roi - Constantinople : Vue prise de la pointe du sérail - Londres : Paroisse de Ste Mary-le-Bone - Madrid : Vue de la Florida - Paris : vue prise du Pont-neuf - Rome : Vue du Capitole - St Petersburg : Vue prise du côté de la Fontanka - Vienne : Vue du Belveder sur le bassin.

Charles Malo (1790-1871) was a poet, historian and writer who founded and edited *France littéraire*, from 1832 to the end of 1839 together with translation work and a bewildering and varied number and variety of original publication.

Vicaire *Manuel de l'amateur de livres du XIXe siècle*, V 481; Gumuchian 3918 and 3919.

#### OPTICAL ENTERTAINMENT FOR THE YOUNG AND OLD ALIKE

61 [PEEPSHOW]. EARLY BOÎTE D'OPTIQUE [German or Dutch ca. 1750]. £ 7,500

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

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



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

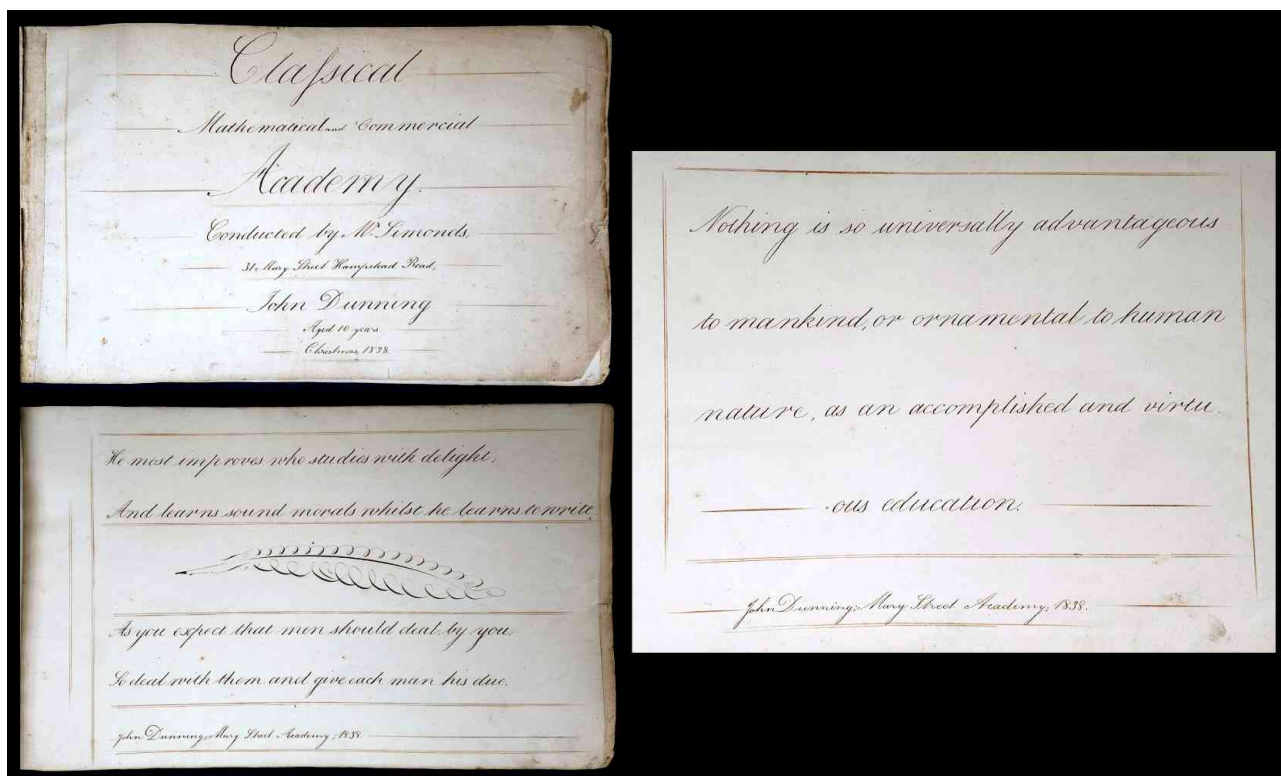
Included with this copy are five sets of the smaller format Martin Engelbrecht peepshows [each measuring 95 x 75 mm]. The subjects include 1) shepherds and shepherdesses in a mountain landscape; 2) a dinner party at a country house overlooking a classical garden; 3) a jousting match at a country retreat;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

Martin Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in Charlotttenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly on subjects connected with the decorative arts. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother



Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. It was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against

him. Engelbrecht was kept busy with the many other special graphics and employed two artists, Jeremias Wachsmuth (1711-1771) and Johann David Nesselthaler (1717-1766), to produce designs for the peepshows. Wachsmuth's work can be found as early as 1731, and those by Nesselthaler starting from 1737. With Martin Engelbrecht's death in 1756 the business continued to thrive under the management of Engelbrecht's daughters and sons-in-law, and continued on well into the nineteenth century.



### TROUBLED AND SHORT LIVED SCHOOL

62 [PENMANSHIP]. DUNNING, John, *pupil*. CLASSICAL MATHEMATICAL AND COMMERCIAL ACADEMY Conducted by Mr Simonds, 31 Mary Street, Hampstead Road. London: Christmas, 1838. £ 350

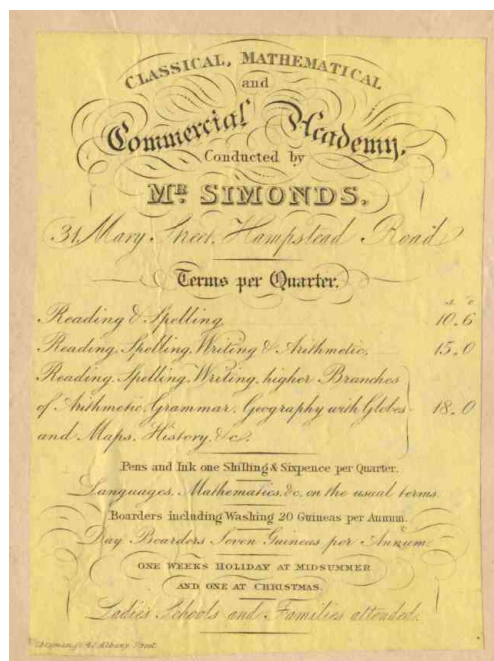
MANUSCRIPT IN INK. Oblong folio [38 x 23 cm (15 x 9 inches)], pp. 8; original green cloth backed limp brown paper flexible boards with an engraved label on the front pastedown with a tabulation of fees.

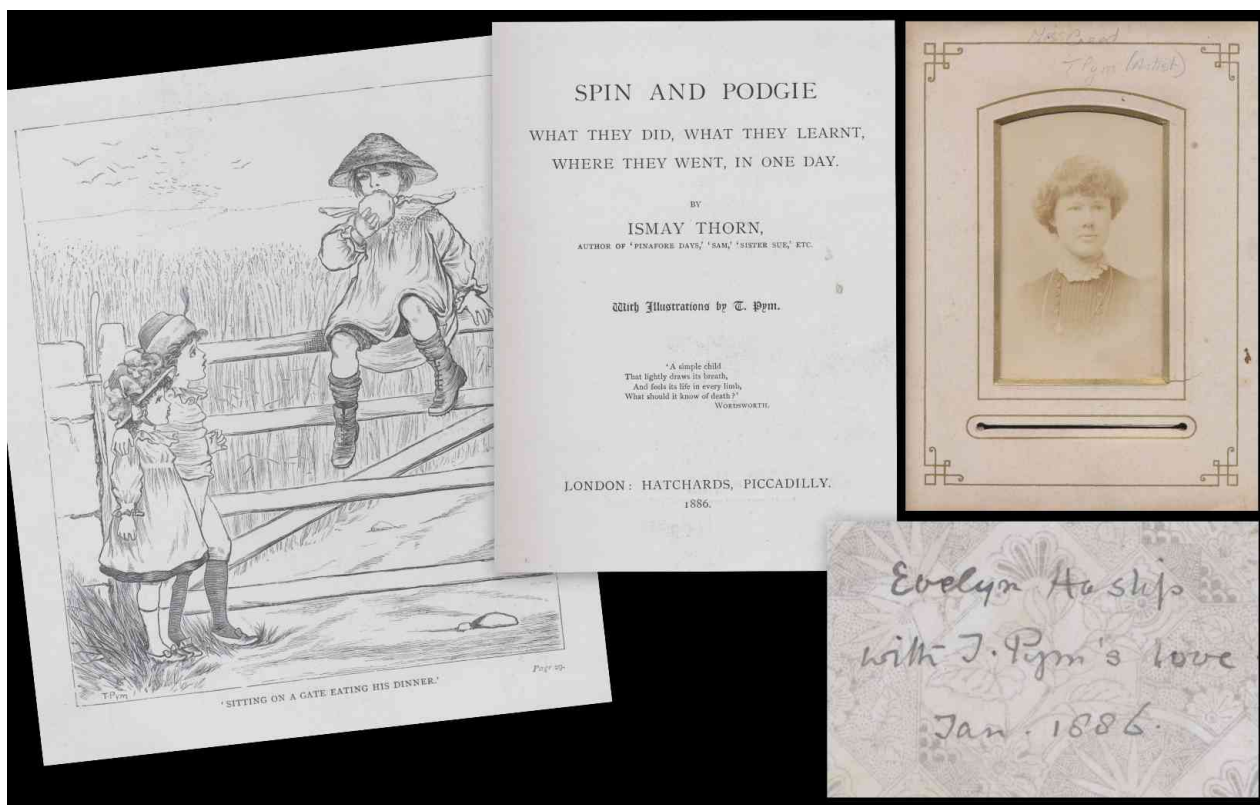
William Simonds' academy for young gentlemen was short lived and appears to have 'flourished' for only a few years until about 1840.

