

# W O M E N ' S S T U D I E S

1 7 2 0 - 1 9 6 8



LIST 248

PICKERING & CHATTO

# PICKERING & CHATTO

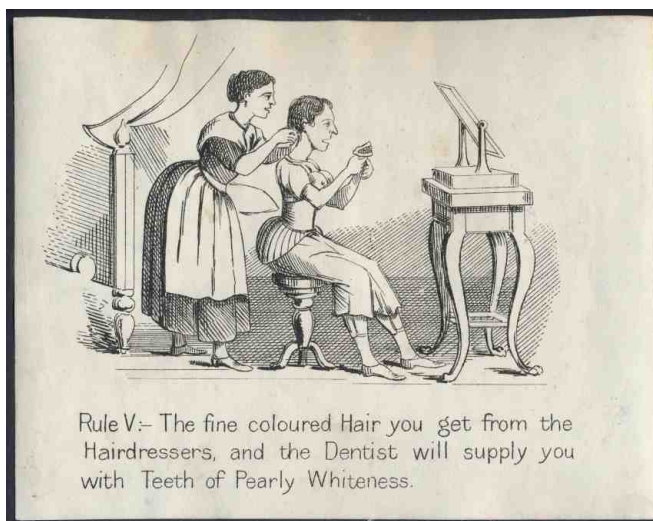
ANTIQUARIAN BOOKSELLERS ESTABLISHED 1820

93 EMBLETON ROAD LONDON SE13 7DQ  
(BY APPOINTMENT ONLY)

TELEPHONE: +44 (0) 20 7337 2225

E-MAIL: [rarebooks@pickering-chatto.com](mailto:rarebooks@pickering-chatto.com)

WEBSITE: [www.pickering-chatto.com](http://www.pickering-chatto.com)



Rule V:- The fine coloured Hair you get from the Hairdressers, and the Dentist will supply you with Teeth of Pearly Whiteness.



Rule VI:- With a little practice you will soon be able to keep your Skin nice and White, and your lips of a rosy hue.

49 [Onwhyn]

Front cover image is taken from item 54 [Plagniol]

**FOR ANY ENQUIRIES PLEASE CONTACT ED SMITH**

PRICES ARE IN POUNDS STERLING.  
VISA & MASTERCARD ACCEPTED.

BANKERS: METRO BANK · 227-228 TOTTENHAM COURT ROAD · LONDON · W1T 7QF

ACCOUNT NAME: MARLBOROUGH & PICKERING LTD

ACCOUNT N°: 42654086 · SORT CODE: 23-05-80 · TERMS: 30 DAYS

IBAN: GB08MYMB23058042654086 · SWIFT: MYMBGB2L

REGISTERED IN ENGLAND N° 13589008 · VAT REGISTRATION N° 400 6145 51





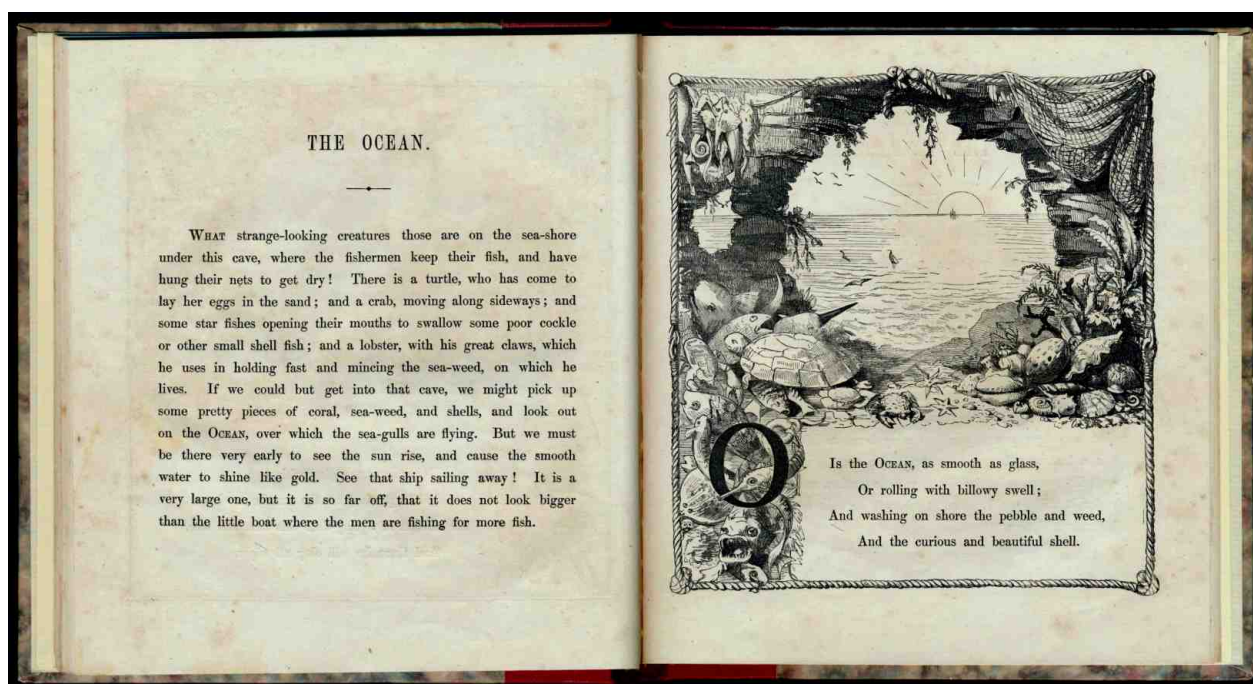
### CHARMING ALPHABET BOOK, BY A RENOWNED BOTANIST'S DAUGHTER

I [ABC]. [JACOB, Maria]. PRINCE ARTHUR'S ALPHABET. London: N. Cooke, Milford House. [1853]. £ 285

**FIRST EDITION.** *Square 8vo, [17 x 18 cm (6¾ x 7 inches)], pp. [56]; wood-engraved illustrations and parts of text printed within decorative floral and rusticated borders, publisher's advertisement on p. [56]; some tape repairs in margins of prelims, and light foxing in places; in modern cloth backed mottled boards, spine lettered in gilt.*

Uncommon first edition of this charming alphabet book, issued in celebration of Prince Arthur (1850-1942), Queen Victoria's seventh child and third son. *The Spectator* rather sarcastically reported 'we presume there is no more special reason for its being called "Prince Arthur's" than that the publisher wishes Prince Arthur may get it'.

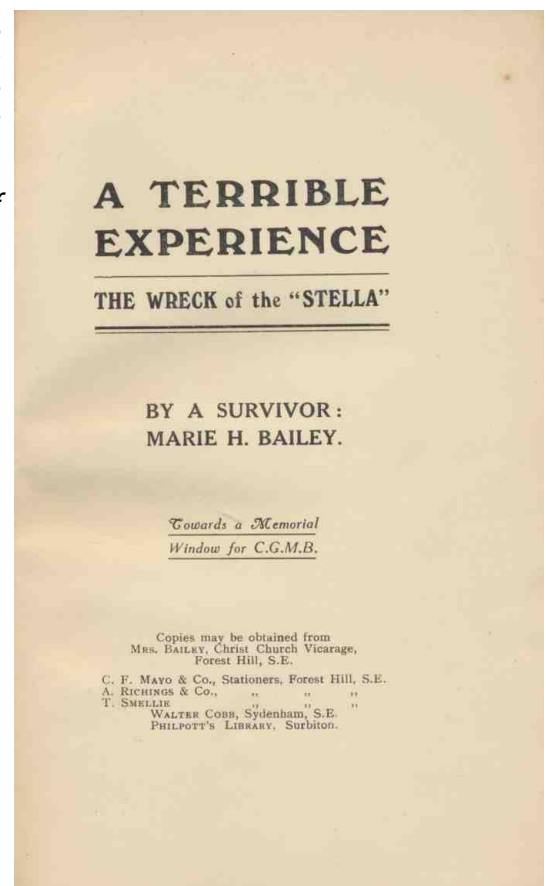
Each letter of the Alphabet is illustrated by an exquisite full page engraving with prose and poetical descriptions of the objects represented, the author noting in her introductory 'To Parents', in rhyme: 'We think the Alphabet, when taught in rhyme / Will to the learner be extremely pleasant / And that the book will prove, from time to time / Most useful, as a welcome birthday present'. The subjects and animals chosen for the alphabet include 'The Antelope', 'The Butterfly', 'The Castle', 'The Mill', 'The Ocean', 'The Queen', 'The Viper', 'Xerxes', 'The Youth', before concluding with 'The Zany', a departure from the usual 'Zebra' found in most nineteenth century alphabets.



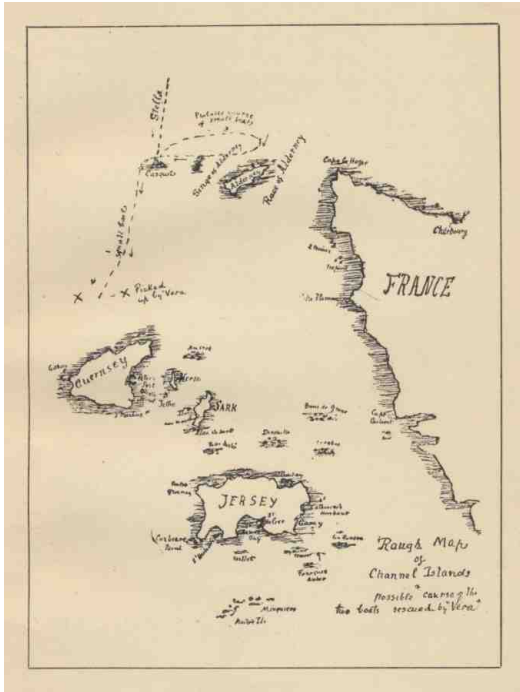
OCLC records three copies in the UK, at Oxford, Manchester and the National Library of Scotland, and four more in North America, at Princeton, Duke, Virginia and Toronto.

2     **BAILEY, Marie Harriet.** A TERRIBLE EXPERIENCE. The wreck of the "Stella". By a Survivor: Marie H. Bailey. Towards a Memorial Window for C.G.M.B. Copies may be obtained from Mrs. Bailey, Christ Church Vicarage, Forest Hill, S.E.... [Riddle, Taylor, & Smyth, Printers, Forest Hill, S.E.] [1902]. £ 300

The ship sank in something like eight minutes and there was desperate efforts to launch boats, mothers and children were to be saved first, but soon it was everyone for themselves. The waters were freezing cold and unless the passengers and crew could get into one of the boats there was really no hope. Marie continues her account in a mixture of breathless excitement, panic and fear: 'The boat was crowded and still people jumped in, until at last we were forty-two, packed tight as sardines. The boat lay against the sinking ship as she rose







and fell, with a sucking noise, on the waves. I saw my husband wave to me on the top deck... the vessel upreared herself until she was perfectly vertical, fellow creatures clinging like flies to the rails and decks.' Once in the boat was only the beginning of the survivors trials: 'Shuddering and helpless, I watched the tragedies around me. There were several mangled bodies near - Swimmers craved to be taken in, and were refused, or pushed off with the oars. Mad with fear they clutched bits of wreckage and implored us to save them, some clung to the boats. Alas! we could take no more. Some drowned rapidly, some fought frantically for life. It was an appalling sight.'

By a bit of luck Marie's husband managed to get into a cutter, although initially she thought he had also gone down with the ship. Then the tides began to draw them back onto the rocks and frantic efforts were made to row away from disaster, passengers in the boat died of exposure and were thrown overboard and for several pages she tells of the harrowing efforts to survive both from exposure and avoiding capsizing the overloaded boat. After sixteen hours they were finally picked up by the SS Vera: 'I was too numb to move. I waited till strong hands leant out to help me. I staggered on board trying to feel my feet. Worn, white and haggard, with both hands bleeding, my husband met me and led me to a seat, and helped to unclasp the lifebelt he had fastened round me so many fateful hours before.'

At the public inquiry held a few month after the disaster alleged that the SS Stella had been racing against the rival Great Western Railway ship. This allegation was rejected by the London & South Western Railway, no definite conclusion was found but blame was placed entirely upon Captain William Reeks for continuing at full speed in the fog. Only 81 of the 190 passengers and crew survived.

Marie, or Mary, Harriet Bailey was born in Yorkshire in 1862 and married the Rev Charles Richard Bailey in 1883, and with him she had seven children - curiously enough, five soon after her marriage with a break of several years, with two more in succession soon after the ship wreck. Her husband became vicar of Christ Church, Forest Hill, London in 1901 and she threw herself into the usual parochial duties of a rectors wife, during WWI she worked for the Red Cross and died suddenly and unexpectedly in 1917.

OCLC records two copies, both in the UK, at the Bodleian and the British Library.

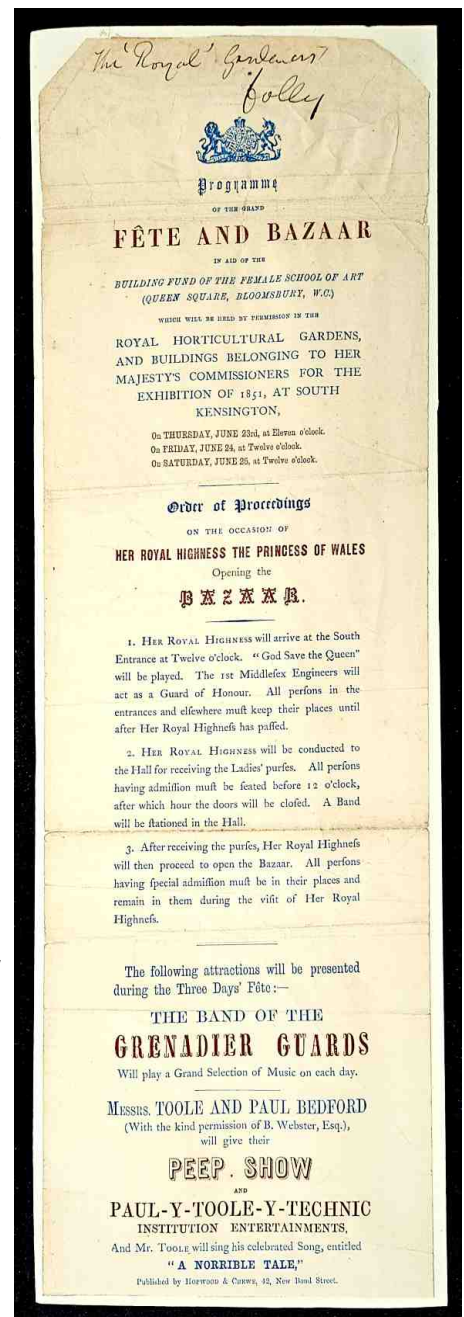
## RAISING FUNDS FOR THE FEMALE SCHOOL OF ART

3 [BAZAAR]. PROGRAMME OF THE GRAND FÊTE AND BAZAAR IN AID OF THE BUILDING FUND OF THE FEMALE SCHOOL OF ART (QUEEN'S SQUARE, BLOOMSBURY, W.C.) Which will be held by permission in the Royal Horticultural Gardens, and the buildings Belonging to Her Majesty's Commissioners for the Exhibition, at South Kensington, On Thursday, June 23rd, at Eleven o'clock On Friday, June 24, at Twelve o'clock. On Saturday, June 25, at Twelve o'clock [London]: Published by Hopewood & Crewe, 42, New Bond Street. [1864]. £ 185

*Flyer printed in two colours on cream paper [44 x 14 cm (17¼ x 5½)], two corners clipped probably from mounting and several old folds inscribed at the head 'The "Royal" Gardens folly'.*

Arraignments were begun for the Bazaar early in 1864, its success already guaranteed with the Prince and Princess of Wales granting their patronage.

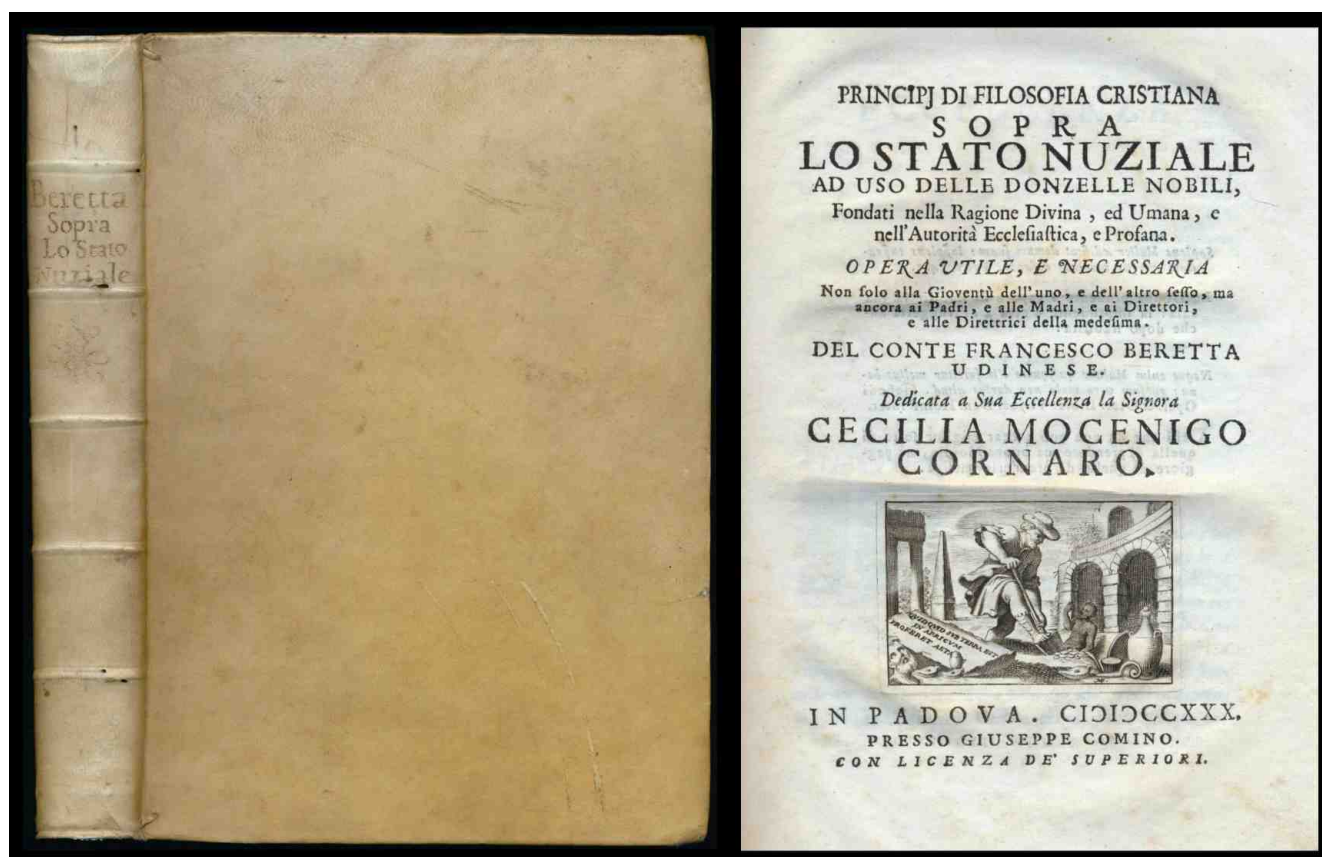
The Female School of Art was founded in 1842 'affording opportunities for the cultivation of graceful and refined pursuits, but also in providing women with a now attractive method of earning an honourable livelihood.' Originally sited at Somerset House, the school soon needed its own premises - possibly the close proximity to the young men being taught at Somerset House may have had something to do with the move. In 1852 they migrated partly to Gower Street and also



Marlborough House, before moving again to 43 Queen Square in Bloomsbury. Even these premises - a typical late eighteenth century town house - proved inadequate, hence the efforts to raise money at a Grand Fête and Bazaar.

The event held at the Royal Horticultural Society - today the site of the natural History Museum and University College - attracted high Society who were entertained by the Grenadier Guards; Messrs Toole and Paul Bedford in their 'Peep Show' and 'Paul-y-Toole-y-Technic Institution Entertainments' followed by 'An Horrible Tale'. There was also a 'Christy's Minstrel' show with one disgusted reviewer accusing Henry Cole and Wentworth Dilke of having relatives and staff of the South Kensington museum 'blacking up' to entertain the royal guests - this was strongly denied.

The sum raised was £2,412 8s 2d which Louisa Gunn, the superintendent and secretary of the Female School of Art, was grateful to receive, but not really enough to begin any building programme. Instead, in 1887 the school leased the next door building, another town house, so doubling its size. In 1908 the school was merged into the Central School of Arts and Crafts in a purpose built building on Southampton Row.



#### SCARCE MARRIAGE MANUAL

4 **BERETTA, Francesco.** *PRINCIPI DI FILOSOFIA CRISTIANA Sopra lo Stato Nuziale* ad uso delle donzelle nobili, Fondati nella Ragione Divina, ed Umana, e nell'Autorità Ecclesiastica, e Profana. Opera Utile, e necessaria Non solo alla Gioventù dell'uno, e dell'altro sesso, ma ancora ai Padri, e alle Madri, e ai Direttori, e alle Direttrici della medesima... Dedicata a Sua Eccellenza la Signora Cecilia Mocenigo Cornaro. In Padova, Presso Guiseppe Comino, MDCCXXX [1730]. **£ 350**

**FIRST EDITION.** 4to, pp. xxxxiv, 466, [16] index and errata, [1] colophon, [1] blank; in contemporary vellum, title in ink on spine; a very good copy.

Rare first edition of this unusual work on Christian marriage by the prolific Udinese writer Francesco Beretta (1678-1768).

Beretta discusses the aims of marriage, before examining its social effects and benefits, and describing the various types of marriage, as well as the different motives and requirements of those who enter into it. He goes on to examine the importance of wealth, beauty, and good health, before discussing the role of obedience in marriage, inward and outward modesty, clothing and ornament, conversation, dining, theatre ("dangerous to modesty"), love, piety, the good use of time, the period between betrothal and marriage, and the marriage ceremony itself.

The author wrote on a number of subjects, including the history of Friuli, theological and biblical exegesis, and philosophy.

OCLC records four copies, at Chicago, Wayne State, Yale, and the University of Amsterdam.



## LETTER BY ONE OF HORACE WALPOLE'S "TWIN WIVES"

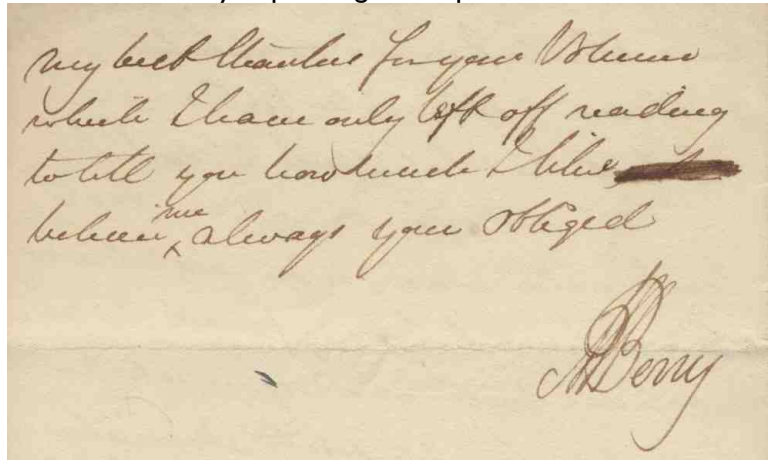
5 **BERRY, Mary.** AUTOGRAPH LETTER SIGNED ('M BERRY') from Horace Walpole's friend Miss Mary Berry, to the politician and wit Richard 'Conversation' Sharp, commenting on his volume of 'Epistles in Verse'. Petersham, 7th April 1828. **£ 285**

*12mo, pp. 4, bifolium; in a neat legible hand, on lightly-aged paper.*

Entertaining and chatty letter from the author and diarist, Mary Berry (1763-1852), to the politician and wit, Richard 'Conversation' Sharp (1759-1835).

Miss Berry begins her letter by stating that her 'constant practice' has always been to return her thanks for the gift of a poetry volume 'before I could possibly have had time to read it', but in this case 'this caution was impossible for I received your little Vol: in all the hurry of leaving town, & I may say England, for I shall not return to London before our departure'. She is glad she was not able to write before reading the poems 'with the attention they merit & with all the pleasure they have given me'. She is 'conscious of a most prosaic head, & was hardly ever guilty of a buse[?] even in my youngest days'. She praises several poems as speaking 'to the heart & understanding have either to be spoken to'. His 'accents' are 'always unaffected, & generally both forcible & harmonious'. She describes a 'notice' of his as 'an idea on which my mind had often dwelt', and quotes one line of verse approvingly. She will soon offer him 'a Vol: of dull Prose, which (you will believe me when I say) I heartily wish was better for your sake'. She ends by expressing the hope that she and her sister may see him at Petersham before they leave at the end of the month. The poetry volume to which Berry refers to was Sharp's 'Epistles in Verse', published anonymously by John Murray in London in 1828.

Mary Berry (1763-1852) was best known for her letters and journals, namely *Social Life in England and France from the French Revolution*, published in 1831, and *Journals and Correspondence*, published after her death in 1865. Berry became notable through her association with close friend Horace Walpole, whose literary collection she, along with her sister and father, inherited. Berry and her sister Agnes had a remarkable association with Horace Walpole. They first met him in the winter of 1788, when he was then more than 70 years old. A letter he wrote in October 1788 related how: "he had just then willingly yielded himself up to their witcheries on meeting them at the house of his friend Lady Herries, wife of the banker in St. James's Street". Walpole developed a deep fondness for the two girls, lavishing them with endearments and compliments. In his letters, Walpole spoke of both in terms of the strongest affection and endearment, in one instance addressing them as his "twin wives". He wrote books solely for their pleasure and dedicated other writings to them. It was solely for their amusement that he wrote his *Reminiscences of the Courts of George I and II* (1789). He established the sisters at Teddington in 1789, and two years later, in 1791, he prevailed upon them to move into Little Strawberry Hill, a house previously known as Cliveden, the abode of his friend Kitty Clive, the famous actress, where they lived for many years.



Mary Berry (1763-1852) was best known for her letters and journals, namely *Social Life in England and France from the French Revolution*, published in 1831, and *Journals and Correspondence*, published after her death in 1865. Berry became notable through her association with close friend Horace Walpole, whose literary collection she, along with her sister and father, inherited. Berry and her sister Agnes had a remarkable association with Horace Walpole. They first met him in the winter of 1788, when he was then more than 70 years old. A letter he wrote in October 1788 related how: "he had just then willingly yielded himself up to their witcheries on meeting them at the house of his friend Lady Herries, wife of the banker in St. James's Street". Walpole developed a deep fondness for the two girls, lavishing them with endearments and compliments. In his letters, Walpole spoke of both in terms of the strongest affection and endearment, in one instance addressing them as his "twin wives". He wrote books solely for their pleasure and dedicated other writings to them. It was solely for their amusement that he wrote his *Reminiscences of the Courts of George I and II* (1789). He established the sisters at Teddington in 1789, and two years later, in 1791, he prevailed upon them to move into Little Strawberry Hill, a house previously known as Cliveden, the abode of his friend Kitty Clive, the famous actress, where they lived for many years.

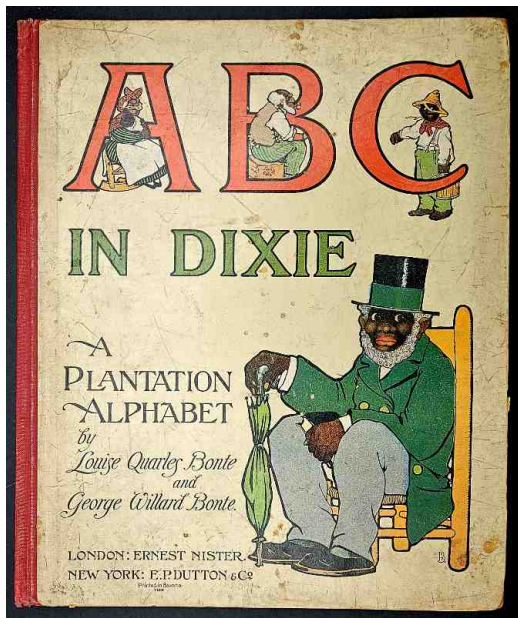
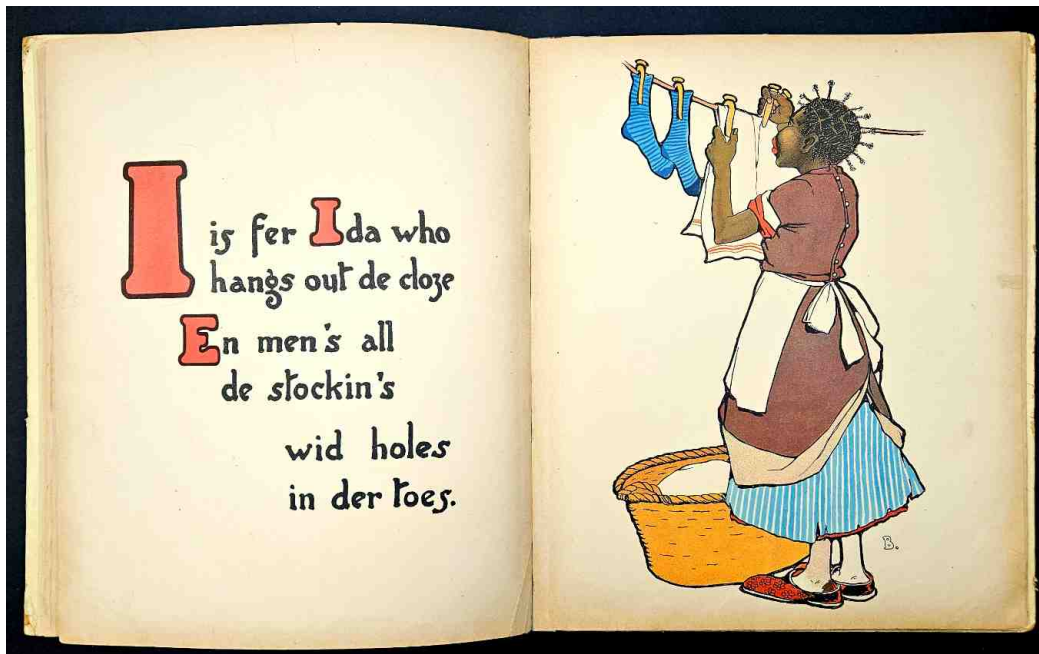
The recipient of the letter, Richard Sharp, FRS, FSA (1759-1835), also known as "Conversation" Sharp, was an English hat-maker, banker, merchant, poet, critic, Member of Parliament, and conversationalist. He was at various times known in London society as "Hatter Sharp", "Furrier Sharp", "Copenhagen Sharp" (after a speech that he gave as an MP castigating the British bombardment of Copenhagen), or most famously of all as "Conversation Sharp". At his cottage retreat in Mickleham, Surrey, he received politicians, artists, scientists and some of the cleverest minds of the day, including some from abroad, such as the intriguing, but formidable, Mme de Staël. Guests recorded include Henry Hallam, Thomas Colley Grattan, Sydney Smith, John Stuart Mill, James Mill, Basil Hall, Dugald Stewart, Horne Tooke, Lord Jeffrey, Archbishop Whately, Walter Scott, Tom Moore, George Crabbe, Michael Faraday, Charles Babbage, Richard Porson, Maria Edgeworth, Francis Chantrey, and Sir Thomas Lawrence.

## RACIST ALPHABET

6 **BONTE, Louise Quarles & George Willard.** ABC IN DIXIE. A Plantation Alphabet. London: Ernest Nister. New York E.P. Dutton & Co. [1904]. **£ 650**

*4to [28.5 x 23.5 cm] dedication, title and 26 chromolithograph leaves; some repaired damage to the title, fore edge to the illustrations to the letters E and P also other minor defects; original cloth backed glazed decorated boards.*

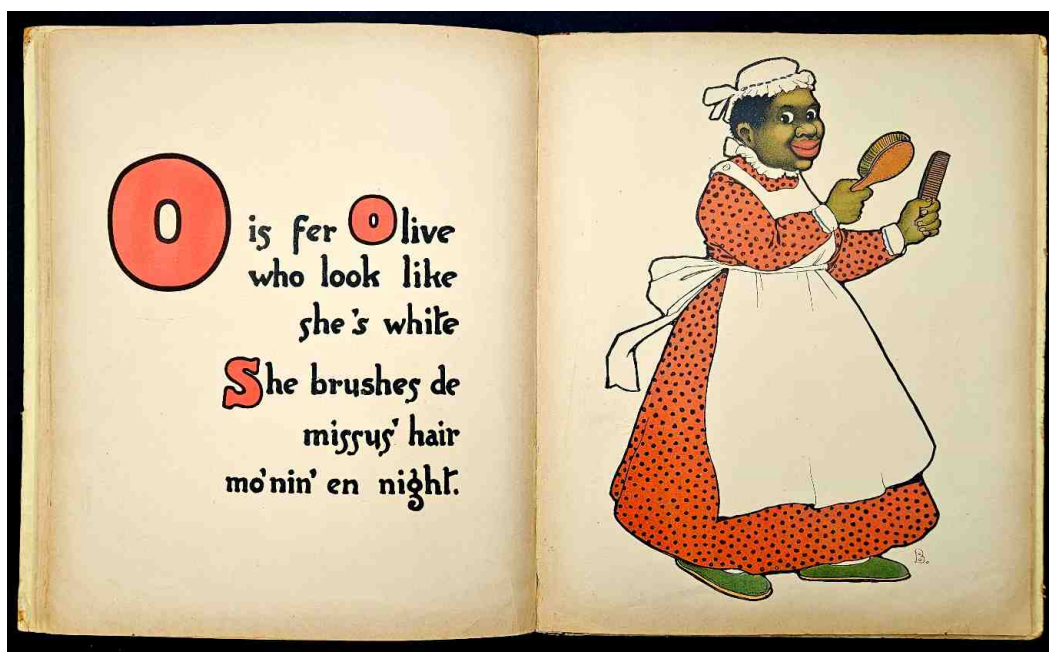
A decidedly racist work, using all the usual tropes that appear to have been both socially acceptable, and generally normalised at the turn of the twentieth century.



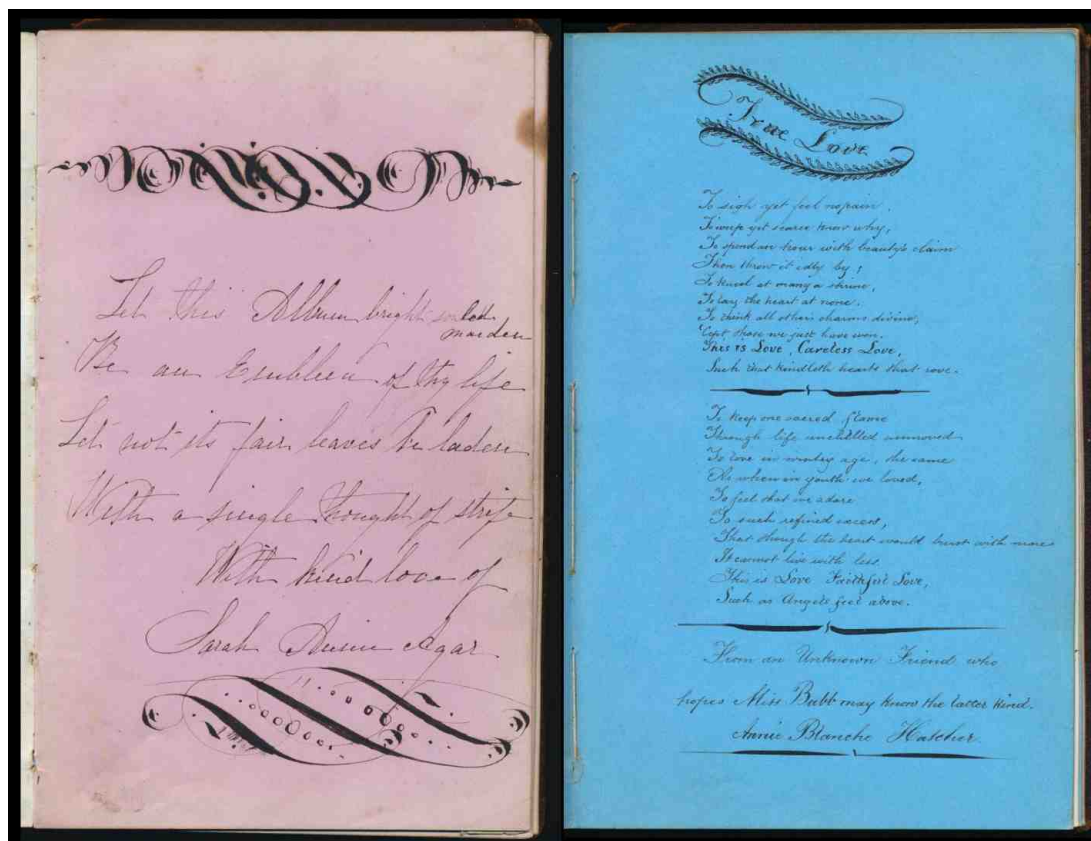
Marie Louise Bonte, neé Quarles (1873-?) came from Richmond Virginia and her husband George Willard Bonte (1873-1946) from Cincinnati, married in 1903 and initially settled in New York at 321 W 94th Street where he became art director of the New York Herald. He later went into the movie business where he became chief of the Warner Brothers art department. No doubt the idea and text for the alphabet came from Marie Louise, who, incidentally, we can trace her lineage back to Thomas West, 3rd Baron De La Warr, with the art work from George.

As with many such productions, the printing work was carried out for Ernest Nister in Bavaria.

OCLC: 8640813; Cotsen 6746.







#### A PUPIL-TEACHER'S FRIENDSHIP ALBUM

7 BUBB, Mary Ann. FRIENDSHIP ALBUM. [Cheltenham, London & York] [1864-1866]. £ 300

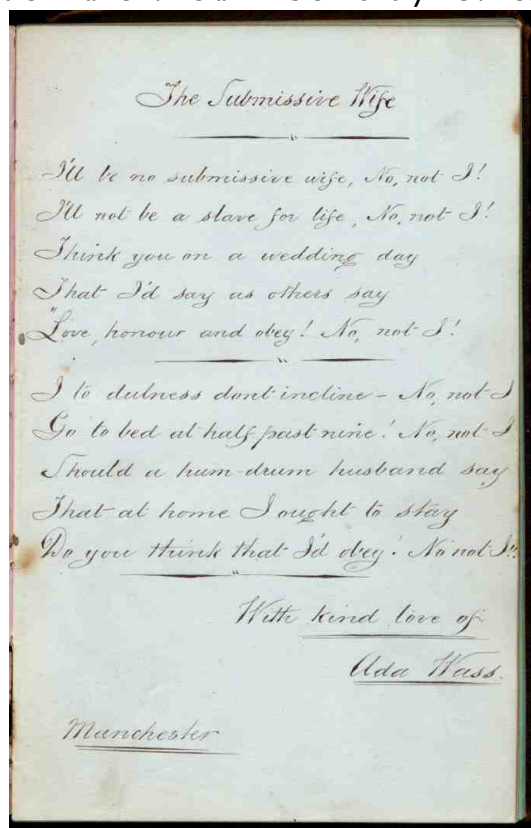
8vo, [12 x 17 cm (4½ x 7½ inches)], 60 leaves of variously coloured paper with approximately 20 with manuscript poems in various hands; original dark burgundy calf, covers gilt, gilt edges, spine now defective at head and foot and wear to extremities.

The album appears to have been presented to Mary Ann Bubb by Sarah Annie Agar sometime in the early 1860s, as the opening epistle is penned: 'Let this Album bright souled maiden / Be an Emblem of thy life / Let not its fair leaves be laden / With single thought of strife.' It is quite probable that the gift was made upon Mary Ann's engagement in 1864 to Andreas Peter Lundberg, a Swedish mathematical instrument maker, for he has penned the lines 'Till in Skollärinna' [To a Schoolteacher], naturally enough in his native Swedish.

In 1861, Mary Ann, then 20, was a pupil-teacher in Cheltenham, and had passed the Queen's Scholarship at Borough Road School in London, thus qualifying her to be a full-time teacher. She may have gone to live in York for a while and there met her husband for several of the entries appear to have been penned there. These include one poem titled 'To Miss Pollie Bubb, Pollie of York Vale'—although oddly this is signed off by a Lillie Davis of Cornwall.

Other poems were added in the days leading up to the actual wedding, with Annie Blanche Hatcher writing out a poem called 'True Love', while Ada Wass of Manchester penned some humorous verse titled 'The Submissive Wife', ending with the lines: 'Should a hum-drum husband say / that at home I ought to stay / Do you think that I'd obey! No not !!!' We know that Ada Wass was also a teacher, so many of the women adding verses may have been known to her either through her work or at the Borough Road teacher training college.

Mary Ann was the eldest daughter of Job Bubb, 'Hair Dressers, Perfumers and Artists in Hair', of fashionable Cheltenham. After her marriage, she lived in London, where her husband and at least one of her children became electrical engineers. She lived a long life and died in London in 1934.





### A DOLL'S 'WONDERLAND THROUGH THE CAMERA'

8 **CADBY, Carine. THE DOLLS' DAY ...** Illustrated with twenty-nine photographs by Will Cadby. Mills & Boon, Limited, 49 Rupert Street, London, W. [1915]. **£ 250**

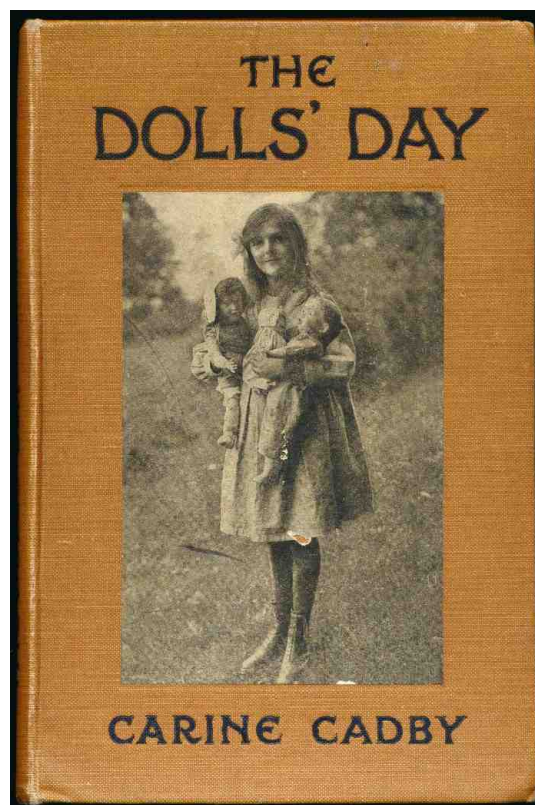
**FIRST EDITION.** 8vo, pp. viii, 103, [1] imprint; with 29 full page black and white photographic illustrations of dolls in natural settings by Will Cadby; apart from some minor spotting in places, a clean copy throughout; in the original publisher's tan cloth, upper cover lettered in black with central photograph image of girl with two dolls, light rubbing, but a very good copy nonetheless.

Uncommon first edition of this enchanting story of a dolls adventures after running away from their little owner, who appears with them in some photos, meeting various animals and another little girl along the way.

'Wonderland through the camera. Mrs. Carine Cadby has had the charming idea of telling in 'The Dolls' Day' exactly what a little girl who was very fond of dolls dreamed that her dolls did when they had a day off. Belinda the golden-haired, and Charles the chubby, and their baby doll disappeared from their cradles while their protectress Stella was dozing. They roamed through woods and pastures new; they nearly came to disaster with a strange cat; they found a friendly Brother Rabbit and a squirrel which showed them the way home. In short, they wandered through a child's homely fairyland and came back safely to be put to bed at night. It is a pretty phantasy, but it is given an unexpected air of reality by the very clever photographs with which Mr. Will Cadby points the moral and adorns the tale' (*Daily Graphic*).

The author, Katherine Catherine Mary Simpson 'Carine' Cadby, neé Stevenson (1866-1957) and her husband Willy Arthur Cadby (1864-1937), were independently wealthy. Willy was the youngest child of the major British piano maker Charles Cadby and so was able to live independently on private income from the time of his marriage in 1894. The couple were each enthusiastic photographers, many of Carine's images appearing in such journals as *Country Life*. They appear to have had no children, and with no money worries, probably did much as they pleased. These include writing and publishing several books on travel and nature.

OCLC records four copies in the UK, at the British Library, Oxford, Cambridge and National Library of Scotland, and one more in North America, at Princeton.



### EVENING OR AFTERNOON ENTERTAINMENT FOR LADIES

9 **[CHARADES]. MANUSCRIPT CHARADES GAME.** [British], [c. 1830].

**£ 750**





**MANUSCRIPT.** Set of 25 cream cards with embossed borders [92 x 61 mm (2½ x 3½ inches)]. each numbered with a charade below; contained in the original green paper cover box with gilt embossed paper edging and a lettered gilt banderole lacking a couple of letters and an old paper repair.

Neatly produced manuscript charade game dating from the 1830's and probably played as an evening or afternoon entertainment.

We have not been able to find a source for any of the questions and presumable they were conceived by the maker. They appear to increase in difficulty with the first puzzle in the set less of a conundrum: 'My first in Shakespeare's magic scene / Is called a coach to hold a queen / My second is a woman's name / In modern tales of deathless fame / My whole well cased, in ancient days / Oft in a lady's pocket lay' which would answer to Nut + Meg = Nutmeg. The second puzzle is likewise fairly simple 'Regardless of Fashion my first always wears / His little curled second, wherever appears ev'ry soul / But the days are gone by when the Beaux, / As a graceful appendage consider'd my whole'. this would answer to Pig + Tail = Pigtail.

By question seventeen things become decidedly harder 'My first is myself, and, however absurd, / Something looking my 2d., occasions my 3d.' We think the answer is a play on words: I + See + You = Issue, but are by no means quite sure. Puzzle twenty is slightly easier: 'A crawling reptile is my first / My next a scripture name; / My whole, in deepest science versed, / Has never dying fame.' which by playing again with the sounds rather than spelling must answer to Newt + John = Newton.

The last card is, however, quite hard and we are no means certain of the answer: 'One letter laying wagers, one giving dinners, / another carrying a flambeaux, / & a fourth pulling the church Bell, / forms four words.' We believe the answer to be Belt from the leading letter in the four words Bets, Eats, Lights & Tolls, but this is an educated guess rather than a solid answer.

We will leave the buyer to struggle with the rest of the cards!



### 'DEDIEES AUX DAMES'

10 [CHINESE PUZZLE]. ENIGMES FRANCAISES ou Recreations Geometriques. Dediees aux Dames... A Paris, Chez l'Auteur, F. Darbo, Rue Richelieu, no. 95. 1817. £ 650

*Decorative printed folding card case [15 x 10 cm (6 x 4 inches)], with printed orange paper illustrated and titled wrappers, containing: an 8vo booklet of instructions in pink wrappers; 2 sets of puzzles, each consisting of 6 sheets, with puzzles illustrated on each sheet to be solved, hand-coloured in green or pink (72 puzzles in total, with one sheet included in the booklet as an example with solutions); and a thick pink card wallet with a sunken space to hold ten ebony pieces—triangular, square, and parallelogram in shape.*

An adaptation of the traditional seven-piece Chinese Tangram puzzle, this version renamed and reimagined for the use of 'dames' as *Enigmes Françaises*.

The puzzle was designed by its author/inventor stating: 'Without borrowing from Chinese puzzles, whose elements have been known for a long time, and without attempting to give them a foreign or Gothic origin, I believed I would please and interest you more by offering you our *Enigmes Françaises*' [free translation].

Like the traditional seven piece Tangram, this version includes ten similar pieces—two large triangles, four small ones, two squares, and two parallelograms—that can be recombined into a variety of designs. The author assures ladies that 'the figures I will publish will be perfectly accurate, and all possible to combine; so please do not be discouraged if you encounter slight difficulties in composing some of them. I will offer them to you successively, in sets of 36 figures.' The original purchaser of our example was enthusiastic enough to buy the second series of 36 designs as well.

The Chinese dissection puzzle, now commonly referred to as the Tangram, was a craze that swept across the Western world during the first half of the nineteenth century and naturally, a number of adaptations appeared to capture a share of the market. The preface here mentions that James Izzard, located at 46 Upper Brook Street, Grosvenor Square, London, was the main distributor of the more traditional Chinese Puzzle, which was also being marketed in 1817. Darbo's version was reviewed in the *Journal des Dames et des Modes* in November 1817, indicating that the first series of puzzles was already available, with a second series, present here, promised. The mention of James Izzard suggests that the puzzle was also sold in England by him, not as a rival product, but likely as an extension for enthusiasts who were already captivated by the craze.

Little is known about Darbo himself, although records show he operated from 95, rue Richelieu between 1808 and 1827. His business card declared: 'Darbo owns a shop selling all kinds of tableware, children's toys of the latest taste, geographical charts divided by department, bows, quivers, arrows, and other games, and ships to the provinces; he sells a fine assortment of fine pipes and stems.'

### HABITUAL SELFISHNESS, STOLID SUPERSTITION, AND BLIND POLITICAL CONSERVATISM

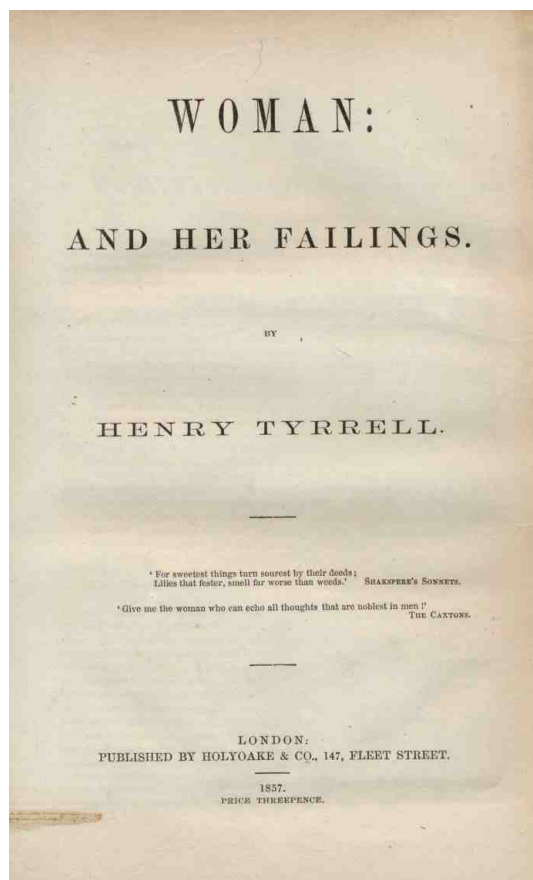
11 CHURCH, Henry Tyrrell. WOMAN: AND HER FAILINGS. London: Published by Holyoake & Co., 147, Fleet Street. 1857. £ 300



**FIRST EDITION.** 8vo, pp. 16, slightly browned due to paper quality; tipped in to recent wraps.

Rare first edition of this thoroughly awful pamphlet filled with unbelievable prejudice.

Church lists three major failings of women: habitual selfishness, stolid superstition, and blind political conservatism. He argues that many women prioritise personal gratification over duty, especially in domestic and servant relationships, and often display unacknowledged self-centeredness. Even maternal love he considers can be an extension of vanity and further they contribute to the suffering, particularly of female workers and the impoverished, through indifference or ignorance. In religion, Church sees women as being blindly faithful and resistant to reason, mentally submissive to clergy and dogma and their religious zeal manifests itself in domestic control and societal regression. Politically, women as natural Tories: resistant to change, fearful of reform, and prone to supporting oppressive systems. Church, however, also attributes many of these failings to their inherent timidity and dependence on male protection.



A few quotes give a good flavour of Tyrrell's suppositions: 'I love women so sincerely, and admire them as much, as to deem them the most graceful and exquisite ornaments of creation.' (p. 3) 'If I excite the bile or spleen of some fair readers of the blue-stocking order, I beg them not to set to work to write a reply to me until they have calmed down.' (p. 3) 'Women who exercise the brain are often childless' (p. 4) 'she has not the strength of brain or character to open a path for herself' (p. 3) 'a woman's strength lies not in her grasp of mind, but in her sweetness of temper, in her natural dependence on man...' (p.4) 'It is not that our girls and young women are *uneducated*; the mischief consists in the fatal fact that they are *over-educated*' (p. 5).

Church does not properly complete his argument, for inherent in much of his criticism, is that woman is simply powerless in a man's worlds. Conceived and published when Church was under some extreme mental and physical strain it probably does not reflect a very balanced view.

Henry Tyrrell Church (publicly known as Henry Tyrrell) was born in 1821, the son of a solicitor. Initially apprenticed as a lithographer, he left the trade to pursue acting in provincial theatres, achieving moderate success. However, financial constraints led him to literature, where he gained recognition for works including *A History of England for the Young*, *A History of the War with Russia* and a volume of *The doubtful plays of Shakspeare*. Raised among superstitious beliefs, Tyrrell later rejected them, becoming a leading Secularist and respected lecturer. His essays and speeches championed reason over religious dogma. In his final year, suffering from prolonged illness, he was shunned by his devout Christian family and cared for by his wife and her brother. After a painful decline, he died on July 19th, 1859. In an act of cruelty, his family buried him without informing his wife or son, and even withheld the location of his grave.

OCLC records just three copies, at the BNF, Cambridge and the British Library.

#### POSSIBLY DRAWN ON PERSONAL EXPERIENCE

**12 CLARKE, Mrs. Charles.** NO SECURITY; or, Rights and Wrongs... London: Charles H. Clarke, 13, Paternoster Row, 1873. **£ 250**

**FIRST EDITION.** 8vo, pp. viii, 360; apart from a few minor marks in places, a clean copy throughout; bound in contemporary half green morocco over marbled boards, spine tooled in gilt with red morocco label lettered in gilt, lightly rubbed to extremities, but overall a handsome and very appealing copy.

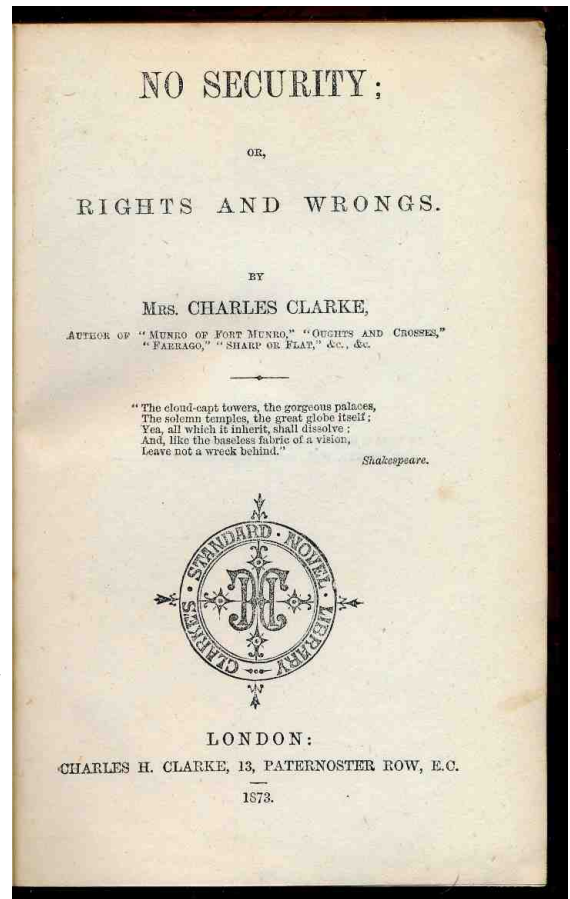
Mrs. Charles Clarke, whose unmarried name was Marion Doake (1841-1928) described herself as an 'Author of Moral Fiction' in the 1881 census. She was born in Dromara, County Down in Ireland, the daughter of a doctor. In 1871 she married Charles Henry Montague Clarke the eldest son of the publisher Charles H. Clarke, who was also to issue *No Security* and many other of her works. Her husband, some five years younger than Marion, was something of a scoundrel. Charles was bankrupt in 1869 and later imprisoned for his part in advertising bogus societies in order to fraudulently raise money [see the blog 'The Clarkes of Paternoster Row' <https://john-adcock.blogspot.com/> for an excellent summary of the Clarke family doings] Marion continued to write until the 1890's, sometimes under the aegis of the Sunday School Union and Religious Tract Society.

One has the feeling that parts of *No Security* were drawn on experience, containing as it does chapters called 'In a mess'; 'Money without security' and 'In bonds of wedlock'. The story opens with Henry Delamer, his rise in fortune, being accused of murder, sentenced to death, reprieved from being hung, transported to New South Wales where his wife follows him to live 'In the Bush', his innocence proved and his return home. Running alongside this is another story of Lord Ditchfield, who's son and heir is lost at the Cape of Good

Hope, but returns home, and although changed in appearance he is generally accepted as the Viscount - shades here of the Tichborne case, that great Victorian soap-opera for good measure there is a breach of promise, and yet another trial. In truth about half way through the work all the original cast seem to have faded from view, new page-turning storylines are introduced with such rapidity that reading from the beginning to end there is no consistent thread in person or place, except that much of the action is assumed to take place in Ireland. Has anyone read this book since it was published?

Clearly a two shilling pot-boiler sold in yellow-back form to stimulate the passions. The prose is quite terrible, so bad indeed that one can't help liking the work. A sample at random extract explains everything: "Rupert Browning is the murderer." I said it to himself, when he came to say good-bye, before he sailed for America, and his face grew deadly white when he heard me; but Aunt called him to look at some rare flower in the garden, and I heard the disjointed whispered words "Monomaniac-warned you it might be so-because she blamed you with the death of her cat." "Heaven knows I was as innocent of that as of the other," he answered. "As innocent - that is just what I say," cried the voice; and I could not help laughing-such a strange laugh when I heard it.'

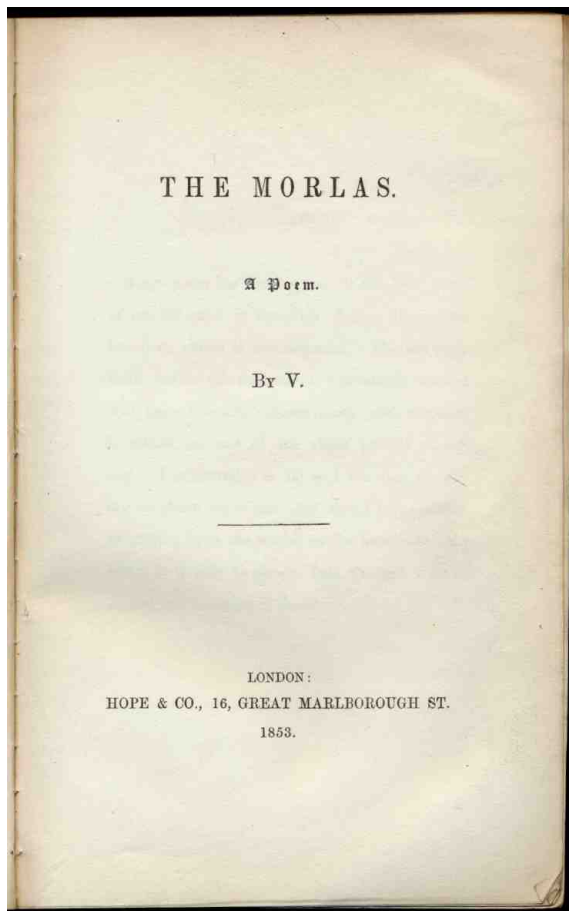
OCLC records four copies, all in the UK, at the National Library of Scotland, British Library, Oxford and Cambridge.



BY THE NOTABLE VICTORIAN POET AND NOVELIST

13 [CLIVE, Caroline]. THE MORLAS. A Poem. By V. London: Hope & Co., Great Marlborough St. 1853. £ 285

FIRST EDITION. 8vo, pp. 59, [1] blank; in modern marbled wrappers.



Caroline Clive's fine poem principally addresses a philosophical and spiritual reflection on nature, time, humanity, and mortality, as seen through the thoughts of a spirit.

The spirit or guardian cares for a secluded valley: 'Not man, nor art, that region claim'd, / 'Twas free from man, by art untamed; / Yet so adorn'd it was, and fair, / Some spirit seem'd abiding there, / Who with his hand its beauty wrought, / And spent on every part a thought.' A weary traveller one day arrives in the valley seeking rest and solace. The 'spirit' imparts through a series of tales the fragility of human life and the power of nature. By the end of the poem the spirit bids the traveller farewell, reminding him that life is uncertain and death inevitable, but the his memories of the valley and its wisdom will remain with him: "Tis true that Man's unquiet sphere / Of Love and Fame, of Hope and Fear, / Spreads not its influence to this glade, / Where I my mystic home have made. / Those passions fill a moment's space, / They cloud or light a mortal's face.'

Caroline Clive (1801–1873), born Caroline Wigley and later known as Mrs. Archer Clive or by her pen name 'V', a playful reference to her maiden name, Wigley, was a notable Victorian poet and novelist. Born in Brompton, London, she was the second daughter of barrister Edmund Wigley (later Meysey-Wigley) and Anna Maria Meysey. Raised at Shakenhurst, Worcestershire, she became disabled at age two, likely due to polio, and was educated privately. After inheriting wealth from her family, she married Rev. Archer Clive in 1840, following a long courtship. They had two children and eventually settled at the Clive family estate, Whitfield, in Herefordshire.

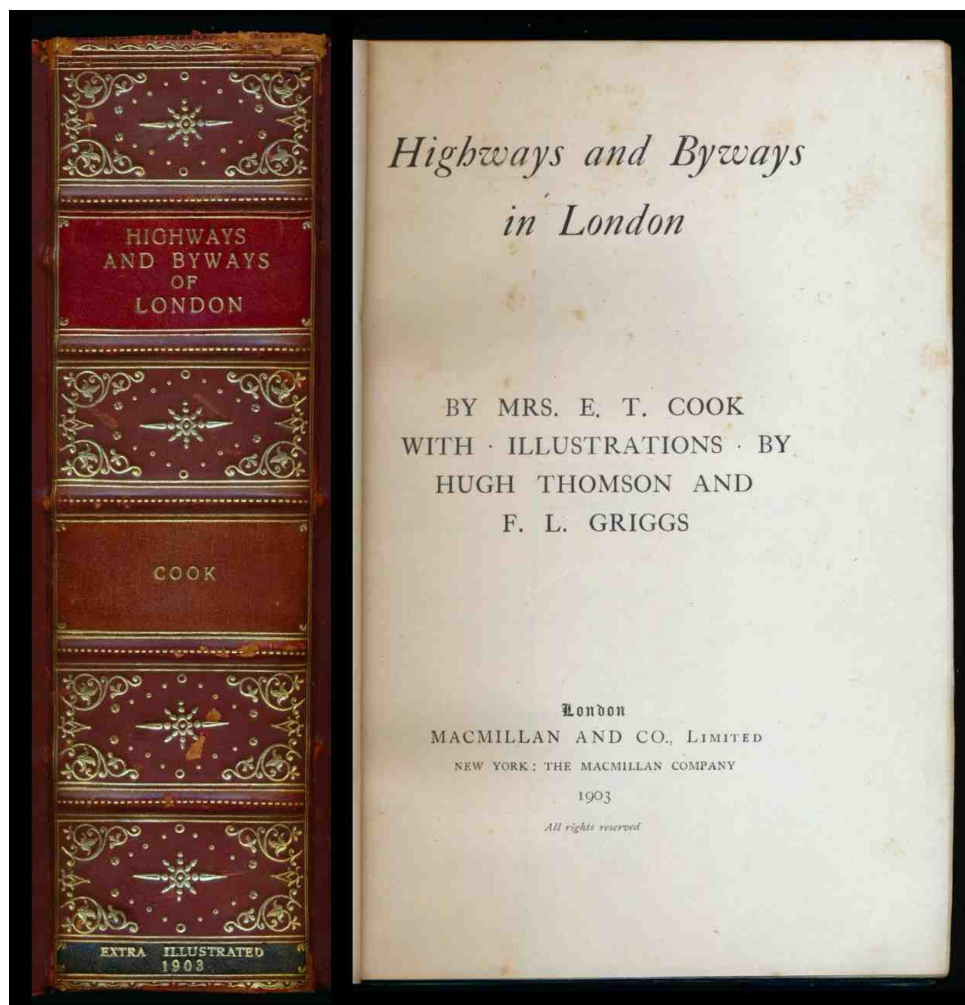


Clive began her literary career with *Essays on the Human Intellect as Constructed by God* (1827), using the pseudonym 'Paul Ferroll'. She gained more attention in 1840 with *IX Poems by V.*, being praised for its melancholy Romanticism. Over the next decade, she published several poetic works, including *Queen's Ball* (1847), a satirical poem based on a macabre rumour.

Her greatest fame came with the controversial novel *Paul Ferroll* (1855), a pioneering sensation novel featuring a protagonist who murders his wife without remorse. The novel's moral ambiguity and psychological complexity shocked Victorian readers. A sequel, *Why Paul Ferroll Killed his Wife* (1860), attempted to justify the character's actions. Two lesser-known novels followed: *Year after Year* (1858) and *John Greswold* (1864).

Clive's later years were marked by ill health. Accidents in 1860 and 1863 confined her to a wheelchair, and a stroke in 1865 further impaired her life. In 1873 she died after her dress caught fire at home.

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



#### EXTRA ILLUSTRATED COPY

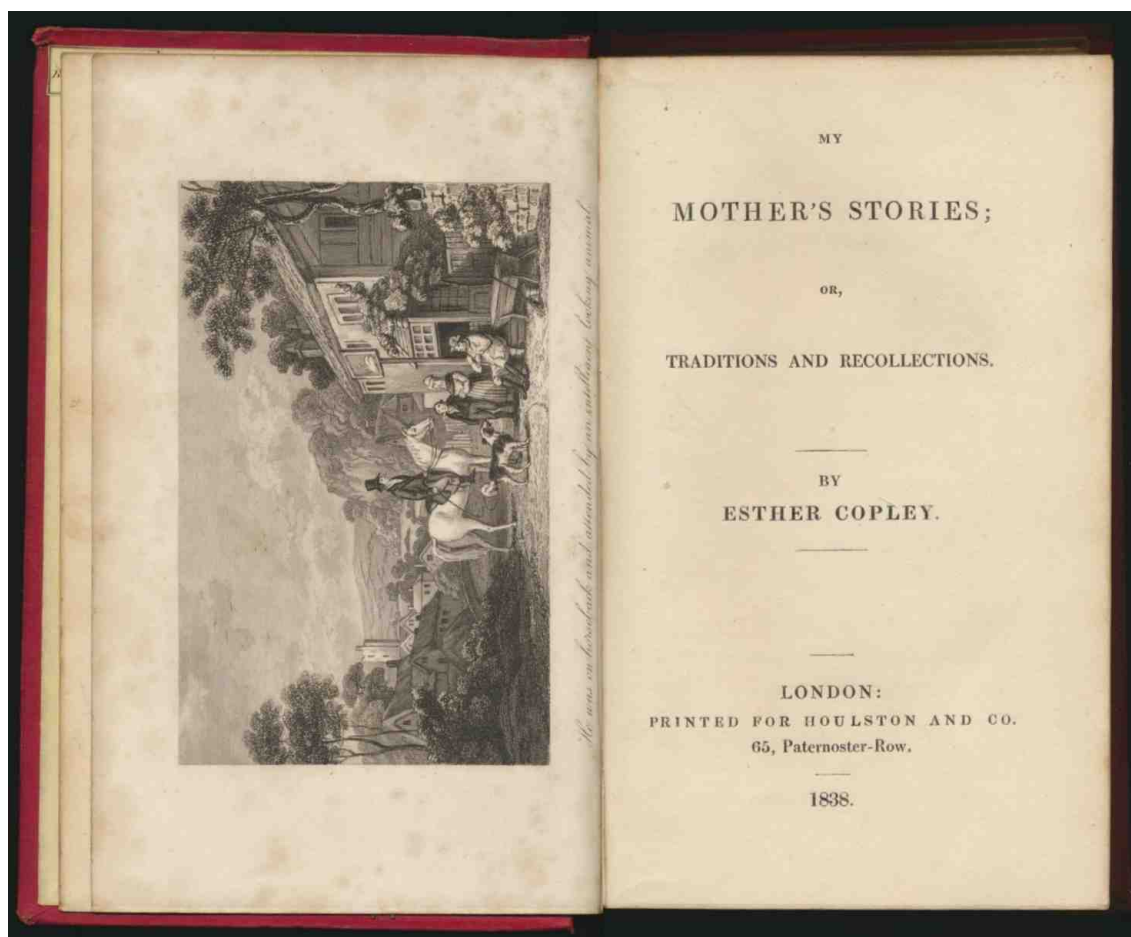
14 COOK, Emily Constance (née Baird) 'Mrs E.T. Cook'. HIGHWAYS AND BYWAYS IN LONDON. London: Macmillan and Co., Limited 1903. **£ 350**

**EXTRA ILLUSTRATED.** 8vo, pp. xvi, 480; line illustrations by Hugh Thomson and F.L. Griggs and extra illustrated with 112 engraved eighteenth and nineteenth century views and portraits; tan half calf by Bayntun, spine decorated in gilt, with three lettering pieces in contrasting colours, top edge gilt, rubbed at extremities but still a fine copy; ex libris W.A. Foyle, Beeleigh Abbey, although without the bookplate.

A handsome copy of this guide, part of Macmillan's series which aimed to include a wide variety of interesting localities, historical events, local flora and fauna, folklore and legends. Ex Foyle copy, and handsomely bound by Bayntun, the present copy is extra illustrated with 112 engraved eighteenth and nineteenth century views and portraits.

'THERE REALLY ARE SUCH BEINGS AS UNMARRIED LADIES,  
WHO ARE CHEERFUL, AMIABLE, USEFUL, AND RESPECTABLE'

15 COPLEY, Esther. MY MOTHER'S STORIES; or, Traditions and Recollections... London: Printed for Houlston and Co., 65, Paternoster-Row. 1838. **£ 385**



**FIRST EDITION.** 12mo, pp. vi, [ii] contents, 252, [1] advertisement, [1] blank; with engraved frontispiece; uncut in the original publisher's red cloth, spine lettered and tooled in gilt, lightly rubbed to extremities, otherwise a clean and desirable copy, with contemporary presentation inscription to 'Mary Tollmash Clements, a Birthday Gift from her Affectionate Father' on front free endpaper, and booksellers ticket on front pastedown.

Scarce first edition of *My Mother's Stories* comprising five stories collected and handed down by a mother to her offspring, in the hope that likewise they will pass them on their own children. The five stories comprise 'The Orphans'; 'Maiden Ladies'; 'The First Servant'; 'Vicissitudes'; 'The Emigrants'; and 'The Vanity of Human Wishes; or the Separated Child', and like all of Copley's works, each is full of moral and practical guidance, predominantly for young ladies.

'Among the many mistakes of youth is the very common idea, that it is essential to their respectability and happiness that they should marry, or that unmarried females are necessarily the subjects of ill humour and spleen and the fit objects of contempt and ridicule. It would be easy to adduce proofs that it does not invariably happen, that persons remain single because they are not worth having, or because they have never had an opportunity of changing their condition, had they chosen to do so; or that they are necessarily morose, fidgety, disagreeable, and useless beings in society. However sceptical the young reader, it might be possible to convince her, that there really are such beings as unmarried ladies, who are cheerful, amiable, useful, and respectable. Reference might be made to Hannah More and her sisters, to Elizabeth Carter, Elizabeth Hamilton, Maria Edgeworth, and many others, whose names are not more brightly blazoned on the records of fame, than their private virtues are deeply engraven in the hearts of the privileged circle in which they moved or still move' ('Maiden Ladies', pp. 27-8).

The prolific London-born writer Esther Copley (1786–1851) published tales for children, tracts, works on domestic economy, religious history and biography, many by the useful vehicle of The Religious Tract Society.

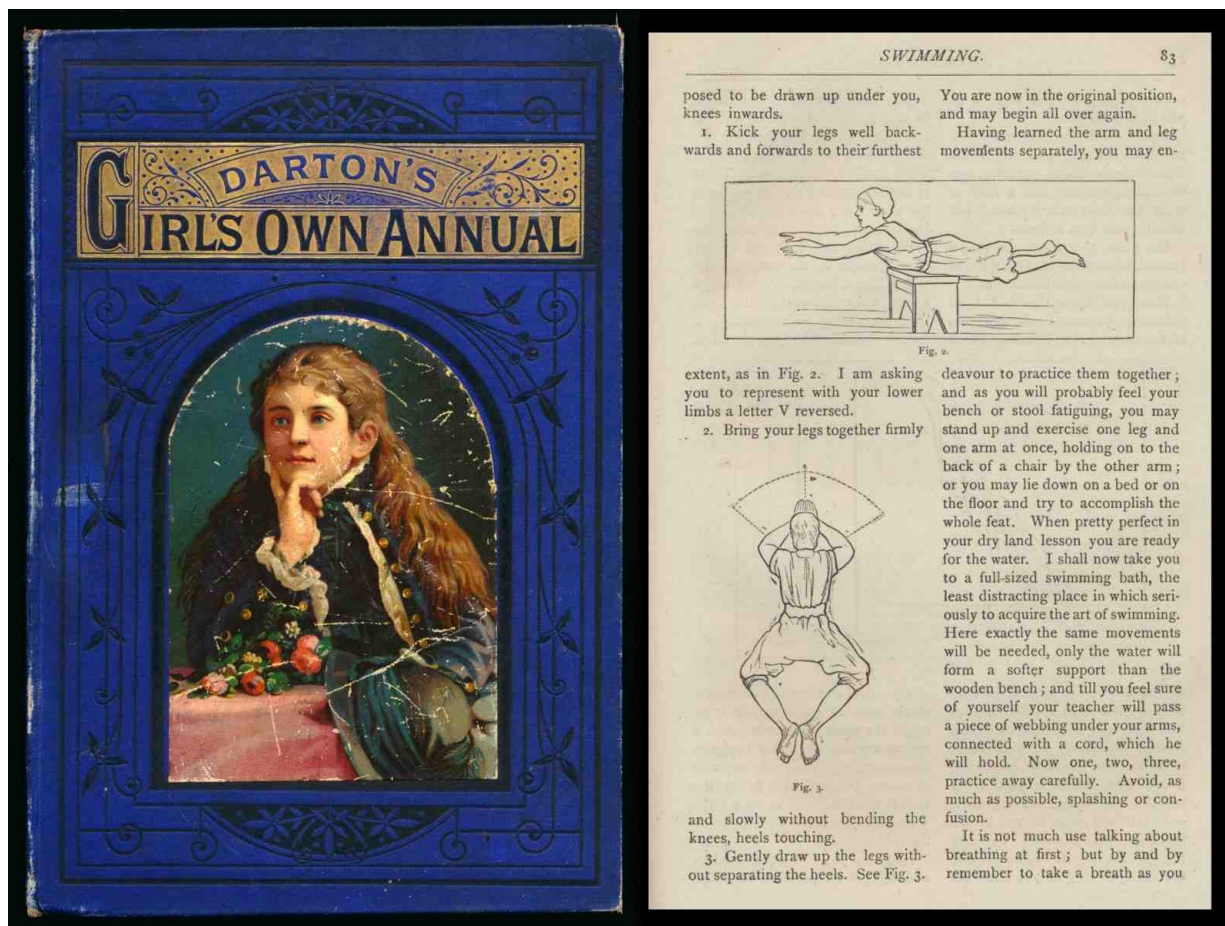
OCLC records two copies in the UK, at the British Library and Oxford, and one more in North America, at Toronto.

CONTENTS.				
THE ORPHANS	-	-	-	1
MAIDEN LADIES	-	-	-	25
THE FIRST SERVANT	-	-	-	59
VICISSITUDES	-	-	-	83
THE EMIGRANTS	-	-	-	113
THE VANITY OF HUMAN WISHES; OR, THE SEPARATED CHILD	-	-	-	175

WITH EARLY ADVICE ON TEACHING GIRLS TO SWIM

16 **DARTON, Joseph W., Editor.** THE GIRLS' OWN ANNUAL 1879. London: W. Wells Gardner, 2 Paternoster Buildings. [1879]. **£ 275**





**FIRST EDITION.** 8vo, pp. [ii], 125, [2] advertisements, [1] contents; with engraved frontispiece, four engraved plates and a number of illustrations throughout the text; in the original blue pictorial publisher's cloth, upper board decorated and lettered in black and gilt, with central colour chromolithograph depicting a young girl in thought, lightly rubbed, but still a very good copy.

Rare first edition of this short lived *Girl's own Annual*, edited by Joseph Darton, including short stories, poetry, advice, and all the prerequisites to engage impressionable young girl's. Of particular note is the chapter on 'Swimming', with the editor noting: 'there is one branch of feminine education which till lately has been totally overlooked in our sea-girt isle, a branch at once so useful, heathful, and pleasure-giving, that it is wonderful fathers and mothers have not long ago risen up and determined that their girls as well as their boys shall learn to swim' (p. 81). Thereafter advice is given on learning the breaststroke, how to dive in to water correctly, and the best times to swim, complete with a number of diagrams throughout the text.

The *Annual* was only issued in 1878 and 1879, with the answer to it's short life seeming to lie in the untimely death of publisher, W. Wells Gardner, in 1880, aged 58. A contemporary obituary stating that 'Mr Gardner was a son of Mr E. Gardner, a partner in the Oxford University Press, and served his apprenticeship with Messrs Hamilton & Adams. Mr Gardner's publications were many of them connected with the temperance movement, and his business connexions lay chiefly among the Evangelical section of the Church of England. He published the *Parish Magazine*, a periodical, which has an extensive circulation, and another of his serials, *Chatterbox*, sold 100,000 copies, wThe *Girl's Own Paper*hen issued as an annual volume, quite independently of its circulation in weekly numbers, and monthly parts... Mr Gardner was especially noted for his knowledge of Bibles. The business at Paternoster Buildings will be continued by Mr Joseph Darton, the surviving partner' (*The Athenaeum*, Jan. 10th, 1880, p. 57). Evidently, Darton felt the *Annual* hadn't been successful enough to continue, with other similar journals for girls (such as *Chatterbox*) having a bigger market share, likely due to their content being a bit more 'edgy'. Also, *The Girl's Own Annual* was first published in 1880, which probably persuaded Darton not to issue any further volumes.

OCLC records two copies, both in America, at Princeton and Western Washington University.

### EAST VS WEST, AND THE DEATH OF THE "MINI SKIRT"

**17 [EDUCATION]. HONG KONG WOMEN'S TRAINING SCHOOL.** Fourth Anniversary. [Hong Kong]. [n.d., c. 1968].

£ 225

*Large 8vo, pp. 51, [1] blank; stapled as issued in the original publisher's glazed printed wrapper*

The School was founded ostensibly to help women from all walks of life enter the workforce through education in business practice, with a heavy reliance on tailoring, weaving, embroidery and fashion.





18 [EMBROIDERY TOY]. PETIT NECESSAIRE. D'une Jeune Demoiselle. [France], n.d., c. 1850]. £ 1,250

*A miniaturised embroidery frame and stand [30 x 23 x 8 cm (12 x 9 x 3 inches)] of turned and varnished wood, 2 completed embroidery samples, 11 reels and two cards of coloured thread, and a Berlin pattern ; contained in the original dark magenta box [21 x 29 x 6 cm (8.5 x 11.5 x 2.5 inches)], the lid with a hand coloured lithograph title label with images of the frame, reels and a Berlin pattern; the fitted interior lined with cream paper with gilt edging and a lift out tray.*



A nicely produced scale version of an adults embroidery frame, clearly the work of an unidentified French manufacturer.

A once popular toy that appeared to come in several versions, with most toy manufacturers of the mid-nineteenth century probably having a variant available for sale. That machine made materials were more prevalent, the art of embroidery had begun to be more reflective of the past, and much of the work was often derivative and confined to small work.

On the underside of the box is the label of Gustave Lion of 13 Boulevard du Temple in Paris where he sold 'Tapisserie Chemiserie, Parfumerie & Articles de Paris' and clearly toys too, to keep his customer's children happy.





#### FOR PIOUS LADIES

19 [FAN]. CHAPEL FAN. [London]. Entr'd at Stationer's Hall by the Proprietor. [1796]. £ 750

*Uncoloured stipple engraved paper fan (approx. 24 x 46 cm when opened), printed on one side only; some wear with neat repairs to verso; mounted on wooden staves.*

The fan was clearly a product of the prevailing zeitgeist, for this was a period when there was a widespread conviction that the Napoleonic Wars were a judgement of God upon the sins of the nation. In turn, there was a resurgence of intense piety within the Church and the dissenting sects, reflected in the construction of many new chapels, the spread of charitable organizations, and an explosion of religious literature. The fan was clearly produced to take advantage of the evangelical revival, the dramatic focus on inner conflict, the works of the Devil, and the great importance redemption through faith in the final judgement, as is clearly depicted in the inclusion of the central image.

The centrepiece of the fan design is based on the Matthew William Peters' 'The Resurrection of a Pious Family at the Last Day' a subject the pious of church and chapel could quietly reflect on; above this are two supporting figures in adoration centred on the inscription 'Glory to God in the Highest,'

The main textural element from left to right are contained in four panels with four Psalms or Hymns connected to, or adapted by Isaac Watts: the first is 'A Morning Psalm' beginning 'O Lord, how many are my foes!' based on Psalm 3:1, where King David expresses his feeling of being surrounded by numerous enemies; 'The Example of Christ.' beginning 'My dear redeemer and my Lord; 'On Retirement & Meditation' beginning 'My God, permit me not to be. A stranger to myself and thee'; and lastly 'An Evening Psalm' beginning 'Lord, thou wilt hear me when I pray, I am for ever thine'. Two further semicircular areas surrounded contain two further shorter Hymns also taken from *The Psalms and Hymns of Isaac Watts*.

An interesting time specific fan, produced at a time of uncertainty and renewed religious fervour.

Schrieber 56.

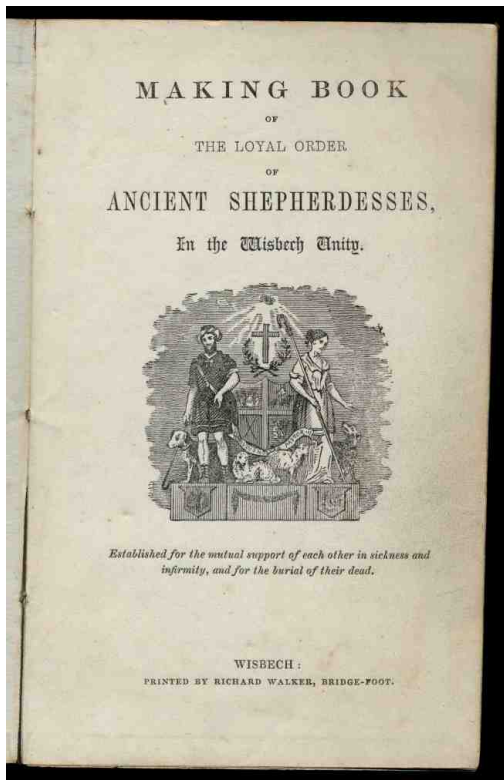
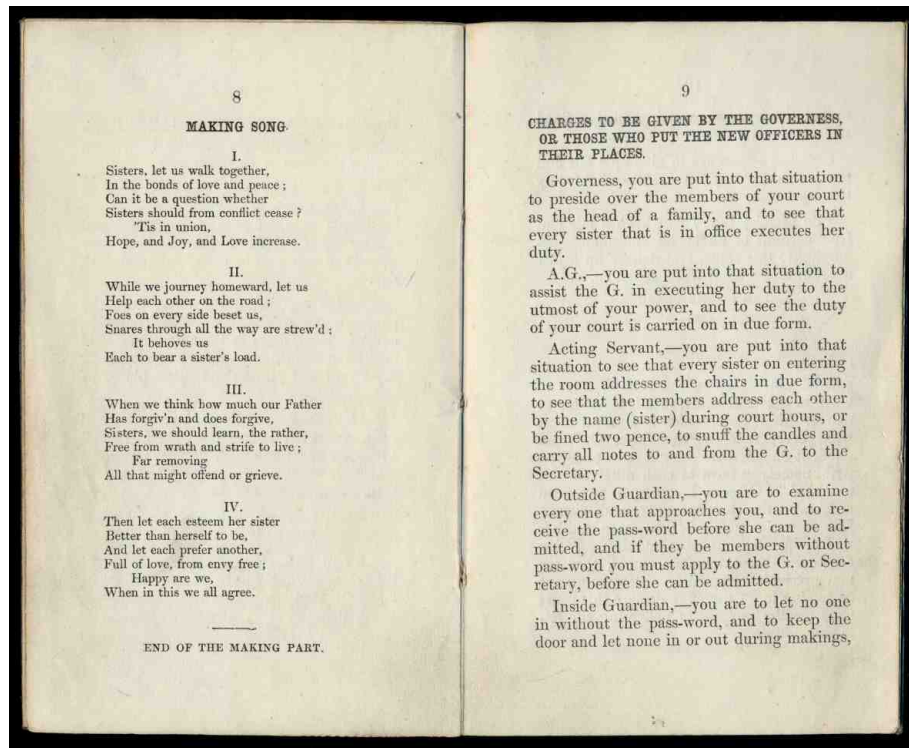
#### 'DO ALL THE GOOD YOU CAN TO YOUR FELLOW-CREATURES'

20 [FEMALE FRIENDLY SOCIETY]. MAKING BOOK OF THE LOYAL ORDER OF ANCIENT SHEPHERDESSES, in the Wisbech Unity. Wisbech: Printed by Richard Walker, Bridge-Foot. [c. 1840s]. £ 385

**FIRST EDITION.** 8vo, pp. 12; with engraved vignette of a male and female shepherd with crozier flanking a crest of arms incorporating the cross keys of Wisbech, with sheep, and dogs, at foot; stitched as issued in the original limp blue cloth, some marking, but still a very good copy.

Rare, apparently unrecorded, first edition of this interesting operating rule book for the Wisbech Loyal Order of Ancient Shepherdesses.





'You must know that to become a member of the Loyal Order of the Ancient ShepherdesSES is to become one who professes to walk in the paths of virtue - you are to do all the good you can to your fellow-creatures in promoting their interests and welfare, and particularly to those with whom you are connected in life. You also become one such as our mother Eve, who was the first female God created' (pp. 4-5).

This was a friendly society 'established for the mutual support of each other in sickness and infirmity, and for the burial of their dead', as is reported on the title page. Details are given of the ceremony to be performed at meetings; for the appointment of officers, and address by head of the order, the Governess, outlining the values of pleasantness, faithfulness, and helpfulness expected of members.

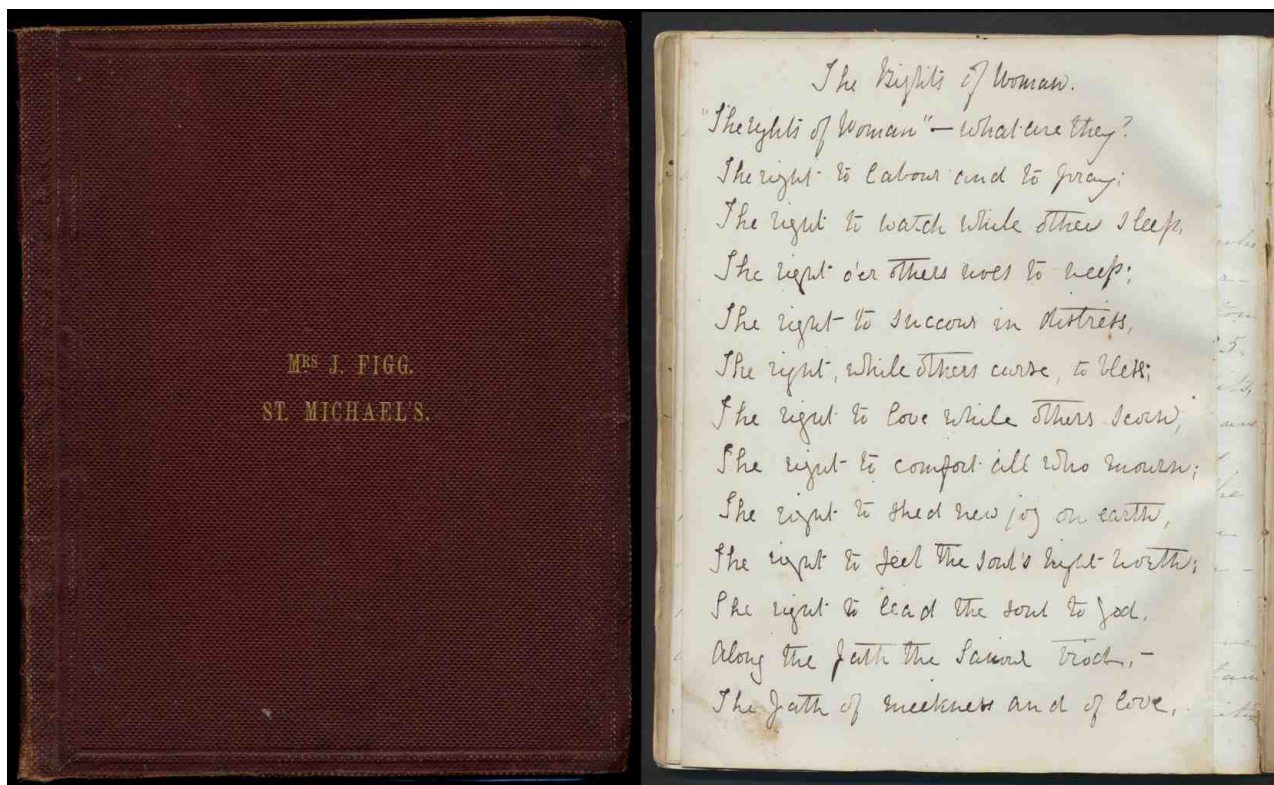
Not in OCLC or COPAC, and apparently unrecorded.