The unusually large exercise book contains several examples of writing by John Dunning executed for Christmas 1838. Dunning had a bold long hand, and neatly enclosed and underlined his work in red ink. The extracts are of a moral and useful nature with such exemplifying lines as 'Little minds think fame consists in the number of votes they have among the multitude, where as it is really the inseparable follower of good actions.' Each page was then signed off by John Dunning and dated 1838. The work was probably produced as an end of term display of Dunning's talents to carry home to his parents for the one week school holiday at Christmas.

The school was originally under the a schoolmaster, Thomas Warrington, who had about fifty boys aged between seven and fourteen under his instruction. The reputation oh is establishment was rather damaged in 1834 when was reported in the local press that Warrington, who 'had been constantly in the habit of keeping [the boys] one at a time after the school hours were terminated under pretence of hearing them their lessons, when he would seize the opportunity of taking the most abominable and disgusting liberties with their persons, the farther particulars of which are wholly unfit for publication.' Warrington was sent to prison to do hard labour for six months and William Simonds took over. By 1841 the school had closed and the address was occupied by a William Pink, a moulder and figure maker, who had his portrait painted by the fifteen year old William Holman Hunt!

John Dunning was clearly better than most at his studies, for he became a 'writer and engraver' producing documents and engraved headpieces for stationary when he reached adult years, latterly became a house decorator.





### KEEPING IT IN THE FAMILY

63 **POLLOCK, Edith Caroline, 'Ismay Thorn'. [CREED, Clara, 'T. PYM', *Illustrator*]. SPIN AND PODGIE** What they did, what they learnt, where they went, in one day... London: Hatchards, Piccadilly. 1886. **£ 250**

**FIRST EDITION, PRESENTATION COPY.** 8vo, pp. [4], 64; wood-engraved illustrations; original decorated light blue decorated cloth, somewhat discoloured due to damp; together with a carte de visite of the illustrator and inscribed 'Evelyn Haslip with T. Pym's love, Jan. 1886.'

Scarce first edition of this story revolving around the activities of a girl nicknamed Podgie, whose fourth birthday it is, and her five and half year old brother Spin. The children go on an expedition, not a very long one, with the work recounting their adventures out of the garden, through the rain, and on until they reach a stream. Of course, they fall in and are saved just in time.

'The art of writing stories for very young children is intimately connected with the skill required to tell a story effectively. The easy, colloquial style that attracts children distinguishes Ismay Thorn's *Spin and Podgie*. The birthday adventures of two small children are charmingly told, and as for the children themselves, they are, in their ways and speech, delightfully natural', so spoke *The Saturday Review*.

Edith Caroline Pollock was a 'prolific British author of stories about young children. Her first book was *Pinafore Days: the Adventures of Fred and Dolly by Wood and Wave* (1879), which, like many others written by her, was illustrated by T. Pym. It was followed by about thirty more, with titles such as *Only Five* (1880), *Spin and Podgie* (1886), and *Happy-Go-Lucky* (1894). They are written in an arch style clearly aimed at adult readers as well as children.' [*Oxford Dictionary of Children's Literature*].

No one to our knowledge has made the connection between author and artist. Edith was born in 1854, the nineteenth child of the excessively prolific Sir Jonathan Frederick Pollock - it was his second marriage and so 'only' her eighth child. 'Pym', whose style was heavily influenced by fellow English Victorian author illustrator Kate Greenaway, full name was Clara Fanny Creed. She was born in 1857, the daughter of Charles Creed and Louisa Dorothea Pollock, and thus the third child of Sir Jonathan. So although only three years separated their births, the author was also the aunt to her illustrator. Clara lived most of her early life in Twickenham but in 1888 she married Grevile Mairis Livett, a canon of Rochester Cathedral. Clara died in 1896, thus putting an end to the collaborative works, her husband thereafter remaining a widower for fifty-five years.

The recipient of this copy, Evelyn Haslip, was twelve when she received her copy of the book from 'Pym'. Both lived on Belmont Road in Twickenham, and hence the gift; OCLC records copies at the British Library, National Library of Scotland and Cambridge in the UK, & two in North America, at Princeton and Rochester.

### THE REAL STORY OF CHILD POVERTY

64 **[POOR RELIEF]. GLENDALE UNION.** Extract from the quarterly abstract showing the number of paupers relieved, the amount of money expended, and the balances due to and from the several parishes, for the quarter ending the 29th day of September, 1844. R. Brown, printer, Wooler. [1844]. **£ 185**



# GLENDALE UNION.

## Extract from the Quarterly Abstract

Showing the Number of Paupers relieved, the Amount of Money expended, and the Balances due to and from the several Parishes,

FOR THE

## QUARTER ENDING THE 29TH DAY OF SEPTEMBER, 1844.

SCHEDULE B.—FORM 11.\*

PARISHES.	TOTALS.					EXPENDITURE.																							
	In-door.		Out-door.			Grand Total.	Repayment of Workhouse Loans.	Amount of Relief advanced by way of Loan, under 58th & 59th Sections of Poor Law Amendment Act.	Proportion of In-Maintenance.	Out-Relief.	Proportion of Establishment Charges.	Funerals of In-door Paupers.	Total Expenditure for the Relief of the Poor.	Registration Fees.	Vaccination Fees.	Total Expenditure, including Relief to the Poor, Registration and Vaccination Fees.	Balance due to the Parish.	Balance due from the Parish.											
	Males.	Females.	Children.	Adults.	Children.														£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
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Bewick Old.....	1	1	1	3	2	8 0	3	1	3	18	8	8	4	0	3	27	18	4	28	16	4	2	14	2	14	2	14	2	
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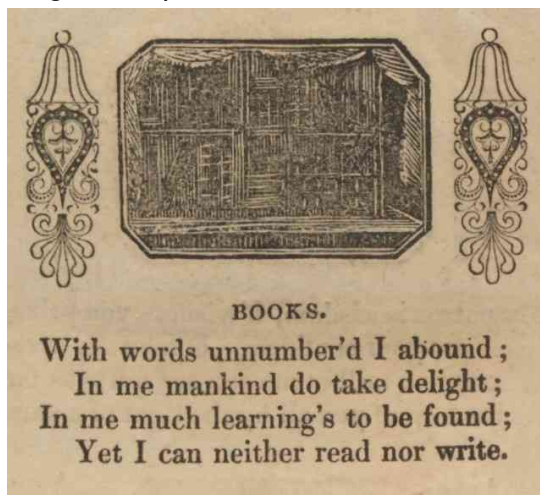


### WITH BEWICK WOOD ENGRAVINGS

65 [RIDDLES]. THE GUESS BOOK Alnwick: Published by W. Davison. One Halfpenny Circa 1825. £ 200

32mo, [130 x 70 mm (5.1 x 2.8 inches)] pp. 8, title with wood-engraved vignette and boarder and fourteen wood-engraved illustrations of which 13 lozenge shaped cuts by Thomas Bewick and a capital letter 'E'; uncut sheet, as issued, folded in four to make this small chapbook; a clean and fresh copy.

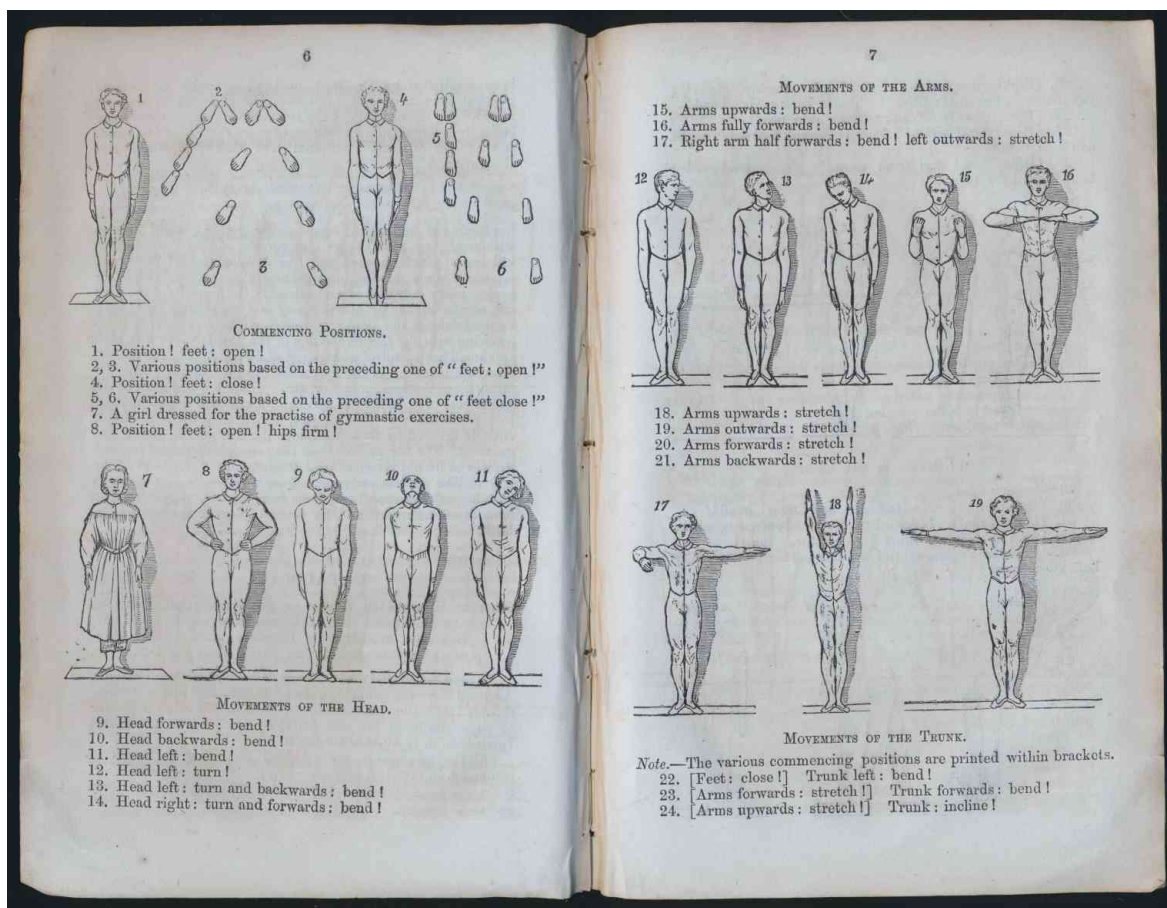
Originally published by Catnach in 1815 as the *The Lilliputian Riddle Book*, no copy of which appears to survive. The same thirteen lozenge shaped wood engraving by Thomas Bewick were subsequently used by William Davison's in his *The Guess Book, a Collection of Ingenious Puzzles*, (circa 1815). The present delightful chapbook is a still later issue where Davison has added a letter 'E' to make up the design.



*The Guess Book* contains fourteen rhymes from which the listener has to guess the subject of the accompanying wood-engravings. The subjects to guess include: a sand-glass, a cat, a pair of shoes, a squirrel, a fish, a cannon, an owl, a top, books, The moon, time, death, a drum and the letter 'E'. That for the illustration of books includes the rhyme 'With words unnumber'd I abound; / In me mankind take much delight; / In me great store of learning's found; / Yet I can neither read nor write. Death is rather a severe subject 'The gates of life, the cause of strife, / The fruit of sin, / When I appear, you drop a tear, / And stay within.'

'William Davison was born in Alnwick, apprenticed to a Newcastle chemist, and returned to open his own shop in Alnwick in 1802. The pharmaceutical business was continued, by no means as a mere sideline, throughout Davison's successful career in the booktrade. In 1803 he received a licence to print in partnership with Joseph Perry, but he appears to have produced nothing until he was in partnership with John Catnach in 1807 and 1808. After the latter's departure to Newcastle, Davison continued on his own. His business rapidly became far larger and more widespread than the size and situation of Alnwick would suggest. He printed nearly 100 books, many chapbooks and battledores, and vast quantities of broadsides. His intaglio press produced many engravings. He was the most important supplier of stereotype blocks in the North of England, issuing a remarkable catalogue about 1840, *New Specimen of Cast-Metal Ornaments and Wood Types sold by W. Davison Alnwick*. School and children's books were the basis of Davison's publications, closely followed by verse. He also printed many books by local authors and an edition of the Bible. In 1854 he founded the monthly *Alnwick Mercury*. Many books were illustrated with blocks by Bewick. Davison's productions are notable, compared with those of most other provincial printers, for good typographical taste. Because of this, his association with Bewick, and by good chance particularly large numbers of his books and ephemera survive. Davison was succeeded briefly by his son, Dr William Davison, who sold the printing business to H. H. Blair.' [Hunt]

Burnman Alnwick Collection 24; see Christopher John Hunt: *The Book Trade in Northumberland and Durham to 1860: a biographical dictionary*, Newcastle, 1981; Not in OCLC, this issue apparently unrecorded.



‘FOR MODELS AND EFFORTS IN BEHALF OF PHYSICAL EDUCATION’

66 ROTH, Mathias. CATALOGUE OF MODELS, DIAGRAMS, BOOKS, AND MEANS FOR SCIENTIFIC PHYSICAL EDUCATION, executed according to the suggestions and under the superintendence of Dr. Mathias Roth... London: Groombridge & Sons, 5, Paternoster Row. 1862.

£ 185

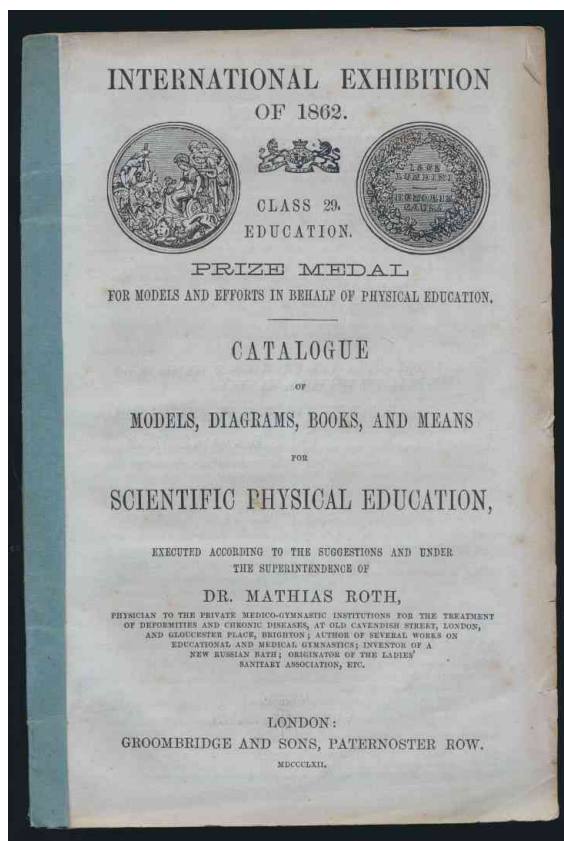
**FIRST EDITION.** 8vo, pp. 13, [8] advertisements; stitched, and backed in paper (as issued?), paper lightly toned, with minor chipping to edge of title.

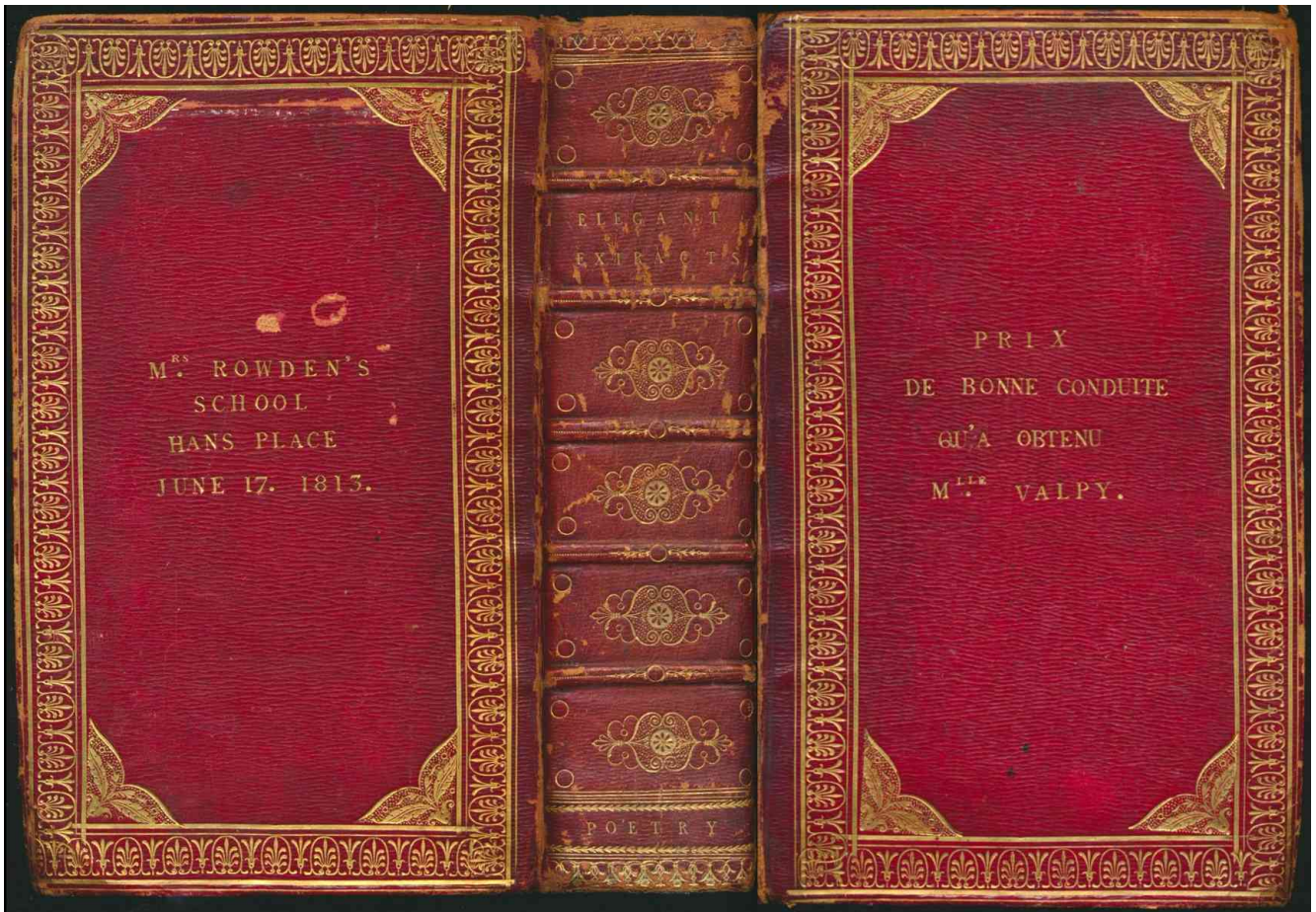
First edition of this uncommon and attractively illustrated *Catalogue of models, diagrams, books, and means for Scientific Physical Education*, winner of the prize medal (Class 29. Education) ‘for models and efforts in behalf of physical education’ at the International Exhibition of 1862.