## TEACHERS NOTEBOOK

21 FIGG, Mary Anne Francis. MANUSCRIPT TEACHERS NOTEBOOK, used for dictation and teaching. [Lewes, Sussex] [1870s]. £ 450

MANUSCRIPT IN INK. 4to, [23 x 19 cm (9 x 7½ cm)], 25 leaves; bound in flexible diaper cloth, upper cover lettered in gilt 'Mrs Figg. St. Michaels.'

Mrs J. Figg (Mary Anne Francis) ran a school from 80 & 81 High Street, Lewes, in Sussex, for girls aged of 9 to 15, many of whom boarded at the address from various parts of Sussex and the surrounding counties. The school may have been begun under force of circumstance, for John Figg, who died in 1869 and was an annuitant, appears not to have left his widow and children sufficient money to live on. She did, however, hold the lease of 80 & 81 High Street which allowed her to run the school until sometime into the early 1880's. Afterwards another proprietor began at the same address a commercial school for boys, under the name of Castlegate School.



The notebook, which includes poetry by Scott, Tennyson, Tupper, Mrs Norton, Osgood, White Melville and others, is not penned by one hand and presumably Mrs Figg, together with her assistants, used the manuscript for dictation purposes.

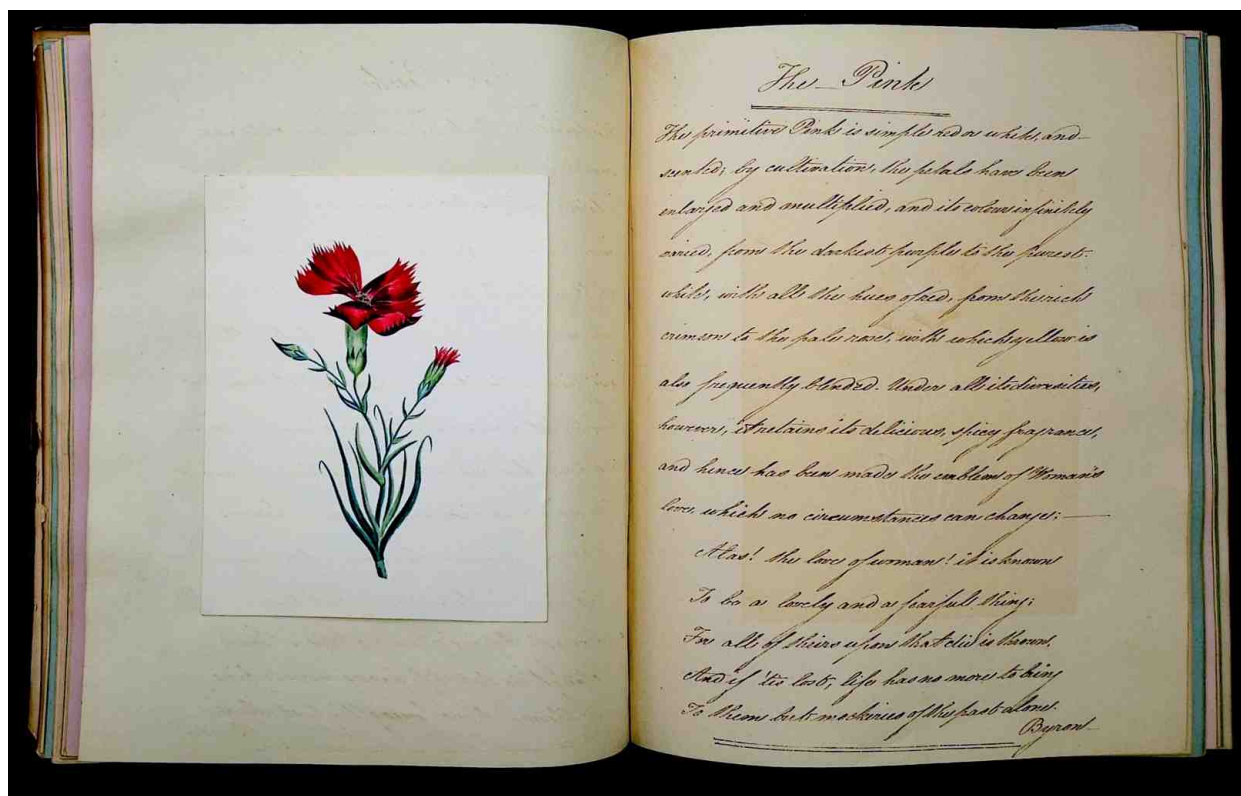
The album, bound in a sturdy flexible cloth, is very clearly repurposed. On the first leaf is a cut out of a kilted Scot and the name of the original owner 'Miss Ellen Hale, 1864.' Possibly money was short at first when Mrs Figg began her school, so she had all the leaves that Miss Hale had so carefully penned cut out only leaving their stubs, for new leaves to be mounted. Mrs Figg also took care to have her name clearly stamped in gold on the upper cover. We have no idea who Ellen Hale was, although presumably she was also from Lewes and possibly connected to the Figg family in some way. At any event, an unusual example of Victorian recycling!



#### A SUITABLE PURSUIT FOR A YOUNG LADY



4to, [23 x 18.5 cm (9 x 7¼ inches)], manuscript title with a floral cartouche and 60 leaves of variously coloured papers with embossed stamp 'Imperial Super Fine' and 16 watercolours of flowers on 'Super Fine London Board', a few loose and unmounted and several without accompanying verse; original polished calf with a decorative blind and gilt floral border; joints somewhat cracked and spine worn but still holding, gilt edges.



The album was almost certainly inspired by—or at the very least modelled on—Louisa Anne Twamley's *Flora and Thalia; or Gems of Flowers and Poetry: Being an Alphabetical Arrangement of Flowers, with Appropriate Poetical Illustrations, Embellished with Coloured Plates*, (1835).

As in Twamley's book, a suitable poem accompanies each facing watercolour on white card, including verses dedicated to: The Harebell, Water Lilies, The Flower-de-Luce, Heart's Ease, [Daffodil], The Quince, The Pink, To the Evening Primrose, To the Jasmine, The Iris, The Anemone, and others.

The style of the collection clearly dates to the 1840s, although one loose addition is dated 1884. The anonymous owner/compiler probably began with good intentions of completing—or at least diligently filling—the pages as time and opportunity allowed. However, other duties—possibly marriage or more mature pursuits—likely drew her away from the project. Perhaps that is why a later watercolour was added, when she found time later in life to once again dabble in her youthful idea.

### 'IN GOD'S NAME, GIVE THEM THE SUFFRAGE QUICKLY'

23 **GREY, Maria Georgina Shirreff.** IS THE EXERCISE OF THE SUFFRAGE UNFEMININE? By Mrs. William Grey. Printed by Spottiswoode & Co., New-Street Square, London. 1870. **£ 385**

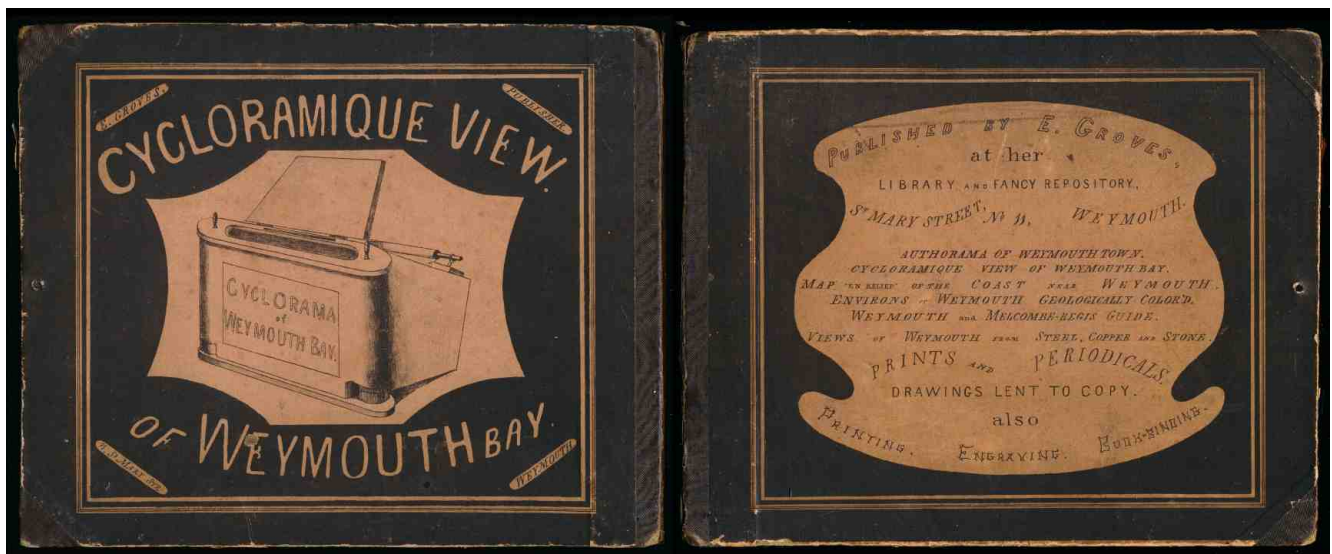
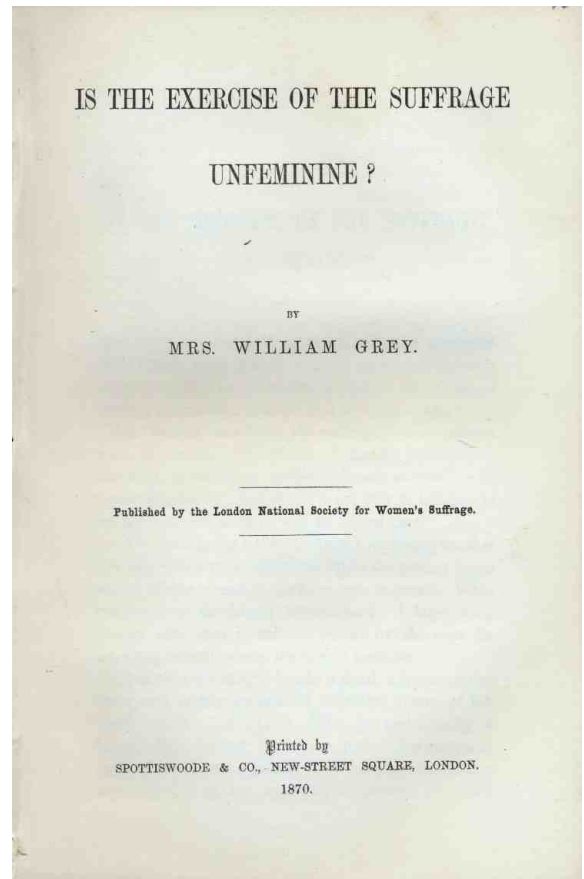
**FIRST EDITION.** 8vo, pp. 12; with a few pencil annotations in places (evidently by a woman in support of suffrage!); stitched in to recent wrapper.

First edition of this scarce early lecture on women's suffrage, arguing against the idea that women's participation in politics through suffrage was somehow unfeminine, written by Maria Grey and published by The London National Society for Women's Suffrage.

'Playing with the spatial metaphors her adversaries used, suffragist and educationalist Maria Grey (1816-1906) disputed that women's emotional characters were fixed and discordant with 'the animosities, the bickerings, and the resentments' of the male-dominated public sphere. If women were denied the franchise because they lacked 'public spirit', Grey prescribed a change in 'stand-point from the house, or street, or parish which shuts you in, to one whence a wider horizon becomes visible' as 'the best cure for narrowness of views'. In her 1870 lecture, Grey declared that emotional responses were not fixed to a particular gender, nor did spaces determine emotional experiences; instead, women's admission to political spaces would expand their emotional repertoires' (see <https://blog.history.ac.uk/2024/12/emotion-and-space-in-the-mid-victorian-womens-suffrage-movement-in-the-bibliography-of-british-and-irish-history-bbih/>).

Maria Georgina Shirreff Grey (1816-1906) also known, as here, as 'Mrs William Grey', was a British educationalist and writer who promoted women's education and was one of the founders of the organisation that became the Girls' Day School Trust. She was especially interested in the lack of funding for girls' education. In 1870 she wrote repeatedly to *The Times* to try to raise funds for the North London Collegiate School for Girls and encouraged Frances Buss to introduce student teachers. Maria proposed the creation of a national movement which would promote women's education and presented the scheme to the Society of Arts in 1871. As a result, Maria and Emily set up a provisional committee named the National Union of the Improving the Education of Women of All Classes (later shortened to the Women's Education Union). The Union aimed in 1871 to establish good and cheap day schools for all classes above the level of elementary education. Maria and Emily were very active in the Union, and Emily acted as the organizing secretary of the Union until 1879. Maria continued to give speeches and write through the 1880s. By 1890 she became too ill to be active and for last 15 years of her life, Maria lived in strict retirement due to ill health.

OCLC records three copies in the UK, at the British Library, London Library and National Library of Scotland, and one more in North America, at the Library of Congress.



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

24 [GROVES, Elizabeth, *Publisher*]. CYCLORAMIQUE VIEW OF WEYMOUTH BAY, and the Surrounding Coast. Weymouth, E. Groves, 11 St Mary's St. 1836. £ 3,750

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

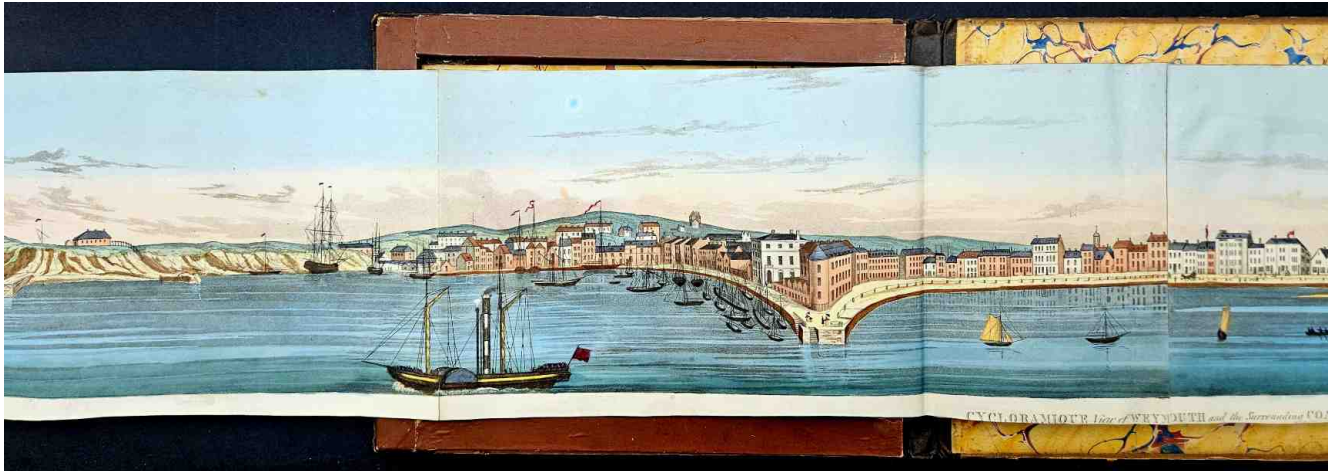
A superb view, showing the coast from Portland Bill to Lulworth Cove, with place names along the bottom edge.

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





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



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

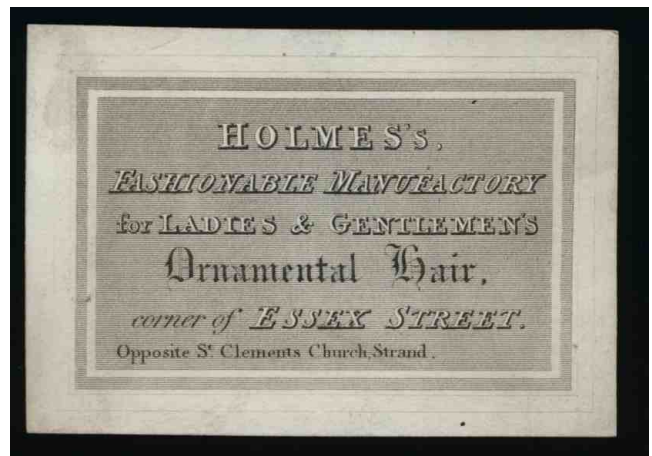
Abbey, *Life*, 479.

### 'ORNAMENTAL HAIR'

25 [HAIR]. HOLMES'S FASHIONABLE MANUFACTORY, for Ladies & Gentlemen's Ornamental Hair, corner of Essex Street. Opposite St. Clements Church, Strand. [London] [n.d., c. 1830]. £ 75

TRADE CARD. 90 x 62 mm (3½ x 2½ inches)] engraved trade card.

Probably related to James Holmes & Co. 'Peruke-makers to His Majesty, and Haircutters to the Dukes of Clarence & Cambridge' of 109, New Bond-Street the Holmes on the corner of Essex Street and the Strand appears to have supplied extensions rather than wigs for both men and women, unable to quickly adapt to current fashions.

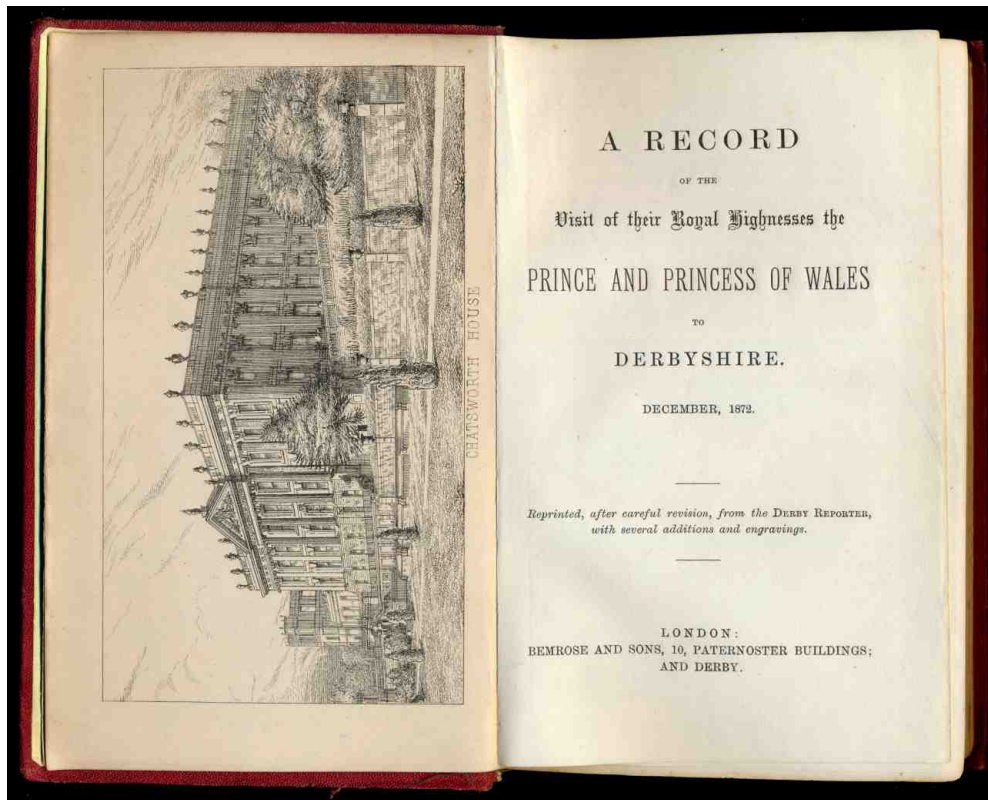


### THE FUTURE KING & QUEEN VISIT THE PEAK DISTRICT

26 [HALL, Thomas, *Editor*]. A RECORD OF THE VISIT OF THEIR ROYAL HIGHNESSES THE PRINCE AND PRINCESS OF WALES TO DERBYSHIRE. December, 1872. London: Bemrose and Sons, 10, Paternoster Buildings; and Derby. [1872]. £ 150

FIRST BOOK EDITION. 8vo, pp. [iv], 162, [2] advertisements; with three engraved plates (including frontispiece of Chatsworth House), and several more engravings throughout the text; in the original red publisher's cloth, spine and upper board lettered in gilt, and also with 'page 89' written in ink, lightly rubbed and marked, but still a very good copy, with gift inscription on front free endpaper, from Thomas Osborne Bateman to his son Frederick Osborne Fitzherbert Bateman dated Dec 27. 1872, identifying a paragraph on page 89 relating to the family.

Uncommon first book edition of this *Record of the visit of their Royal Highnesses the Prince and Princess of Wales to Derbyshire*, in December 1872.



'The great interest excited by the Visit of their Royal Highnesses the Prince and Princess of Wales to Derbyshire, and the spirited and magnificent preparations for their reception, not only by the Lord Lieutenant of the County, the Duke of Devonshire, whose guests they were at Chatsworth, and by the noble owner of Haddon Hall; but also by the inhabitants of Derby, Chesterfield, Bakewell, and the villages passed through, have led to a strong desire for a complete record of the event in a convenient form. This is now presented to the public by the reprinting of the full accounts which have appeared in the *Derby Reporter*, and which have been carefully revised, and where necessary somewhat extended' (Introduction).

The journalist Thomas Hall (1828-1901) was from Stoke-on-Trent and had been a schoolmaster until in 1853 when he took the role of sub-editor at the *Staffordshire Advertiser*. In 1869 he became editor of the *Derby Reporter* which he then relinquished in 1877 when he became secretary to the Railway Servants' Orphanage until his death.

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

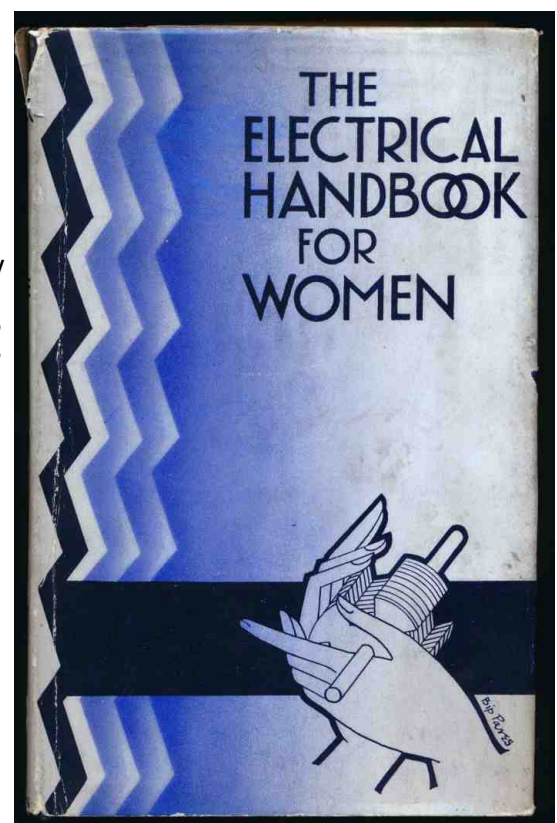
## REVOLUTIONARY

27 **HASLETT, Caroline.** THE ELECTRICAL HANDBOOK FOR WOMEN. Edited for The Electrical Association for Women by Caroline Haslett, C.B.E.... London, Hodder & Stoughton, Limited. 1934. £ 250

**FIRST EDITION.** 8vo, pp. 416; with half-tone frontispiece, and 52 full page half-tone images on 26 leaves (within pagination), and one folding map tipped in at rear; in the original blue publisher's cloth, spine and upper board lettered and stamped in silver, complete with the original dustwrapper, neat repair to short split of upper joint, otherwise apart from light rubbing, a very good copy.

Uncommon first edition of this important, and in some ways revolutionary, *Electrical Handbook for Women*.

The work is set out in four parts, Part I: General Principles of Electricity; Part II: Laws and Tariffs; Part III: 'Practical Domestic Applications of Electricity; and Part IV: Teaching and Demonstrating. Each part is then broken down in to straightforward chapters, under headings such as 'Electricity - what it is and what it can do'; 'Tariffs and Methods of Charging for Electricity'; 'The Home Installation'; and 'Teaching Electricity in relation to Housecraft'. This latter chapter is particularly interesting, the author concluding 'the day when electricity was to be regarded as a luxury for the rich has passed, but the day





when it is the constant servant of every hardworking housewife has not yet arrived. New methods of distribution will make electricity accessible for all accessible for all... In our schools we are preparing girls to live and take their share in the work of the world, and it needs but little reflection to realise that electricity is the sources of power on which that world will more and more depend' (p. 387).

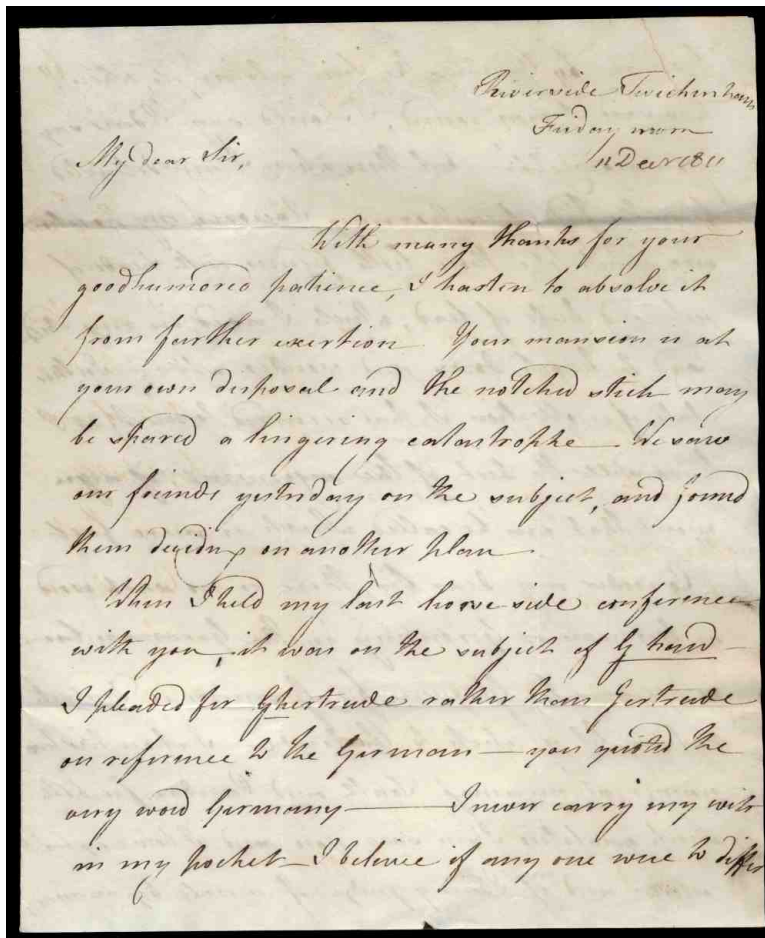
Caroline Haslett (1895-1957) was an electrical engineer and electricity industry administrator but more importantly also a feminist, who through her promotion of electrification of the home helped to liberate women from domestic drudgery. She was one of the leading professional woman in Britain to break through the 'toughened' glass ceiling of twentieth century norms.

The present work proved a bestseller, going through no fewer than nine editions before being revised and retitled *Essential Electricity, a User's Guide* (1983).

OCLC: 3238737.

#### LETTER BY ONE OF THE "LOST" WOMEN WRITERS

28 **HAWKINS, Laetitia Matilda.** AUTOGRAPH LETTER SIGNED ('L M. HAWKINS') to the tea merchant and Director of the East India Company, Richard Twining. 'Riverside Twickenham | Friday morn'. 11th December 1811. **£ 285**



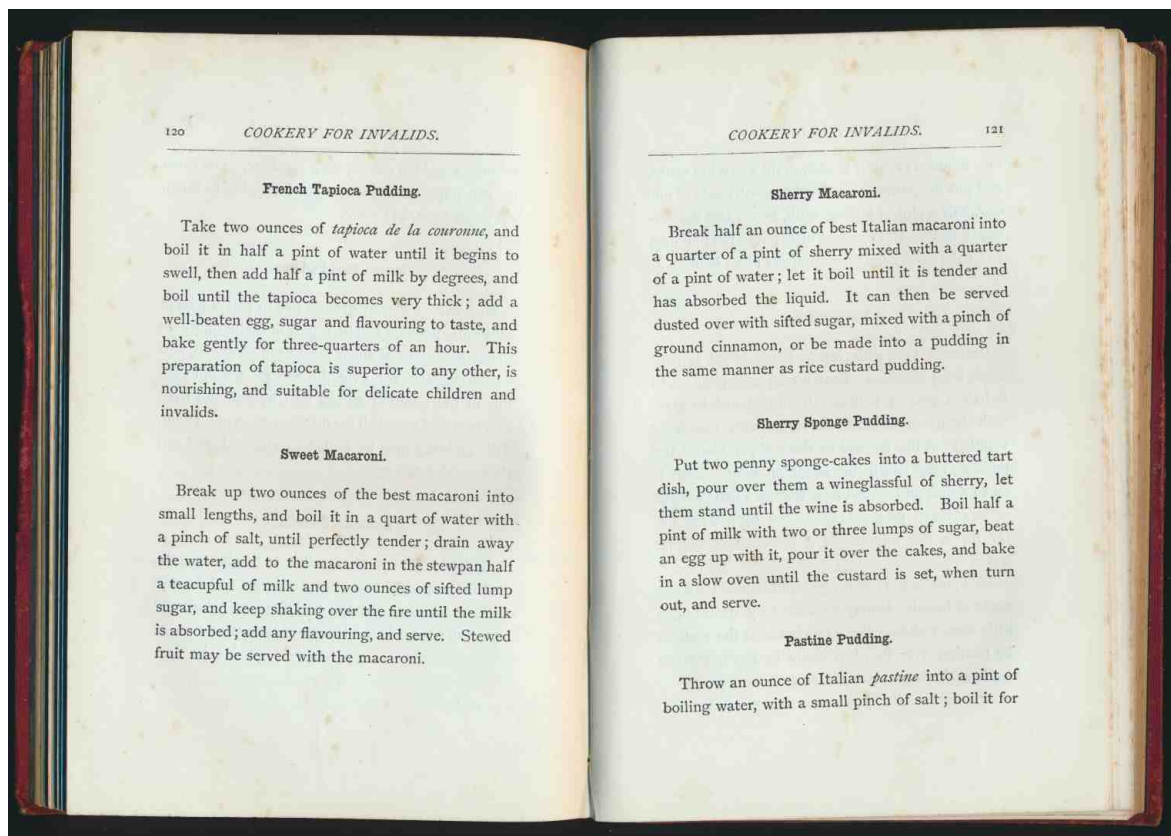
4to, pp. 3; bifolium, thirty-nine lines of text in neat legible hand, with good impression of red wax seal depicting Alexander Pope; in breaking open letter a 7 cm closed tear made to second leaf, and a small part of leaf torn away, and now under seal, with loss to three words of valediction, slight glue staining from mount at head of verso of second leaf, which carries address and Twining's docketing, good nonetheless, with evidence of folding to paper.

A spirited letter by Hawkins, written in the year of the publication of her novel *The Countess and Gertrude*, mainly concerning the pronunciation of the word 'Gertrude', about which she had had a 'horse-side conference' with Twining. She begins by thanking Twining for his 'good humored patience'; his mansion is now at his 'own disposal and the notched stick may be spared a lingering catastrophe'. 'I pleaded for Ghertrude rather than Gertrude on reference to the German - you quoted the very word Germany - I never carry my wits in my pocket - I believe if any one were to differ from me by thinking the Sun a triangle, when I had said it was round, I should say "I dare say you are right": - [...] Consider, my dear Sir, there is no such word as German or Germany in the German language - the German for German is Deutsch'. She chose her heroine's 'two names as meaning Truth

and Candor [...] the reception given to my very homely representation of them indicates their high appreciation in society - The Regent has honored them with his attention'.

Laetitia Matilda Hawkins (1759-1835) was an English novelist, associated with Twickenham, and daughter of Sir John Hawkins, an acquaintance of Samuel Johnson. Hawkins was an outspoken yet highly conservative woman author. In 1793, she published the inflammatory *Letters on the Female Mind, Its Powers and Pursuits. Addressed to Miss H.M. Williams, with particular reference to Her Letters from France*, a two-volume attack on Helen Maria Williams's continental political writings in her *Letters Written in France*. Hawkins asserted that 'every female politician is a hearsay politician'. *The Analytical Review*, a liberal paper, described Hawkins' Letters as a 'rant [...] written with much ill temper'. She wrote at least four novels, including *The Countess and Gertrude* (1811) to which the present letter refers, and also acted as an amanuensis for her father. Her work was published anonymously until after Sir John died in 1789.

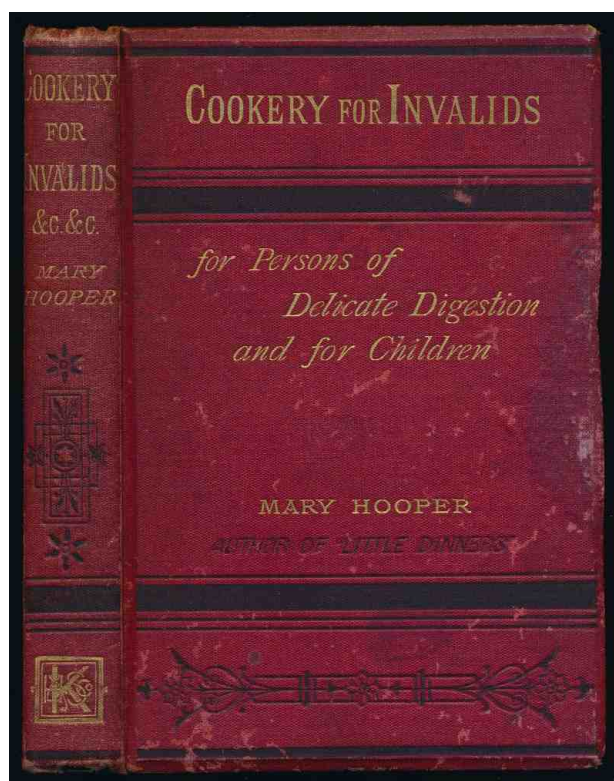
The recipient of the letter, Richard Twining (1749-1824) was an English merchant, a director of the East India Company, and the head of Twinings the tea merchants in the Strand, London. He participated in the major development of the tea trade caused by the operation of Commutation Act in 1784-6, during the drafting of which William Pitt the Younger repeatedly consulted him. Twining was a traveller, and his tours on the continent and in England formed the subject of journals and letters to his half-brother Thomas, extracts from which were published by his grandson Richard Twining in 1887, as *Selections from Papers of the Twining Family*.



### NOURISHING, TASTY AND SIMPLE TO MAKE

29 **HOOPER, Mary.** *COOKERY FOR INVALIDS*, persons of delicate digestion, and for children. Henry S. King & Co., London. 1876. **£ 275**

**FIRST EDITION.** 8vo, pp. xvi, 175, [1] blank, 54 advertisements; internally clean; original crimson cloth decorated in black with gilt lettering, with some minor discolouration in places, but a good copy nonetheless.



Mary Hooper's aim was to provide recipes that were both nourishing, tasty and simple to make. Chapters include Gruel &c.; Beef-Tea, Broth &c.; Beverages; Eggs; Fish; Little Dishes; Vegetables; Puddings for Invalids and Children; Jellies, Cream, Ices &c.; and lastly Bread and Cakes.

'Sick-room cookery proper is usually held to consist only of that which nurses are fond of calling "slops," without at all considering how fitly they describe the beef-tea, broth, and gruel they administer to their helpless patients. It is because it is found so impossible to get these things, and especially beef-tea, properly made, that recourse is largely had in many households to the concentrated essences and preparations of commerce. That these do not supply the place of home-made delicacies it is hardly necessary to insist, and a good nurse will devise means to supply the diet, on which, it may be, the life of her patient depends.'

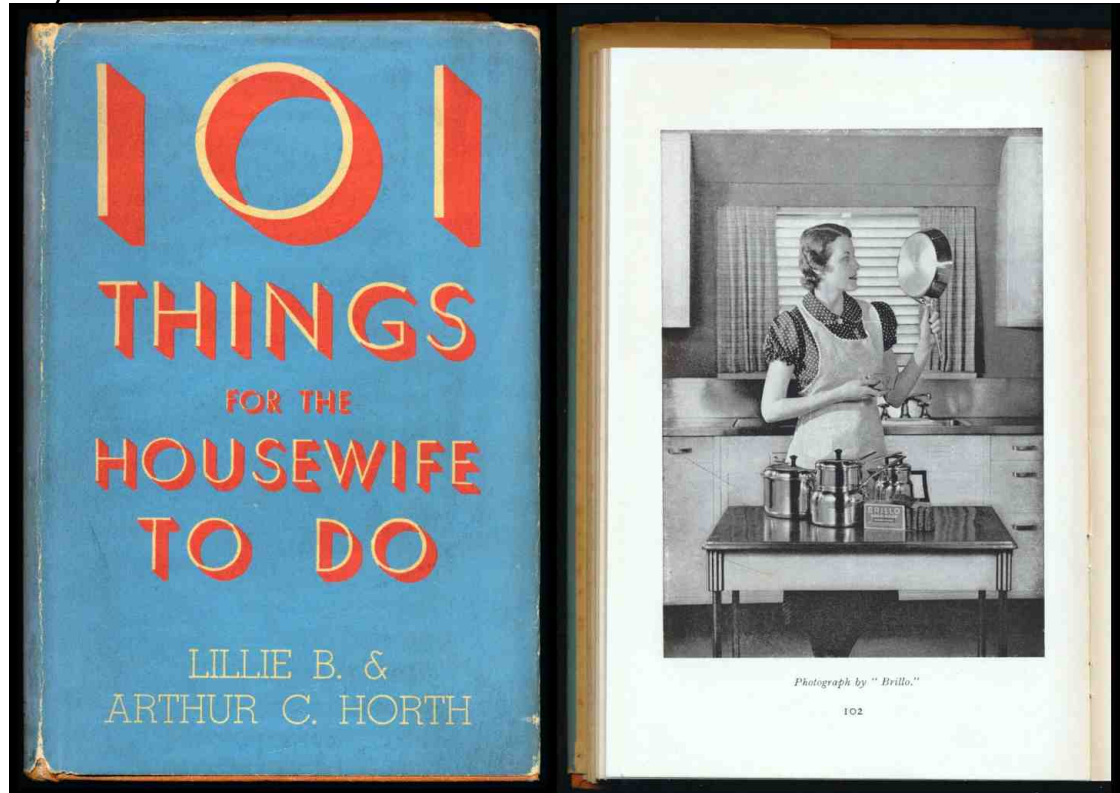
Much is said about avoiding adulterated food: 'It is so essential that coffee for invalids should not only be freshly ground, but freshly roasted, that it is recommended every family should be provided, not only with a coffee mill, but with a small coffee roaster. It is the only way in England to have coffee in perfection; for it is frequently kept by grocers so long after roasting as to have lost many of its valuable aromatic properties. One of these roasters can be procured at Kent's, High Holborn, who has also a very useful coffee-pot for invalids, heated by a spirit lamp. Milk

can be warmed in it whilst the coffee is making, and a most delicious cup either of cafe noir, or cafe au lait can thus be prepared in a few minutes. The milk supplied in towns, even if unadulterated, is generally of a poor quality, and will be improved for coffee and other purposes, by allowing it to stand on the range at a temperature which will keep it just below boiling for half-an-hour. The watery particles will thus be given off, and the residue be more nourishing.'



Mary Ann Harriet Margaret Hooper (1829-1904) was an English writer known particularly for her cookbooks, besides novels and children's books. Hooper was born in Leamington Spa, Warwickshire, to Fredrick William Hooper, an art dealer, and his wife Harriet. She began her literary career as editor of the household section of *Household Words*, the mid-nineteenth century magazine edited by Charles Dickens; the *Literary Collector* praised her management of that section and its practical content and added a distinct character to the magazine. In the 1860s and 1870s, she started publishing her own cookbooks, including *Papers on Cookery* and *Handbook for the Breakfast Table*. She was invited to teach cooking classes at the Crystal Palace School of Arts, Science and Literature where eventually she became a professor of domestic economy [Wikipedia].

OCLC records five copies in North America, at Harvard, Michigan State, UC San Diego, Baylor and Boston Public Library.



#### TIMELY ADVICE BEFORE THE WAR

30 HORTH, Lillie B. & Arthur C. 101 THINGS FOR THE HOUSEWIFE TO DO. A Practical Handbook for the Home... London, B.T. Batsford, Ltd., 15, North Audley Street, W.1. 1939. £ 185

FIRST EDITION. 8vo, pp. ix, [i] blank, 214; in the original orange publisher's cloth, spine and upper board lettered in blue, complete with the original printed dustwrapper, lightly faded and rubbed to extremities, but still a very good copy.

Uncommon first edition of this enlightening and detailed view of the duties expected of the housewife, encouraging many tasks usually carried out by the man of the house, and therefore a timely publication at the advent of the Second World War.

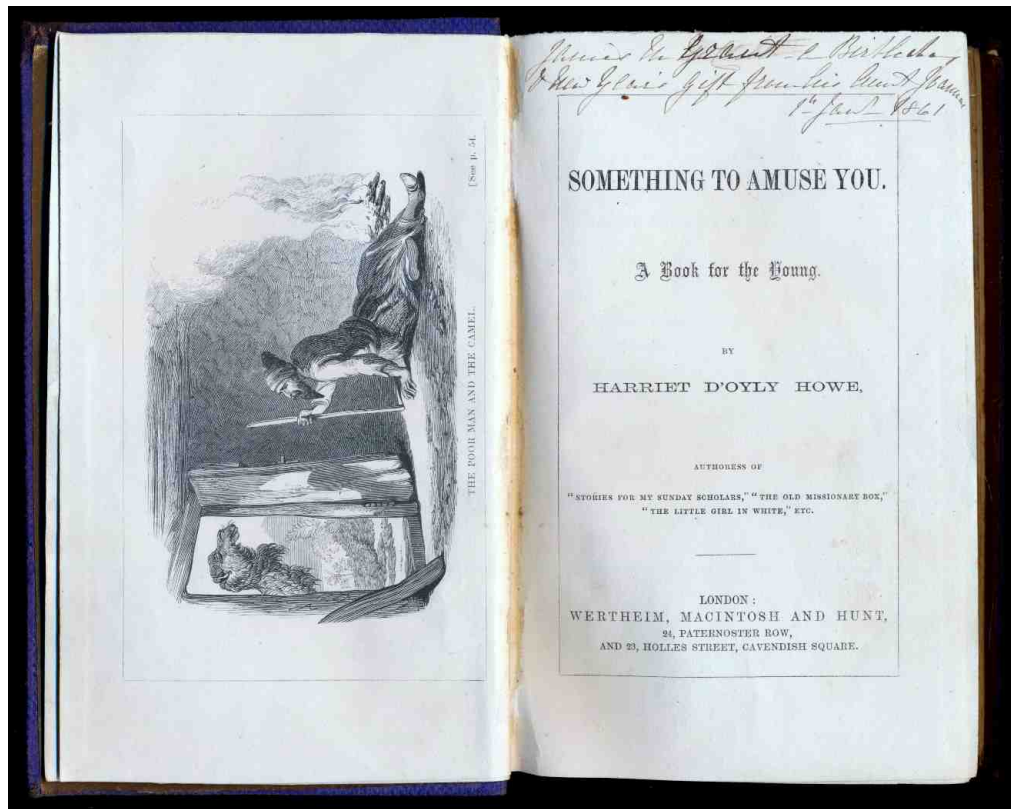
The work goes far beyond the obvious duty of cooking, the author's noting in their preface that there are 'so many cookery books which deal fully with the subject, that it has not been thought necessary to supplement them' (p. v). Instead, instructions are given on such tasks as furnishing, fabrics for the home, carpet sweeping, making lampshades, and miniature table gardens, as well as mending electric cords and flex, reading the meter, fixing tiles and repairing fireplaces, easing doors and drawers, and repairing broken crockery, to name but a few. The final chapters of the book deal with instructions for getting rid of household pests, suggested hobbies to entertain children, and First Aid advice, such as for bandaging and methods of stopping bleeding. All throughout the work numerous photographs, illustrations and diagrams are included, demonstrating all of the duties covered.