‘Dr. Roth’s aim in exhibiting his collection is to contribute to the practical knowledge of a rational mode of Physical Education based on sanitary principles, and thus to prevent a number of deformities and chronic ailments which, according to his experience, and according to opinion of many other medical men, are frequently occasioned only through ignorance and neglect of the elementary principles of rational physical education’ (p. 3).

Roth, a London physician, ‘was a great proponent of medical gymnastics and based much of this system on the work of Peter Henrik Ling (1776-1839), a Swedish historian and poet who developed a system of gymnastics in order to cure an injury he suffered while fencing. Roth wrote widely on the value of therapeutic exercise and believed that movements could be used alone or in combination with other remedies to cure such diseases as hernia, poor circulation and digestion, tuberculosis, hysteria, gout, consumption, heart disease, and deformities of the spine, joints and limbs’ (see *Heirs of Hippocrates* 2025). Roth’s main work was the *Handbook of the Movement Cure*, published in 1856.

OCLC records one copy only, at the Kungliga Biblioteket in Sweden.





#### RATHER GRAND SCHOOL PRIZE

67 [ROWDEN, Frances Arabella]. KNOX, Vicesimus. ELEGANT EXTRACTS IN PROSE AND VERSE: or, useful and entertaining Pieces of Poetry, Selected for the Improvement of Young Persons. London, Printed by J. Johnson, R. Baldwin, F. & C. Rivington [etc]. 1809. £ 750

NEW EDITION, WITH 'SEVERAL EXTRACTS AND POEMS ADDED FOR THE FIRST TIME'. *Two works bound in one, 8vo, pp. [ii] engraved title, xvi, 576, [ii] engraved title, 577-1039, [1] blank; contemporary red straight-grained morocco, covers with gilt roll-tooled borders, spine gilt and gilt-lettered, turn-ins gilt, gilt edges upper joint craked and some wear to edges; lettered in gilt on upper cover 'Prix de bon conduite qu'a obtenu Mlle. Valpy.'; and on the lower cover 'Mrs. Rowden's School, Hans Place, June 17. 1813.'*

A rather grand school prize from Rowden's School, containing a collection of verse for 'young persons,' collected by the educationalist Vicesimus Knox, of Tonbridge School.

The school had been begun by Dominique de Saint-Quentin, a French émigré of aristocratic background from Alsace. He 'himself taught the pupils French, history, geography, and as much science as he was master of, or as he thought it requisite for a young lady to know; Miss Rowden, with the assistance of finishing masters for Italian, music, dancing, and drawing, superintended the general course of study; while Madam St. Quintin sat dozing, either in the drawing-room with a piece of work, or in the library with a book in her hand, to receive the friends of the young ladies, or any other visitors who might chance to call.' [G. K. L'Estrange, *Life of Mary Russell Mitford*, 1870.]

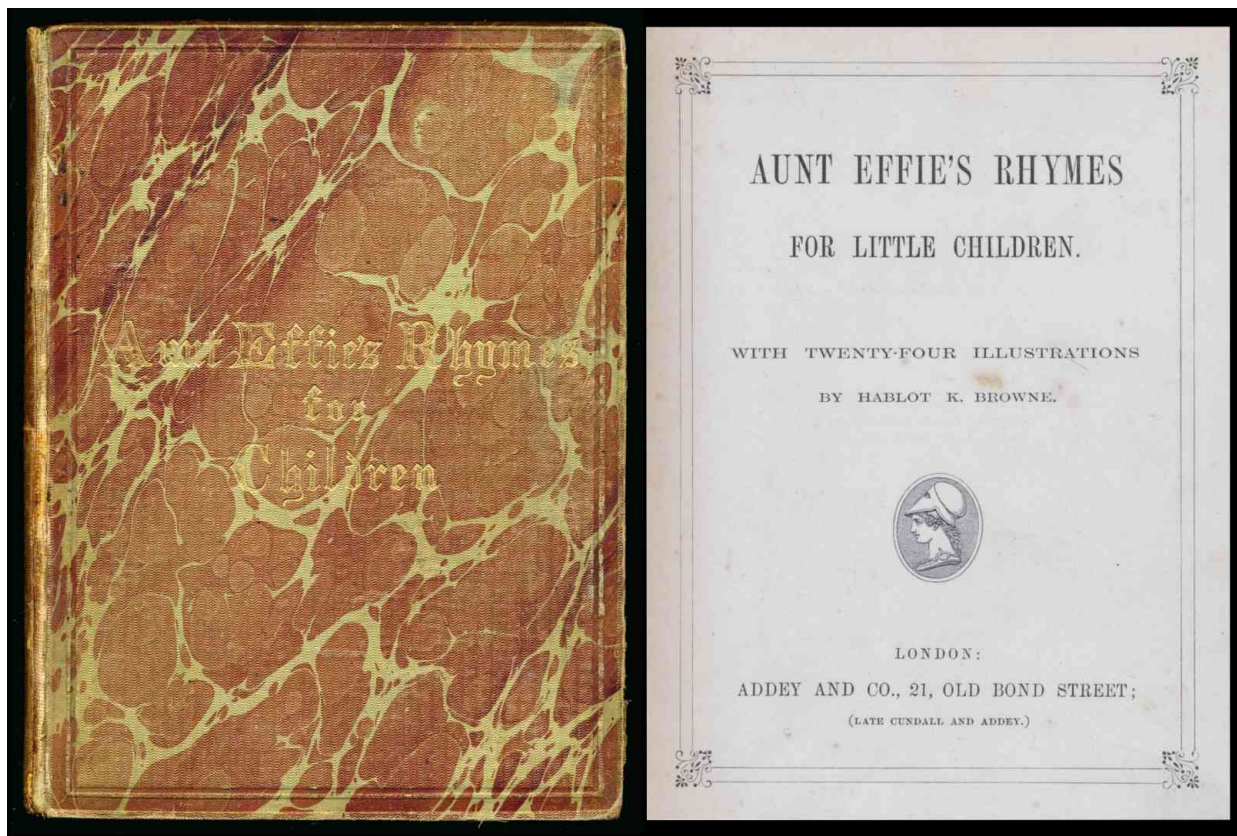
Mlle Valpy is almost certainly a daughter of Richard Valpy, the headmaster of Reading School and author of Greek and Latin grammars. According to Mary Russell Mitford, he was 'vainer than a peacock' [L'Estrange]. Richard had several children, the most probable candidate to whom this volume was given being Penelope Arabella Valpy (1798-1869). Another connection between the Valpys and Rowden lies in the fact that Richard Valpy's second son, and elder brother of Penelope, Abraham John Valpy, was the printer of a number of Rowden's publications at this time. We do not know much of Penelope's life other than that she married the Rev. Peter French, also from Reading, who later became vicar of Holy Trinity, Burton-on-Trent. One of Penelope's slightly younger school fellows in 1813 was the future poet Letitia Elizabeth Landon. The school continued to be run by the Misses Lance and later became the home of the Victorian journalist, Samuel Carter Hall.

'Knox's reputation was sufficient for him to be cited in contemporary works, such as Jane Austen's *Emma* (1816), in which Mr Martin reads aloud to his family from *Elegant Extracts*. That Martin, a plain, middling farmer, sought edification through the anthology would no doubt have pleased its compiler greatly.' [ODNB]

Frances Arabella Rowden (1774-c.1840) was the daughter of a clergyman. After serving as governess in the family of Lord Bessborough (the present work is dedicated to the Countess of Bessborough), she was tutor to Mary Russell Mitford at St. Quintan's School, Hans Place, from 1798 to 1802; Lady Caroline Lamb and Letitia

Elizabeth Landon were also her pupils. Miss Rowden took over management of the school about 1809, and eventually married her former employer upon the death of his first wife. Her published works include *Poetical introduction to the study of botany* (1801), *The pleasures of friendship, a poem.* (1810), *A Christian Wreath for the Pagan Deities* (1820) and *A biographical sketch of the most distinguished writers of ancient and modern times* (1829).

Vicesimus Knox (1752-1821), miscellaneous writer, became a fellow of St. John's College, Oxford, and resided there some four years after taking his bachelor's degree, devoting his attention chiefly to the study of English literature and composition. Before leaving Oxford, Knox sent the manuscript of his *Essays Moral and Literary* anonymously to Charles Dilly the publisher, giving him the option of publishing or destroying them. Dilly obtained a highly favourable opinion of them from Johnson, and published them in one volume in 1778. The work achieved quite considerable popularity throughout the late eighteenth and early nineteenth centuries and was reprinted on numerous occasions. Besides Johnson, it was praised by a number of other leading literary figures of the day, not least Mary Wollstonecraft who is known to have quoted from it.



#### WITH ILLUSTRATIONS BY PHIZ

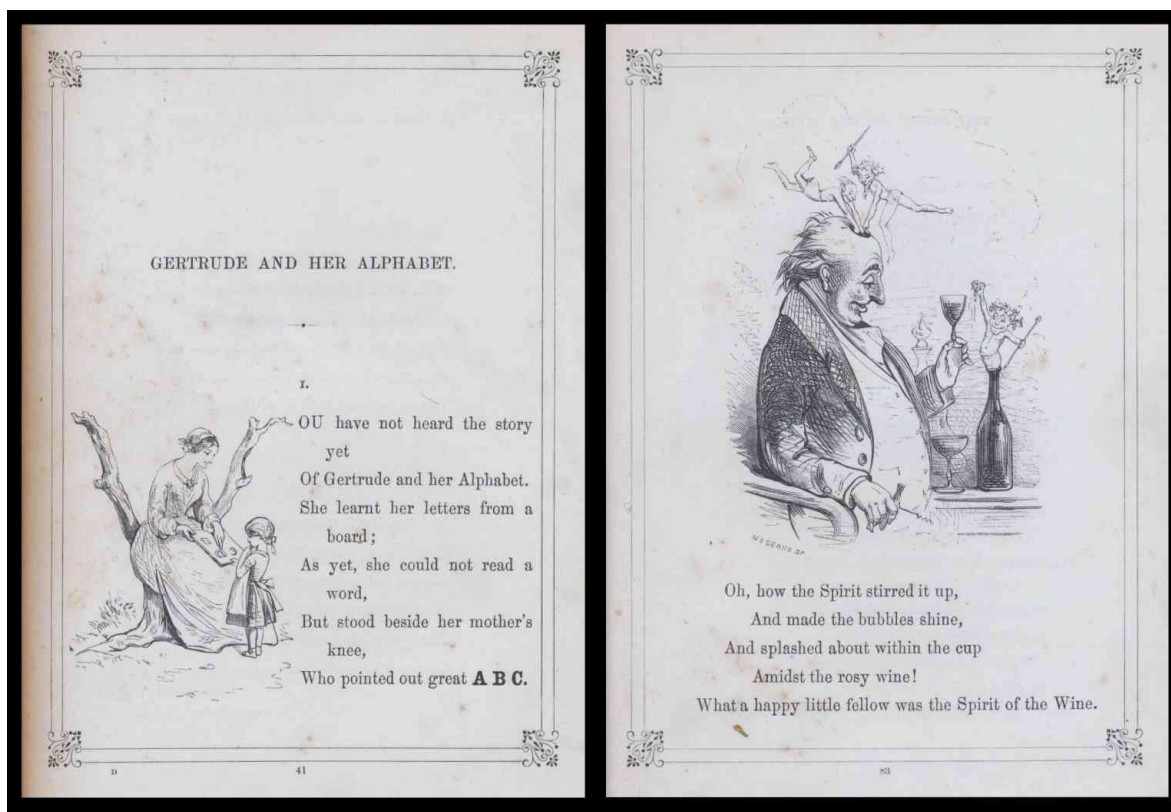
68 [SAXBY, Jane Euphemia]. AUNT EFFIE'S RHYMES for little children. With twenty-four illustrations by Hablot K. Browne. London: Addey and Co., 21, Old Bond Street; (late Cundall and Addey). [1852]. £ 385

**FIRST EDITION.** 8vo, pp. 95, [1]; with engraved frontispiece and engravings throughout the text; lightly foxed in places; in the original publisher's marbled effect cloth, spine and upper board lettered in gilt, lightly rubbed, but not detracting from this being a very desirable copy, from the library of Robin de Beaumont, with his book label on front paste down.

First edition of this delightful collection of rhymes by Jane Euphemia Saxby (1811-1898), particularly desirable for the accompanying illustrations by Hablot Knight Browne, 'Phiz'.

The contents of the work, are as follows 'Dame duck's first lecture on education'; 'Pussey-cat'; 'Freddie and the cherry tree'; 'The water mill'; 'The carpenter's shop'; 'The turtle dove's nest'; 'The little hare'; 'The cuckoo'; 'Gertrude and her alphabet'; 'A cobweb made to order'; 'The robin redbreasts'; 'The old kitchen clock'; 'The chorus of frogs'; 'The little boy and the stars'; 'The rooks'; 'The clocking hen'; 'The muffin man's bell'; 'The young linnets'; 'Little rain drops'; 'The waves on the sea shore'; 'The glow worms'; 'The spirit of the wine'; 'The great brown owl'; and 'The Chinese pig'.

'The best part of a book entitled *Aunt Effie's Rhymes for Little Children* is contributed by the artist whose fanciful pencil strays up and down the pages through all manner of gambols, with a most enlivening faculty of invention. It is Brown, or Phiz again, happier in this book than in Mrs Myrtle's because it affords a wider scope to his humour and to the poetry that flowers up out of it. As for the rhymes which he so successfully eclipses by his brilliant outlines, they must be dismissed as a sorry substitute for the old nursery jingles which we suppose they are intended to improve upon. The charm of the nursery jingle was partly in its rhythm which was like a snatch of a wondrous melody, that seized upon you at once partly in the sly truth or slyer comicality it conveyed and partly in the spell of association with which it came down to us making it sacred by long usage



and domestic familiarity. Brand new rhymes must possess singular virtues that shall displace these wise and loveable old jingles. Aunt Effie's specimens are certainly not of this order. Not a line of them will ever be remembered after they are read. They are little more than nonsense verses prattling about pigs and cats and ducks with a touch of the picturesque in them that will make them pass off pleasantly enough in the moment of perusal but without depositing in the mind a solitary grain of thought. Take a short specimen as good in its way as any of the rest. (*Fraser's Magazine for Town and Country*, vol. 45, January to June 1852, pp. 144-145).

The author, Jane Euphemia Saxby was a British hymn writer. 'Her first volume of verse was the collection *The Dove on the Cross* (1849), which included the hymns "Father, into Thy loving hands", "O Holy Ghost, the Comforter", "Show me the way, O Lord", and "Thou God of love, beneath Thy sheltering wings"... Her collection of children's verse, *Aunt Effie's Gift to the Nursery* (1876), was illustrated by Hablot Knight Brown. She may have written it for the children of her sister Caroline, who married Charles Shore, 2nd Baron Teignmouth. In the past, the book has been mistakenly attributed to Ann Hawkshaw'.

OCLC: 13919737.

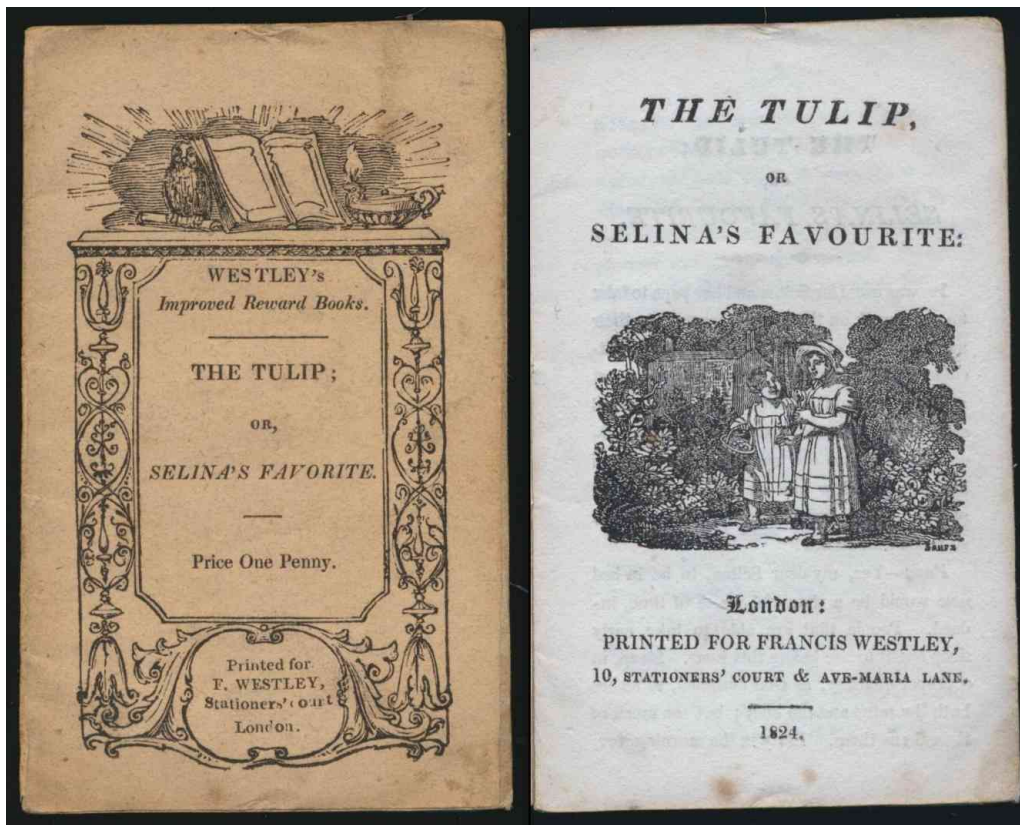
### HOW TO BE A GOOD GIRL

69 [SELFRIDGE, Thomas Oliver *attrib.*]. THE TULIP, or Selina's Favourite... London: Printed for Francis Westley, 10, Stationers' Court & Ave-Maria Lane. 1824. £ 225

16mo, [10.5 x 6.3 cm (4¼ x 2½ inches)], pp. 16; wood-engraved title vignette and illustrations; original printed wrappers, the cover title substituting the work spelling 'Favorite'.

A clever story on the benefits of early rising and how to be a very good girl.

The work relates the conversation between a young girl and her father as they take their early morning walk in their garden. Selina is clearly a very good girl who enjoys getting up early in the morning. 'How much better it is, Papa, to enjoy this walk than to waste so much time in bed!' Papa then gives a short disquisition on the bad habit of lying late in bed, saying, 'Lying late in bed is a great waste of time as it respects *worldly business*.' The two then talk about Sally, who, when she first came to live with them, caused so much trouble by refusing to get out of bed. She had been 'quite spoiled at her last place, where all the family were as great sluggards as herself, and when she goes to bed, she is always afraid of oversleeping...'. After another disquisition by her father on bad habits, Selina is reminded of 'Lucy Drowsy,' whom 'her governess blames for her head aches, pale looks, and backwardness at school, which are owing to her large suppers and lying in bed.' Continuing around the garden, Selina describes all the flowers and decides, 'I do not see one flower here that I like better than the *tulip*.' Another instructive conversation follows, covering subjects such as atheists, proudness in dress, decay, illness, and also death 'Papa, my *sister Fanny* was such a tender flower... who could have thought, the day before she was taken ill, when she was so pleased with her dolls and dressed them so smartly, that she should die before that week ended!' Before going into the house Selina is finally warned by her papa with a comparison of the 'beautiful tulip, which has no sweet smell', to 'a person who has only a beautiful face... There are many with fine features but with forbidding tempers, uninformed understanding, and shocking habits.' The work ends with Selina taking the various flowers she has picked to the breakfast table and telling her brothers and sisters all she has learned on her walk.