OCLC records three copies in the UK, at the British Library, Oxford, and the National Library of Scotland, and five more in North America, at Iowa, Auburn, Hennepin County Library, New York State, and Cincinnati & Hamilton County library.

#### WELL-CRAFTED

31 HOWE, Harriet d'Oyly. SOMETHING TO AMUSE YOU. A book for the young. London: Wertheim, Macintosh and Hunt, 24, Paternoster Row, and 23, Holles Street, Cavendish Square. [1861].

£ 285



**FIRST EDITION.** 8vo, pp. vi, 222, [4] imprint and adverts; with intrgal wood-engraved frontispiece; original light blue cloth decorated in blind with title lettered in gilt; with a contemporary inscription at the head of the title.

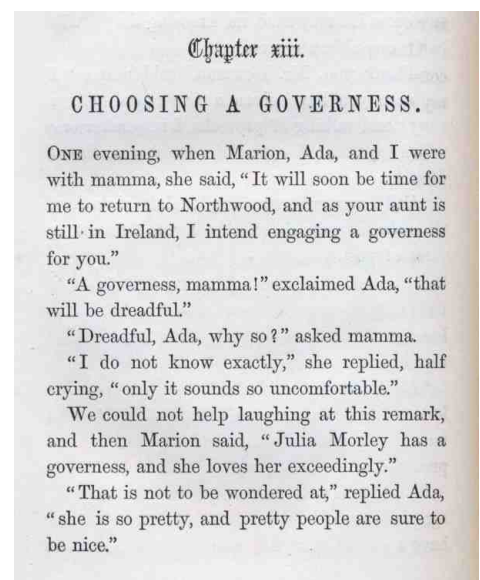
A well-crafted book, rich with life and intrigue, with a narrative that is enhanced by dramatic touches making it altogether quite captivating.

Something of an adventure story where Edith Howard, a nine year old girl recounts her young life: 'I had five brothers and five sisters, and all of them were more or less delicate; indeed we were so often ill that our parents at length decided that Northwood, (for such was the name of the town), was too cold for us. I remember, when we were recovering from the measles, that papa brought a strange doctor to see us. We knew he was a doctor, because he examined us all so carefully, and from his asking so many questions about our health. Before leaving, he stood and looked at us, then turning to papa, he said, "They certainly do look delicate, but sea air will do wonders for them." "Then I shall decide at once," said papa, and he and the doctor left the room.' The upshot is the children are sent to live with at a new smaller house with a veranda all around built on rocks beside the sea. There is also a large garden and 'an underground passage leading from the house to a little shady bay, sheltered on each side by rocks, and so forming a snug bathing place.' However there is one drawback: "I am not going to give up this place, as it is convenient for me to live at Northwood; and your mamma will remain with me, so we are going to place you under the care of your aunt Esther." Upon this our faces darkened, for we had no pleasant recollections of aunt Esther. Some of us even began to cry.'

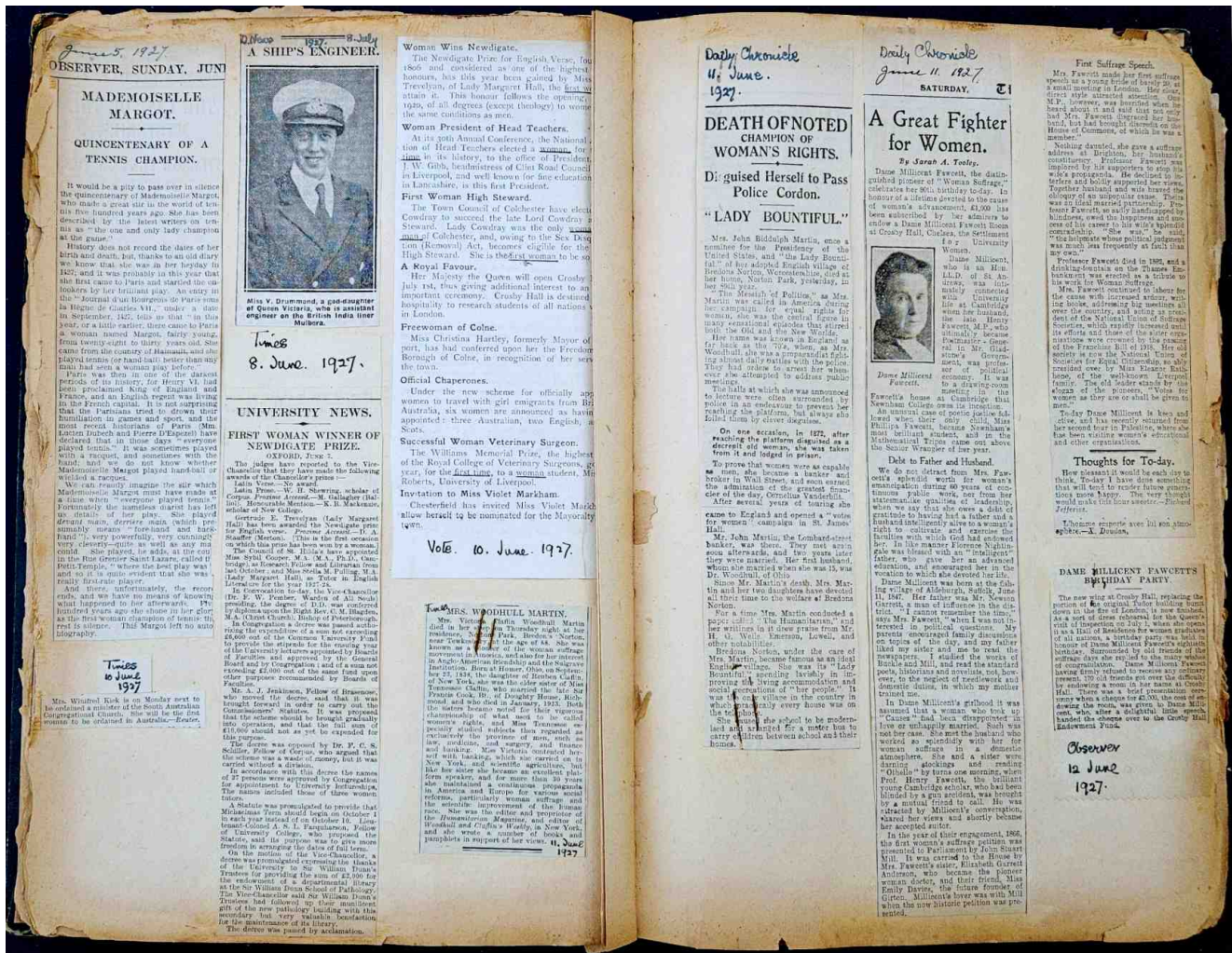
Aunt Esther is not so bad after all, though she is rather strict - until one of Edith's younger sisters accidentally sets herself on fire but survives the ordeal. After this incident, Aunt Esther leaves for Ireland, and the children are once again cared for by their parents. Kindly Uncle Ben arrives, bringing with him various adventures, also an episode where Edith has a dream and discovers 'buried treasure.' These adventures are interspersed with tales, most of which carry a moral lesson, but unusually these are not so grating as some we've read in such literature. A governess is hired for the older children, and eventually, the entire family - now brimming with health - returns home to Northwood.

Harriet D'Oyly Howe was born on the 8th August 1816 in Bristol, the daughter of John Howe of Montpelier there. Her early life cannot be traced. In 1851, she lived in a household in Saffron Walden as a governess. Soon after she turned to fiction producing several novels and other works. She was to move to Hastings for her health, where she died on the 6th December 1861, at the Home for Invalid Ladies.

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







## ALBUM OF PIONEERING WOMEN, COMPILED BY A NOTABLE SUFFRAGETTE

32 **HOW-MARTYN, Edith. FIRST WOMEN** Original Scrapbook compiled between 1921 and 1933. [n.p., 1921-1933]. £ 1,250

*Folio, [35 x 23 cm (13 3/4 x 9 inches)], 40 leaves mounted with several hundred cuttings and pages from various newspapers and journals, many leaves with several other items tipped in; leaves now very brittle especially at the edges where there is in places some significant chipping, the cuttings however, except in a very few cases, in overall good condition; original red cloth backed moire green cloth boards, spine inscribed in ink 'First Women 1920-1933'.*

An unusual album in which the notable suffragette Edith How-Martyn compiled several hundred newspaper and journal clippings documenting women who were the first to be elected, employed, graduated, or to achieve a milestone in any field previously closed to them prior to the advent of universal suffrage.

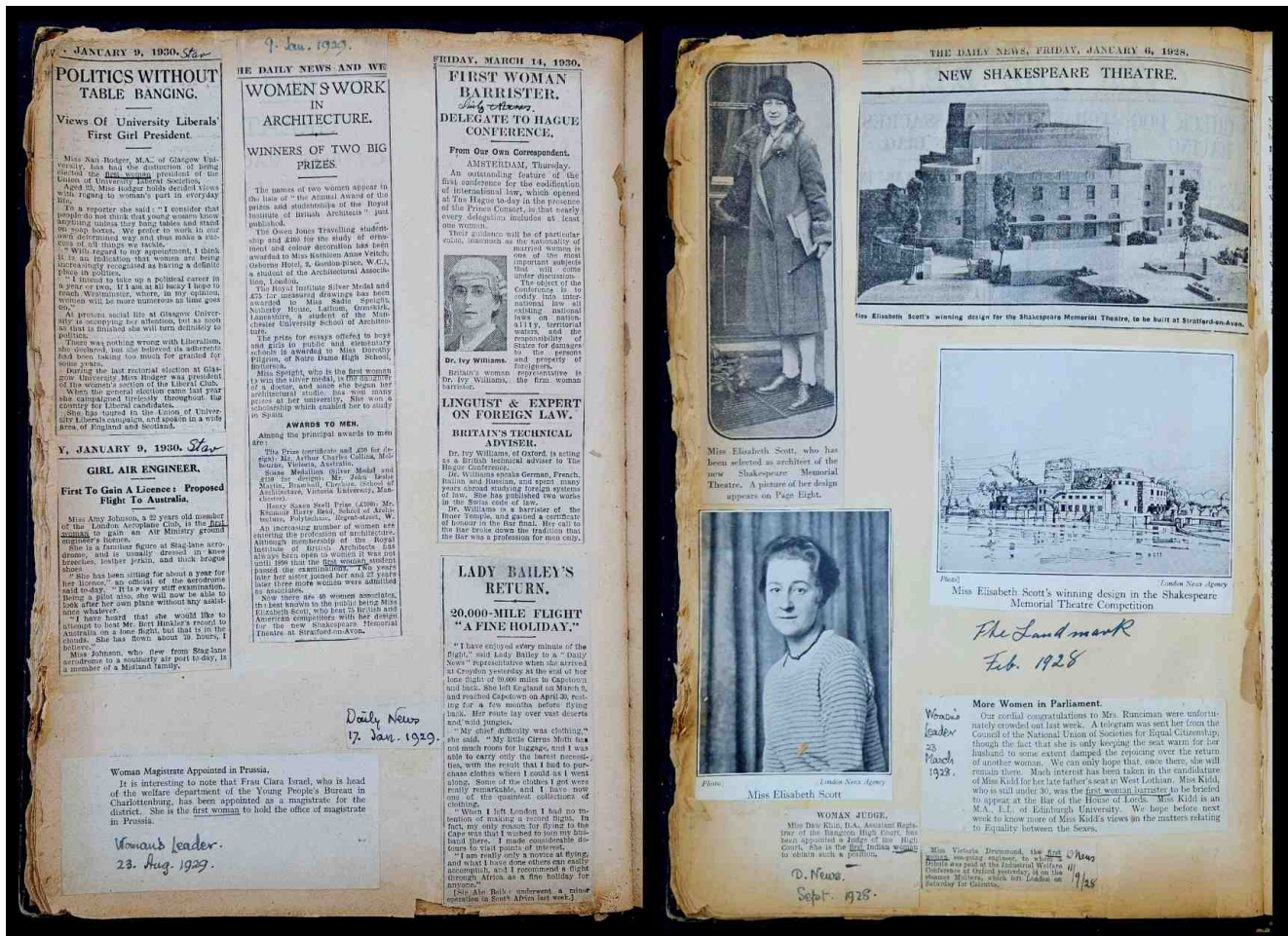
Many cutting have come from *The Woman's Leader* and *The Vote*, the *Organ of the Woman's Freedom League* which were both open to this new world of 'First Women' however many original reports of 'First Women' came from newspapers including *The Policewoman's Review*, *The Times*, *The Westminster Gazette*, *The Observer*, *Daily Chronicle*, *Daily News*, *Morning Post*, *News Chronicle*, *The Star*, *Daily Herald*, *The Daily Telegraph* and *Daily Mail*. The reporting ranged from serious to frivolous, but overall, journalists were respectful of the growing number of women in positions of responsibility and power.

The reports How-Martyn collected were fewer in the early 1920s, with a noticeable increase after 1928, when the Representation of the People Act was passed, granting full citizenship to the 60% of women still barred by age or property ownership.

First Women.

Edith How-Martyn





How-Martyn underlined phrases like "First Woman," "Woman for the first time," "woman as head," and sometimes "only woman" in the clippings she collected. Her collection wasn't limited to Britain; she included events from Europe and around the world, pasting in anything that caught her eye. Among the earliest clippings from 1921 were Miss Frances Christian Kyle and Miss Katherine Slater Deverill becoming the first barristers in Dublin. However, it wasn't until the following year that Dr. Ivy Williams was formally called to the English Bar, marking 'another dream come true... a Red Letter Day of the Woman's Movement.'

While firsts like mayors, MPs, and professors are well documented elsewhere, the album's most intriguing records are from fields previously inaccessible to women. These include the "first Indian woman elected a fellow of the Royal Geographical Society," "the first Finnish woman diplomat," "Scotland's first woman inspector of schools," Frau Johanna Wagner of Berlin, apparently the first female master plumber, and Miss Kathleen Murphy, who at 4:30 p.m. on June 16, 1920, became the first woman to legitimately take a swim in The Serpentine in Hyde Park!

The album ceased to be used in 1933, not because the 'struggle' was over but because Edith How-Martyn was from that time touring India and promoting birth control.

Edith How-Martyn, née How (1875- 1954) was a British suffragette and early advocate for birth control. Born in London in 1875 to grocer Edwin How and his wife Ann, she attended North London Collegiate School and earned a degree in Physics and Mathematics from the University of London. In 1899, she married George Herbert Martyn and became politically active, joining the Independent Labour Party and, in 1905, the Women's Social and Political Union (WSPU). In 1906, she was arrested for attempting to speak in the House of Commons, one of the first acts of suffragette militancy. However, dissatisfied with the WSPU's violent tactics, she co-founded the Women's Freedom League (WFL) in 1907, promoting non-violent protest. How-Martyn served as the WFL's honorary secretary and later head of its Political and Militant section, but resigned in 1912 after the Conciliation Bill's defeat. How-Martyn's focus shifted to birth control, meeting Margaret Sanger in 1915 and co-organizing the 1927 World Population Conference in Geneva. She became honorary director of the Birth Control International Information Centre in 1930. Between 1934 and 1935, she toured India promoting birth control, later returning to continue her work. In 1926, she founded the Suffragette Fellowship to document the women's suffrage movement. During World War II, she moved to Australia, where she continued her work. Plagued by illness in her later years, How-Martyn died in a nursing home in 1954.

## 'FISHING' FOR A HUSBAND IN INDIA

33 [INDIA]. GOULD, Miss Winifred Charlotte Ida. SCRAP ALBUM OF A YOUNG WOMAN'S LIFE IN INDIA. [India], 1912-1919. £ 1,500



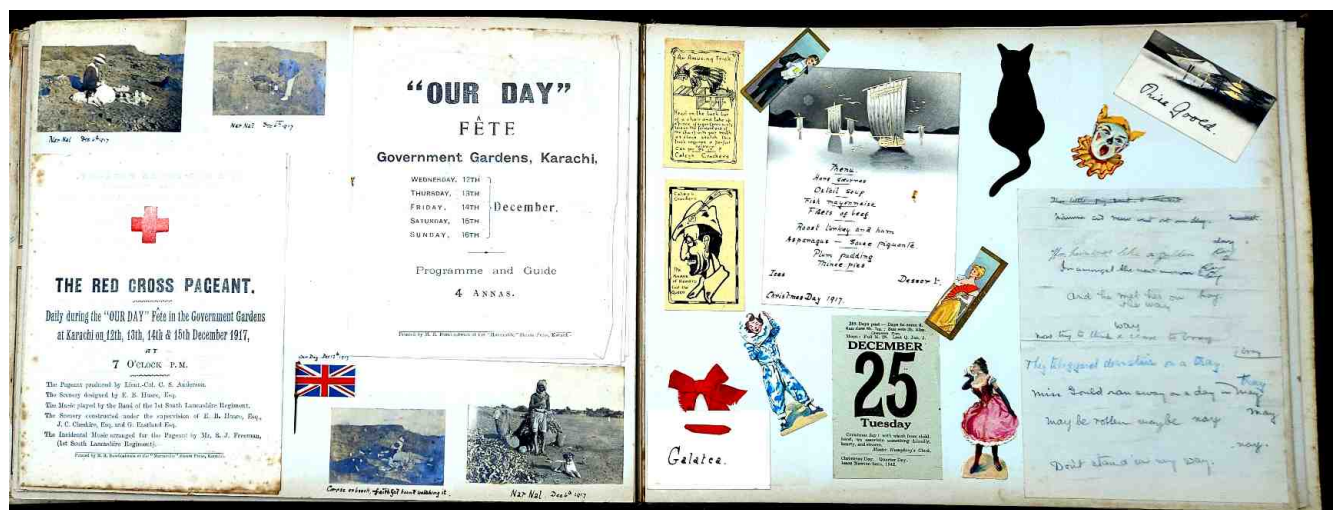


reached Rawalpindi in the Punjab around Christmas 1912, where she appears to have stayed at Capt. Forsyth and his wife's bungalow. The 2 x 3 inch photographs in the album suggest she carried with her a popular Ensign box camera for scattered through the album are many similar informal 'snaps' taken of friends and events. By January 1913, she had moved east to Peshawar, and the following month to Ajmer in Rajasthan, where she attended the Ajmer Polo Tournament hosted by the Maharao of Kota and a Skittle Gymkhana hosted by Lt-Col. H. Dunlop and officers of the 44th Merwara Infantry, these events also included a comedy and a one-act play, *The Koochperwanipore Command*. By June, she had moved to the hill station of Simla, effectively the British summer capital, where both the government and army relocated their headquarters from Calcutta during the summer months. With its balls, fetes, picnics, amateur theatre, and continuous rounds of social engagements, it was also an excellent place to find a husband.

Winifred's scrapbook records her as a guest at a wedding, the Beresford Polo Tournament, an 'at home' event of Colonel Dowell and the officers of the Royal Artillery for the Simla Horse Show, and an invitation to a dance at the Annandale Gymkhana Club hosted by the Royal Engineers. She also received another invitation to the Simla Rifle and Revolver Club. On the 5th June, 1913, she attended the main event of the social season, the Viceroy's State Ball were anyone of importance was invited, including several maharajas. Winifred formed one of the party that included Captain and Mrs. A.S. Holme and Miss Ebdon, probably Winifred was a live-in guest of the captain and his wife at Simla, although from August to September, she seems to have stayed at in the grand Corstorphans Hotel. By November, Winifred had arrived in Karachi for the Autumn Regatta, then moved on to Lahore for Christmas with races, polo balls, and events, and found her way to Amritsar. She returned to Karachi for yet another regatta, concerts, and various events before finally taking the P&O SS Arcadia from Bombay via Aden, Port Said, and Marseilles back to London on the 20th of May, 1914. Alas, for Winifred, no husband was in tow.

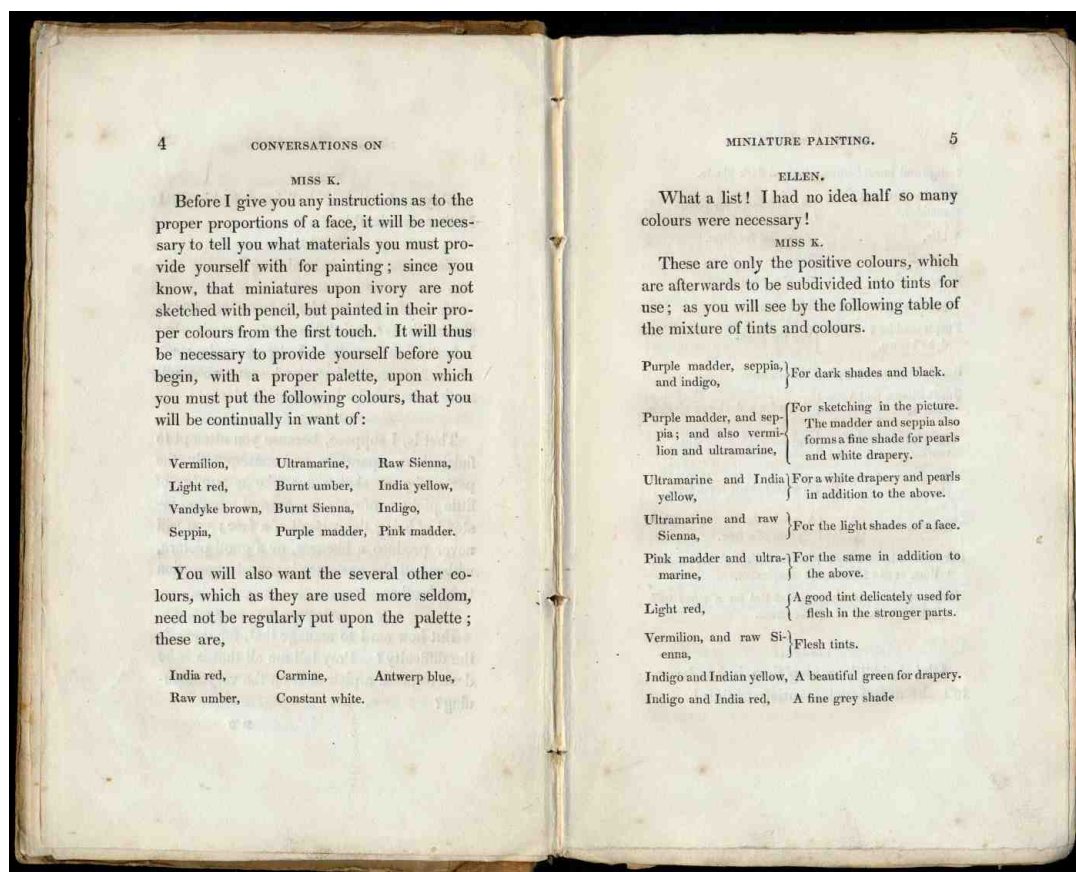


Possibly due to the outbreak of the war in August 1914, Winifred elected to become a nurse and, on the 20th February, 1915, she was enrolled as a midwife at Middlesex Hospital in Fitzrovia. She did not stay in Britain, however, and embarked for India on the P&O SS Caledonia on the 25th September, 1915, for Bombay. The ship had been commandeered by the government for mail service together with troops and passengers; it was a dangerous voyage, as the ship struck two mines on its return to Britain. Having reached India, Winifred likely had no real hope of returning during the war years. While there, she worked at the Civil Hospital in Karachi, which had then about thirty nurses. There were six wards for Europeans which she probably worked in, two further wards in a different block were allocated for Muslims, one for women, one for high-caste Hindus, two for low-caste Hindus, and another six wards for paying Indians. The hospital was funded jointly by charity and the government, and a number of programs recorded in her album were to raise funds for St. John's Ambulance, and possibly also for the Hospital too.



Again, Winifred attended various fetes, pageants, plays, parties, and balls, but the war and her duties as a nurse and midwife curtailed her social life somewhat. Karachi Regatta and Yacht Club did not appear to be much affected by the war raging in Europe although there are clear signs that her involvement at such events was much reduced. Although she stopped adding to the album in December 1917, Winifred continued to collect ephemera through to 1919, possibly intending to create a new album. Among these items is a hastily produced program for a Victory Ball organized by the Karachi Gymkhana on the 18th of November [1918], signed by both Winifred and also Edwin Aubrey Storrs Fox who would become her future husband. One wonders if they actually met at this event, although it seems more likely that they knew each other from contact at the Hospital. Like her father, Edwin was a chaplain, unusually he was also some six years younger than Winifred and she probably thought him a good catch! They married at St. Mary's Church in Quetta on the 3rd March, 1919, and remained in India, except for a brief return to England for six months in 1922 until at least 1941. The couple appear to have worked both in India and the Middle East until her husband's retirement from the Indian Ecclesiastical Establishment in 1941. Presumably returning to Britain after the Second World war, or upon India's independence, they retired to Letchworth Garden City, where Winifred died in 1969.





## TEACHING YOUNG LADIES TO PAINT, BY THE NOTED LADY MINIATURIST

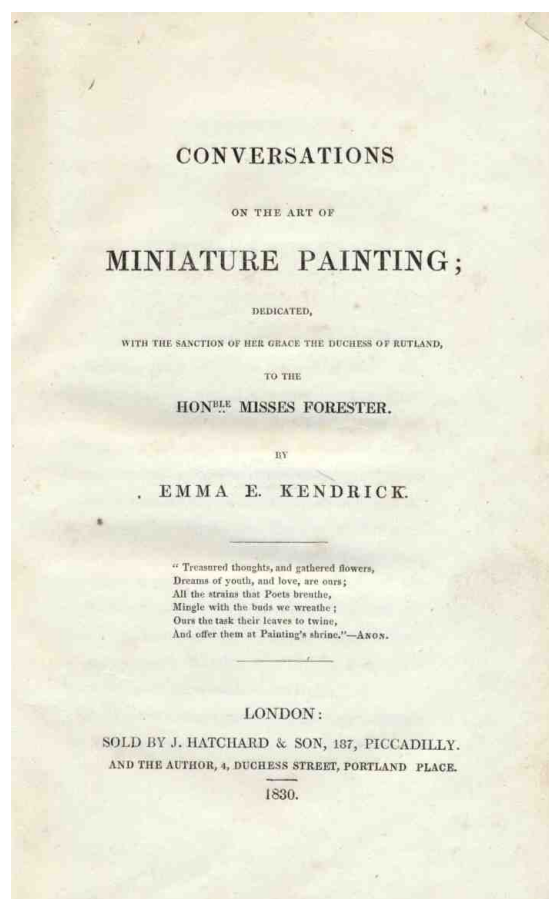
34 **KENDRICK, Emma Eleonora.** CONVERSATIONS ON THE ART OF MINIATURE PAINTING; Dedicated, with the sanction of her Grace the Duchess of Rutland, to the Honble Misses Forester... London: Sold by J. Hatchard & Son, 187, Piccadilly. And the Author, 4, Duchess Street, Portland Place. 1830. **£ 650**

**FIRST EDITION.** 8vo, pp. viii, 111, [1] imprint; some light marking in places; in the original cloth backed boards, rebacked, with the remains of the original spine label pasted down, boards slightly soiled, but still a very good copy nonetheless.

Scarce first edition of these *Conversations on the Art of Miniature Painting*, recording the discussion of 'Miss K' [ie. Miss. Kendrick] and her pupil, 'Ellen', giving instruction to the latter on the art of miniature painting, which she intends to take up on a long stay in the country.

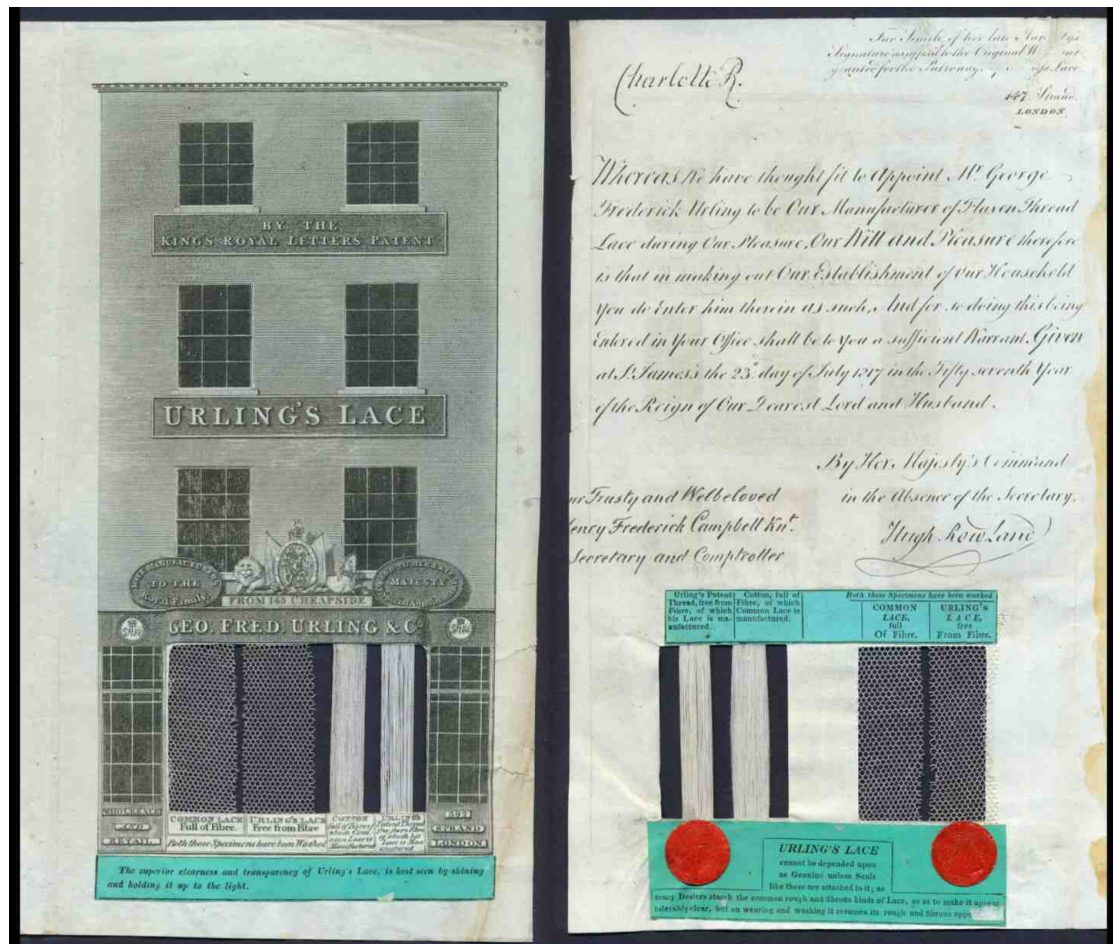
'Ellen: The first thing that I want to know is how to make all the features of the proper size?

Miss K: This you can never do, if you attempt to draw the features separately without considering their proportions. You should in the first place, make an outline the shape of an egg; then divide it in half, which line will be the place for the eyes, remembering that there must always be the distance of an eye between the two eyes of a well-proportioned face: then proceed to divide the lower half of the egg exactly, which will be the place for the nostril; while the mouth must be put midway between the nostril and the bottom of the egg. We will then divide the other half of the egg, which gives the top of the forehead where the hair begins. I must also tell you, that there is another important line, called the centre, which passes down the front of the face, through the middle of the forehead between the eyebrows, down the tip of the nose, the tip of the lip, and the chin; or, rather, where the dimple appears, if there be one. When this line is made, you must imagine an exact triangle from the bottom of the egg and the line which marks the root of the hair; the point where the two lines meet (which form the sides of the triangle) will give you the place for the ear' (pp. 12-13).



Emma Eleonora Kendrick (c. 1788–1871) was a miniature-painter who was prominent during the reigns of Kings George IV and William IV. Born around 1788, daughter of the sculptor Joseph Kendrick, her sister, Josephia Jane Mary Kendrick, was an accomplished harpist who performed in public, and later gave harp lessons. Between 1810 and 1817 Emma won several prizes from the Society of Arts, and later in 1831 was appointed miniature painter to Princess Elisabeth of Hesse-Homburg and to William IV, painting miniature portraits of royalty and eminent people. However, apart from portraits, she also painted watercolours of classical, mythological and literary subjects. She was a member of the New Water-Colour Society and the Society of British Artists, with her work being exhibited at the Royal Academy between 1811 and 1840. She did not exhibit after 1840, preferring instead to teach miniature painting to the daughters of the nobility in her later years - indeed the present *Conversations*, Kendrick's only published work, is dedicated 'to the Honble. Misses Forester'.

OCLC records six copies in the UK, at the British Library, Oxford, Cambridge, National Art Library (V&A), Aberdeen, St. Andrews and the National Library of Scotland, and five more in North America, at The Getty, The Huntington, Winterthur Museum, Nelson-Atkins Museum and the Cincinnati Art Museum.



## INGENUOUS ADVERTISING

35 [LACE]. THREE ADVERTISEMENTS FOR GEORGE FREDERICK URLING, & CO., LACEMAKERS. London, 147 & 392 Strand, [1820-1826]. £ 275

Three printed lithograph and engraved advertisements, each a bifolio leaf [15.5 x 24 cm (6 x 9½ inches)]; two with an engraved elevation of Urling's premises with cutaways showing mounted samples of lace; genuine sample replete with red wax wafer seals on verso; signs of having been once mounted along the edges on the verso of the last leaf of each example.

Urling was one of the main London wholesalers of lace before deciding to try his hand at retailing to the public directly. This change of direction required a fairly intensive and distinctive advertising campaign. Urling opened first at 377 Strand in 1819 but needing more room so moved to 147 Strand in 1821, and again to the more prestigious Regent Street in 1826.

He was very adept at advertising, receiving a royal warrant from Charlotte, George III's consort he used a quasi facsimile of this in his advertisements. He also used actual samples which were placed in such fashionable magazines as *Ackermann's Repository*, *Le Belle Assemblee* etc. during 1819 and 1820, as well as appointing from some eighty retailers around the country to stock his wares - all listed in one of these advertisements. He cleverly used an engraving of the front elevation of his shop in the Strand mounted with samples of Urlings Lace 'free of fibre' against the rather shoddy cotton 'of which Common Lace is Manufactured.' - 'It is scarcely necessary here to descant upon the peculiar Beauties and Excellencies of our Manufacture (in some points rising superior to the most valuable Foreign Lace) as its exquisite clearness and transparency, its beautiful



colour and durability (all of which it retains after repeated washing) are well known and justly appreciated by all who have worn the Genuine Article.'

Urling's main reason - so he states in his text- for entering the retail market was 'a duty we owe to our numerous Friends and the Public, and to our own reputation, to depart from our original intention of vending our Lace by Wholesale only, for it is notorious that the Retailers have acted towards us in a most unworthy manner, by imposing upon Purchasers the common, rough, and fibrous kinds of Lace (concealing their defects and making them appear tolerably clear before they are washed, by starching, &c.) as URLING's Real Manufacture, and have even descended so far as to take the Seals off our Lace to affix to those spurious and inferior articles.'

George Frederick Urling was born in 1793 and entered the lace trade receiving the Freedom of Nottingham in 1820. We get some idea of him from one of his grandchildren: 'He was successful in business, though never rich, and retired some years before his death... [he] had been brought up in the school of adversity, and a certain severity combined with dignity characterised him all his life. He brought up his family with discipline and judiciousness, but he was strict, and even sarcastic, in family life. He was a very handsome man, with fine taste, musical, artistic and literary... He was intensely religious and sought to impress this character on his family... My grandfather strongly disapproved of his daughters marrying, saying that it was "the best thing possible for a man, the worst for a woman" ; in spite of which, however, they all three married... I remember him at Hampton, when I was a child, as a handsome, dignified old man, with a finely cut ironical mouth... There was much of the Puritan element in his character.' [Urling] On his death he left £4,000 so he was moderately wealthy for his time or not 'rich'.

See Ethel L Urlin, *Memorials of the Urlin [and Urling] family*, 1909.

BY A TEACHER, DEDICATED TO HER 'FORMER AND PRESENT PUPILS'

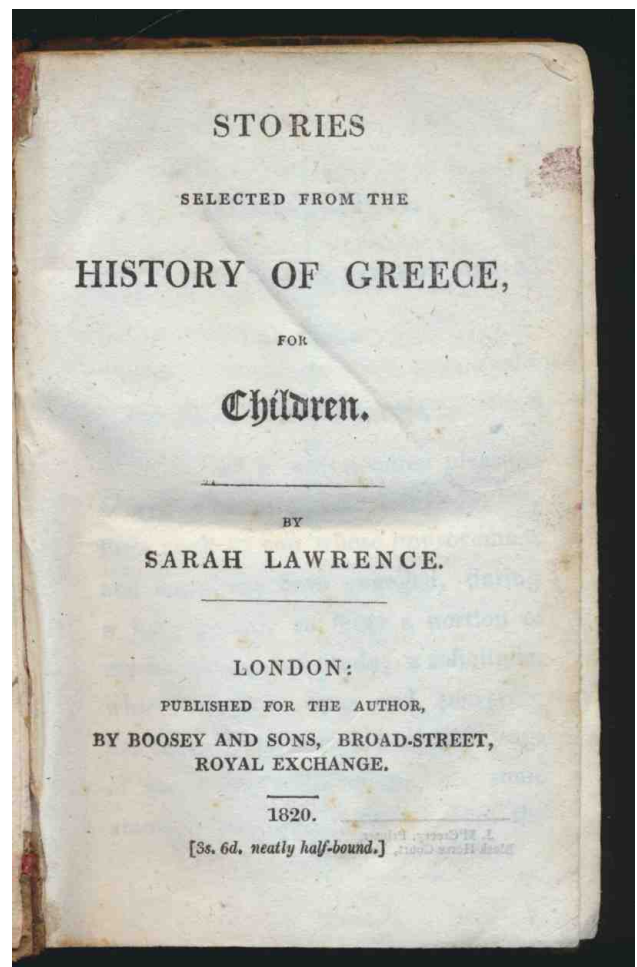
36 **LAWRENCE, Sarah.** **STORIES SELECTED FROM THE HISTORY OF GREECE**, for Children. London: Published for the Author, by Boosey and Sons, Broad-Street, Royal Exchange. 1820. £ 650

**FIRST EDITION.** 12mo, pp. viii, 208; original red roan backed marbled boards, spine lettered in gilt, lacking front free endpapers, spine with 15mm missing at foot and somewhat worn; with the booksellers ticket on the front pastedown of 'Robinson's Booksellers, Liverpool'.

A rather grandiloquent 'Dedication, to my former and present pupils' opens the work in which Sarah Lawrence explains that 'It is with peculiar pleasure as well as propriety that I dedicate this little work to you whose improvement and happiness have engaged, during a long period, so large a portion of my unceasing solicitude; a solicitude, which, though deep and powerful, has been amply mingled with feelings of the truest satisfaction.'

The preface is hardly less edifying and goes on to explain that 'from the simplicity of its diction, and its complete adaptation to the capacity of the readers for whose use it is designed, forms a valuable addition to the juvenile library'. Sarah also felt that the subject matter of Greek history was 'peculiarly fitted for the improvement of the youthful mind, being calculated to inspire those sentiments of patriotism... She has studiously endeavoured to render her style as simple and intelligible as possible, consistently with the care due to avoid those puerilities of diction which tend to vitiate, instead of improving the youthful taste. It will be sufficiently evident that the following work is principally designed for a very juvenile class of readers, and to a class of this description it is actually addressed. The Author is, however, induced to believe that it may be found useful in the instruction of pupils more advanced in age, whose early education has been neglected may prove useful, either by imparting knowledge before unpossessed....'

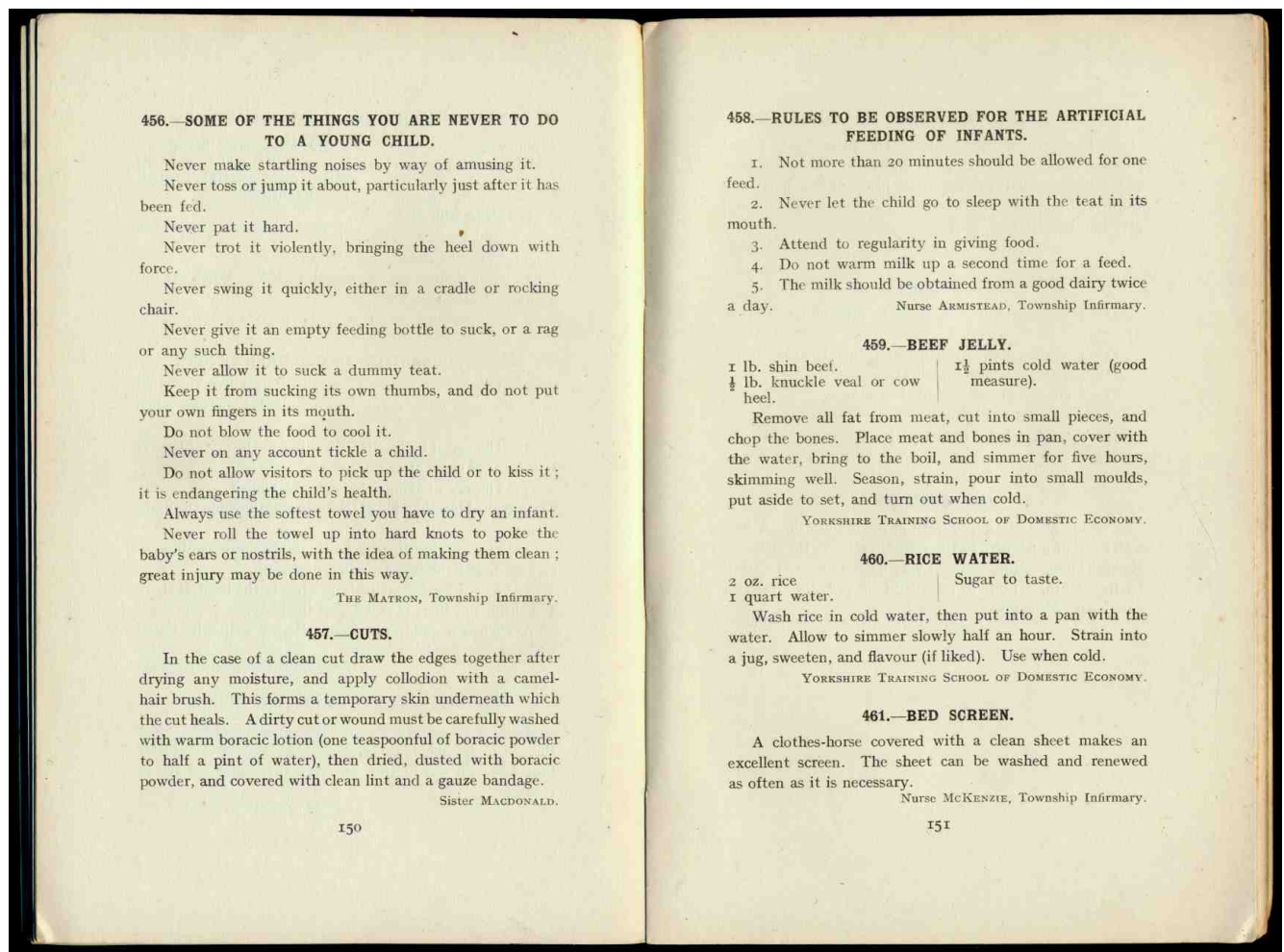
Sarah Lawrence (1780–1859) was an English educator, writer, and literary editor. She founded and led a respected girls' school in Gateacre, near Liverpool, and was associated with intellectual circles, including the Aikin family and the Roscoe circle. Born into a Nonconformist family in Birmingham, Sarah was one of eleven children of Nathaniel Lawrence and Mary Johnson. Her family faced hardships, including financial ruin in 1793 partly as a result of the 1791 Priestley Riots, which also destroyed their place of worship. To support themselves, Mary Lawrence and her daughters established a girls' school at Birmingham. However, Sarah and her eldest sister Eliza also gained experience as governesses, with Sarah working for reformist physician Peter Crompton in Liverpool.