The work has been attributed by Richard H. Shoemaker in his *American Writer A checklist of American imprints for 1827* to Thomas Oliver Selfridge, although our unrecorded edition predates the 1827 Philadelphia edition by three years. The text appears more British in origin than American but we happy to be corrected on this suggestion.

Not in OCLC, apparently unrecorded.



PLAYFUL AND ADVENTUROUS ADAPTATION OF SHAKESPEARE'S TRAGIC PLAY

70 [SHAKESPEARE]. WATSON, Eileen. THE EXPLOITS OF MACBETH... London: Cecil Palmer, Oakley House, Bloomsbury St., W.C.1. 1921. £ 335

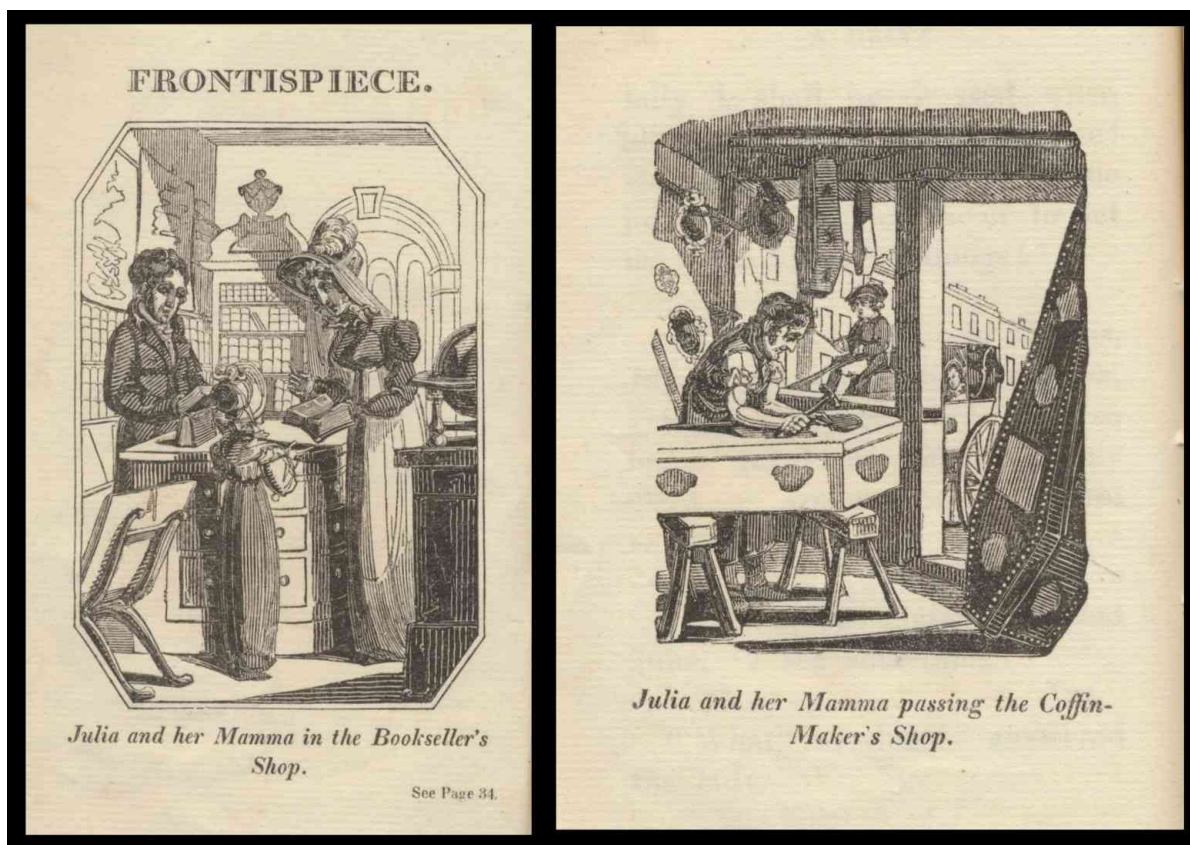
**FIRST EDITION, PRESENTATION COPY.** 8vo, pp. [iv], 16 [i.e. 32]; illustrated throughout, printed on recto only; lightly and evenly browned, due to paper stock; in the original cloth backed printed publisher's boards, some minor dust-soiling and occasional mark, but still an appealing copy, inscribed by the author on front pastedown, 'To dear Auntie May with love from Eileen, Christmas 1921' together with a tipped in pencil drawing of 'Wendy's Dream' by the author/artist.

*The Exploits of Macbeth*, written in 1921 by 13-year-old Eileen Watson, is a playful and adventurous adaptation of Shakespeare's tragic play, originally designed to entertain her friends. Watson transforms the original intense narrative into a light-hearted tale filled with excitement, making it also more accessible and enjoyable, but still as bloodthirsty for her readers.

Watson simplifies the complex text of *Macbeth*, condensing the 2,162-line play into just 16 pages accompanied by 46 illustrations. This drastic reduction in length, along with the inclusion of numerous images, more prominent than the text, makes the story much easier for a young audience to digest. The illustrations, cartoon-like in style, were probably influenced by contemporary comics, certain contemporary interpolation appear in the narrative as when Macduff hearing of the murder of his family Malcolm commiserates through a speech bubble 'Oh hard luck old man'. The combination of pictures and captions allows Watson freedom to tell the story of *Macbeth* in a much shorter time, keeping the younger readers attention but still retaining the core elements of the play.

Eileen Sylvia Watson was the niece of the now almost forgotten Rosabel Watson, a pioneer of ladies' orchestras and a fellow-student of Vaughan Williams. Rosabel was great authority on Elizabethan music, conducting the orchestra at the Shakespeare Memorial Theatre, Stratford-upon-Avon, for twelve years and at the Open Air Theatre, Regent's Park, for twenty years. Eileen was born in 1908 at Lincoln and lost her mother when she was only three. It would appear that Eileen was probably brought up by her aunt Rosabel, or at least spent a lot of time with her during the time she was conducting at Stratford-upon-Avon. Eileen had published a follow up work *The career of Richard III* in 1924 and later in life became an animal painter. Married in 1938 she may have become a commercial artist before her death in 1981. The recipient of this copy appears to have been her aunt Margareta, who latterly settled in Canada.

OCLC records two copies in the UK, at the Bodleian and the British Library, and three in North America, at Southern Oregon, Pennsylvania and Toronto Public Library.



#### EXERTING A UNIQUE INFLUENCE ON THE YOUNG

71 **SHERWOOD, Mary Martha.** A DRIVE IN THE COACH THROUGH THE STREETS OF LONDON. A Story Founded on Facts. By Mrs. Sherwood. Thirteenth edition. London: Printed for Houlston and Son, 1833. £ 150

12mo, pp. 35, [1] blank; with woodcut frontispiece and five further illustrations throughout the text; stitched as issued in the original publisher's brown printed wraps, with an advert for the authors books on the rear cover, lightly rubbed, but still a very good copy, with contemporary ownership inscription to front pastedown.



Scarce edition, as all early reprints, of this story originally published in 1819, which follows a little girl on a trip to London and pestering her mother to buy one item in each shop they visit, finally passing an undertakers where she is made to pick out a coffin!

Mary Martha Sherwood (1775-1851), novelist, diarist and autobiographer wrote more than 350 titles, chiefly pious works for the young, on whom she exerted a unique influence. 'Whether writing for children or adults, Mary Sherwood was unwilling to temper her conviction of inherent human corruption ... Abhorring debt and without "ready money to throw away", she made use of her voluntary work in India by establishing a boarding-school 'for the education of a few young ladies' in English, French, astronomy, history, geography, grammar, writing, and ciphers, at Wick, Worcestershire. With dogmatic fervour, she edited Sarah Fielding's *The Governess* (1820), a project promised to her mother, who died on 20 March 1817. She taught her children Hebrew while working on a dictionary of Old Testament types; Captain Sherwood laboured for ten years on a Hebrew-English concordance.' [ODNB]

OCLC records one copy, at the University of Bristol.



#### WITH DELIGHTFUL HAND-COLOURED PLATES

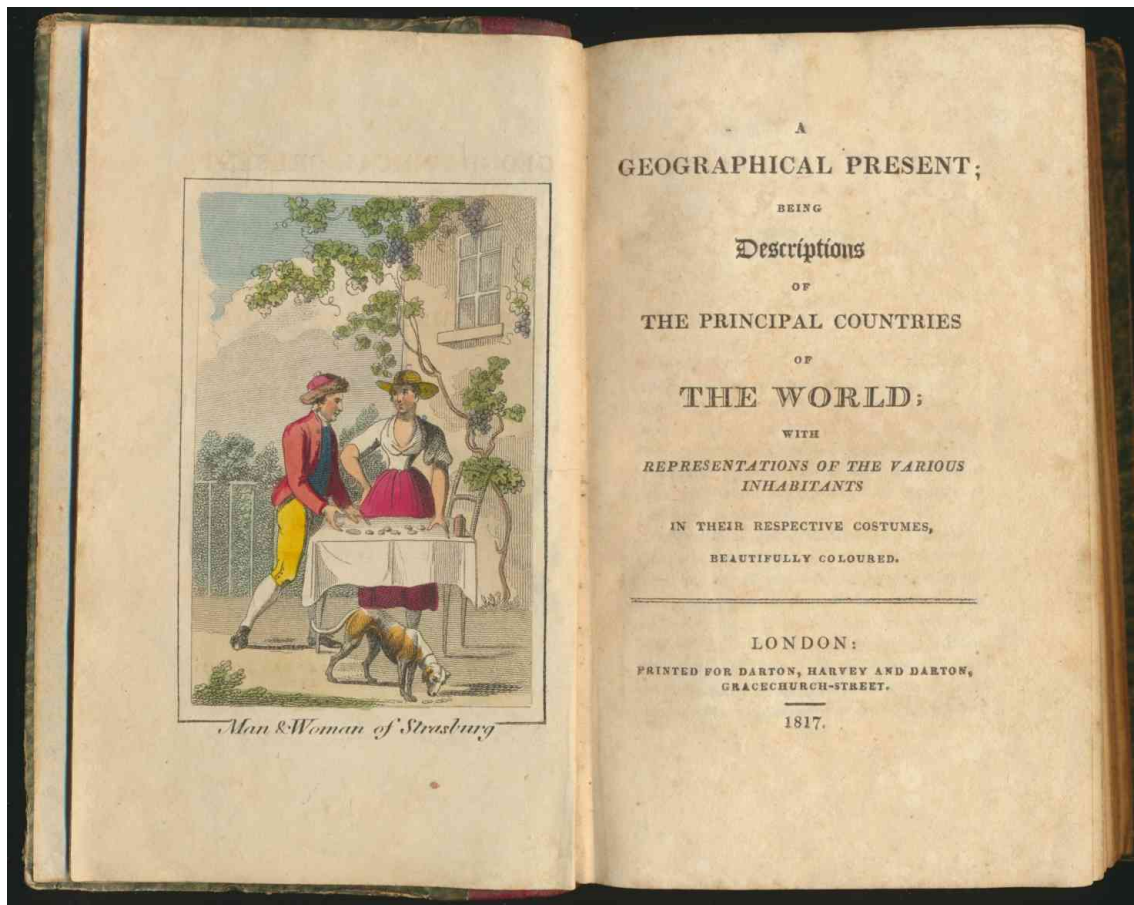
72 [VENNING, Mary Anne]. A GEOGRAPHICAL PRESENT; being descriptions of the principal countries of the world; with representations of the various inhabitants in their respective costumes, beautifully coloured. London: Printed for Darton, Harvey and Darton... 1817. £ 750

FIRST EDITION. 12mo, pp. [viii], 48, [4] 'Asia', 49-72, [4] 'Africa', 73-96, [8] 'America', 97-120; with engraved hand-coloured frontispiece and 60 hand-coloured plates; apart from a few minor marks a clean copy throughout; original red roan backed mottled green paper boards, spine lettered and ruled in gilt. Inscribed on front free endpaper 'Elizabeth Lyndercombe Fox, Jany. 27th 1819. The Gift of her dear Father.'

Uncommon first edition of this delightful work providing descriptions of the countries of the then four principal continents of the world, handsomely illustrated throughout with 60 hand-coloured plates depicting the inhabitants of the places discussed.

As one might expect, the work begins with Europe, with descriptions of England, France, Bohemia, Austria, Spain, Prussia, Hungary, Germany, Italy, Switzerland, Russia and Lapland, of which it is noted that 'the people have a remarkable aversion to war, and have not been employed in any army' (p. 43). Next Asia is covered: Palestine, Arabia, Persia, Hindostan, China, Goa, 'Corea', Japan (the Japanese being described as 'active, but do not equal more northern nations in bodily strength') are discussed, to name but a few.

Perhaps the most interesting of the continents covered is Africa, where, besides Egypt and the Barbary States, we meet the inhabitants of 'Negroland', Guinea, the Congo, Natal and, above, the ferocious 'Jagga's people', who 'kill and plunder all whom they meet with: they are cannibals, and often make war to obtain prisoners, whose flesh they devour' (p. 91). The work concludes with America with descriptions of Canada, Mexico, the United States, Peru and the Antilles to name but a few. Of California it is noted that 'the authority of the Spaniards is precarious: the Indians here preserve their independence, and are unwilling to unfold the natural advantage of their country, fearful of the settlement of Europeans among them' (p. 103)



We have found little information on the author Mary Anne Venning, but we have discovered that she was born in Totnes in 1775, the daughter of Walter Venning, a well-regarded merchant, and his wife Ann. The Vennings were a strongly nonconformist family. Her brothers, John and William Venning, were both merchants in St. Petersburg. They initially worked for another English merchant before starting their own business around 1805, primarily on commission for an American house. The brothers retired from business in 1817 to become active in various social causes. John became the treasurer of a society dedicated to improving Russian prisons becoming a 'friend' of the emperor Alexander and a correspondent with Elizabeth Fry (see Thulia S. Henderson, *Memorials of John Venning, Esq.*, London, 1862). Mary Anne is hardly mentioned in historical records, although by the time her work was published, she had married Rev. Thomas Stenner, the pastor of the independent church in Dartmouth, in 1815. After his death in 1849, Mary Anne lived with her son, the Rev. John Flavell Stenner, who had succeeded his father at the independent church, until her death in 1857.

Works that she is known to have written were for a juvenile audience, including *Simple Pleasures designed for young persons above twelve years of age* (1811); *Utility; or, Sketches of Domestic Education* (1815); *A Botanical Catechism* (1825); *The Rudiments of Conchology* (1826); and *The Rudiments of Mineralogy* (1830), all for the Darton imprint.

The recipient of this copy was the only daughter of the Rev Thomas Fox of rector at Temple Coombe in Somerset, her mother having died on, or immediately following, Elizabeth's birth.

Osborne Collection, p.193; OCLC records seven copies in the US, at UCLA, Trinity College, Winterthur Museum, Indiana, Princeton, Yale and the Buffalo & Erie County Public Library.

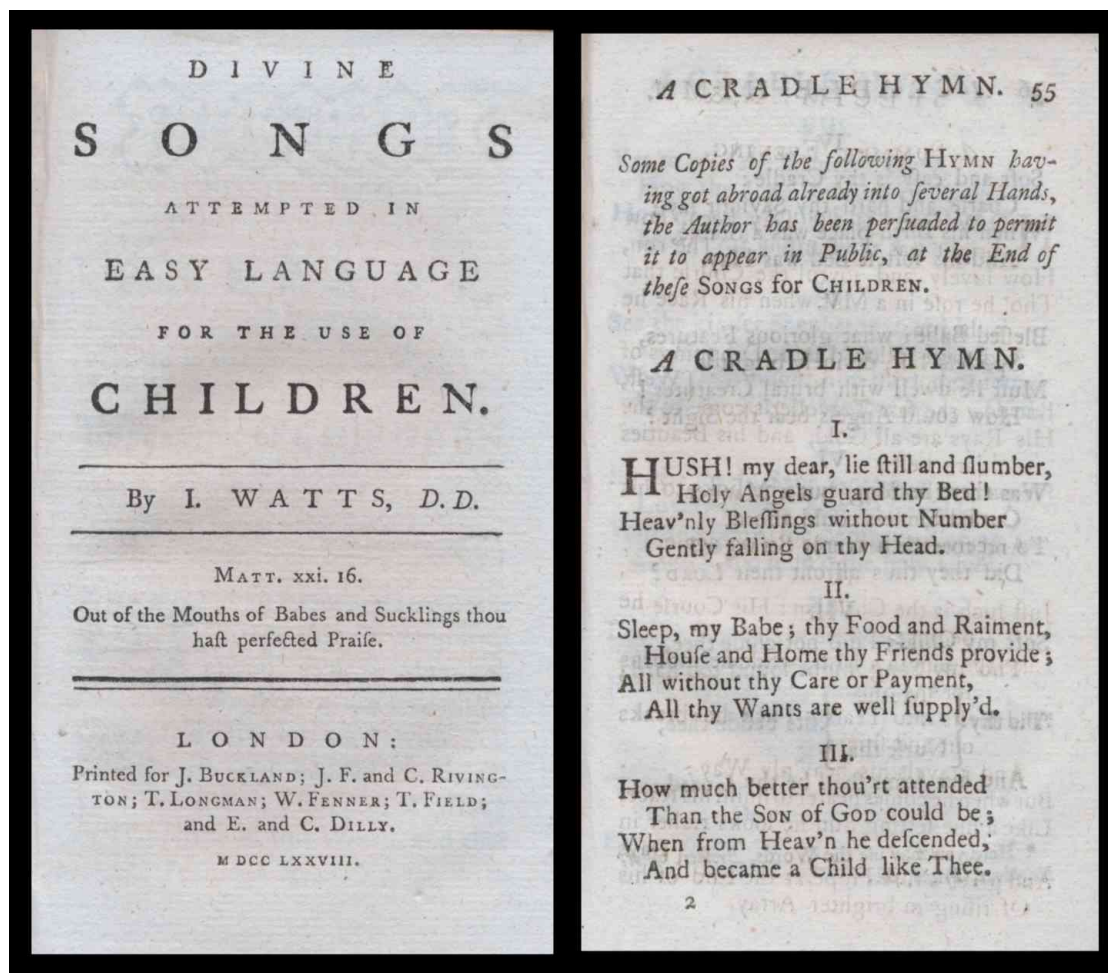
### 'THE WORK OF CATECHISING A VERY GREAT NUMBER OF CHILDREN OF ALL KINDS'

73 **WATTS, Isaac.** DIVINE SONGS, attempted in easy language for the use of children... London: Printed for J. Buckland; J.F. and C. Rivington; T. Longman; W. Fenner; T. Field; and E. and C. Dilly. 1778. £ 185

12mo, pp. xii, 58, [2] advertisements; in recent marbled wrapper.

Rare edition of Isaac Watt's *Divine Songs*, which can justly be claimed to be the first classic text written for children in England. It's popularity lasted almost two centuries, although its origins are firmly rooted in the puritan tradition of English Literature.