In 1807, Sarah and her sisters opened a girls' school in Gateacre, where she served as principal. The school gained a strong reputation, educating the daughters of Liverpool's merchant aristocracy. "There must have been a powerful personal influence about the Miss Lawrences," wrote a pupil who left the school in 1838 at the age of seventeen, "which raised their school to a position of considerable eminence for many years, and sent forth a large number of really superior women." By that time, however, the Lawrence sisters were on the point of retiring and the school was being run on parsimonious, comfortless lines, and the teaching was no longer as good as it had been. "To this day," wrote the same pupil in after-life, "it is a surprise to me that the parents tolerated the discomforts, the positively injurious hardships that were the rule of the house" [Kamm]

The school was also linked to Unitarian education, though it also attracted students from Anglican families. Sarah was also actively engaged in Unitarian intellectual circles, subscribing to works by Henry Turner and collaborating with other educators. By 1839, financial difficulties led to the school's takeover by the Misses Holland, who renamed it Gateacre School. It continued until around 1863 before being replaced by Gateacre Grange in 1866.

See Josephine Kamm, *Hope Deferred: Girls' Education in English History*, 1965.



‘HEALTH, TEMPER, HAPPINESS, ALL ARE CONTROLLED (MORE  
THAN WE AS A NATION REALISE) BY THE KITCHEN’

37 LEIGH, Blanche L. LEEDS HOUSEHOLD BOOK. Edited by Blanche L. Leigh (Mrs. Percival T. Leigh). Leeds and London, Chorley & Pickersgill Ltd. The Electric Press. Published by N.G. Morrison, Bishops Street, Leeds. [1916]. £ 185

FIRST EDITION. 8vo, pp. [iv], 174, [1] List of Subscribers, [1] blank; in the original brown cloth backed publisher's printed boards, minor rubbing to extremities, and light surface wear, but overall a very good copy.

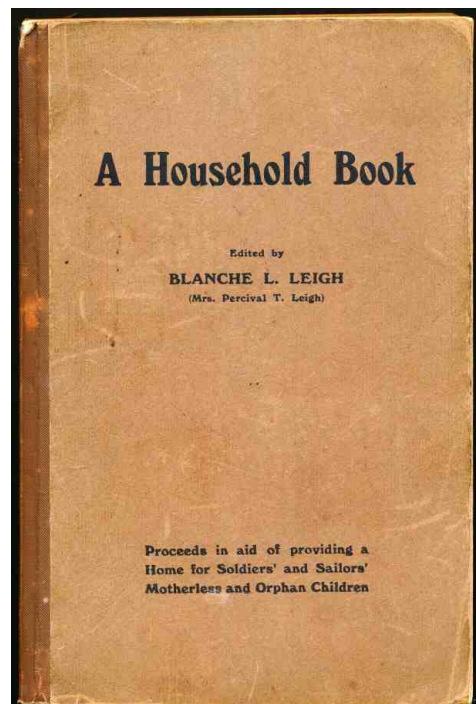
Scarce first edition of this entertaining 'Household Book' by Blanche Leigh, published during WWI, 'the proceeds in aid of providing a Home for Soldiers' and Sailors' Motherless and Orphan Children'.

'Housekeeping - embracing as it does, laundry work, care of furniture, linen, glass, china, silver, and general cleaning and marketing - is usually regarded as an easy occupation, needing no *particular* training. It is supposed to come by instinct to women, and undoubtedly the capacity for this work is, as a rule, inborn in my sex, but in all cases that capacity is better for *practical* training and development, so becoming a tangible and useful accomplishment. Health, temper, happiness, all are controlled (more than we as a nation realise) by the kitchen' (foreward).



After the foreword is a short essay on 'Food and its functions' by Miss Kate E. Whitaker, Late Superintendent Domestic Science, San Francisco Public Schools, and then the work is set out in several sections, viz. 'Hors D'Oeuvres and Fish'; 'Soup and Purees'; 'Meats and Savouries'; 'Vegetables and Herbs'; 'Salads and Sauces'; 'Puddings and Sweets'; 'Pastry, cakes and biscuits'; 'Pickles and Preserves'; 'Emergency and Suggestions'; 'The Chafing Dish, the Paper Bag, and the Hay Box'; 'Household methods and laundry'; 'Toilet and Medical Remedies'; 'Invalid Cookery and Nursing'; and concluding with "Olla Podrida" with a mixed bag of recipes and directions for making 'ink', to 'waterproof boots', and making 'Roman Punch'. Usefully each section includes four blank leaves at the end for 'Extra Recipes' that could be added in manuscript.

OCLC records one copy, at Leeds.



## GOthic HORROR

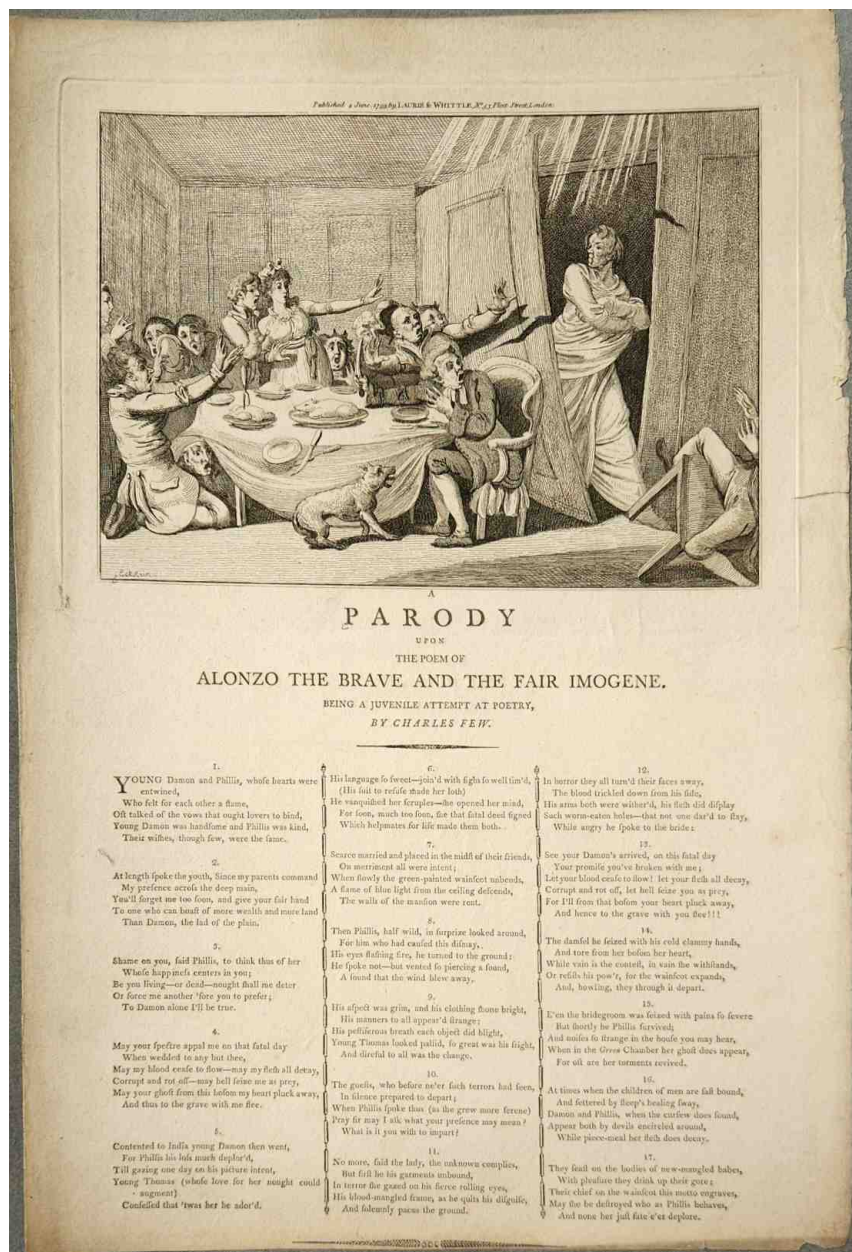
38 [LEWIS, Matthew Gregory]. FEW, Charles. A PARODY UPON THE POEM OF ALONZO THE BRAVE AND THE FAIR IMOGENE. Being a Juvenile Attempt at Poetry, by Charles Few. Published 4th June, 1799, by Laurie & Whittle No. 53, Fleet Street, London. [1799]. £ 450

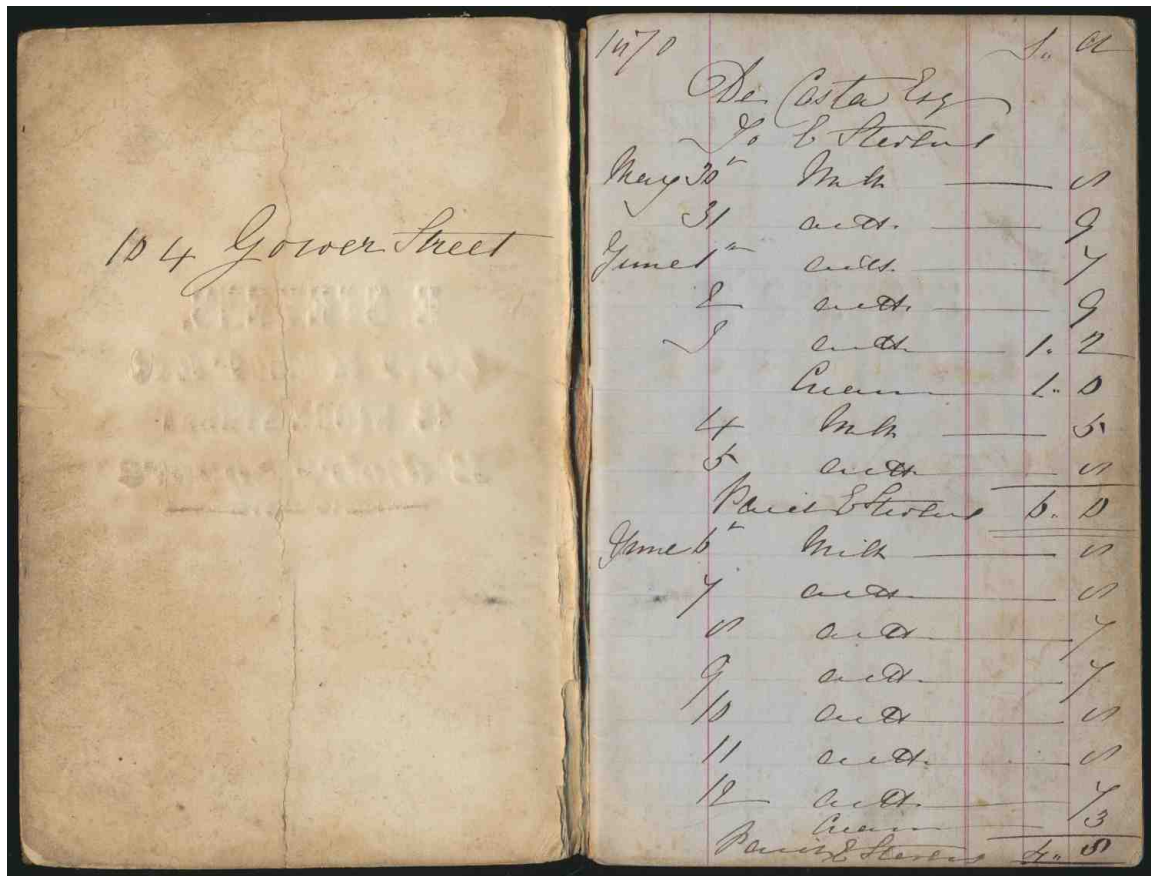
Printed and engraved illustrated broadside [45 x 30 cm], with engraving by Eckstein above printed text in three columns of verse; slightly dusty, and cropped close (though not obtrusively) at foot, mounted on to a blue board, with the ink ownership signature of Anne Renier on verso somewhat browned on verso.

The Gothic ballad *Alonzo the Brave and the Fair Imogene* by Matthew Gregory Lewis was published in *The Monk* in 1796.

Lewis's poem was of course set in the medieval era but here we are in contemporary England. The illustration shows a dinner party that is terrified by the appearance of a ghost through a wall accompanied by flashes of light, with the young couple standing in the middle. The verses tell that the marrying girl had been false to her betrothed, who had gone to India and died, and married in his absence. Here he returns to curse and destroy her, and take her with him to the grave.

BM Satires 9503.





#### ACCOUNT BOOK OF A LONDON LADY MILK SELLER

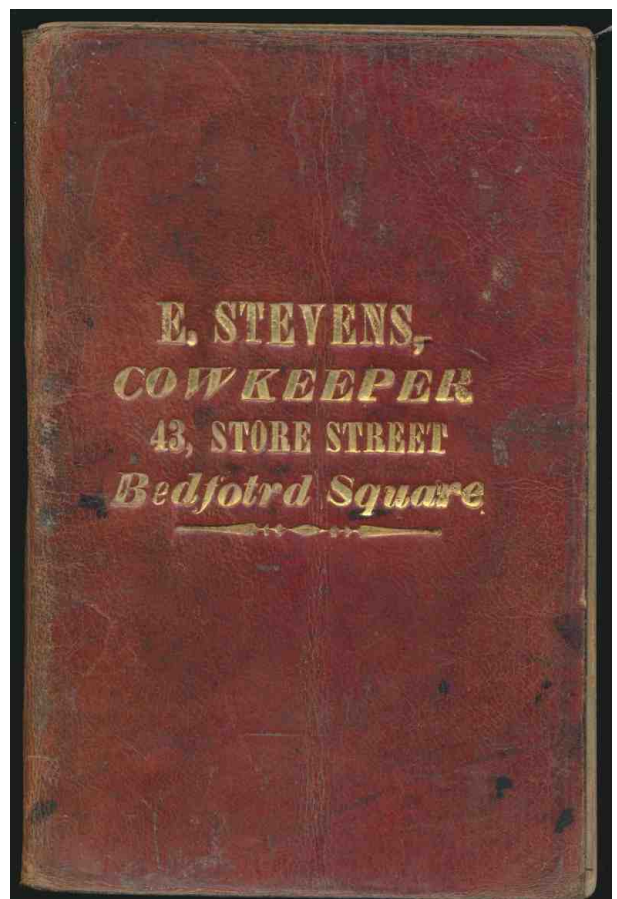
39 [LONDON DAIRY]. E STEVENS, COWKEEPER 43, STORE STREET, BEDFORD SQUARE.  
[London]: [1870-1873]. £ 300

8vo, pp. [76], on red ruled blue lined paper, of which 69 completed in manuscript; original limp tan calf, the upper cover titled in gilt; some minor wear from use, but otherwise fine.

The account book was kept for the family of Aaron de Moses Gomes Da Costa (1801-1873), a West India merchant who lived at 104 Gower Street, a few hundred yards away from Elizabeth Stevens' dairy in the Bloomsbury area of London.

The dairy was located in a modest Georgian three-story building at 43 Store Street. The dairy occupied the ground floor, and above it lived three other families: a tobacconist, a home decorator, and a salesman at Covent Garden market. A dairy continued to operate at the same address until as late as 1960. The building happened to be the only surviving Georgian structure on the street. When the account book began, in May 1870, Elizabeth was about 60 years old and widowed having continued the dairy after her husband's death in the 1860s. The account book was probably kept by the Da Costas' cook, who would send out a maid each morning for milk, etc., at which time purchases would be entered. At the end of each week, the week's purchases were totalled, and Elizabeth would sign her name against this amount to acknowledge payment.

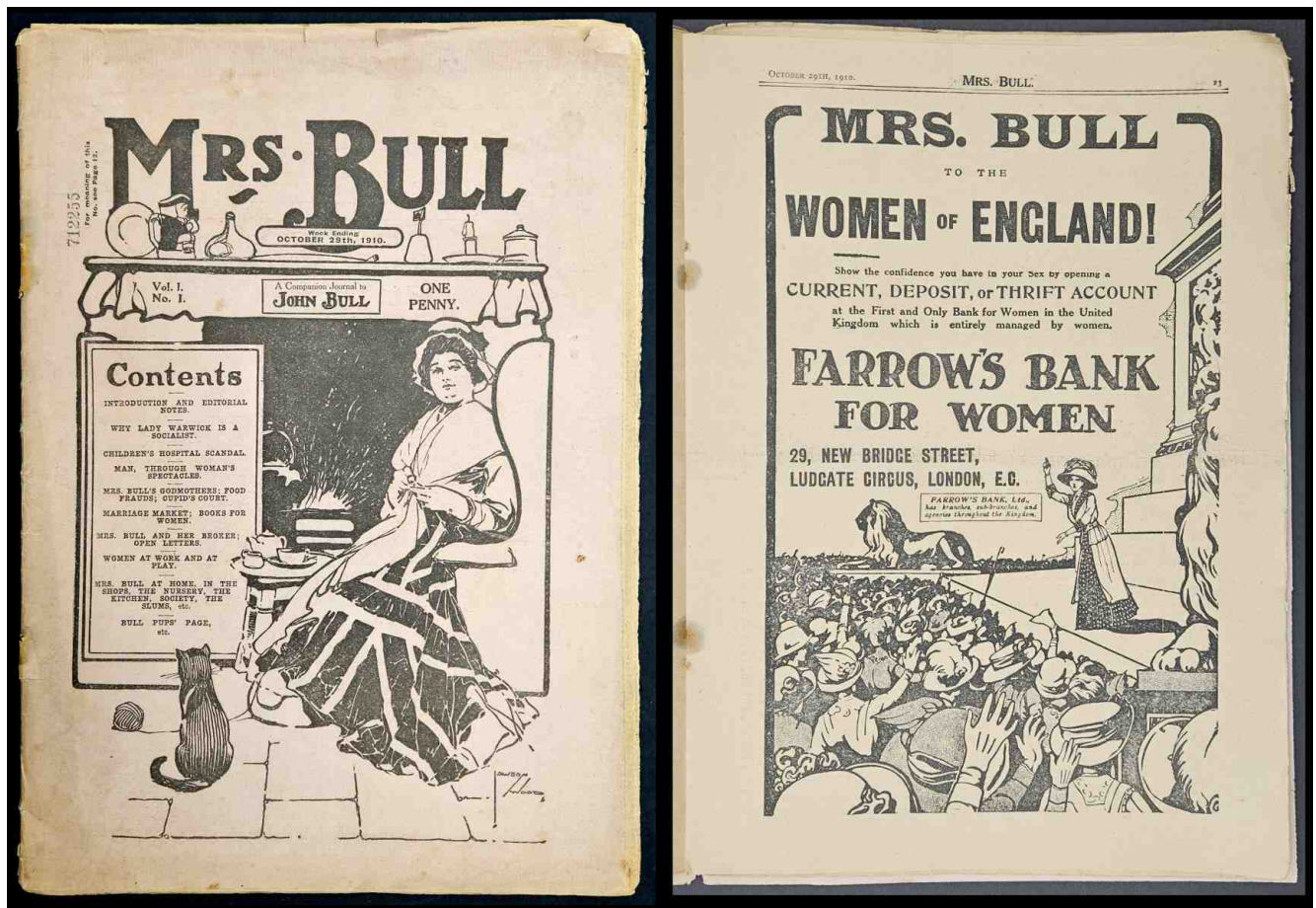
Amounts entered each day ranged between sixpence and one shilling and threepence, depending on what was needed. Cream was also supplied on average once a week, and from the end of 1872, eggs were also supplied, sometimes daily. This may reflect the declining health of Aaron Da Costa, who died in January 1873. The account book continues for a few more weeks after his death before a final note on the payment of 19s 2d: 'Recd. off the Ex[ecuto]rs A. G. Da Costa. Elith Stevens,' at which point the account was closed.





London milk-sellers were supplied partly from cowsheds within the city, and through deliveries from outside of London. The Adulteration Act of 1875 probably caused many smaller businesses to close, not because their milk was adulterated, but because it was almost impossible for small proprietors to properly carry out the sanitary measures necessary to prevent contamination of milk by typhoid, diphtheria, and other diseases. Elizabeth sold her business on as a going concern and eventually became part of United Dairies.

The account book probably survived only because it was retained among the papers of Aaron Da Costa; otherwise, it would have been lost. An unusual and ephemeral item.



### INCREASING THE INDEPENDENCE OF WOMEN

40 [MAGAZINE]. MRS. BULL. Vol. I, No. I. [Printed and Published for the Proprietors by Odhams Limited, 93 and 94 Long Acre, London, W.C.] October 29th, 1910. £ 450

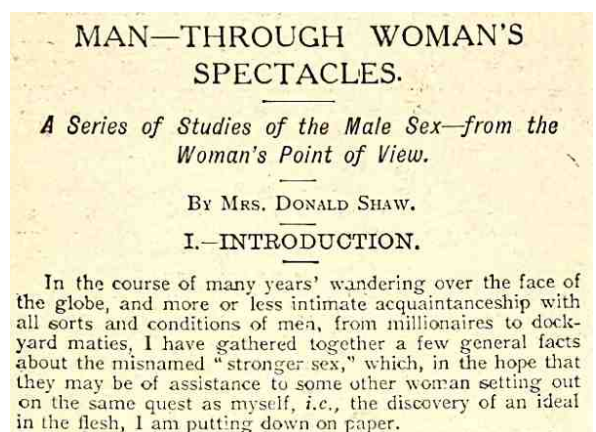
FIRST NUMBER. Folio [32 x 23 (12½ x 9 inches)], pp. 48; original decorative printed purple wrappers, some slight minor wear, staples removed due to rusting.

An offshoot of Horatio Bottomley's successful weekly *John Bull*, this new publication capitalised on the increasing independence of women during the rise of the suffrage movement.

Bottomley, accompanied by his 'stable' of thirsty sycophants, friends, advisers, and general hangers-on, was a swindler. He had a natural gift for public speaking and an unrivalled talent for separating the credulous from their money.

Like many of his publications, the contents of *Mrs Bull* were sensational, lively, and entertaining. However, unlike its 'companion journal' *John Bull*, the new venture never seemed to turn a profit. It struggled on until 1913 and, despite a revamp and a new name *Mary Bull*, finally closed in 1915.

Writing under the pseudonym 'Mary Bull' in his introduction addressed to 'My Dears', Bottomley declared: 'I shall endeavour to keep my pages clean. Although I may at times have to deal with ugly facts, I shall never pander to morbid sensationalism. From to-day, I hope every woman who reads this journal will look upon me as a sister...' Alas, this noble sentiment barely survived the first page. The following column began with 'For Women Only', and other articles included contributions such as 'Why I Am a Socialist' by the Countess of Warwick, a piece on Great Ormond Street Children's Hospital that dwelled on



'Little Children Infected with Foul Disease', and Mrs. Donald Shaw's 'Man – Through Woman's Spectacles'. These were followed by advice on 'love disputes', 'Food Frauds', and 'The Evolution of Woman: How She Has Slowly Emerged from an "Afterthought" Into a Reality.'

Advertisers were evidently keen to take space in the new journal. The great emporium, Selfridge's, bought a full page, while another full-page advertisement promoted 'Farrow's Bank for Women', featuring an adapted scene from a suffragette meeting in Trafalgar Square, together with a tagline: 'The First and Only Bank for Women in the United Kingdom Which Is Entirely Managed by Women.' Alas, this was too good to be true. Farrow's Bank was already insolvent, and the women-only bank was merely another scam to stave off a bankruptcy. Bottomley himself went bust and was imprisoned in 1922, shortly after the collapse of Farrow's Bank in 1920.

Also offered together with a copy of the first issue of *John Bull* (1906).

OCLC records only two copies of the magazine, at Oxford and the British Library.



### LADIES' TRAVEL GUIDES: ONLY PARIS WILL DO!

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

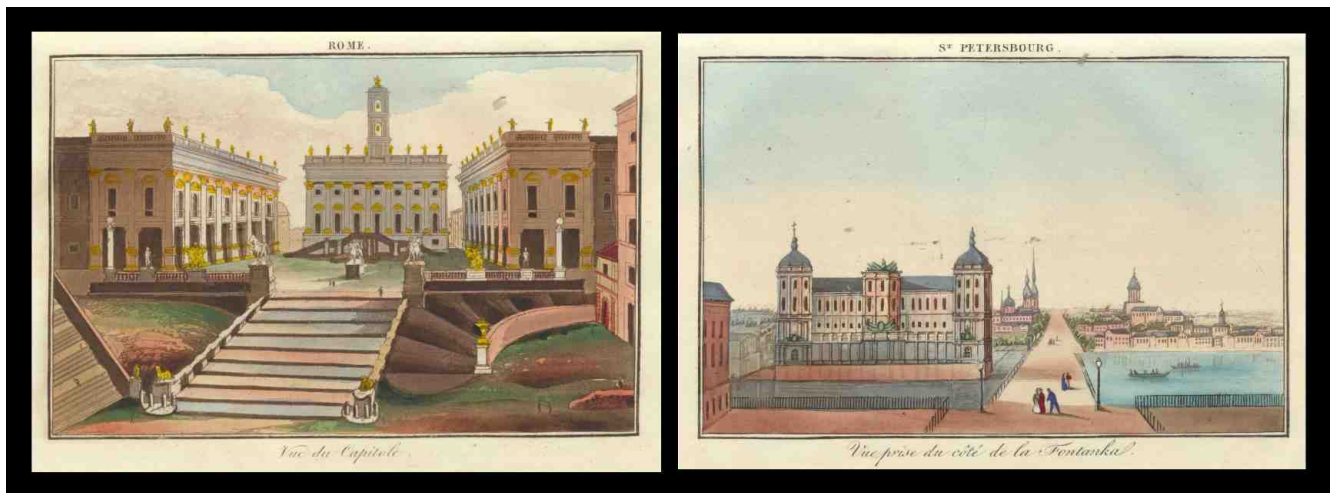
*Eight parts, 18mo in 6s, [15 x 9.5cm] each pp. 36 and including a hand coloured lithograph view; each bound in glazed paper boards of different pastel shades, the upper cover embossed with a panel design of a key pattern border enclosing a cartouche of a flowering plants and a central oval with the 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 peristyles. 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 of original publications.

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

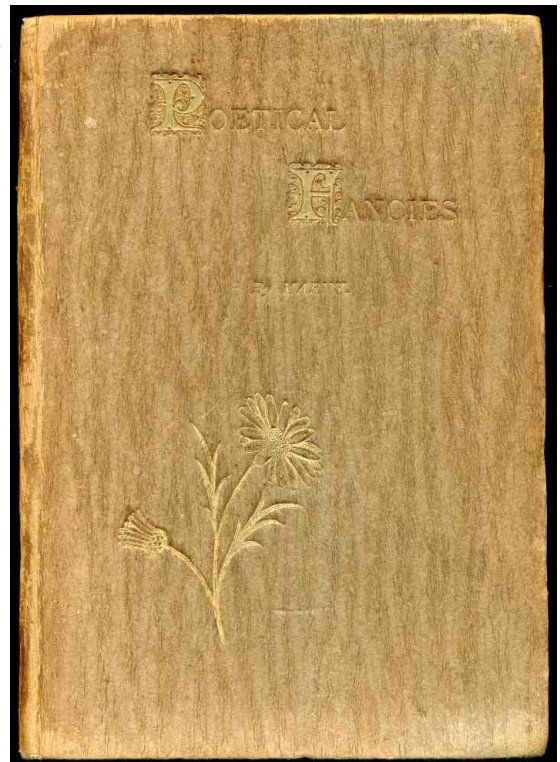
#### BY A YOUNG LADY AT A FINISHING SCHOOL?

42 [MARGUERITE, aka 'Marny']. POETICAL FANCIES by Marny. [N.p., Beauchêne, France?] 1897. £ 285

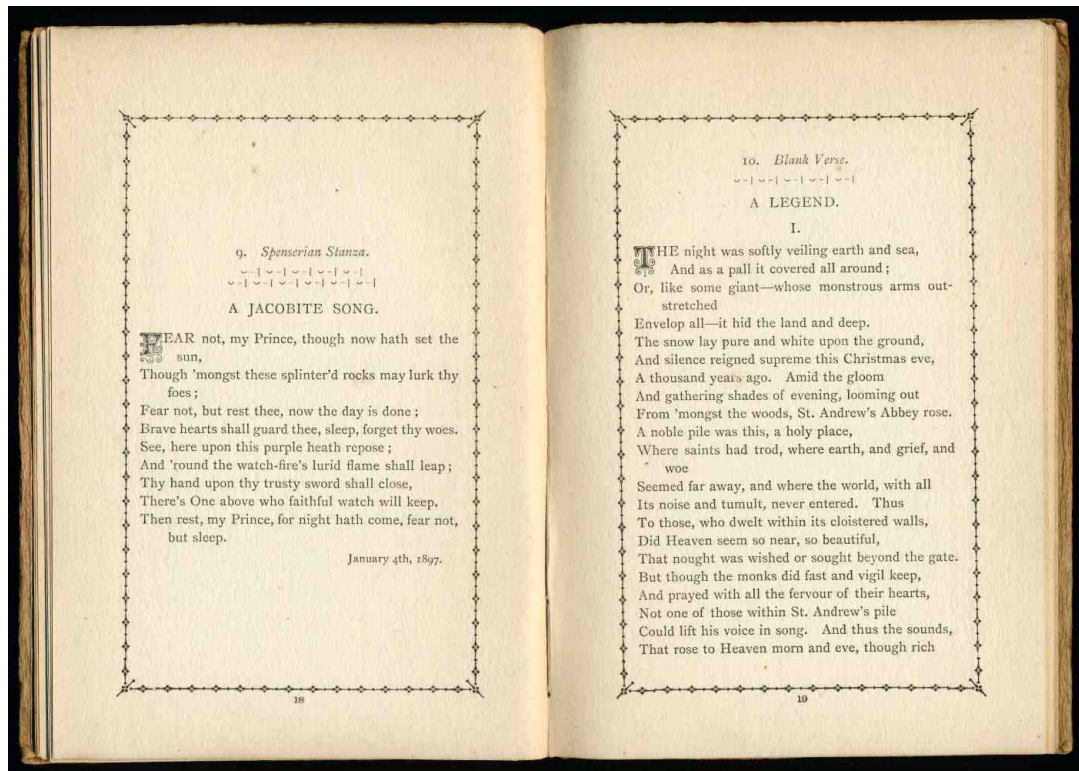
FIRST EDITION, PRESENTATION COPY. 8vo, pp. 37, [1] blank; in the original publisher's card stiff wraps, upper board lettered and tooled in gilt, lightly rubbed, but still a very good copy, inscribed by the author on the front free endpaper 'To dear Lallie with love from Marguerite May. 1897'.

The poems have been written on various metres and divided into four sections: I. Iambic Measures, II. Trochaic Measures, III. Anapaestic Measure, and IV Dactylic Measure - the last two having but one poem each, although the first two sections are further subdivided to include verses in 'Iambic Tetrameter and Iambic Trimeter'. What the purpose of these poetic gymnastics are, is not explained as the introduction only allows that the work was dedicated 'To my dear Father and Mother... by their loving daughter.'

The subjects are a mixture of wonder at nature and religious devotion including such titles as 'Sunrise', 'Hope', 'Dead Lilies', 'My Guardian Angel', 'Summer', and 'The Sisters'. Although a few are slightly more exotic including the 'Ballad of the Night Goblin'. The author at her best seems to revel in dexterity in creating verse in such metres as Trochaic Monometre which she uses in a comic poem called 'Parsing': 'Teacher / Said to / Little / Willie: / "Parse this / Sentence, / Don't be / Silly. / Listen, / Willie, / What I / Say, / "Mary / Milked the / Cow / To-day!" / Now when / Willie / Gets to "Cow," / Wipes he / Hard his / Fevered / Brow....'

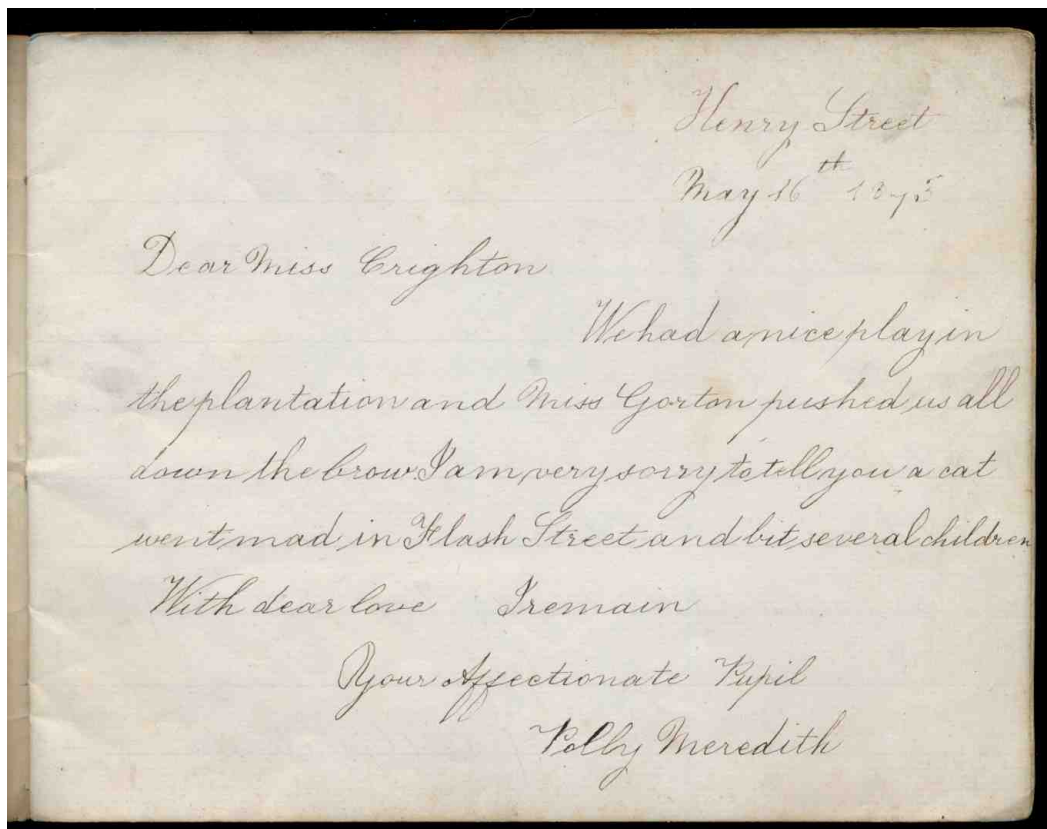


Probably published at Saint-Julien-en-Beauchêne in the French Alps, but we have been unable to trace the author. All the poems were written between February 1896 and February 1897, with two of the poems were written in Tenby, Wales, during August 1896. We suspect that this was a young lady who was possibly



resident at a ladies finishing school and the poems, which progress chronologically, though with increasing complexity, had the poems published to show the result of her education to her parents. The Tenby poems possibly during the summer break - an educated guess, rather than proof, alas.

Not in OCLC, apparently unrecorded.



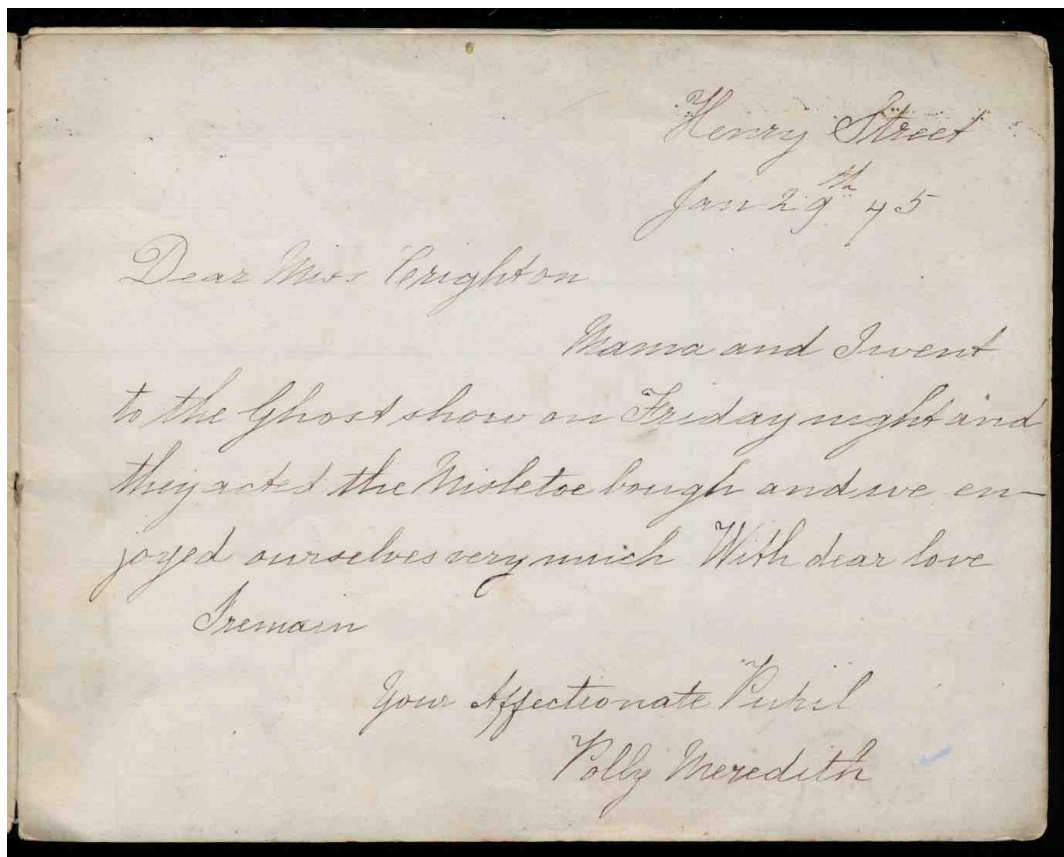
#### WITH WEEKLY LETTERS TO HER TEACHER

43 MEREDITH, Miss Polly. MANUSCRIPT LETTER BOOKS AND AN EXERCISE BOOK. [Bolton, Lancashire] 1873-1875. £ 450

MANUSCRIPTS IN INK. Three volumes, oblong 8vo [20.5 x 16 cm (8 x 6¼ inches)] each of 10 leaves; original purple or blue wrappers (one wrapper missing) manuscript labels on upper covers, signs of use and reuse by another child.

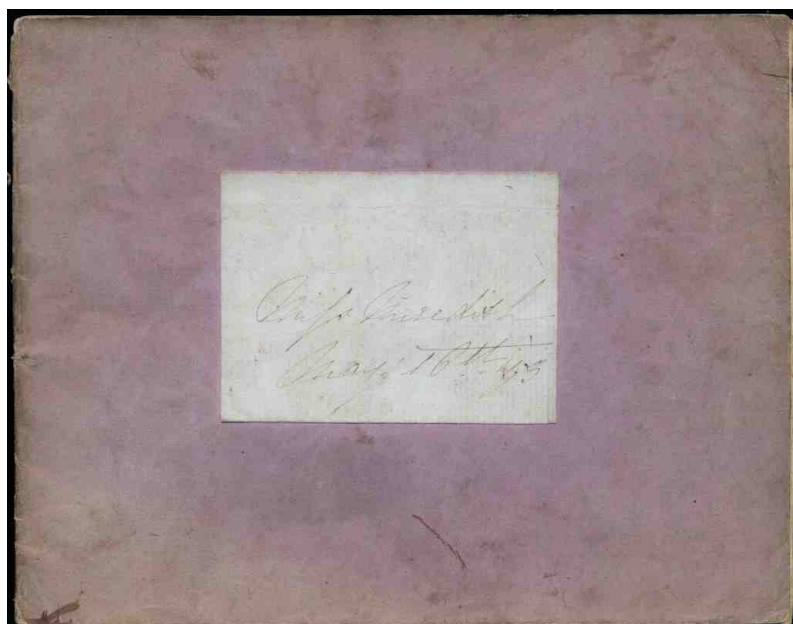


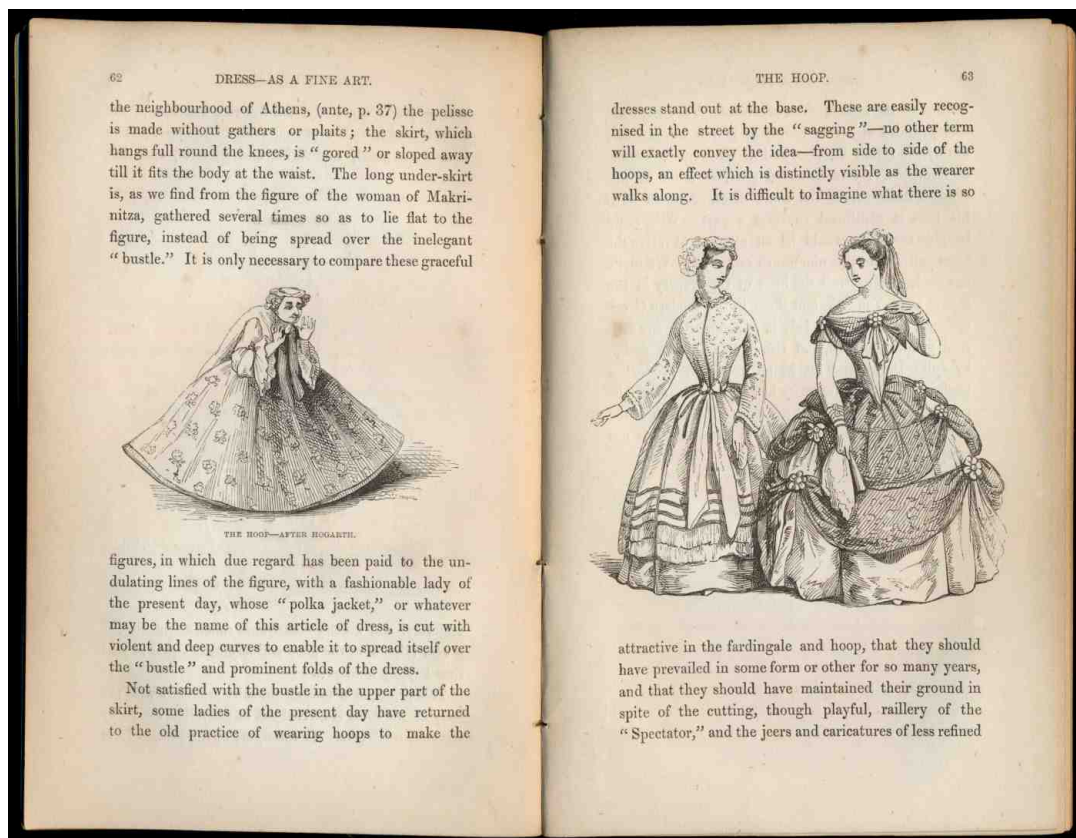
A charming pair of exercise books containing weekly letters to her teacher Miss Crighton, together with another exercise book with exercises differentiating between such words as Ail, to be ill. Ale malt liquor; Air, an element and Heir, the eldest son; Ant, an insect. Aunt relation; Be, to exist. Bee, an insect; Boar, a male swine. Bore to make a hole, together with other similar sounding words.



The letters Polly wrote are altogether charming in their naivety: on May 16th 1873 she wrote 'Dear Miss Crighton. We had a nice play in the plantation and Miss Gorton pushed us all down the brow. I am very sorry to tell you a cat went mad in Flash Street and bit several children. With dear love I remain your affectionate Pupil, Polly Meredith.' Another from October 27th related that 'I am very pleased to tell you that Mama and I went to the Diorama on Saturday and enjoyed our selves very much' on December 15th 1873 'the misses Sutton and I went to the Ghost show on Friday Evening. I am very sorry the frost has gone.' These were each written a week apart and were possibly some form of homework that was brought each week to the school.

A day school is recorded as being kept by Misses Margaret and Elizabeth Crighton at the home of their father, a foreman Turner, and his wife at 16 Henry Street, Manchester Road in Bolton. We have not exactly pinpointed who Polly Meredith was but we believe she was probably about eight or nine years old. Her teachers were quite young at nineteen and seventeen in 1873, however their enterprise was probably undermined by the 1870 Education Act for it appears that Margaret had become a textile worker later in the century.





## CHALLENGING VICTORIAN STEREOTYPES

44 **MERRIFIELD, Mary Philadelphia.** *DRESS AS A FINE ART.* By Mrs. Merrifield. London: Arthur Hall, Virtue, & Co., 25, Paternoster Row. 1854. **£ 285**

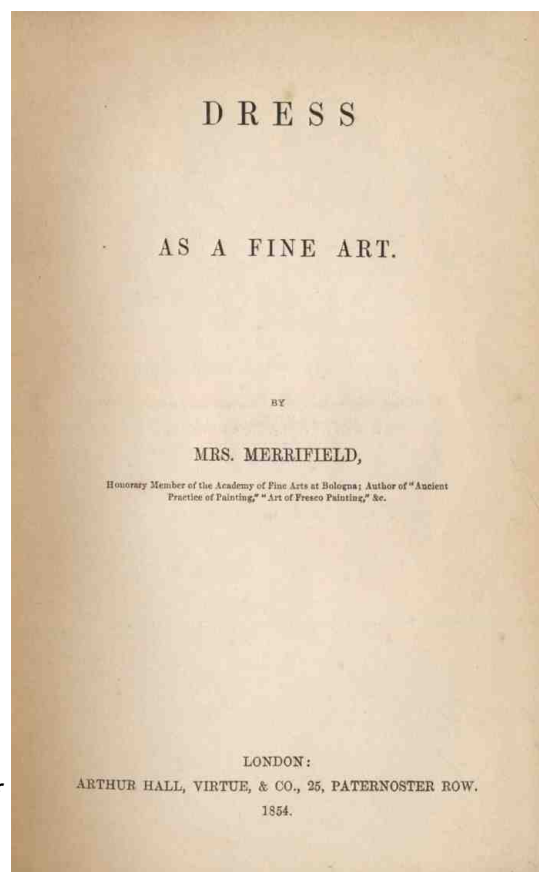
**FIRST EDITION.** 8vo, pp. xiii, [i] blank, 173, [1]; with many engravings throughout the text; apart from a few minor marks, a clean copy throughout; in the original limp olive green blindstamped publisher's cloth, upper wrapper lettered in gilt, lightly sunned, but still a very good copy.

First edition of the first book on dress history written by a woman, in which the author supports the more practical improvements of Amelia Bloomer, with an approach that challenged stereotypes, showing that fashion was a subject capable of scientific study.

The work is set out in nine sections that include essays covering the many aspects of Victorian taste and style in clothing, such as on 'slender waists and small feet', 'Tight Lacing, its evil consequences', 'The Feet - Crippled by fashion', 'Thoughts on Children's Dress', 'London Charity Children', 'On the Harmony of Colours in its application to ladies Dress' and 'How to improve the complexion' (in which Mrs. Merrifield sternly attacks the use of make-up), to name but a few.

'Mrs. Merrifield's work on "Dress as a Fine Art," small as it is, is worthy of every lady's study. The subject is of far greater importance than is usually supposed, and dress, when rightly treated, - treated in fact as Mrs. Merrifield has treated it, - becomes, what she properly calls it, one of the Fine Arts. The wood-cuts are extremely apposite, and if this little manual were studied by dress-makers, (every one in the kingdom ought to have a copy), we should see fewer solecisms, both in form and colour, perpetrated by the fairer portion of humanity' (*The Church of England quarterly review*, 1854, p. 511).

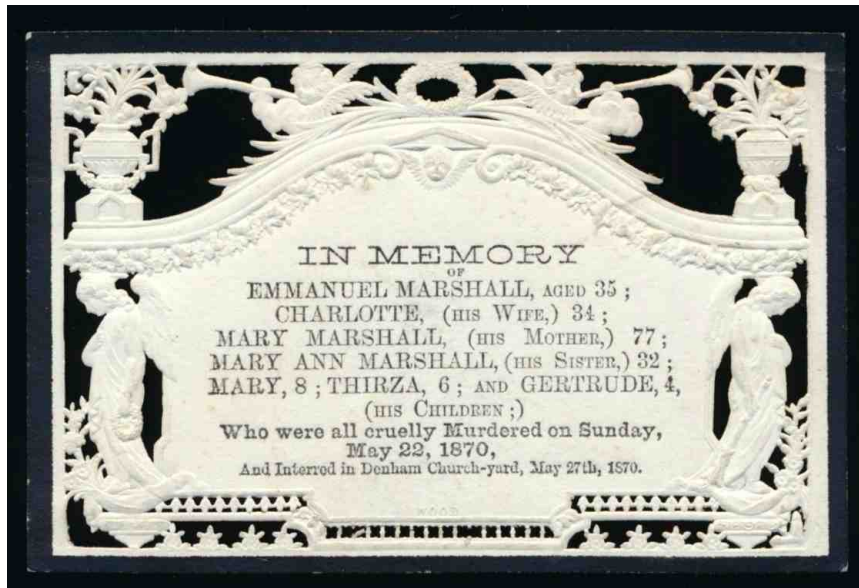
The art and fashion writer, Mary Philadelphia Merrifield (1804-1889), was born in Brompton, London, and married John Merrifield in 1826/7, with the family moving to Dorset Gardens, Brighton during the 1830's. In 1846 she published *The Art of Fresco Painting*, which was a commission for the Royal Commission on the Fine Arts, being assisted by her two sons. In 1850 she exhibited her paintings in the first art exhibition held





in Brighton's Royal Pavilion. By the early 1850's her attention had turned to the subject of fashion, publishing the present work, demonstrating that people who were interested in fashion could aspire to academic interest. In 1857 she was showed her knowledge of local history with *Brighton Past and Present*, and honoured with a civil list pension of £100 per year in the same year. She used her location at Brighton to research *A Sketch of the Natural History of Brighton* which, together with later scientific papers, made her an expert on seaweed. In the 1870s she published more papers, and worked arranging natural history displays at Brighton Museum and Art Gallery.

OCLC: 1101494.



#### SHOCK, REPULSION, MORBID CURIOSITY AND MOURNING

45 **[MURDER].** MEMORIAL CARD FOR THE MURDERED MARSHALL FAMILY. In Memory of Emmanuel Marshall, aged 35; Charlotte, (his Wife,) 34; Mary Marshall, (his Mother,) 77; Mary Ann Marshall, (his sister,) 32; Mary, 8; Thirza, 6; Gertrude, 4, (his Children;) Who were all cruelly Murdered on Sunday, May 22, 1870, And Interred in Denham Church-yard, May 27<sup>th</sup>, 1870. £ 250

*Embossed card, 78 x 115 mm.*

On 22 May 1870 at Cheapside Lane in the village of Denham in Buckinghamshire all seven members of the Marshall family, including three children under 10, had were been killed with a wood-chopper. Suspicion was first directed against Emmanuel Marshall for killing his own family, but this was soon discounted. The previous week Marshall had employed John Jones, a local blacksmith, but his work had been so poor that Marshall had refused to pay him. In revenge, Jones had returned and slaughtered the entire family. He was noticed both to have suddenly acquired some money, and more to the point had exchanged his own shabby apparel for Marshall's Sunday best clothes. Apprehended he was soon placed on trial and seemingly went unrepentant to his execution.

A mixture of shock, repulsion, morbid curiosity and mourning was displayed by the public as the newspapers reported all the grisly details. Memorial cards such as this example, were swiftly produced and sold at stationers and on the street.

'The Victorian response to bereavement was at once heartfelt and demonstrative, and the decorative memorial card, with its full-bodied expression of grief, conveys the matter neatly. Succeeding generations have had little patience with the card, but few critics conceal their admiration for its production expertise - and, within its own terms of reference, its beauty.' The memorial card, commonly about 75 x 115 mm (3 x 4.5 in), relied for much of its appeal on the austere extravagance of blind embossing. The process produced an uncoloured relief image of some delicacy, a quality seen in company seals and other formal documents, but exploited here for its portrayal of sculptural and monumental images. Tombs, funerary urns, angels, and mourning figures appeared as though in marble low-relief, printing ink being used only for the text of the announcement panel and the black border. Cards were produced as blanks for overprinting, or part-printed to allow for the addition of hand-written details. In some cases, part-printed cards were provided free of charge by the undertaker; these Birds carried a fairly unobtrusive credit line, naming the undertaker and giving his full address. The cards clearly served as a valuable publicity medium. Embossed cards were also available as pierced 'lace' designs, the low-relief effect being enhanced by removal of the background.... Memorial cards were printed and sold in the streets on occasions of general mourning, as at the loss of HMS Captain (1870) and the Princess Alice disaster (1878). The great name in 19th-century embossing/lace-paper was Henry Dobbbs, whose company, using various business styles, dominated the field for half a century. But the embossed memorial card business was the province in the main of Joseph Mansell, Windsor and, predominantly, J. T. Wood.' [*Encyclopaedia of Ephemera*]



## FUNERAL EXPENSES: MAKING PROVISION FOR FIVE ORPHANED GIRLS

**46 MUSGRAVE, Lady Marianne.** A SMALL COLLECTION OF RECEIPTS chiefly covering the expenses of five young orphaned girls after the death of their parents. Brighton & London 1835-1837. **£ 585**

*12 items including Bills and their Receipts for funeral material for the orphans and other incidental expenses managed by the administrators of the affairs of Lady Musgrave [various sizes 52 x 21 cm and smaller]*

A collection of receipts reveals the arrangements made for settling the affairs of Lady Marianne Musgrave after her death in 1835. These documents also detail the provision of clothing for her children for her funeral and the months following.

Lady Musgrave was only 34 years old when she died at Brighton in 1835, her husband having predeceased her by about 15 months. The couple left behind five orphaned daughters: Georgina, Augusta, Edith, Harriet and Francis, aged seven, five, four, three and two, respectively. The children were initially supported through funds the provided through the administrators of Lady Musgrave's estate although it is likely they already owned mourning attire from the time of their father's death. The customary mourning period for children was six months so additional clothing would have been required as the children had possible begun to grow out of their attire.

The main invoices were issued by Smith Hannington, a supplier styled as: 'Silk Mercer, Furrier, Draper, & Haberdasher to Their Majesties, Carpet and Furniture Warehouse, Funerals Furnished.' Having received a royal warrant in 1816, Hannington's establishment had expanded to become Brighton's premier high-class provider of mourning wear.

Bombazine, a fabric combining silk and wool that was considered indispensable for the deepest mourning, features prominently in the accounts. Sixty yards, costing £9, were purchased on August 19—the day Lady Musgrave died. On the same day, an additional 24¾ yards of crape were bought for £4 6s 7d, alongside silk, cotton and belts. These purchases reflect the urgency to deliver the materials to dressmakers for immediate preparation.



Servants also needed to be appropriately attired, and a separate bill titled 'Servants' Mourning' demonstrates the class distinctions even in grief. Their bombazine, supplied in two lots of 60 and 61 yards costing £6 1s and £5 6s 9d, was of noticeably lower quality than that for the family. The servants' clothing, however, was not ordered until August 26, as priority was given to dressing the children.

Hannington's two bills come to £52 13s 7½ for the five orphans and an additional £24 8s 8½d for the servants, clearly such business was both profitable and costly depending on which side of the transaction you were placed.

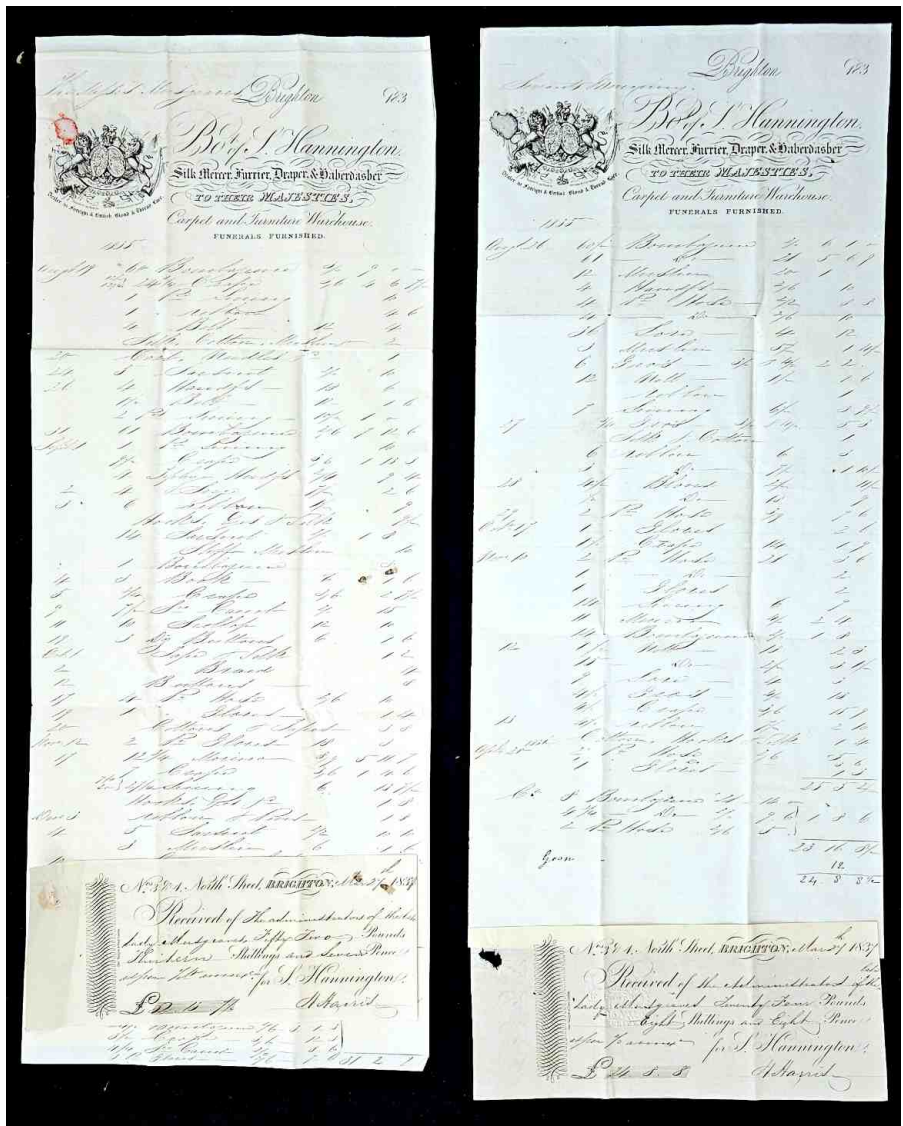
Lady Musgrave was not actually buried in Brighton, her remains instead being transported to Edenhall, the family seat in Cumbria, where she was interred alongside her husband on the 7th September. The five orphans, however, remained in Southeast England and were subsequently raised by Lady Musgrave's younger sister, Jane Hasell, in Tonbridge Wells. This connection is underscored by a receipt for £6 0s 11d marked as an 'advance to her poor sister in 1835' by the estate administrators.

Other bills in the group were raised by James Bradshaw, Tailor and Habit Maker; Madam Folliau, Millner & Dress maker; Thomas Harmer, Butcher; F & A Ellis, Buttermen & Cheesemongers, Purveyors to the King, together with a bill for H. Moon, Child Bed and ready Made Linen Warehouse in London who supplied five black bonnets for the girls.

These Bill were settled irregular intervals in 1836 and 1837, there does not seem to have been too much urgency in Lady Musgrave's administrators in tidying up the estate.

Upon the death of the seventh baronet in 1807, the Musgrave baronetcy passed successively through three of his sons. Sir Philip Christopher Musgrave, 8th Baronet (1794–1827), had only a daughter, so the title devolved on his younger brother, the Rev. Sir Christopher Musgrave, 9th Baronet (1797–1834)—husband to Lady Marianne Musgrave. However, he too had no male heir, only five daughters. Consequently, the title and estate passed to the third brother in line, Sir George Musgrave, 10th Baronet (1799–1872). Sir George did manage to produce a male heir, but his eldest son predeceased him, leaving the title to another.

The male line of Musgrave's, it seems, had a marked tendency to die young—in their thirties or forties—and to have numerous daughters.



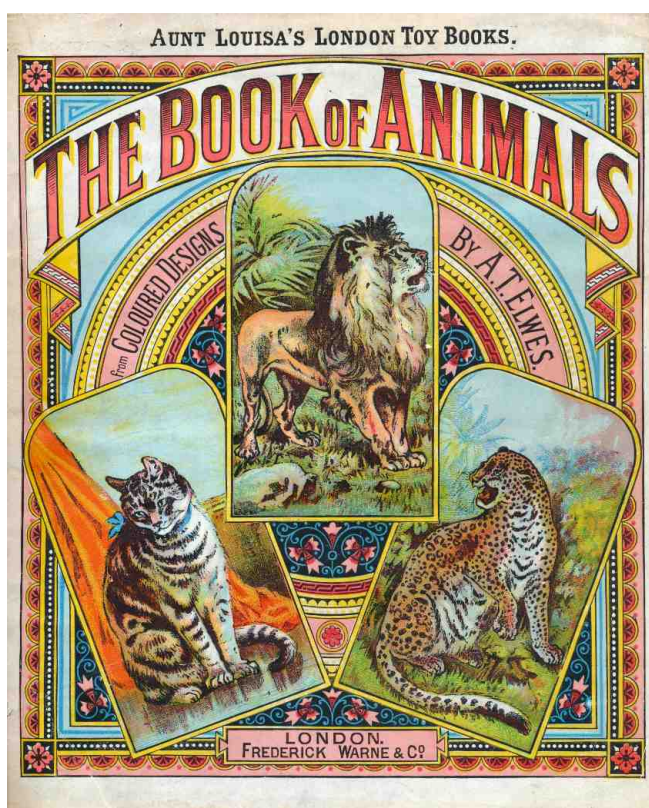
## AUNT LOUISA TEACHING CHILDREN ABOUT ANIMALS, AND THEIR USES TO MAN

47 [NATURAL HISTORY]. ELWES, Alfred Thomas, *Illustrator*. THE BOOK OF ANIMALS. [published as part of "Aunt Louisa's London Toy Books"]. From Coloured Designs by A.T. Elwes. London, Frederick Warne & Co., [1868]. **£ 350**

FIRST EDITION. 4to, [26.5 x 23 cm] pp. [22] including covers; six chromolithograph plates each with six animals; stitched as issued in the original colour-printed card covers, with stamp just visible at head of first page: 'Property Room Not To Be Taken Away Date'; a very good copy.

First edition of one of the rarer works from Aunt Louisa's London Toy Books series. *The Book of Animals*, provides an eclectic mix of both domestic and wild animals, set out six to a page, with a short description for each opposite, describing their characteristics, habitat, and in some cases, use to man. So for 'The Goat' it is noted: 'The Goat, tame and useful, or wild on the hills, is to be found in every land. Its milk is sweet and nourishing, and good for invalids. Its skin is made into morocco leather, and its kid's skin so soft that it is used for gloves'.





Alfred Thomas Elwes (A. T. Elwes) (c. 1841– c.1917) was a British natural history illustrator of mammals and birds. He was born in Leghorn, Italy around 1841, and from 1872 to 1877 was employed by the Illustrated London News as the chief draftsman of natural history subjects, as well as illustrating various natural history books, such as the present, in the second half of the nineteenth century. In also wrote *How to draw animals, birds and dogs* (1882). He died sometime after 1911, probably around 1917 in Willesden, Middlesex.

The present work was later issued as part of *Aunt Louisa's nursery book: comprising, Aunt Louisa's alphabet, My dog Tray, Miss Rich and Little Hungry, The book of animals* (1885).

OCLC records one copy, at the National Library of Wales.

### FRIENDS IN HIGH PLACES

48 [NIGHTINGALE, Florence]. FALLS, Louisa Emma Alicia 'Lily'. SCRAPBOOK COMPILED BY MISS LILY FALLS, including an original letter written by Florence Nightingale to her father, Dr. William Stewart Falls. Bournemouth, 1880-1900. **£ 1,500**

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

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





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

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

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

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

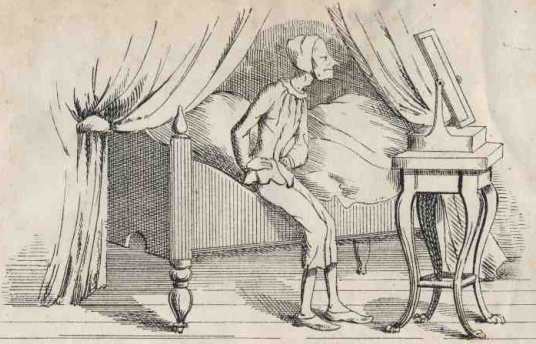
## TRANSFORMED!

49 [ONWHY, Thomas]. 'NATURE ASSISTED BY ART'. A series of eight somewhat misogynistic cards, showing how by deception a spinster of mature years is transformed into 'A fine looking girl.' [London]. [c. 1870]. **£ 450**

*Complete series of eight lithograph caricatures printed on papers, signs on verso as having once been mounted, probably in an album; some minor marks and edge tears to a few of the scenes; 'Rule VII' with last line of text partially shaved.*

The series shows a thin and old looking woman transformed into a girl of no more than eighteen. Each of the caricatures show the transformative progression through a series of 'Rules', and, with the help of her lady's maid, 'additions' are added to make her more attractive.

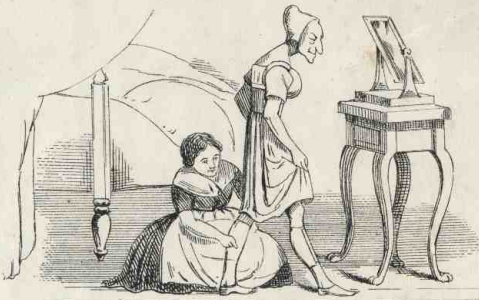
Rule I: she is shown rising from her bed at noon and observing herself in the looking-glass, she 'arrives at the conclusion that in your case Nature must be assisted by Art.' Rule II: 'A full bosom is the sign of youth, you must therefore always have one prepared' — here, the maid is seen strapping on a pair of breast enhancers. Rule III: shows a strap-on calf to form a 'nice and round' leg. Rule IV: 'At any shop in Regent Street you can purchase a Tournure, an article used even by ladies of sixteen.' Rule V: features the application of 'coloured Hair' and 'the Dentist will supply you with Teeth of Pearly Whiteness.' Rule VI: involves the application of



Rule I:- Get up at 12 o'clock, look in the Glass, and you arrive at the conclusion that in your case Nature must be assisted by Art.



Rule II:- A full bosom is the sign of youth, you must therefore always have one prepared.



Rule III:- A well formed leg, nice and round is sure to be attractive.



Rule IV:- At any shop in Regent Street you can purchase a Tournure an article used even by ladies of sixteen.

make-up. Rule VII: the deception is finalized with 'complete the tout ensemble of Fashionable Skirt must be carefully selected and arranged'. The final scene, Rule VIII, shows two swells admiring the woman's ensemble from behind: 'A fine looking girl, she cannot be more than eighteen.'

With the woman rising at noon, the implication is that this series of cards is maybe a warning to men of the tricks of prostitutes. Onwhyn's other works sometimes incorporated an element of the darker side or of Victorian life such as *£300 a Year*, *Mr. Timothy Wiggins's adventures in search of a wife*, and *Sketches of the Mining Districts*. Although unsigned the series has every appearance of Thomas Onwhyn's style and probably dates from the latter part of his life when he was about to abandon artistic work and become a newsagent.

The original format in which this series was published is unclear. Other Onwhyn series were issued concurrently in both panorama and booklet formats, and it's possible this series was initially intended to be produced in a similar format. As it stands, the series has been preserved from being once mounted in an album.

Thomas Onwhyn (1814-1886) was an illustrator notorious for pirating illustrations for Dickens' works and consequentially copying the manner of H. K. Browne and George Cruikshank. 'Onwhyn's most lasting contribution was to the ephemeral end of the book trade in the 1840s and 1850s, illustrating the comic side of everyday life. Undertaken for shadowy publishers such as Rock Bros. and Payne, and Kershaw & Son, he produced a score of pull-out or panorama books, coloured and plain, lithographed or etched for the popular market. Satirizing tourism, teetotalism, and fashion...' [ODNB].

Unrecorded, as far as we are aware.

## AWAKENED!

50 [OPTICAL PRINT]. SPOONER'S TRANSFORMATIONS, NO. 3, The Transformed Sleepers. London, William Spooner, n.d. [ca. 1840]. £ 350

*Mounted hand-coloured lithographic transformational print (transforming when held to a strong light), on a light grey mount [28 × 23.5 cm], with lozenge-shaped lithograph label incorporating the faces of a sleeping woman and an alert women mounted beneath.*

The transformation shows a sleeping woman seated on a chair with a white cat on her lap. When the print is transformed by holding to the light the woman has black features and is awake, and the cat becomes a tabby and also has open eyes.





There appear to be two variants to the label of this transformation with our example without the addition line of instruction 'When held to light a sleeping cat and its mistress become a negro lady and her speckled cat.'



#### FOUR DOLLS TO DRESS

51 [PAPER DOLLS]. A DRESSING SET OF PAIRED BOY AND GIRL SUBJECTS. [Nuremberg: circa 1860]. £ 1,850

*Hand coloured lithograph set of paper dolls [18.5 cm high] including four mannequins, two each of a boy and girl; the boys with four slip-over costumes and two hats; the girls with five slip over costumes and two hats;*

with four wooden stands (modern); contained in a contemporary light blue paper overlaid wooden box [20.5 x 15.7 x 3 cm]; the lid with a glazed hand coloured lithograph of two young ladies in a sylvan scene, the corners of the box with silvered metal acorns and foliage.

A nicely paired paper doll toy, with one extra rather unusual costume for the girl's.

The girl's have five costumes 1) with a three-quarter red cloak over lace and holding a hoop and stick in her hand 2) in a red jacket with lace trimmed long blue dress, together with a straw hat with ostrich feather trim 3) as a servant girl wearing a three-quarter length skirt with lace pantaloons, a purple jacket and carrying a tureen of soup; 4) in an outdoor costume wearing a three-quarter fawn skirt and a purple jacket with a wolfhound at her feet. Additionally is one other costume with the girl now transformed into a mother, wearing a long green dress and rocking her baby in an elaborately carved cradle whilst also distracting the child with a rattle. It was not uncommon to have sets of paper dolls with a child growing into adulthood, more unusual to add a single conspicuous element of adulthood to an otherwise set of the formative years of childhood.

The boy's have four costumes 1) as a peasant boy with a watch in his hand and at his foot a portable backstaff 2) as a young man with a red jacket and green trouser holding a purse in his left hand, the background with a poor woman and child whom his is about to give alms to; 3) as a sportsman wearing a green jacket with pair of long boots and his hunting rifle under one arm, at his feet a trusty dog; together with a soft hat with a blue bow 4) wearing armour, holding a large shield with a lions head in one hand and a sword in his other on a background with a castle; together with a hat in the form of a plumed helmet.

The box would have been supplied, very probably by the original retailer, possibly in France. Paper dolls are known also to have been sold loose by the Nuremberg toy sellers so that they could be added to boxes of sweets or other gift items manufactured in other markets; such examples rarely seem to survive together.

#### DEDICATED TO AN IMPORTANT BLUESTOCKING

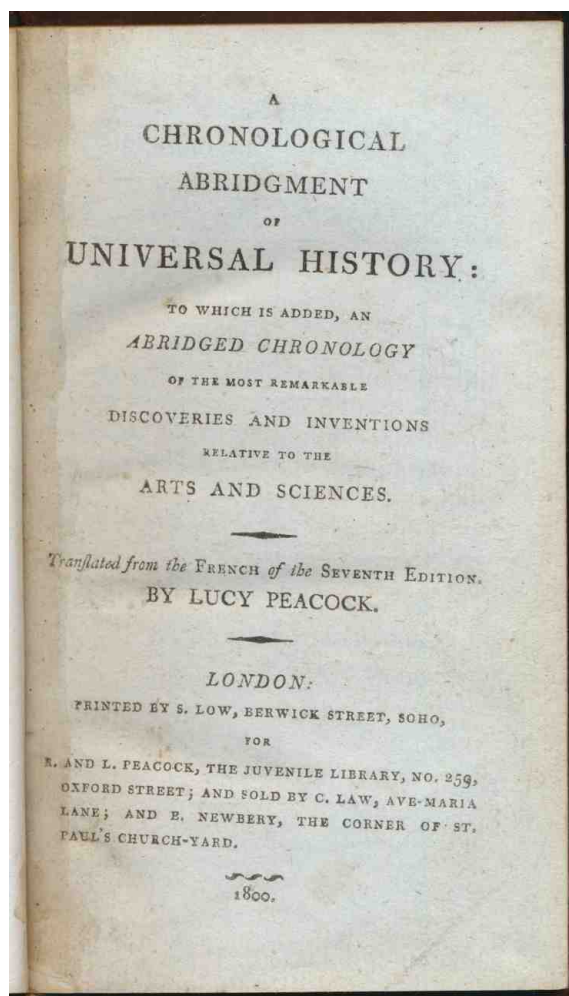
**52 PEACOCK, Lucy.** A CHRONOLOGICAL ABRIDGMENT OF UNIVERSAL HISTORY: to which is added an abridged chronology of the most remarkable discoveries and inventions relative to the arts and sciences. Translated from the French of the seventh edition by Lucy Peacock. London: Printed by S. Low, Berwick Street, Soho, for R. and L. Peacock, The Juvenile Library, No. 259, Oxford Street; and Sold by C. Law, Ave-Maria Lane; and E. Newbery, the corner of St. Paul's Church-yard. 1800. **£ 850**

**FIRST EDITION.** 12mo, pp. xvi, 248; light stain in gutter of title, and light brown mark to final few gatherings; bound in contemporary sheep, spine ruled in gilt, with morocco label lettered in gilt, minor worming to head of upper joint, and light surface wear, but still an appealing copy nonetheless.

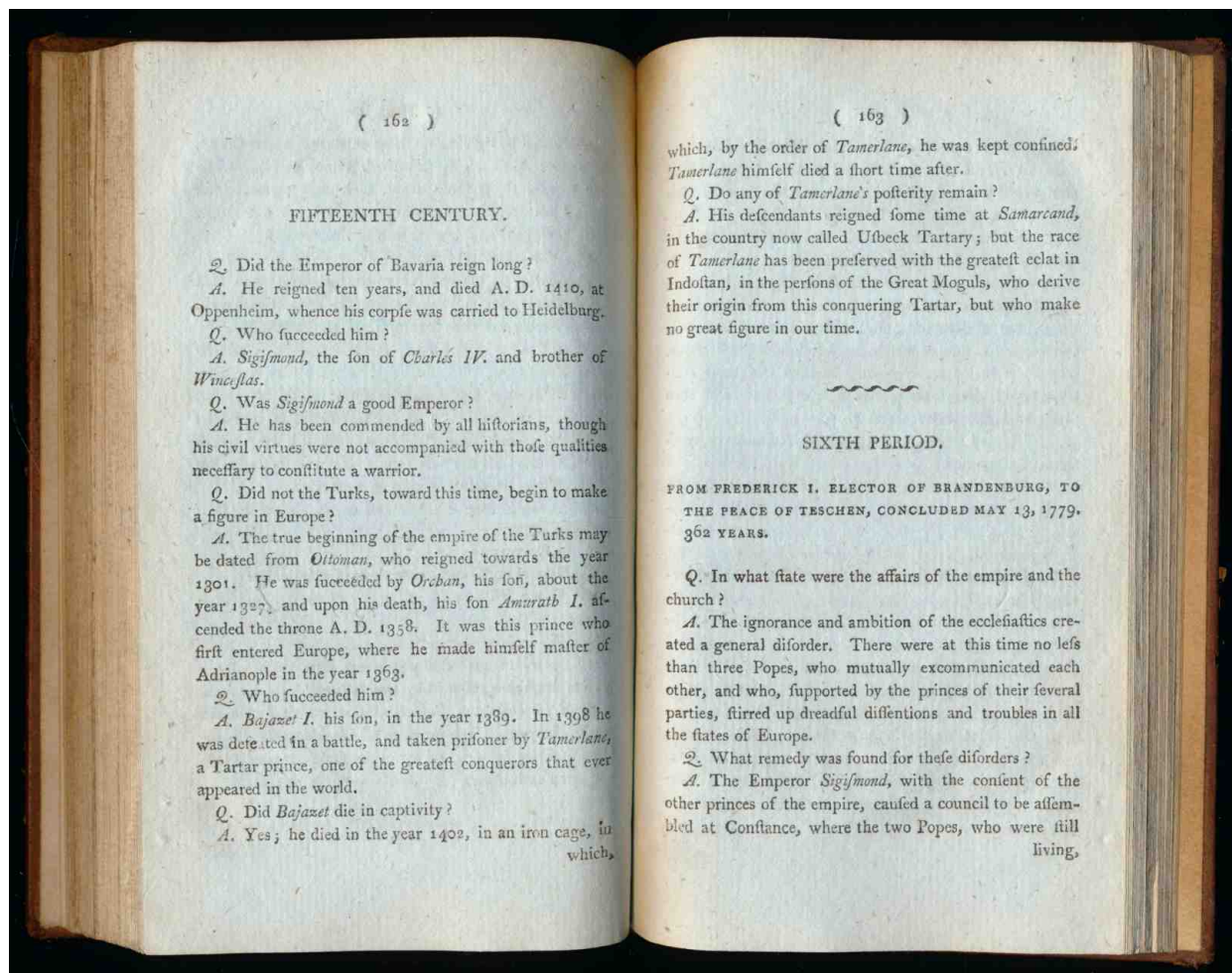
Scarce first edition of Lucy Peacock's translation of *Abrégé chronologique de l'histoire universelle*, by Maturin Veyssière La Croze (1661-1739).

The work is dedicated to the poet, classicist, writer, translator, linguist, and Bluestocking, Elizabeth Carter (1717-1806), with Peacock noting 'I merely offer that which is your due; as from your recommendation I first perused the work, and adopted the idea of translating it. That you may find it useful to the pupils who enjoy the benefit of your instruction and example, is the sincere wish of [the author]'.

'A Perusal of La Croze's Chronological Abridgment, in the original language, induced the translator to believe that it would prove an useful acquisition to the English Seminary. In historical reading, repeated interrogatories are necessary to excite recollection and preserve unbroken that regular series which should be formed in the mind: much may be done in this way by the well-informed tutor, who, in the quiet retreat of a private family, has leisure to watch the gradual progress of the pupil, and, as occasion shall require, to supply all that is wanting from his own store; but in large seminaries, where the number of pupils is multiplied, and an extensive field of instruction usually embraced, the labour of the tutor must be abridged, and here works in the form of question and answer seem peculiarly advantageous... The number of editions this work has passed through is a sufficient testimony of the approbation with which it has been received on the Continent; many additions have been made since its first publication, the historical information being continued to the year 1780: the notes which the Translator has added, bring it







to the present period. She has inserted a short catalogue of such historical works as are in general esteemed proper for the perusal of youth, and has only to express her wish, that the work, in its English dress, may equal the idea she has formed of its utility' (Translator's preface, pp. v-vii).

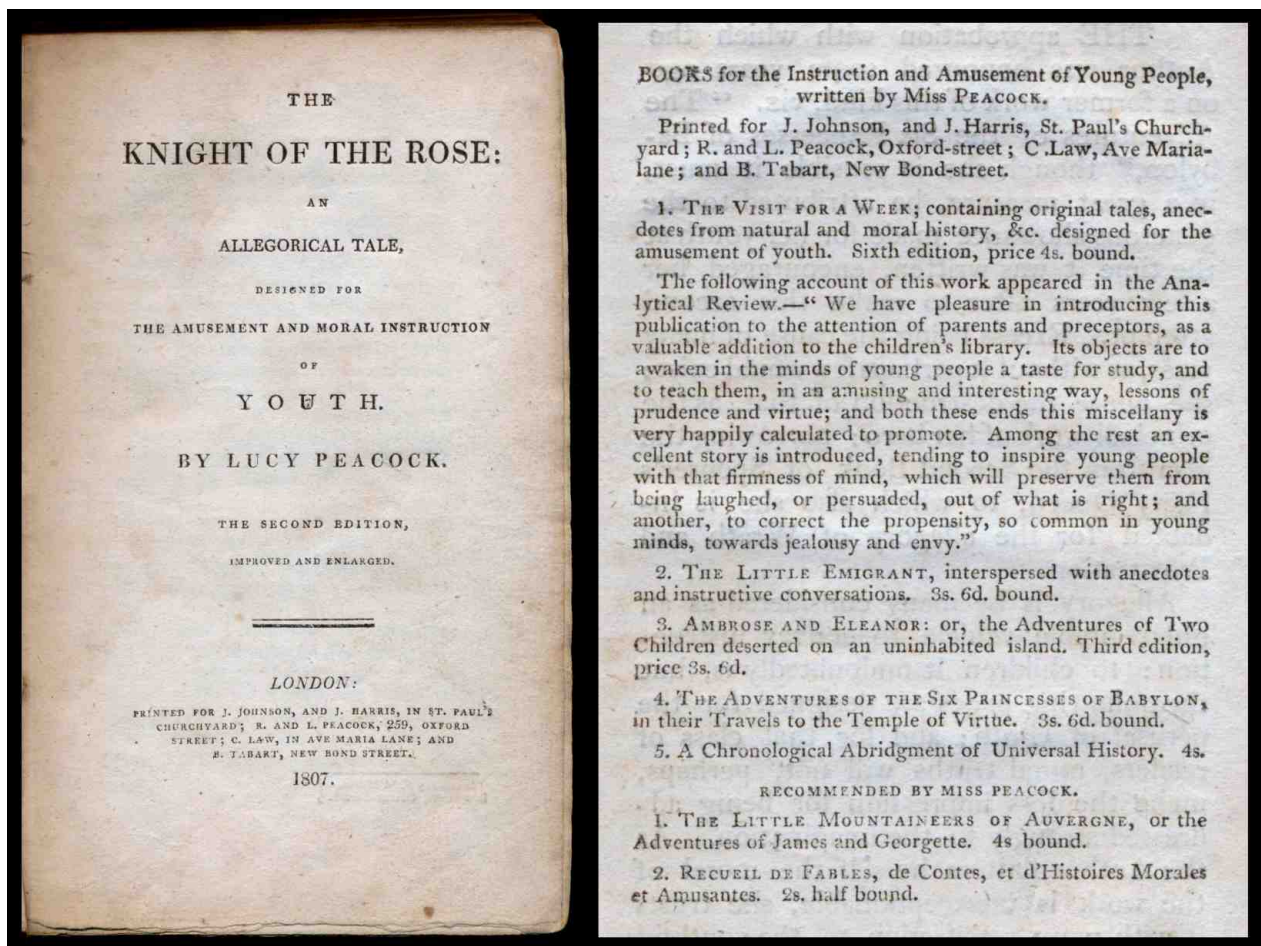
Lucy Peacock (fl. 1785–1816) was an author, editor, translator, bookseller and publisher of children's books during the late eighteenth century, who wrote anonymously for children and young adults. Very little is known about the writer other than her works. She was the daughter of Abraham and Jane Peacock, and christened in Yorkshire, on the 12th June 1768. However, she was living in Lambeth, south London, in June 1785, and Peacock appears to have been her married name. Clearly well-educated and fluent in French, during her life, she wrote, adapted and edited stories for children and young adults to teach them about life and morality. Between 1796 and 1807 she was also a partner in R & L Peacock, The Juvenile Library, 259 Oxford St. and 9 Chancery La (1805). In 1809 and 1810 she applied for assistance from the Literary Fund on behalf of her friend Elizabeth Helme, and was still alive in 1816 when she edited and published *Friendly Labours*. Peacock published her first story, *The Adventures of the Six Princesses of Babylon, in Their Travels to the Temple of Virtue: an allegory*, an adaptation for children of Edmund Spenser's *Faerie Queene*, in June 1785, when just 17 years old. OCLC records one copy in the UK, at the Bodleian, and one more in North America, at Princeton.

‘WE MAY FAIRLY PROMISE, FROM THE PERUSAL, MUCH  
USEFUL INSTRUCTION AND SOME AMUSEMENT’

**53 PEACOCK, Lucy.** THE KNIGHT OF THE ROSE: An Allegorical Tale, designed for the amusement and moral instruction of Youth... London: Printed for J. Johnson, and J. Harris, in St. Paul's Churchyard; for R. and L. Peacock, 259, Oxford Street; C. Law, in Ave-Maria Lane; and B. Tabart, New Bond Street. 1807. £ 250

**SECOND EDITION, IMPROVED AND ENLARGED** 12mo, pp. [iv], 240; some marking and foxing in places, and with childish pencil scribbling to front pastedown; in contemporary (possibly original?), red roan backed boards, spine ruled and lettered in gilt, with surface wear and rubbing to joints and extremities, but still a good copy, nonetheless.

Uncommon second edition, considerably 'Improved and Enlarged', of this adaptation from the second book of Edmund Spenser's *Faerie Queene*. Peacock had published her first story, *The Adventures of the Six Princesses of Babylon, in Their Travels to the Temple of Virtue: an allegory*, an adaptation for children of the first book of the *Faerie Queene*, in June 1785, when just 17 years old, and following its success was encouraged to attempt the present work (first published in 1793).



'The principal hero of the piece, the Knight of the Rose, undertakes the destruction of the powerful Fairy *Excess*, to whose fascinating charms so many of the vices and miseries of mankind are to be ascribed. After various adventures, the hero brings the shield of Temperance into the bower of the fairy, and the people are released from her enchantment. The idea is borrowed from the second book of Spenser's Fairy Queen, to which the author also acknowledges herself indebted for one of her allegories. To compare this allegory with the Fairy Queen would be trying it too severely: but to those young readers for whose use it is designed, we may fairly promise, from the perusal, much useful instruction and some amusement' (*Monthly Review, or Literary Journal*, vol. XII, 1794, pp. 339-40).

Lucy Peacock (fl. 1785–1816) was an author, editor, translator, bookseller and publisher of children's books during the late eighteenth century, who wrote anonymously for children and young adults. Very little is known about the writer other than her works. She was the daughter of Abraham and Jane Peacock, and christened in Yorkshire, on the 12th June 1768. However, she was living in Lambeth, south London, in June 1785, and Peacock appears to have been her married name. Clearly well-educated and fluent in French, during her life, she wrote, adapted and edited stories for children and young adults to teach them about life and morality. Between 1796 and 1807 she was also a partner in R & L Peacock, The Juvenile Library, 259 Oxford St. and 9 Chancery La (1805). In 1809 and 1810 she applied for assistance from the Literary Fund on behalf of her friend Elizabeth Helme, and was still alive in 1816 when she edited and published *Friendly Labours*.

OCLC recording three copies in UK libraries, at Oxford, Cambridge and the National Art Library in the V & A, and several more in North American institutions.

#### A DOLL'S EDUCATION, BY HER YOUNG TEACHER

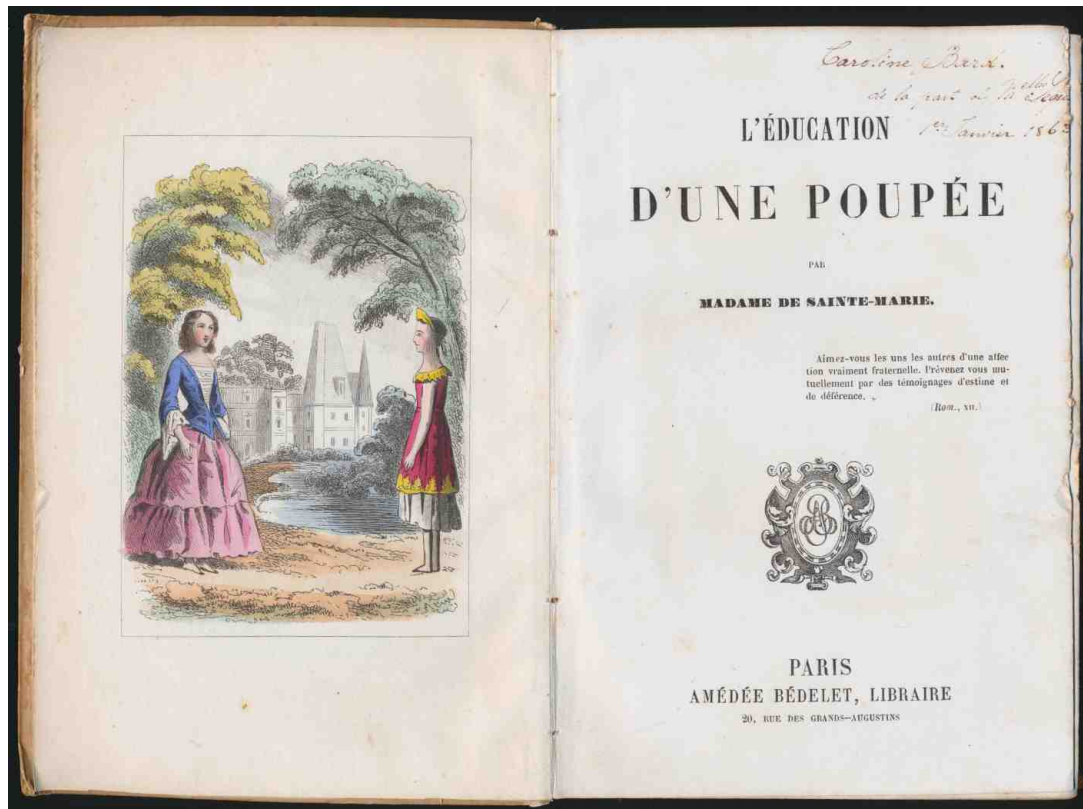
54 [PLAGNIOL, Madame de, ie. "Madame de Sainte-Marie"]. L'ÉDUCATION D'UNE POUPÉE. Par Madame de Sainte-Marie. Paris, Amedee Bedelet, Libraire, 20, rue des Grands-Augustins. [1852].  
£ 650

FIRST EDITION. 12mo, pp. 143, [1] Table; with eight hand coloured plates; some light foxing and marking in places, and with one neat repair to a marginal tear of one plate and pp. 43/44; in the original decorative publisher's boards, covers decorated in gold and various colours, with title within central cartouche, light rubbing to extremities, and short split to head of upper joint, but a desirable copy nonetheless.