'The greatest part of this little Book was composed several years ago, at the Request of a Friend, who has been long engaged in the Work of Catechising a very great Number of Children of all kinds, and with abundant Skill and success. So that you will find here nothing that favours of a Party: The Children of high and low Degree, of the Church of England, or Dissenters baptised in Infancy, or not, may all join together in these Songs. And as I have endeavoured to sink the Language to the Level of a Child's Understanding, and yet to keep it, if possible, above Contempt; so I have designed to profit all, if possible, and offend none. I hope the more general the Sense is, these Composures may of the more universal Use and Service' (Preface).



The first edition appeared in 1715.

OCLC records one copy in the UK, at Nottingham, and six more in North America, at Brown, Case Western Reserve, Louisiana State, Kent State, Wright State, and Mount Saint Vincent.

### 'THE GREAT WANT IN FEMALE EDUCATION... IS A WANT OF WELL-EDUCATED MOTHERS'

74 **WINNARD, Jane Margaret.** RECOLLECTIONS OF MRS. ANDERSON'S SCHOOL. A Book for Girls... London: Arthur Hall, Virtue & Co., Paternoster Row. 1851. **£ 385**

**FIRST EDITION.** 8vo, pp. xv, 286, [18] advertisements; with engraved frontispiece, title and three further plates; lightly foxed in places throughout; in the original olive green blindstamped publisher's cloth, spine and upper board lettered and tooled in gilt, expertly recased, some surface wear and rubbing to extremities, but a very good copy, nonetheless, with contemporary ownership signature of 'Althea Buller Heberden' (crossed through) on front pastedown, and later inscription, dated 1898, on front free endpaper.

Uncommon first edition of Jane Winnard's *Recollections of Mrs. Anderson's School*, her first work of fiction, 'attempting to give a truthful idea of life in a good school' (p. xi), with a contemporary reviewer noting that it is 'a pretty unpretentious volume... outside and in 'tis precisely the *beau ideal* of a present or a prize for a young lady' (*Morning Advertiser*).

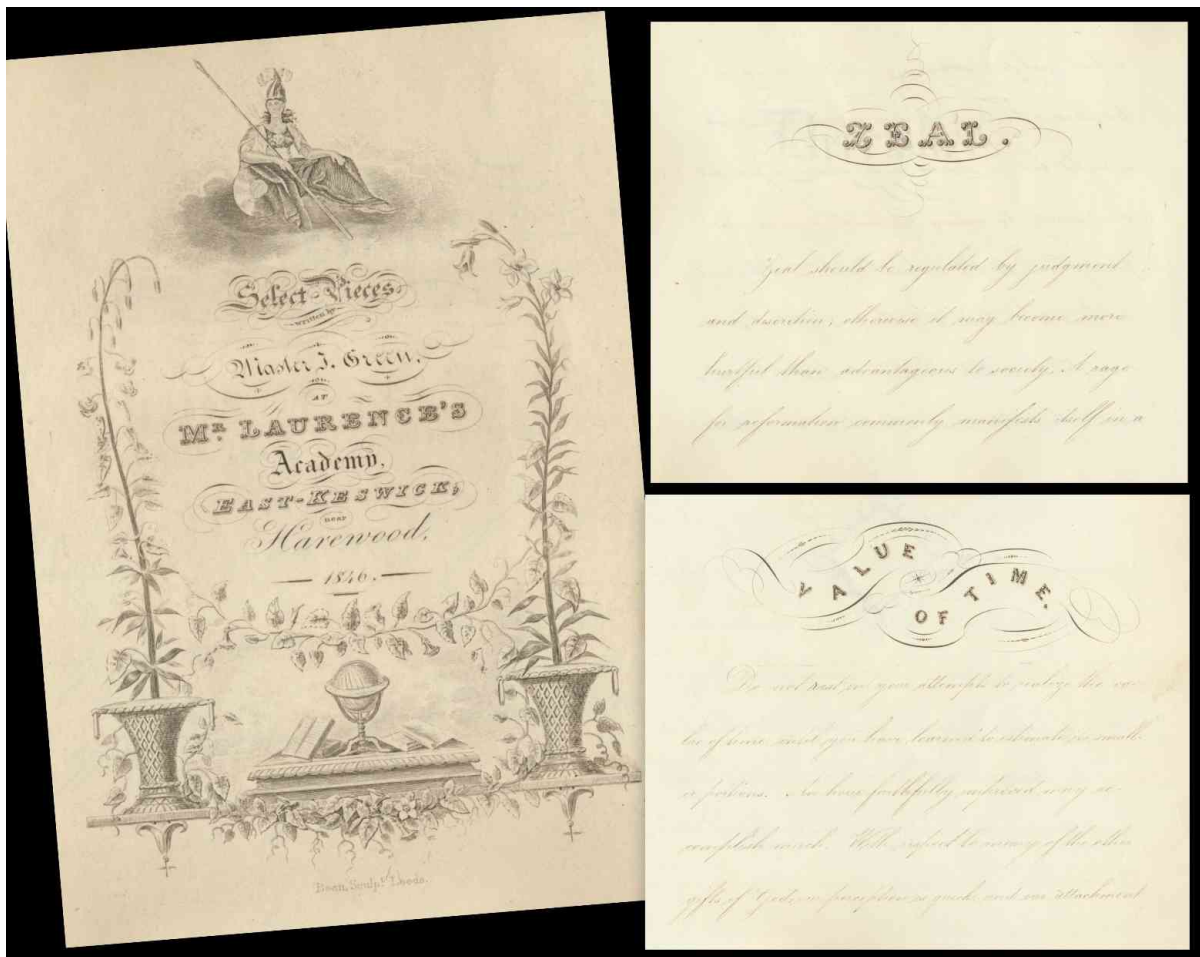
Of particular note is Winnard's enlightening preface, where she discusses at some length the subject of female education and the important role of a woman as a mother, with portions worth quoting here: 'There are good boarding schools for girls as well as bad ones - schools conducted by women who are not mean grasping vulgar minded and ignorant (as I fear too many schoolmistresses are); but generous, large-hearted, highly-educated gentlewomen. The lives of these women are often full of noble, touching lessons, which great ladies who neither toil nor spin would do well to get by heart when they come in their way. The life of many a schoolmistress is one steady course of industry and self sacrifice for the good of others and the influence of such a person over the young is always beneficial' (p. vi).

'I have another word to say on the subject of the Ladies Colleges' - institutions which appear to me calculated to produce great and lasting benefit to the country. It is only under the direction of good mothers - and, failing them, of good governesses - that lectures at a college, or any where else, can really be beneficial to very young girls. To young women whose school room education is finished, and who are earnestly desirous of acquiring knowledge, lectures by accomplished professors are of real value; they are no longer children, and may be safely left to pursue their studies by themselves; but little girls are not the sort of students to learn much from academic lectures. This is, I find, the opinion of many professors at the colleges already established: and new arrangements and limitations with regard to age are being made in consequence, which will facilitate the good work to be achieved by these institutions' (pp. x-xi).



Jane Margaret Hooper, nee Winnard (1818-1907) was born in London. She married journalist George Hooper (1824-1890) and the couple had several children. Besides the present work, which seems to be her first, she wrote a further six titles, *Arbell: A Tale for Young People* (1853); *The House of Raby: or, Our Lady of Darkness* (1854); *Little Maggie and her Brother: A Sketch for Children* (1861); *Fanny and Arthur: or, Pervevere and Prosper. A Tale of Interest* (1862); *A Young Man's Love: A Tale* (1873); and *Prince Pertinax: A Fairy Tale* (1883). She died in 1907.

OCLC records four copies, all in the UK, at the British Library, Liverpool, Cambridge and the National Library of Scotland.



## PRIVATE BOARDING SCHOOL FOR 'YOUNG GENTLEMEN'

75 [WRITING EXERCISES]. SELECT PIECES WRITTEN BY MAST. J. GREEN, at Mr Laurence's Academy, East-Keswick, near Harewood, [East Keswick, West Yorkshire], 1845 and 1847.. £ 385

*Two volumes, oblong folio [27 x 21 cm]; 12 and 22 leaves, each with an engraved title the pupils name added in manuscript; original decorated limp paper wrappers, some damage to spines.*

Mr. Laurence's Academy was a private boarding school which was home to about thirty boys between the ages of nine and fourteen. The two examples of penmanship in the present workbook by 'Master J. Green' are wonderfully precise, and include such topics as 'Felicity', 'A Tropical Night', 'Folly', 'A Rural Scene', 'Human Life', various verses on the months and seasons, together with other moral or uplifting quotes.

George Laurence (1789-1859) provided a well-rounded education to 'young gentlemen' in the local area that encompassed Leeds, Bradford, Halifax, Huddersfield, Cleckheaton, Dewsbury, and Barnsley. Advertised costs were from 18 to 22 guineas per annum according to age and also included 'washing'. An additional charge of 2 guineas was made for Latin, and for music and drawing, outside masters were employed and charged at their usual fee. The school had been founded by Laurence in 1815, before which time he had been a tutor at Heath Grammar School, Halifax, and at the Independent College, Idle, Bradford. After his death, the school was continued by his son until at least the 1870s.



Laurence appears to have gone to the trouble of commissioning two separate engraved plates for titles of his writing exercise books from John Nicholson Bean, engraver, and copperplate printer, at 92 Briggate in Leeds. Bean also produced penmanship manuals and may indeed have supplied the manuscript title headings to each of the pupils' writing exercises. Certainly, someone with a finer skill in penmanship than any of the students at the school has added this essential decoration to the exercises. An accepted method by which many of these schools used outside help in order to embellish the exercise books of their students in order to gratify the fee-paying parents.

# THE END