Rare and desirable doll book by Madame de Plagniol, written under the pseudonym of 'Mme de Sainte-Marie', in which she tells the story of Marie, a young girl of ten, and her doll, Péri, who then acquires the meagre rudiments of an education.

'During the nineteenth century, doll novels multiplied and their massive print runs testify to the place they occupied in the landscape of children's reading, while the dolls themselves modernized and adorned



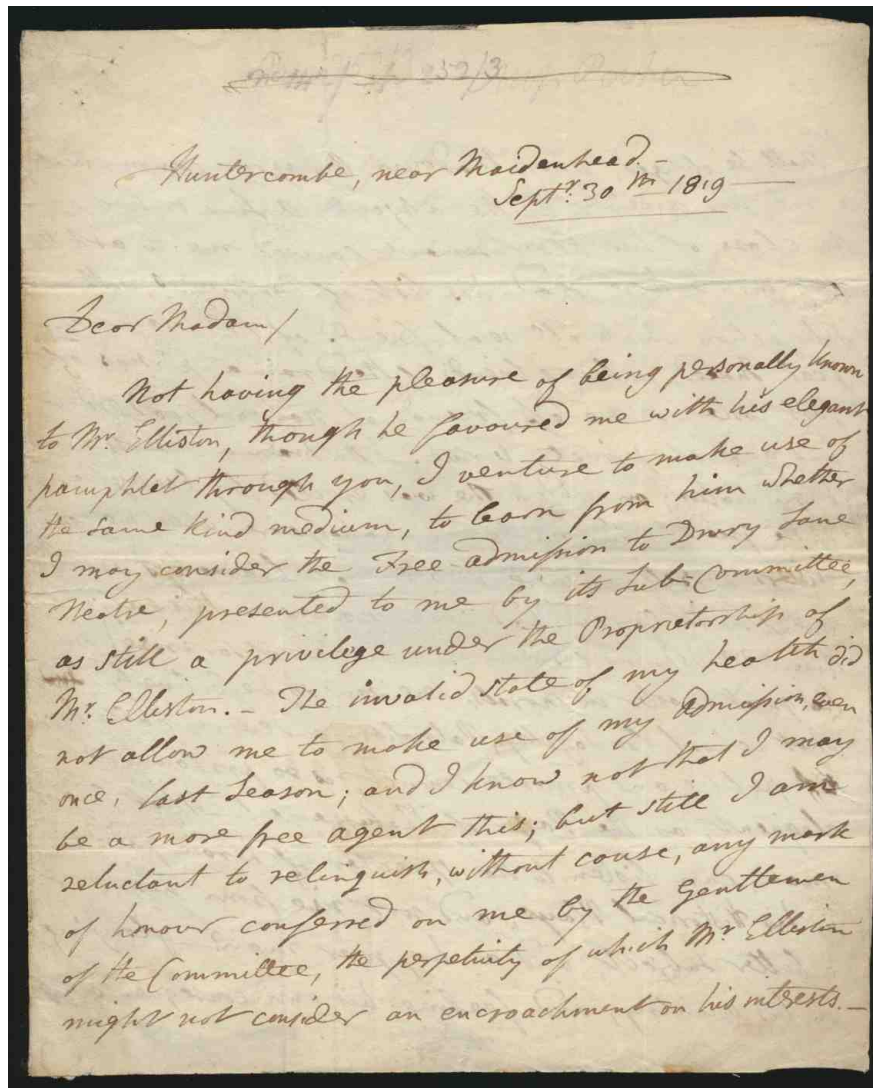


themselves with ever more artifice, developing around their little person, a host of accessories and trousseaus that would make the most elegant socialite pale... In order to satisfy as many people as possible, these novels are aimed at children of all ages. Some are very easy to read, such as *Moi et mes poupées* by Mme de Sobol, are intended for little girls who have not yet reached the age of reason, others are more elaborate, such as *L'Éducation d'une poupée* by Mme de Plagniol, requiring a good level of learning, but the themes discussed are identical: the education of the doll, its toilet, its clothing, its meals, or even its leisure activities and more particularly the ball. These essential episodes are arranged in various narrative devices which allow the plot of the story to adopt multiple contours' (see [https://cnlj.bnf.fr/sites/default/files/revues\\_document\\_joint/PUBLICATION\\_76.pdf](https://cnlj.bnf.fr/sites/default/files/revues_document_joint/PUBLICATION_76.pdf) [free translation]).

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>).

OCLC records one copy in the UK, at the National Art Library (V & A), and two more in North America, at Indiana and the Boston Public Library.





'WHAT SCHOOL FOR LOYALTY, PATRIOTISM, AND EVERY NOBLE LESSON OF PUBLIC AND PRIVATE CONDUCT, IS SO PROFOUND, SO ELOQUENT, AS THE PAGE OF SHAKSPEARE?'

55 **PORTER, Jane.** A SIGNIFICANT MANUSCRIPT LETTER, TO THE WIFE OF THE ACTOR AND STAGE MANAGER, ROBERT ELLISON, discussing plays at Drury Lane, access to the theatre and a lengthy discussion on Shakespeare. Huntercombe, near Maidenhead. September 30th 1819.

£ 550

**MANUSCRIPT IN INK.** 4to [22 x 14cm (8¾ x 5½ inches)], pp. 3 with integral address signature now cut out and missing, but see note below, folds from posting and several paper repairs and minor damage possibly from being mounted.

An important letter on drama written during a crisis in Jane Porter's life.

At the end of 1817 Jane Porter's much anticipated play *Switzerland, or the Heir of the Underwald* was submitted in draft to the committee of Drury Lane theatre. 'The committee treated her with greater kindness. They added her to the free admission list for the season. She saw Kean perform in Colman's *The Iron Chest* from her seats in the elite committee box.' [Looser]. Jane Porter wanted Kean to take the main role of Eugene in the play, but several delays occurred before the play was finally staged in February 1819. Unfortunately the management had insisted that Edmund Kean would take the role, but Kean rebelled and did his worst to kill the play. The opening night turned into a fiasco, and something like a riot, with the audience shouting the play down. Jane Porter, stationed in her box, was naturally horrified "It was so bad, from the first," Jane told her mother and sister, "that if I could have dropped the Green Curtain at the end of the first act, I would have done it." [op. cit.]

'After *Switzerland* was withdrawn from the stage and then from publication, Jane herself began to withdraw. She went into a sort of hiding that seems to have been a depression, perhaps the very self-reproach Maria [her sister] had predicted. Mrs. Porter worried Jane's body might be unable, from perpetual weakness, to shake off this illness. Indeed, that year Jane became chronically ill. By July 1819, she was convalescing in Brighton, after a friend gave the family a much-needed ten pounds to allow Jane to try to recover her health. She described feeling nervous and languid all over. She told Maria her condition was caused by the culmination of two long years of suspense and agitation over her play.' [op. cit.]



Later in 1819 the actor Richard Elliston took on the lease of Drury Lane and Jane, now beginning to recover her health, wrote to Elliston's wife in the hope of being again allowed to use the free admission that had been allowed by Elliston's predecessors. This evidently did not happen - however the letter does give a fascinating insight into Jane Porter's views of the Drama at this difficult period of her life: 'The drama deserts her high station, on which she was erected by Æschylus of the Greeks and our own Shakspeare, when she considers herself a mere deviser of "blameless amusement." Mr. Garrick had juster notions on this subject than Dr. Johnson; and it is a matter of surprise how that great master in morals here saw so defectively. What school for loyalty, patriotism, and every noble lesson of public and private conduct, is so profound, so eloquent, as the page of Shakspeare? What Englishman can listen to the speeches of heroic patriotism in his historical plays, and not rise from his seat a better subject, and a happier man? glorying in his country, and feeling his own consequence as one of its sons! Some of the speeches in Henry Vth, "Give a very echo to the seat where Britain's weal is throned!"

The letter was transcribed and published in Robert Raymond's *Memoirs of Robert William Elliston* (1845), where hangs a tale. In order for the publishers to include a facsimile of Jane Porter's signature it had to be cut from the present letter and given to a wood-engraver. He perforce would have to destroy the original when he pasted the cutting onto a boxwood block for him to cut into and make a facsimile for printing! This destructive process was, we presume, also accorded to Byron, Scott, Sheridan, Macready, Kean and several others who had written letters to Elliston which were subsequently published in the biography!

Jane Porter (1776-1850), Scottish historical novelist and dramatist, was born in Durham, and moved after her father's death in 1780 to Edinburgh (where Walter Scott was a regular visitor), before finally settling with her family in London in 1794, joining her younger brother Robert who was studying at the Royal Academy. It was here that the sisters became acquainted with a number of literary women: Elizabeth Inchbald, Anna Laetitia Barbauld, Hannah More, Elizabeth Hamilton, Elizabeth Benger and Mrs Champion de Crespigny.

She was to find success with her novels *Thaddeus of Warsaw* (1803), one of the earliest examples of the historical novel and *The Scottish Chiefs* (1810), a novel about William Wallace, which has remained popular to this day and like *Thaddeus* has gone through dozens of editions. Porter went on to write a number of further novels as well as two plays and contributed to various periodicals.

Tall and beautiful as she grew up, her grave and preoccupied air earned her the nickname 'La Penserosa', possibly a reference recalling Milton's *Il Penseroso*.

See: Devony Looser, *Sister Novelists, the trailblazing Porter Sisters*, Bloomsbury, 2022.

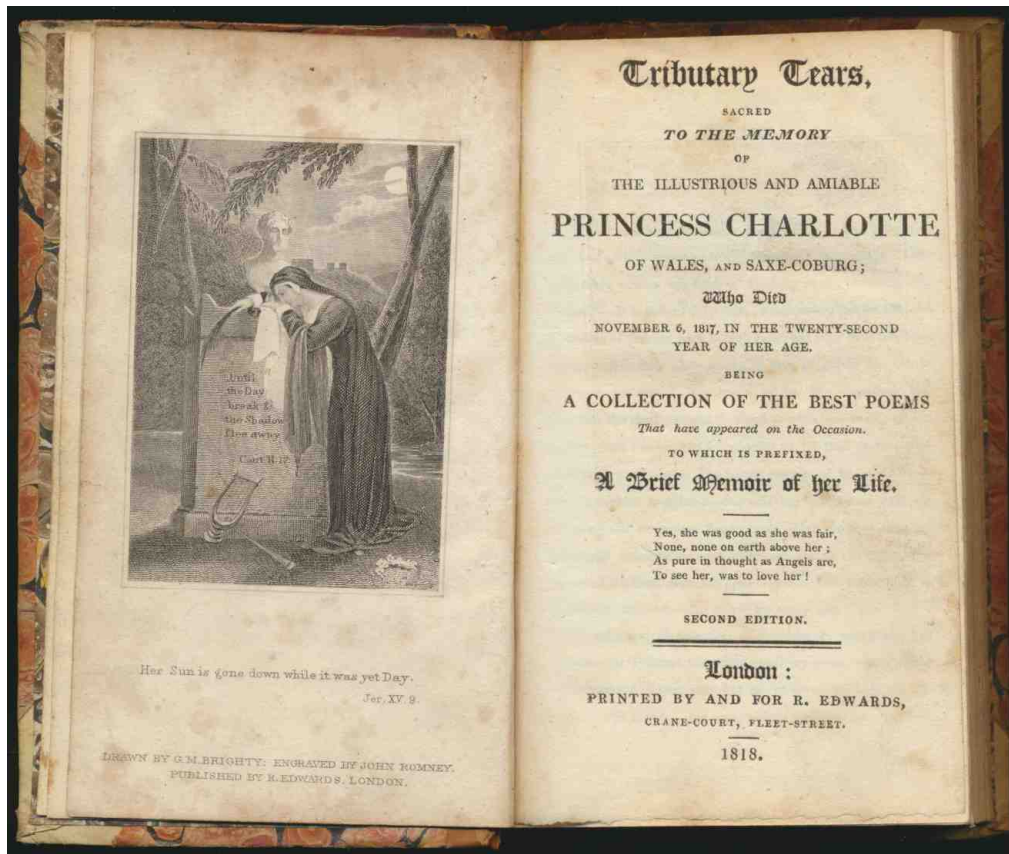
## A NATION MOURNS

56 [PRINCESS CHARLOTTE]. [TRIBE, Alice]. TRIBUTARY TEARS, sacred to the memory of the... Princess Charlotte... who died November 6, 1817, in the twenty-second year of her age. Being a collection of the best poems that have appeared on the occasion. To which is prefixed, a Brief Memoir of her life [by Alice Tribe]. London: Printed by and for R. Edwards, Crane-Court, Fleet-Street. 1818. £ 450

SECOND EDITION. 12mo, pp. xxviii, 220, [4] Index; with engraved frontispiece; light foxing to prelims, otherwise clean throughout; in contemporary half calf, spine ruled and tooled in gilt, and titled 'Charlotte' in gilt, vellum corners, some minor surface wear, otherwise a very good copy.

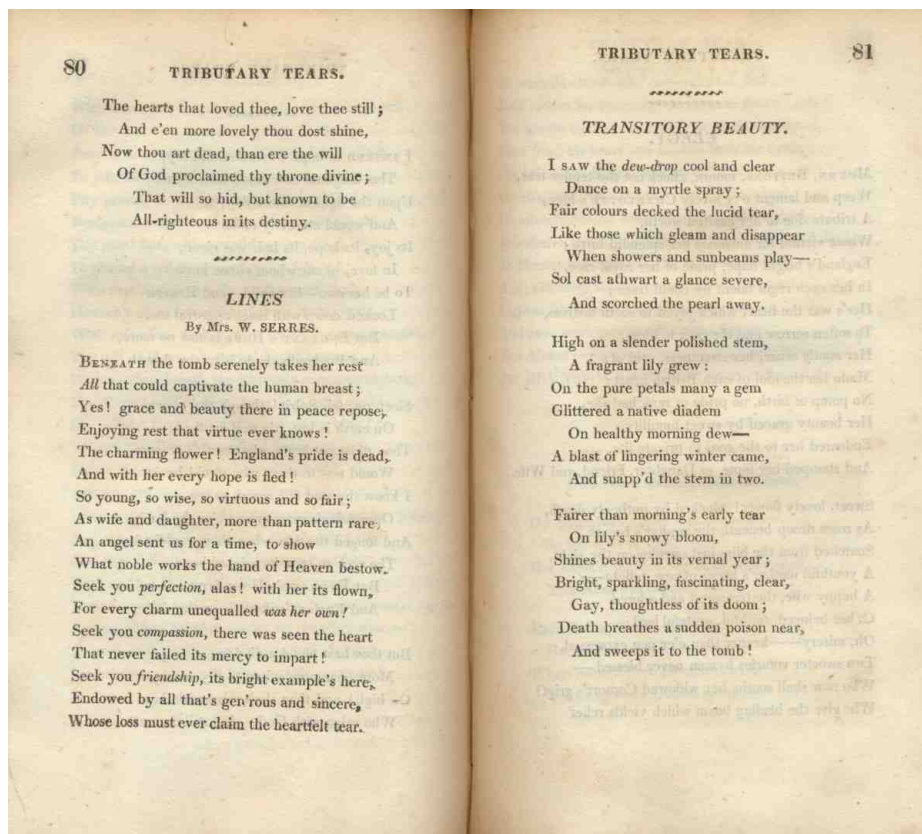
Quickly reprinted, the second edition was able to include a preface, biography, a few addition poems and an index. With four poems each beginning with the word 'Farewell', 'Hark' and 'Weep' and numerous other opening with 'Alas', 'O', 'Oh', 'Why' and 'Death' the reader could veritably wallow in the national calamity.

The preface does not hold back on its distress at the loss 'The station of our late departed Princess was the most eminent to which mortals are born, or can aspire, and she evinced a capacity to fill that station with usefulness and honour. The bright promise of her early life—her connubial happiness—the edifying picture of domestic economy and exemplary benevolence which she held out—her presumed constitutional principles, as well as the high political considerations dependent on her life—all contributed to render her beloved—nay, adored by every one. The afflicting dispensation of Providence, which snatched our amiable Princess from this transitory scene, was a period of sorrow and dismay that has but rarely occurred in the history of this nation.



On no occasion, perhaps, were the feelings of a whole people so acute, and the expectations of all ranks so painfully disappointed! Youth, beauty, maternity, virtues, the most flattering prospects, the most affecting endearments, all swept away at a stroke, without a moment's warning. The sorrow expressed was universal—from the most exalted to the humblest walks of life ;—it was a powerful appeal to the honest principles of human nature—it borrowed nothing from the parade of grief.'

Most of the poetry is anonymous, and probably thankfully so. 'Miss S. E. Tattershall, of Thetford, aged 16' wrote reiterating the general sentiment: 'In every virtuous line of life, / Her character unsullied stood; As princess, daughter, Friend, and Wife, Still mild, benevolent, and good.' Other juvenile verse written by an unknown fortune year old boy exclaims 'Let Albion weep! her blasted glories mourn, / Her hopes confounded, and her laurels torn! / Low on the ground her boasted triumphs lay, And all the trophies of the signal day!.'





'An Epitaph from Milton adapted to Princes Charlotte' calls on readers to imagine Charlottes end: 'Once had the early matrons run / To greet her of a lovely son / But, whether by mischance or blame / *Atropos* for *Lucina* came; / And with remorseless cruelty / Spoil'd at once, both fruit and tree; / The hapless babe, before his birth / Had burial, yet not laid in earth; / And the languish'd mother's womb, / Was not long a living tomb.'

Princess Charlotte Augusta of Wales (1796–1817) was the only child of George IV and Caroline of Brunswick. Born into a troubled marriage, she was raised separately from both parents and largely supervised by governesses. Her upbringing was marked by tension, with each parent vying for her affection while remaining estranged. Charlotte grew up bright, spirited, and popular with the public, but caught in the crossfire of royal and political disputes. She was briefly engaged to Prince William of Orange but broke it off upon learning she'd be expected to live in Holland. Her father, then Prince Regent, responded harshly, isolating her. In 1816, she married Prince Leopold of Saxe-Coburg, a match based on mutual affection. The couple settled at Claremont in Surrey, where Charlotte found brief happiness. Tragically, in November 1817, after a prolonged labour, Charlotte gave birth to a stillborn son and died hours later. Her unexpected death devastated the nation, ending the direct line of succession and prompting national mourning. Public outrage also fell on her physician, Sir Richard Croft, who later died by suicide. Charlotte was buried in St George's Chapel, Windsor, mourned as a promising heir lost too soon.

Henry Brougham described the public reaction: 'It really was as though every household throughout Great Britain had lost a favourite child.' The country went into deep mourning. Drapers ran out of black cloth, shops closed for two weeks, as did the Royal Exchange, the Law Courts, and the docks. Even gambling dens shut down on the day of her funeral, as a mark of respect. Charlotte's death left King George III without any legitimate grandchildren to continue the royal line. Prince Leopold suggested that the King's fourth son, Edward, Duke of Kent and Strathearn, marry Leopold's sister Victoria, Dowager Princess of Leiningen. Their daughter, Charlotte's cousin, became Queen Victoria.

OCLC records a single copy of the first and second edition's, both at the British Library.



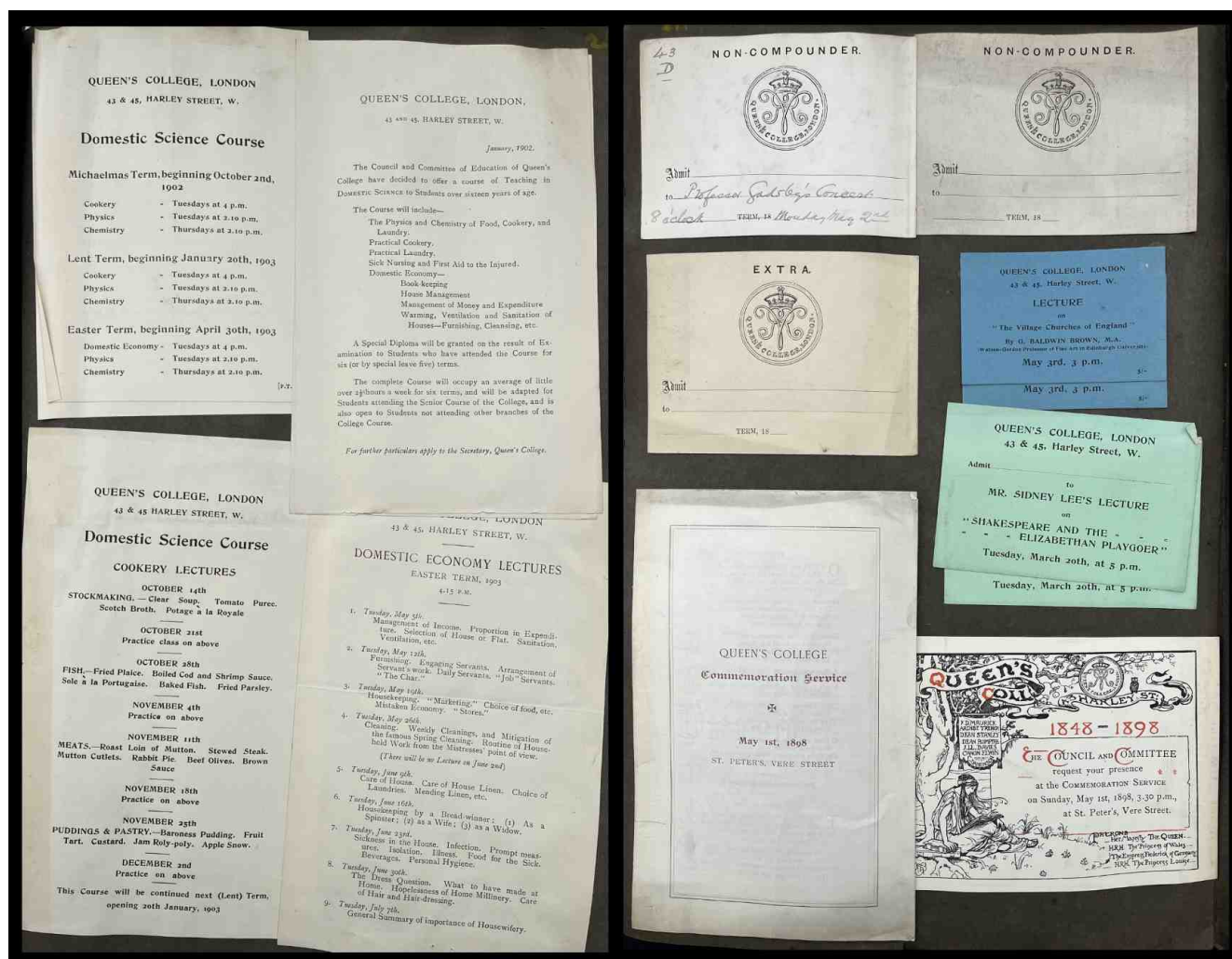
## THE FIRST INSTITUTION IN THE WORLD TO AWARD ACADEMIC QUALIFICATIONS TO WOMEN

57 [QUEEN'S COLLEGE, Westminster, London; founded by F. D. Maurice]. THE FIRST VOLUME FROM THE COLLEGE'S OWN ARCHIVE; containing around 340 pieces of unique ephemera, compiled by headmistress from 1907 to 1919, Mary Daisy Teale. Queen's College, 43 & 45 Harley Street, W. [Westminster; London]. 1853-1912. £ 5,000

*Folio, pp. 102, openings numbered 1-52, with leaf 43/44 lacking; consisting of around 340 different pieces of printed ephemera, dating from 1853 to 1912; laid down in a nineteenth-century album, with cloth spine and marbled boards, minor damage to label on front board, reading 'Archives I'; a historically important volume.*

A unique and irreplaceable item in the field of women's education, forming an archive of the first institution in the world to award academic qualifications to women.

Queen's College, London, was the first institution to provide a sound academic education and proper qualifications for women. Founded in 1848 by F. D. Maurice, the college had strong links with King's College in the University of London, many of whose professors also lectured at Queen's, and with the Governesses'



Benevolent Association. In 1853 Queen Victoria, the first patron, granted a royal charter to the college, and a school for younger girls was started. The college continues to flourish on its present site, now considerably expanded, in Harley Street.

The archive chiefly covers the period from the 1880s through to 1912, although a few earlier items from the 1850s and 1860s are also included. The label on the upper cover states that this is 'Archive I', but we can interpret this, not as a historical record, but as a gathering-up of printed material necessary to the college's daily function, and used as a practical archive for producing similar forms, booklets, programmes, tickets, timetables, and all the other paperwork needed for the efficient functioning of the school.

The material was probably drawn together for practical reasons by headmistress Mary Daisy Teale (1907–1919), or more probably one of her secretaries. However, the manuscript index drawn and tipped in at the beginning of the album is certainly in Teale's handwriting when compared to her completed 1911 census form. It is also clear that the items were pasted into the album in no perfect chronological order, and the album would have been simply leafed through in order to find a model on which to base a new, or similar, item. This is possibly why a few items are missing, as it was expedient to simply send an amended copy to the printer rather than write out a completely new one. Other items are in draft, or have amendments, showing that the contents of the album were very much used as a working tool.

Still, items of all kinds were laid down into the album, whether relevant or not, to the current working of the school. Thus some material, that would not otherwise have been preserved, has entered the album.

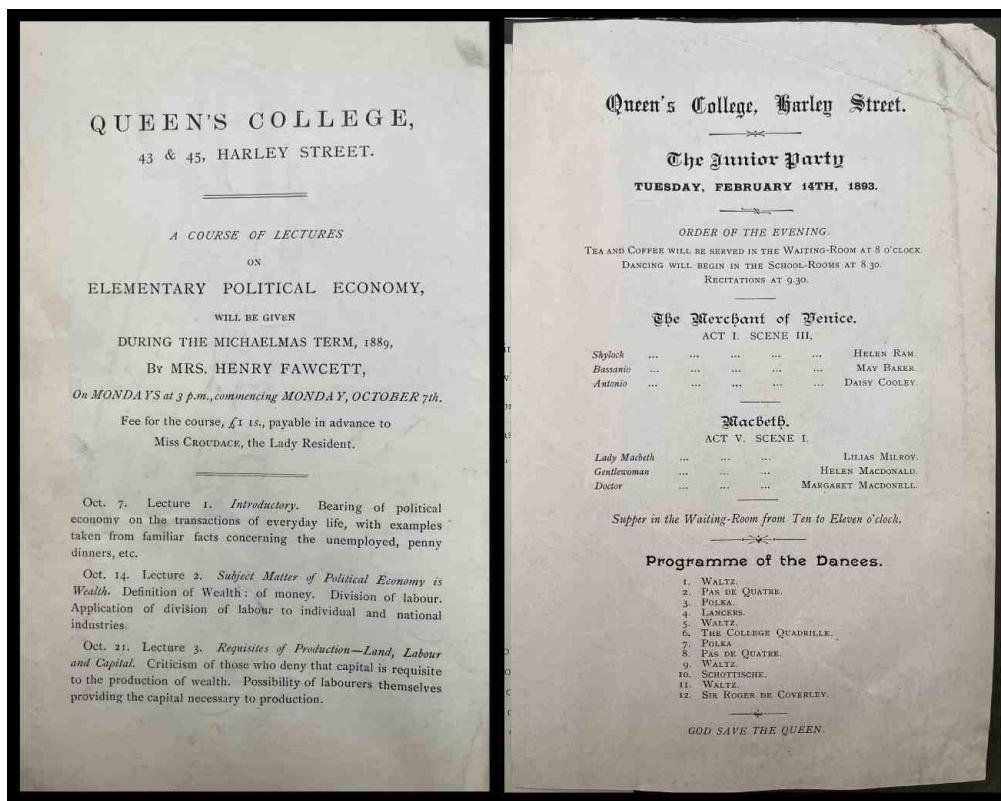
The contents include a bewildering range of material in various formats and printing methods including application forms, prospectuses, class lists, notices of appointments, lecture lists, invitations and cards, tickets, programmes, timetables (a couple filled in manuscript), syllabuses, rules and regulations, forms, council resolutions etc. printed in a bewildering range of printing methods sizes and formats.

A flavour of the variety can be given with a summary of a number of the items as follows:

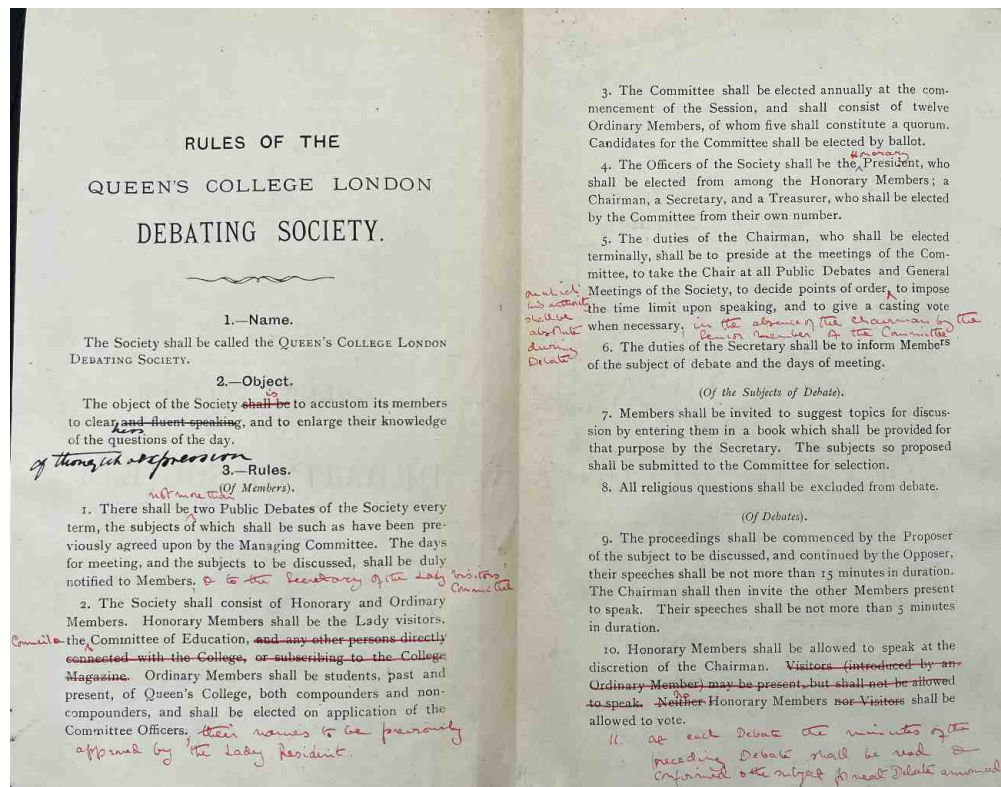
1. Two circulars by F. D. Maurice, dated 15/20 November and 15 December 1853. *8vo*, pp 4; & pp. 2. Each reproduces a letter from Maurice to the College committee, with Richard Chenevix Trench's reply as chairman and Maurice's later thanks for the 'beautiful Inkstand' which he has been given as a gift. [2 copies of each]; *[together with]*: Meeting of past and present Pupils was held on December 19th, 1866, to present the Rev. F. D. MAURICE with a Testimonial of their gratitude and affection. The chair was taken by the Rev. E. H. Plumptre, M.A., Dean. *8vo*, pp. 4.

2. C. E. Maurice: Queen's College, 1848-1898. [London, 1898]. *Single sheet*, 4to opening with the lines 'Fifty years have rolled away, / Fifty years of strife and pain; / Fifty years of victory, / Victory won without a stain.' together with several duplicates.





3. [Study Booklet]. The Invasion of England in 1745. Contemporary Records. Printed for the use of the students of Queen's College. 1886 8vo, pp. 12.
4. [Study Booklet]. Materials for the Study of English History. From the Restoration to the Death of Queen Anne (1660-1714). Printed for private circulation', 8vo, pp. 36.
5. Mimeographed items include: 'Suggestions from the Dean' [before 1890]. 2 foolscap leaves.
6. Papers set at the annual examination July, 1902, Queen's College, London: Women's Printing Society, [1902]. 8vo, pp. 47, [1].
7. Questions set by external examiners at the close of Easter Term, Queen's College, London: 1903. 8vo, pp. 59, [1].
8. Programme of Concert given by Past and Present Members of the Queen's College Orchestra in aid of the building fund... 27 May 1907... under the direction of Professor Henry Gadsby. Women's Printing Society, Limited, 66 & 68 Whitcomb Street, London. [1907] 4to, pp. 14 and another similar programme form 1905.





ALBUM COMPILED BY A YOUNG LADY, BEFORE MARRIAGE

58 RAMSBOTTOM, Augusta Celia. ALBUM. [Dover, Kent] 1856 and later..

£ 300

4to [23 x 16.5 cm (9 x 6½ inches)], 160 leaves, containing manuscript poetry photographs, and stationary crests; a number of pressed flowers and leaves inserted; original black morocco with decorative border and spine, gilt, upper cover with the initials 'A.C.R.' and lower cover dated '1856'; pierced and gilt metal shaped clasp to fore-edge

Augusta was the daughter of John Richard Sneyd Ramsbottom, a Deputy-Lieutenant of Reading and also granddaughter of the Whig MP John Ramsbottom, MP for New Windsor who had made money through the brewing industry. Thus through their wealth and increased social status, Augusta had become a member of the county families of England.





The contents are roughly separated into three sections, beginning with extracts from various popular poets including Coleridge, Longfellow, Landon, Tennyson, Mrs Hemens, Byron, Praed, etc.; photographs of friends, Dover and Dover Castle, and various cuttings and scraps, often of a devotional nature; and lastly an indexed section of stationary crests clipped from envelopes.

The album is inscribed as from a friend in 1856 when Augusta would have been almost 19 and living at home with her parents at 1 Waterloo Crescent, Dover - here included as one of the photographs. She appears to have filled the album over the next few years before her marriage in 1861 to Archibald Hamilton Bell, a young Lieutenant in the Royal Artillery who had served in India during the Mutiny of 1857. After the couple had two children, Augustus was widowed in 1865 when her husband was just 31. She moved close to her parents before living with her son-in-law Oscar Wilde, that is the Rev Oscar Wade Wilde, a contemporary of the famed author who also lived in London in the 1880s and 90s. Incidentally one of the clergy at the Church of St Barnabas, Pimlico, attended by the Beardsley family in the late eighties and early nineties, so an extremely tenuous connection that only a bookseller could have the nerve to mention! Augusta Bell continued to live with her son-in-laws family until her death at St Ives Vicarage in 1919.

#### AWARDED FOR 'REGULAR ATTENDANCE & GOOD BEHAVIOUR'

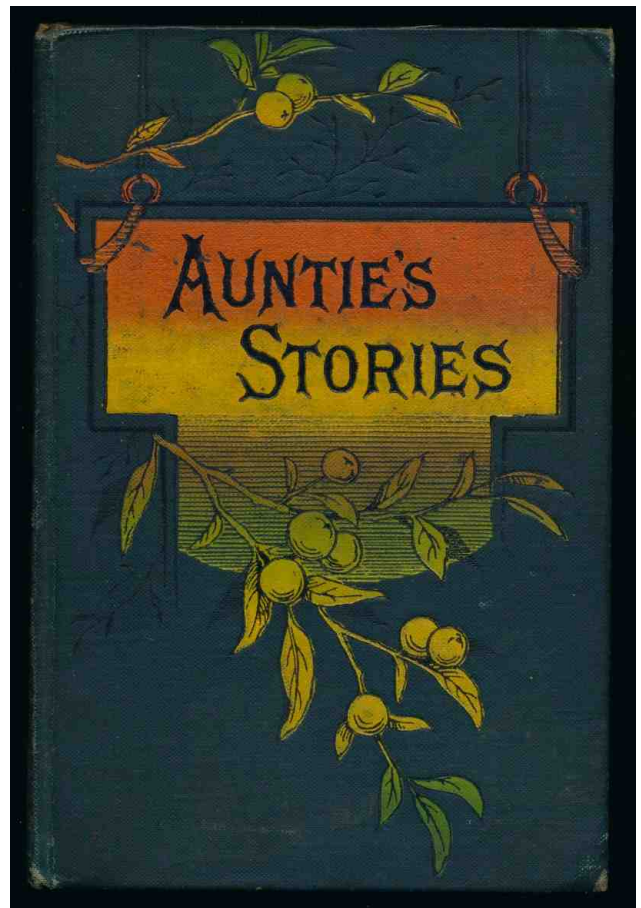
59 [REWARD BOOK]. AUNTIE'S STORIES. Cassell & Company, Limited: London Paris & Melbourne [1888]. £ 150

*12mo, pp. 64 (inclusive of endpapers); wood-engraved text illustrations; original decorative cloth; printed reward label on front pastedown from St Patrick's R.C., Birmingham to Annie Cooper for 'Regular Attendance & Good Behaviour.'*

A neatly produced work specifically printed for school prizes and rewards, including a selection of stories and poems on various uplifting or stirring subjects.

This example is devised to include a short work facing a wood-engraved illustration. Some slight of hand was required to produce these works, for the illustrations were taken from Cassell's old stock of redundant illustrations, often ruthlessly cut down in order to fit within the format of the work. A writer, possibly several, would then have been employed to produce a suitable text that conformed to the illustration.

OCLC records two copies, at the Bodleian and the British Library.



#### EDWARDIAN LINGERIE IN LONDON'S WEST END

60 [ROBINSON & CLEAVER LTD, drapers of Belfast, Ireland, and Regent Street, London]. PROFUSELY-ILLUSTRATED PRINTED TRADE CATALOGUE OF 'ORIGINAL DESIGNS IN DAINTY LINGERIE ETC. by Robinson & Cleaver Ltd 156 to 170 Regent St London W'. London, Robinson & Cleaver Ltd. [c. 1910]. £ 285

*4to, pp. [32]; body of catalogue printed in black and purple, pin hole to top corner in margin throughout causing some minor damage (but not affecting text or illustrations); stapled as issued in the original light-brown wraps, printed in gold, with illustration of the Regent Street shop, with neat repair to top corner, otherwise very good.*

Fascinating insight in to a high end Edwardian Lingerie seller located in London's West End.

Robinson & Cleaver Ltd were based at 156 to 170, Regent Street, with the full-page introductory note describing how the firm's 'Irish workers are constantly busy, "year in and year out," with their needles in order to keep pace with the daily requests for R. & C.'s "own make" in all that is specially interesting to women. The great industry which this well-known Irish firm has created has become a household word throughout the United Kingdom.'

There are several illustrations to almost every page, with accompanying text and prices, and a three-page price list with headings including 'Wedding Trousseaux carefully executed', 'Ladies' Underclothing Dept.' and 'Ladies' Corsets, with not only women featured, but also children and babies.



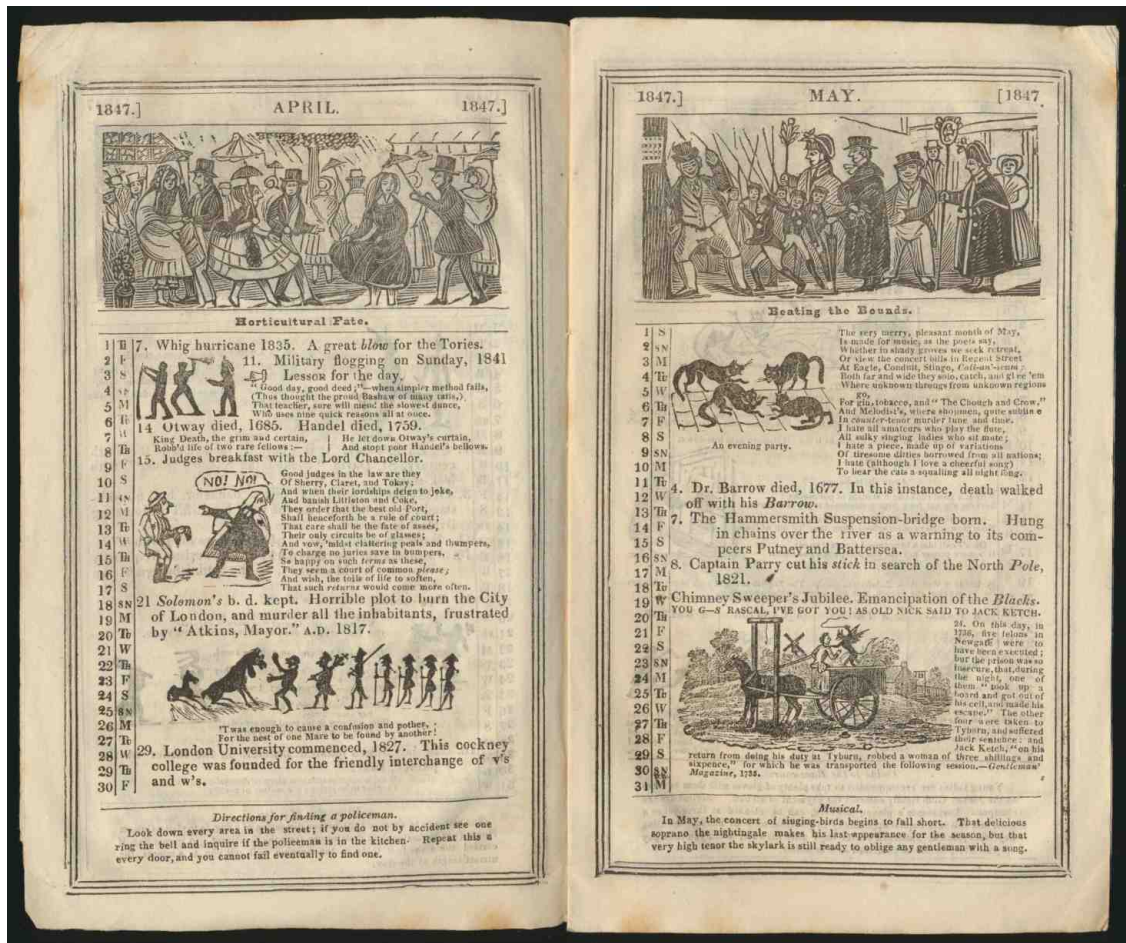
The firm's royal warrant is prominently and proudly displayed throughout, evidently suitable for such an establishment. As one contemporary observer wrote: 'The big palace of Messrs Robinson and Cleaver in Regent Street may safely be said to represent A TRIUMPH of IRISH INDUSTRY. It is not a mere shop, but a splendid Exposition, for one can call it nothing else. An Exposition in the heart of Regent Street, built of marble and steel, where there is no payment for admission, where the dweller in England's capital, or the stranger from afar, can wander through these spacious salons, and inspect the finest stock of Irish linens, lingerie, laces, and every article of toilet, or dress, attractive to ladies, as well as an outfitting department for gentlemen, the like of which it would be impossible to see under the same superb conditions in any other establishment in Europe'.

No copy traced, either on OCLC or on COPAC.

Original Designs  
in  
**DAINTY LINGERIE ETC**  
by  
**Robinson & Cleaver Ltd**  
156 to 170 Regent St  
LONDON W







PRINTED BY A LADY

61 [RYLE, Ann, *Printer*]. THE COMIC ALMANACK for 1847; Containing a great number of laughable incidents, together with whimsical engravings; also, amusing hieroglyphics for England and Ireland; &c. &c. London: Ryle & Co., Monmouth-court, 7 Dials. [1846]. £ 385

FIRST EDITION. 12mo, pp. [20]; with woodcuts throughout; light foxing in places; stitched as issued in the original printed wraps.

Rare first edition of this attractive *Comic Almanack*, printed by a woman.

The woodcuts, although naive, are particularly noteworthy, with the title page made up of signs of the zodiac, thereafter follows a monthly guide of notable events, historical facts and important days, each headed by a related woodcut scene. The final pages of the Almanack are taken with a number of stories and anecdotes, with titles such as 'Head shaved, and Coles sold by Tony Pinch'; 'Remarkable Story of a Ghost, related in a voyage to New York'; and the concluding 'One good turn deserves another', as well as an illustration of 'Jolly old Christmas' by John Leech.

The printer, Anne Ryle, was the sister of James Catnach, the popular print publisher, specialising in broadsides and ballads. He retired in 1838 with Anne running the business with James Paul, continuing to produce this cheap form of street literature until the 1850s, when William S. Fortey took over as the Catnach Press. Ryle only published two 'Comic Almanacks', for 1846 & 1847.

OCLC records only one copy, at Monash in Australia, and only one copy of the 1846 Almanack, at Oxford.





62 [SHAKESPEARE]. THEATRE ROYAL, MANCHESTER. FOR THE BENEFIT OF MISS ANNIE NESS. On Wednesday, June 13th, 1860, Will be presented Shakespear's Comedy AS YOU LIKE IT.... To conclude with Mrs Charles Kemble's Comedietta A DAY AFTER THE WEDDING. [Manchester]. [1860]. £ 285

Printed playbill [49.5 x 25 cm (19.5 x 10 inches)], few minor edge tears and a centrefold but otherwise bright and clean.

Annie Ness (1832–1897) was a pupil of the actor Frederick Webster of the Theatre Royal, Haymarket. She made her stage debut in 1858, with a successful first appearance on the London stage later that same year as Desdemona. In 1859, she was engaged by John Knowles for a season at his Theatre Royal, Manchester. This bill poster marks Annie's final night with the Knowles company.

A few days later, *The Manchester Courier* reported: 'On the occasion of her benefit, Miss Annie Ness played Rosalind in Shakespeare's comedy "As You Like It", and Lady Freelove in "The Day After the Wedding". The attendance was only small, which was to be regretted, inasmuch as Miss Ness, who is a very pleasing actress, is not again to appear on the Manchester boards as one of the present company.'

In the following season she was back at Manchester where she performed opposite Edwin Booth and the young Henry Irving. Her career was generally thereafter centred in the north of England. During the 1860s, she frequently shared the stage with Captain John Avery Lathbury, a Manchester merchant and amateur actor. Annie was said to have withdrawn from the stage upon marrying Lathbury, however, records show she continued performing under the name Annie Ness for several years chiefly in recitations after her marriage—if it took place at all. Lathbury appears to have been married to another woman in 1862, with no record of his first wife's death or a second marriage being found!

Dedicated to Shakespeare, the Theatre Royal, Manchester, under John Knowles, became immensely successful during the mid-nineteenth century, staging as many as 157 performances in a single season.

### WOMEN HELPING WOMEN

63 SHARP, Amy. WHAT HAS A WOMAN TO DO WITH CO-OPERATION? Issued by the Co-operative Union Limited, Long Millgate, Manchester. [1888]. £ 150

8vo, pp. 16; stapled, as issued, staples with minor rusting, but still a very good copy.

Scarce first edition of this short story demonstrating a housewife's involvement in the co-operative movement. 'Amy Sharp, sometime editor of "The Women's Corner" feature of the *Co-operative News* in her tract, *What Has a Woman to Do with*

*Co-operation?* (1888) made much of the idea that it is primarily the wife's responsibility to keep a household out of debt. In her sociology of the home, husbands would not generally participate in the key consumption decisions, although enlightened ones might recognize the usefulness of the co-operative society. It falls, then, to wives to avoid the mistakes of credit buying and to start actively saving.' [Madden & Persky]

**THEATRE ROYAL, MANCHESTER.**

Doors Open at 7 o'clock, & commence at Half-past.

**FOR THE BENEFIT OF MISS ANNIE NESS.**

On Wednesday, June 13th, 1860,

Will be Presented SHAKESPEARE'S Comedy

**AS YOU LIKE IT.**

Banished Duke	Mr F. EVERILL
Jacques	Mr G. F. SINGLAI
Amiens	Mr George COOPER on this occasion
Duke Frederick	Mr DIXON
Orlando	Mr Gaston MURRAY
Le Beau	Mr E. CLIFTON
Oliver	Mr CLEIGHTON
Jacques de Bois	Mr BARTON
Adam	Mr Harry CHESTER
Charles	Mr BACKHILL
Sylvius	Mr VENONI
Touchstone	Mr Joseph ROBINS
Rosalind	Miss ANNIE NESS
Celia	Miss Isabel ADAMS
Phebe	Miss H. GREGOR
Audrey	Mrs BICKERSTAFF

Incidental to the Comedy will be SUNG the following—

SONG	"Under the Greenwood Tree"	Mr George Cooper.
SONG	"Foresters Sound the Cheerful Horn"	Mr George Cooper.
SONG	"Blow, Blow, thou Wintry Wind"	Miss Annie Ness.
SONG	"What shall he have who killed the Deer"	
SONG	"The Cuckoo"	

**OVERTURE** "Shakespearean" "In F"

To conclude with Mrs CHARLES KEMBLE'S Comedietta

**A DAY AFTER THE WEDDING.**

Colonel Freelove	Mr Gaston MURRAY
Lord Rivers	Mr CLEIGHTON
James	Mr Harry CHESTER
Lady Elizabeth Freelove	Miss ANNIE NESS
Mrs Davis	Mrs RAYMOND

Mr Charles CALVERT, Stage Manager.

Private Boxes £1 1s., £1 1s 6d., & £3 3s.,  
Lower Circle... Four Shillings  
Upper Circle... Two Shillings & Sixpence  
Pit... One Shilling  
Galleries... Sixpence

BOX-OFFICE open daily, From Eleven till Two o'clock, during which period, Places may be obtained for the LOWER CIRCLE, which are secured till the end of the First Act.

ALL SERVANTS PAID BY THE ESTABLISHMENT. NO MONEY RETURNED.

NOTICE—PASS OUT CHECKS ARE NOT TRANSFERABLE.

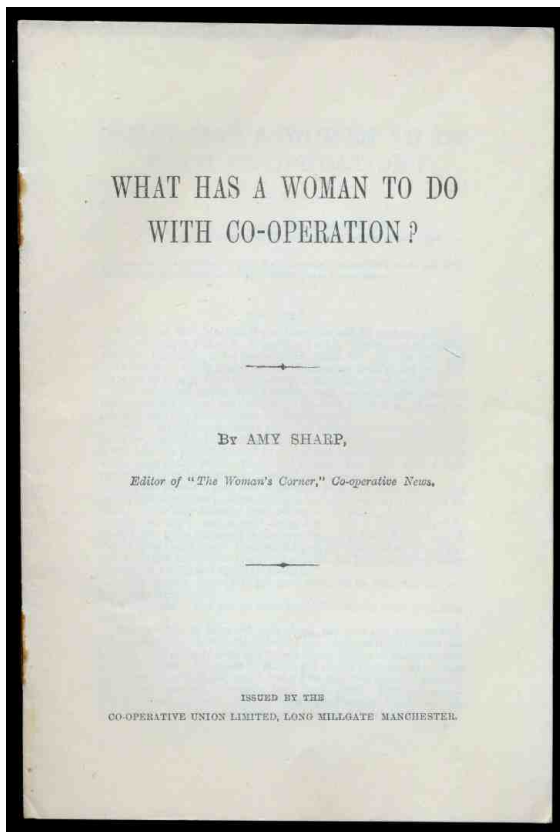
No Smoking allowed within the walls of the Theatre. No Children in Arms admitted.

Doors Open at Seven o'clock and Performance to commence at Half-past

On Thursday,  
The ELDEST of the FAMILY, and FAUST and MARGUERITE.

On Saturday,  
MR & MRS CHAS. KEAN.  
HENRY VIII. & THE CORSICAN BROTHERS.

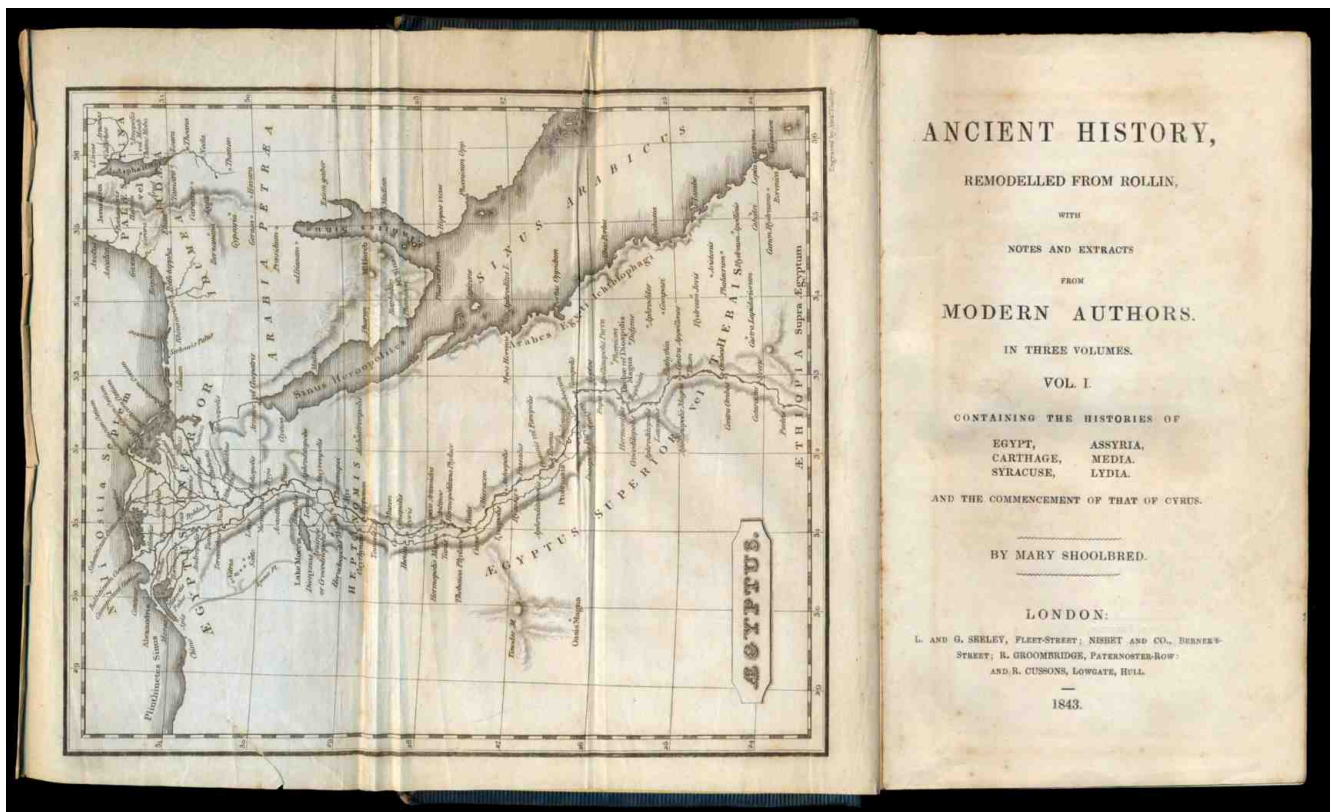




“Then there are lots of *little* ways that we help each other in the Guild [ie. Co-operative Union], such as learning patterns, and getting hints about housekeeping. There’s another thing too, besides the Guild. Co-operators have a weekly newspaper of their own, and one part of that is given to women, and had plenty of interesting things in it - cooking recipes, and ways of making the house pretty, and papers about dressmaking, and sometimes about books, and women’s work of various kinds. Many’s the time John has liked his breakfast or dinner all the better for something I’ve learnt out of the ‘Woman’s Corner’ in the *Co-operative News*” (p. 15).

We have found little further information on the author Amy Sharp, other than that she was the editor of “The Woman’s Corner” of the *Co-operative News* from 1886 until 1893 and had originally hailed from Rugby.

OCLC records two copies in the UK, at the British Library and the London Library, and five more in North America, at Duke, Kansas, Illinois, Northwestern and the Library of Congress. Kirsten Madden and Joseph Persky, ‘The economic thought of the Women’s Co-operative Guild’ in *Routledge Handbook of the History of Women’s Economic Thought*, (2019).



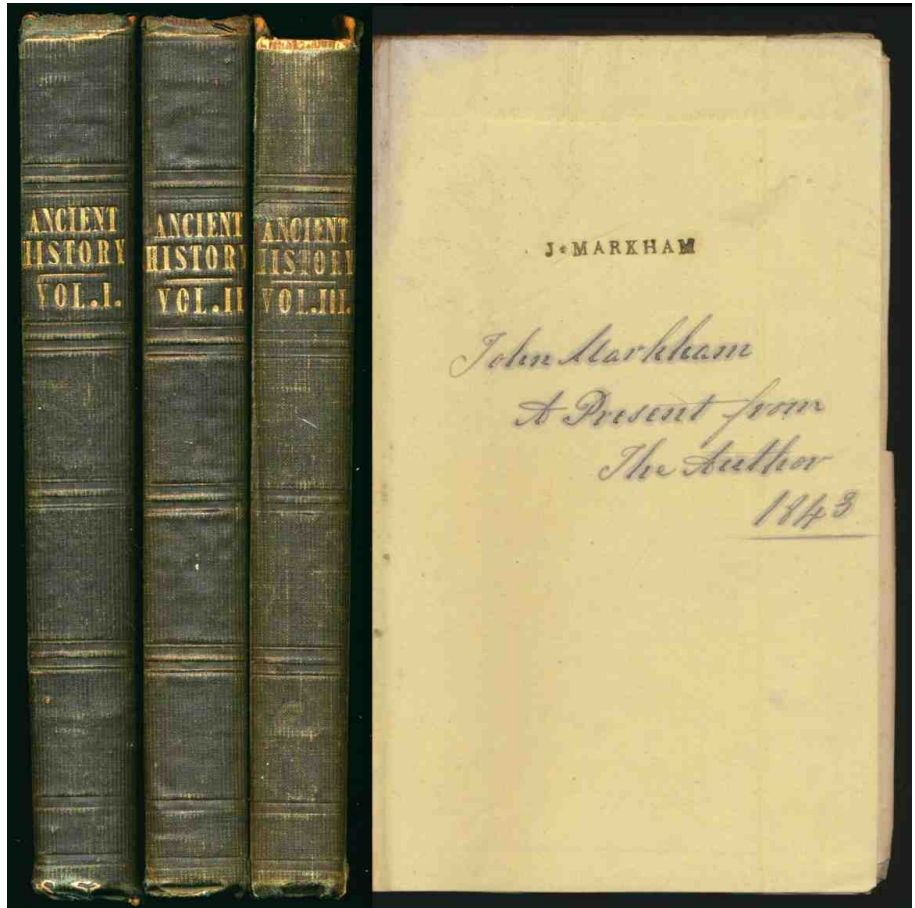
#### ROLLIN CONDENSED FOR THE YOUNG, BY A LADY

64 **SHOOLBRED, Mary.** ANCIENT HISTORY, Remodelled from Rollin with notes and extracts from Modern Authors. In Three Volumes. Vol. I. Containing the Histories of Egypt, Carthage, Syracuse, Assyria, Media, Lydia. And the commencement of that of Cyrus. [Vol II - Cyrus, Greece, Persians and Greacians. Philip, King of Macedon], [Vol III - Alexander the Great, Alexander’s Successors, Parthia, Bithynia, Cappadocia, Pontus, and Armenia]. London; L and G. Seeley, Fleet Street, Nisbet and co., 1843. £ 1,250

**FIRST EDITION, PRESENTATION COPY, INSCRIBED IN EACH VOLUME BY THE AUTHOR..** *Three volumes, 12mo, pp. xxii, [i] Index, [i] blank, 300, [1] errata, [1] blank; with folding engraved frontispiece, and two further folding engraved plates; xi, [i] blank, 312; with folding engraved map frontispiece; xi, [i] blank, 300, [1] errata, [1] blank; with folding engraved frontispiece map; in the original blue blindstamped publisher's cloth, spine's lettered in gilt, some rubbing to extremities, with head of vol. III chipped, but not detracting from this being a highly desirable copy, inscribed to 'John Markham. A Present from the Author. 1843' on front free endpaper of each volume.*

Rare first edition, and a desirable presentation copy, of this little-known work by a woman, distilling Charles Rollin's voluminous *Histoire Ancienne* into a form suitable for young readers.

'We have often been puzzled as to where we should look for books adapted to the juvenile readers of Ancient History. Rollin's interesting, though sometimes tediously prolix volumes, are evidently beyond the grasp of the class just alluded to. It appears absurd to put into the hands of those who are just commencing the study of History, a work of *eight* or *ten* volumes, and we imagine that the great majority of our young friends would shrink with instinctive aversion from the task of encountering so formidable an array of historical literature. But how, otherwise, to put them in possession of anything like an adequate idea of the mass of matter contained in those volumes, we were not able to devise. This remark may apply more particularly to the former portions of Rollin's History, comprehending the early notices of Egypt, Carthage, Assyria, and other ancient kingdoms and empires. We know of no other accessible volumes which present us with this information in

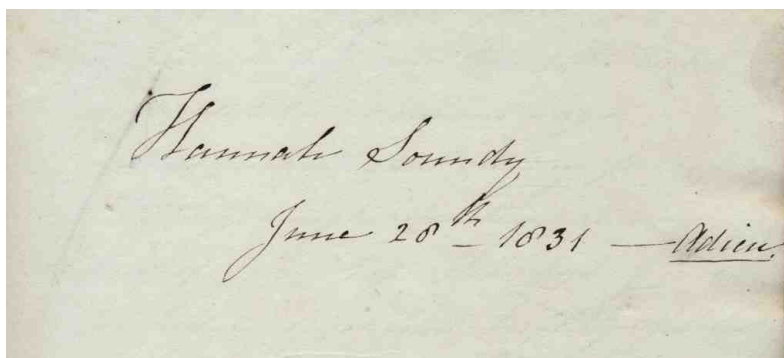


anything like a form well adapted to the purpose. Miss Shoolbred seems to have relieved us from a considerable portion of our difficulty. She has evidently taken great pains to condense within a reasonable compass, the main facts of Rollin's History. This she has done in a style which is at once pleasing, and forcible. She has added also several Notes containing valuable matter from modern Authors, illustrative of various subjects alluded to in the text. We may instance La Trobe, Southey, and Walter Scott, and many other well-known and justly esteemed writers of recent date. This cannot, we think, fail to give an increased interest to the work, especially among the juvenile class of readers. It must always impart an additional zest to their perusal of ancient history - when they have pointed out to them, in connection with what might appear the dry detail of olden times, the same spots of which they are reading as rendered glorious by the exploits of a Nelson, or renowned by the ravages of a Napoleon! This method of connecting ancient and modern history together, by what may be termed a Geographical link, has the advantage also of impressing *both* upon the mind in a manner which would otherwise have been very difficult of attainment... We have little doubt that Miss Shoolbred's information connected with such subjects is very extensive; and we imagine that her religious principles, as far as they are to be discerned in this work, are correct and scriptural. We have no hesitation therefore in recommending her volumes to those of our readers who are engaged in the education of the Young - whether as parents or tutors - and we feel convinced that they will be found very generally useful and valuable, supplying a *desideratum*; the need of which must have been experienced by many, in a manner which, we hope will be duly appreciated by all' (*The Christian Guardian, and Church of England Magazine*, 1843, pp. 500-1).

Mary Shoolbred (1792-1862?) was a sister of James Shoolbred, a successful linen draper and silk mercer of 49 Euston Square, London who traded from Tottenham Court Road, with the business later expanding into furniture to become the first large department store at this centre of the retail furniture in London. We have a real paucity of information about Mary: she remained unmarried and presumably continued to live with her brother whose wife had died in 1843, requiring her probably to look after his young family. From the preface we learn that the work had a fairly long gestation period between gathering subscription, and its subsequent appearance.

OCLC records three copies, all in the UK, at Oxford, Cambridge and the British Library.

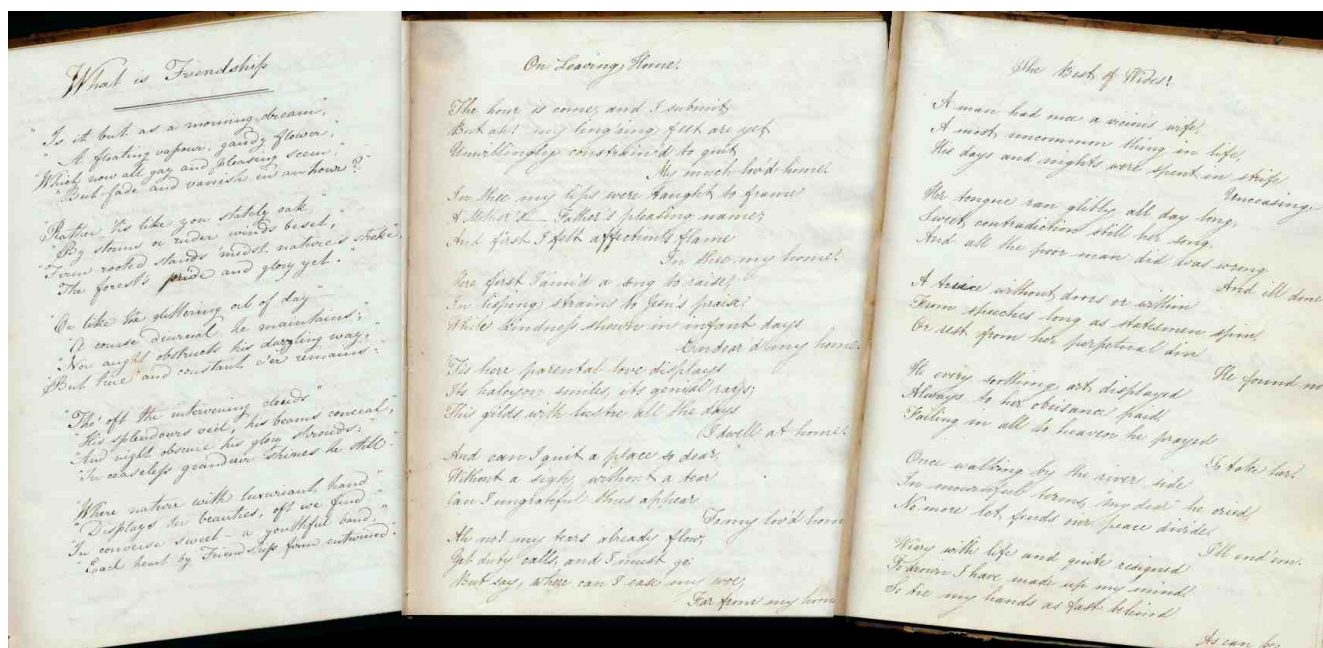




**'ADIEU'**

**65 SOUNDY, Hannah.** ALBUM OF POETRY on leaving home. Wycombe & Ipswich, 1831 and later. **£ 385**

4to [23 x 18.5 (9 x 7 1/4 inches)], 80 leaves of which approximately three-fifths in manuscript; original burgundy half calf over marbled boards, spine decorated in gilt, slightly worn; inscribed 'Hannah Soundy June 28th 1831 - Adieu.'



The original purpose of the album was to serve as a remembrance inscribed by friends for Hannah Soundy. In August 1831 she was soon to leave her loved ones in Wycombe, Buckinghamshire and move 100 miles away to Ipswich in Suffolk when she married her first cousin, Josiah Soundy.

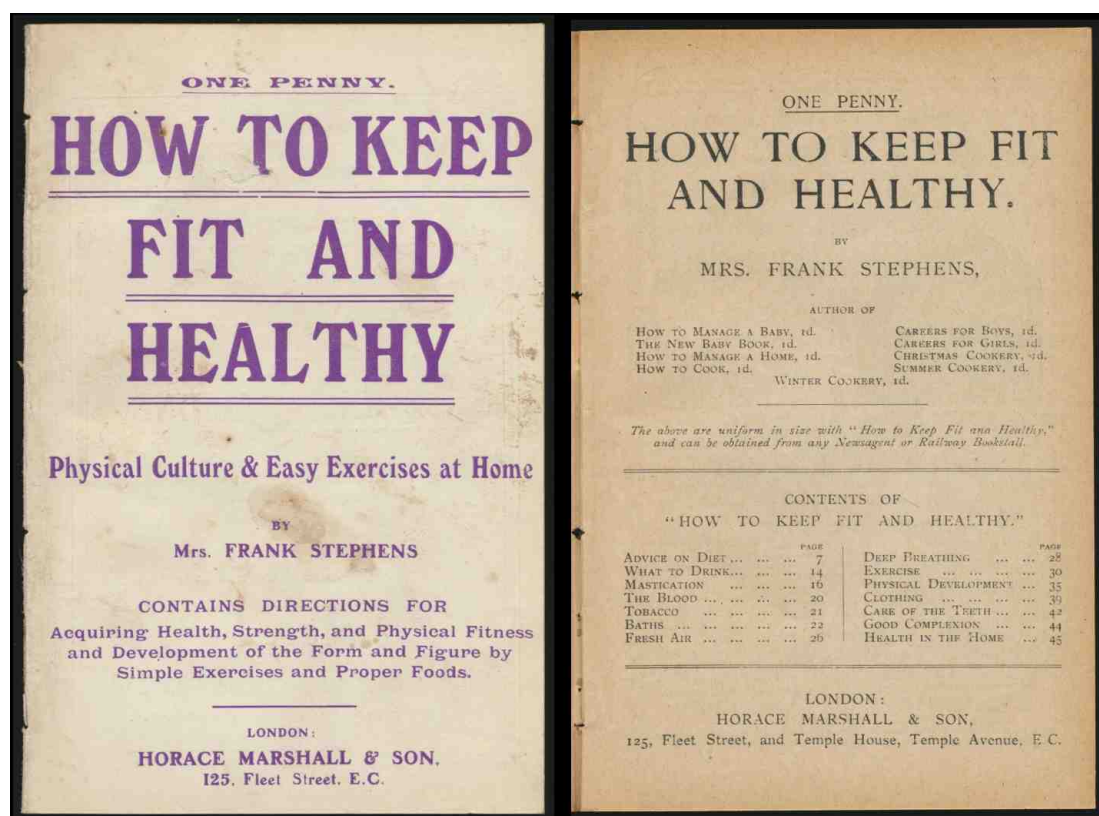
Entries in the album begin in December 1830, and it is possible that Hannah took the album with her on visits to friends before her wedding day. Susannah Osborn, in Worcester, wrote on June 6, 1831, a piece titled *What is Friendship?* Two other poems, unsigned and possibly written by Hannah's mother, are titled *On Leaving Home* and *Broken Ties*, with another named *The Evening Hour*, all on the theme of parting. Two days prior to Hannah's wedding, the Rev. John Pomfret penned verses that were a little more light-hearted *To His Friend Inclined to Marry*. Several more poems, either with a religious tone or on subjects such as happiness, conclude the earlier pages of the album.

The earliest poem that can be placed in Ipswich is a transcription of Montgomery's *Joy of Grief*, which is annotated: 'Chas. Death, Ipswich, March 26th, 1832.' This may refer to the death of their first child, possibly born prematurely. A few more poems appear to have been added over the next several years, on a variety of subjects that likely appealed to Hannah. Only one of these is dated, 1838, others may have been added up until her death.

Her life, alas, was not long. She died on Christmas Day, 1841, at the age of thirty-seven, having borne three surviving children. Her husband continued his trade as a tobacco manufacturer in Ipswich until his own death in 1864.

**'WE PAY DEARLY FOR OUR ARTIFICIAL METHODS OF LIVING'**

**66 STEPHENS, Mary Annie.** HOW TO KEEP FIT AND HEALTHY. Physical Culture & Easy Exercises at Home... London: Horace Marshall & Son, 125, Fleet Street, E.C. [1911]. **£ 285**



**FIRST EDITION.** 8vo, pp. 46, [2] advertisements; in the original publisher's wraps, printed in purple, wrappers lightly rubbed, and spine with evidence of having once being in a bound volume, but a good copy nonetheless.

Rare first edition of this penny guide on *How to Keep Fit and Healthy* - 'One has only to look round on mankind to realise what an amount of misery exists from the mere fact alone of the want of perfect health. It would be well within the mark to say that quite two-thirds of the human civilised races do not know what it means to be thoroughly well. We pay dearly for our artificial methods of living. [Preface]

Due attention is given to all aspects of keeping in tiptop condition and 'acquiring Health, Strength, and Physical Fitness and Development of the Form and Figure by Simple Exercises and Proper Foods.' Sections are devoted to such topics as: Advice on Diet - What to Drink - Mastication - The Blood - Tobacco - Baths - Fresh Air - Deep Breathing - Exercise - Physical Development - Clothing - Care of the Teeth - Good Complexion - Health in the Home.

Most of the advice is actually still relevant, although hopefully we have moved on from suggestions such as 'The mouth should be well cleaned night and morning by a good wash. An inexpensive one may be made with a weak solution of borax and water.' Fresh air was encouraged, although maybe it was going too far when pleading that 'If possible have an open-air sleeping place or tent erected in the garden'. Clearly certain beverages were best avoided: 'All gaseous mineral waters are most injurious.'

The author Mary Annie Stephens, née Beney (1865-1952), being married to a manager of the publishing firm of Horace Marshall, probably helped her works into publication. Her first work was a reduction of the lives of noted Wesleyan minister before embarking on a series of penny guides with such titles as *How to Manage a Baby* *The New Baby Book*, *How to Manage a Home*, *How to Cook*, *Careers for Girls* and similar such titles. The appalling physical condition of recruits for the recent Boer War produced a plethora of self help books, especially during the general patriotic fervour leading up to the First World War. Not that this publisher was against some discrete use of a shade of suffragette purple in printing the cover, and so helping the sales from the stationers bookstalls!

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

## 'THE RADICAL COUNTESS'

67 [SUFFRAGETTES]. HOWARD, Rosalind, Countess Carlisle. MANUSCRIPT OF A SPEECH ON SUFFRAGE FOR WOMAN. Given at St James Hall, Piccadilly, London on 20th June, 1894. [1894].

£ 1,250

*Two bifolio sheets of ruled paper [33.5 cm x 20.5 cm], with 7 pages of manuscript, piece cut from last leaf and a tear, evidently at the time of writing.*

Rosalind Howard, 9th Countess of Carlisle, was in the chair at the St James' Hall meeting of the Women's Liberal Federation given on the evening of June 20th 1894. She had only recently become president of the Federation and this was probably her maiden speech, so clearly she was wanting to make her mark. From



press reports Rosalind gave a powerful speech that was interspersed with cheers from the audience, the manuscript is apparently the only surviving account of this speech, as column inches were not given over to what gave rise to cheering.

'Our business tonight is of the utmost importance. We met together, not to travel over long history of our 27 years Parliamentary struggle for women's suffrage, not simply to make speeches about abstract rights for women, but to demand, with all insistence that in us lies, that now - in this actual parliament - in this very session, our own Radical & deeply revered Govt. should listen to the prayers which we, the unfranchised women of England Scotland & Wales make to them.' She further talks of 'indomitable perseverance' the passing of the Registration Bill then going through in parliament and 'putting an end, once & for all, to the electoral disabilities of women.' She speaks of some who feel that first there should be full manhood suffrage before the franchise was given to women, but dismisses suggestion as women's 'demand for it is irresistible.'

Carlisle makes a real attack on her own party: 'But because we are loyal Liberals, must we therefore be dumb, unless we have leave to speak. Not so. Faithfulness to party cannot degenerate into servility without injury to the party to which allegiance is given' In fact Rosalind fairly build up her case with adding 'Does the government hold our power & our numbers cheap? Do they ask more work from us? more proof of our

Ladies & Gentlemen,

Our business to night is of the utmost importance. We are met together, not to travel over the long history of our 27 years Parliamentary struggle to obtain <sup>for women</sup> the suffrage for women, not to simply to make speeches about the abstract rights of women, but to demand, with all the insistence that in us lies, that now - in this actual Parliament - in this very session, our own Radical & deeply revered Govt should listen to the prayer which we, the unfranchised women of England, Scotland & Wales, make to them.

We are strong in our thousands, but we are stronger still in the indomitable perseverance with which we shall continue to urge our plea.

also to destroy sex monopoly, thus ~~so~~ the ~~as~~ leaving the arena of life free so that all may play their part therein & ~~so~~ that all may serve. For Privilege has had its day & will not be suffered much longer to live in our country land.

Will not the Liberal Govt help us to bring in the new era by throwing wide open the gates <sup>and</sup> bidding the women enter into their inheritance of full ~~civil~~ freedom & will not h! Rosebery, tho' by the accident of birth, he be ~~an~~ an aristocrat, will he not interpret the voice of the People, <sup>for note</sup> & speaking straight to the ~~people~~ heart of the women of his country, say to them, 'I am the man who will do this great deed for you'.

Rosalind Carlisle -  
(President of the W.L.S.F.)

speech delivered from the chair at the St. James Hall meeting, held by the Women's Lib. Fed. in support of the Women's suffrage amendment to the Registration Bill. June 20. 1894.

"I for one shall not despair one day to see a Minister, Prime or otherwise, who shall not scruple from time to time to come down from the platform of Party, & speak straight to the hearts of his fellow countrymen"

Extract from Lord Rosebery's speech to the London County Council at St. James Hall - March. 1894 -

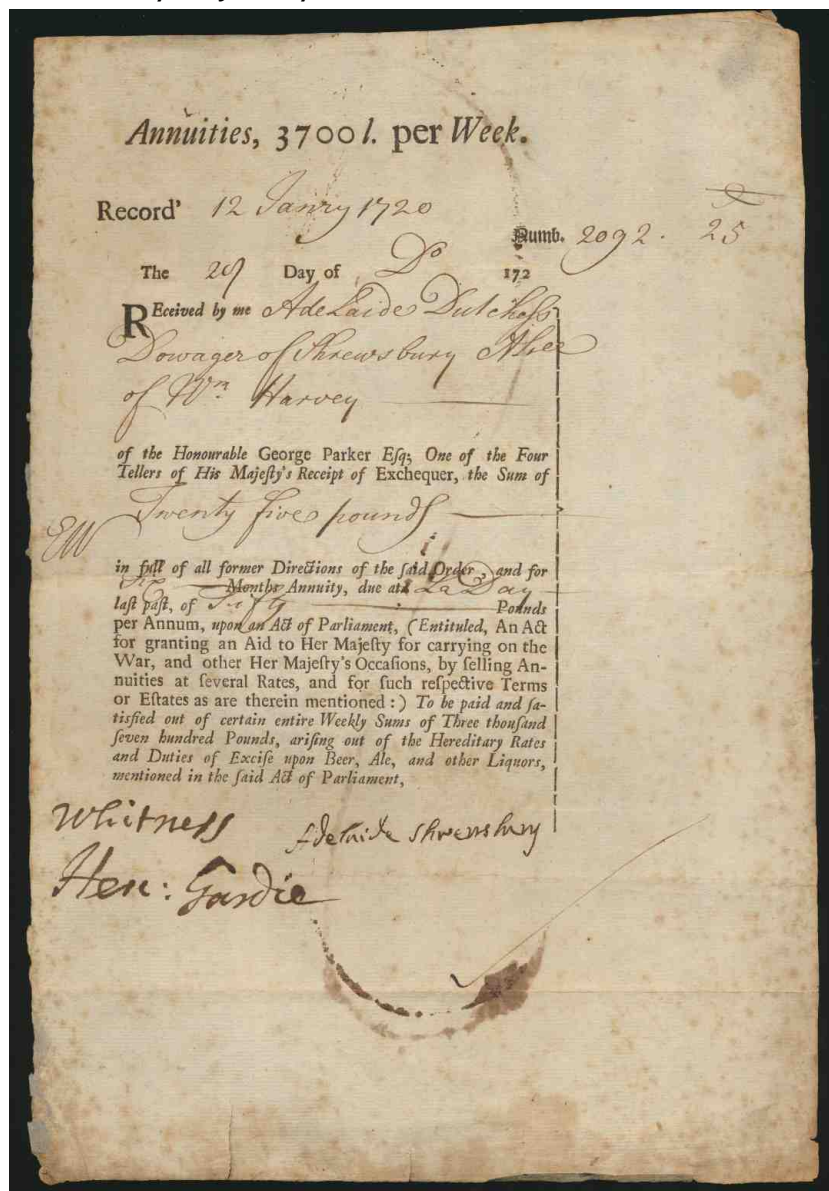
capacity, & of our genuine political fervour?' This must have been quite a rousing speech to hear from the platform, yet contemporary reports reduce her speech to barely few lines, very probably because of the sheer radical verve of it. In fact she talks of 'The new political gospel [that] will sweep away all class monopolies, such for instance as are embodied in the existence of an hereditary House of lords, & it is bound also to destroy sex monopoly thus leaving the arena of life free so that all may play their part therein, for all will serve. For Privilege has had its day & will not be suffered much longer to live in our land.'

Considering the 'militancy' of this speech one wonders why she later denounced the Pankhurst's suffragettes' violent methods. Maybe if she had thought of it herself she may have been just as violent. Always something of an autocrat, one of her daughters described her as a tyrant who appeared at her best in public. Maybe some of that tyranny leached out into her speech that night at St James' Hall!

Rosalind was diverted into the temperance movement and her political influence waned somewhat in the following decades. The Women's Liberal Federation was an offshoot of the Liberal party that was founded in 1886 to support and influence the Liberal Party, with Woman's Suffrage only one of many issues that it pursued. Other breakaway groups were formed including the Women's Freedom League and Women's Social and Political Union who were to continue the struggle that led eventually to women gaining the franchise on equal terms with men in 1928.

### A GREAT MANY ENGAGING QUALITIES

68 [TALBOT, Adelaide, Duchess Dowager of Shrewsbury]. PRINTED EXCHEQUER RECEIPT FOR ANNUITIES, with manuscript insertions, signed by the Duchess and a witness. London. Published by 12 January 1720. £ 450



*One page, octavo, on aged paper with slight fraying and a few small closed tears at extremities.*

Original printed exchequer receipt for annuities: 'Received by me [Adelaide Duchess Dowager of Shrewsbury Ass[ign]ee of Wm. Harvey] of the Honourable George Parker Esq; One of the Four Tellers of His Majesty's Receipt of Exchequer, the Sum of [Twenty five pounds] [.]'. Signed 'Adelaide Shrewsbury' and witnessed by 'Hen: Gardie'.

The *for granting an Aid to Her Majesty, for carrying on the War* came into force during February 1704 and was to help raise fund to prosecute the War of the Spanish Succession which was only repealed in 1866. Effectively this was a War Bond by another name and Adelaide clearly took advantage of the investment. Being in favour to both Queen Anne and George I it is likely that she had some special treatment and advice in her investments.

Adelaide Talbot (d. 1726), Duchess Dowager of Shrewsbury [Adelaide, daughter of the Marquis Paleotti of Bologna]. Adelaide was (according to the eleventh edition of the Encyclopaedia Britannica) married to Charles Talbot, 1st Duke of Shrewsbury (1660-1718) in 1705. 'This lady, who is said to have had "a great many engaging qualities" besides many accomplishments, was the subject of much malicious gossip. She was the widow, or as some declared, the mistress of a Count Brachiano; and Lady Cowper reported that the lady's

brother had forced Shrewsbury to marry her "after an intrigue together". After Shrewsbury's return to England the duchess became conspicuous in London society, where the caustic wit of Lady Mary Wortley Montagu was exercised at her expense. On the accession of George I the duchess of Shrewsbury became a lady of the bedchamber to the Princess of Wales, a position which she retained till her death'.



69 [TASSIE, James, *after*]. WAECHTER, Georg Christian. GLASS PASTE BUST PORTRAIT OF CATHERINE THE GREAT, after the medallion by Georg Christian Waechter, originally produced in celebration of her coronation. [n.p.] [c. 1780]. £ 2,500

*Glass paste portrait medallion, (6.8cm), the front face with a bust of Catherine, as Minerva, wearing helmet with feathers and scaled armour; legend in Cyrillic translated as: "By the Grace of God, Catherine II Empress and Autocrat of All Russia"; and signed WÆCHTER, reverse blank; mounted in a contemporary? round ebony frame (9.8cm), split through at head and expertly repaired, with recent brass hook; a rare and important item.*

Rare glass paste bust portrait of Catherine the Great, originally produced as a bronze medallion by Georg Christian Waechter, to commemorate her coronation in 1762. This present example, in glass paste, was likely produced around 1780, copying James Tassie's new technique and cashing in on the popularity for his work, having received a commission from the Empress of Russia herself for a collection of about 15,000 examples of his pastes.

'Previous to 1783, Tassie had been honoured by the command of Catherine Empress of Russia to supply her with a complete collection of his "Pastes in imitation of Gems and Cameos, with an intention to represent the Origin Progress and Present State of Engraving" to quote the words of the manuscript letter dated 14th March of that year in which he makes application to submit the series to the Royal Family of England for examination before it was exhibited to the public and transmitted to its imperial purchaser: and "no care, attention, expense, and external ornament was spared that could make it worthy of the patronage of the Great Princess, who had been graciously pleased to order it, as a noble entertainment, and hitherto unique and useful study of that kind". The Empress was at this time forming her great collection of original gems which enriched by the purchase of the Orleans, Natter, Casanova, Maurice and Beverley cabinets, came to number no fewer than 10,000 items. She also, it will be remembered, had been a patron of Wedgwood having ordered from him in 1773 the famous cream ware service, completed in 1774, as well as previously some less important works' (Gray: *James and William Tassie. A Biographical and Critical Sketch*, 1894, pp. 17-8).

Catherine II, also known as Catherine the Great (1729-1796), Empress of Russia (1762-1796), was the most renowned and the longest-ruling female leader of Russia, reigning from 1762 until her death at the age of 67. She was born in Prussia as Sophie Friederike Auguste von Anhalt-Zerbst-Dornburg, and came to power following a coup d'état and the assassination of her husband, Peter III, at the end of the Seven Years' War.

In 1744 Catherine went to Russia at the invitation of Empress Elizabeta Petrovna as the bride of the heir to the throne, Peter Feodorovich, whom she married in 1745. In 1762, with the support of the Imperial Guard, she overthrew her husband Tzar Peter III and was crowned Empress of all Russia, the event commemorated by this medal. Catherine undertook a wide range of social reforms, although after the Peasant's Revolt she became increasingly conservative and extended the powers of the nobility at the expense of the serfs. In the foreign policy arena, she waged two successful wars against the Ottoman Empire and occupied vast territories on Russia's southern boundaries. The Partitions of Poland led to the division of that country into Russia, Prussia and Austria. Russia emerged from the Russo-Turkish War (1768-1774) as the dominant power in the Middle East. Crimea was annexed in 1783 and Alaska was colonized. Catherine's dialogue with Enlightenment figures such as Voltaire did much to promote her contemporary image in Europe. She died in 1796 after suffering a stroke and was buried in the Cathedral of St. Peter and St. Paul in St. Petersburg.

See Tiregale, 94; Reichel # 2241; Diakov, part 2, 91/115.1; Weiss BW223 for details of the original bronze medallion; this glass paste version not listed in the Tassie catalogues, which include other portraits of her.



#### TRIUMPHANT ARRIVAL OF THE 'FIRST LADY OF THE EMPIRE'

70 [VICTORIA]. ROYAL VISIT TO SHEFFIELD. Opening of New Town Hall, May 21st, 1897. Album of Triumphal Arches erected on route. W.G.R. Thompson, 52 Spital Hill, Sheffield [1897].

£ 285



*Oblong 8vo [21. 5 x 16.5 cm (8½ x 6½ inches)], 12 quarter plate albumen photographs mounted through corner slits on pre-printed printed borders forming a continuous strip; locations of each view below in ink; original red cloth board, upper cover lettered in black, spine slightly chipped.*

Unrecorded album, charting a visit by Queen Victoria to Sheffield to open their new town hall, occasioned by her breaking off for two and a half hours from her travels from Windsor to Balmoral in Scotland. Accompanied by the Duke of Connaught and Princess Christian, she was received at the railway station by the Duke of Norfolk as Mayor. Victoria was then escorted by an imposing procession, drove through streets of Sheffield, lined with troops, and thronged with spectators, to the Town Hall, which she formally opened.

Sheffield, in order to make the visit as spectacular as possible had several triumphant arches built with such patriotic banners extolling 'First Lady of Empire', 'Our Sheffield Eyes Grow Bright to see our Sovereign Come', and 'Victoria the Beloved'. After various addresses being presented to the queen she was driven to Norfolk Parks where 50,000 school children welcomed her with a specially composed hymn. Being in Sheffield, famous for it's steel, she also visited the Cyclops Works to see a block of steel being converted into armour-plate before returning to the railway station and continuing her journey.





The photographic panorama album was not produced by a professional photographer but by William George Reeve Thompson, a 25 year old clerk and son of a railway spring fitter, who lived with his parents at 52 Spital Hill. Only a small number of these, almost bespoke, albums could have been produced, and probably only sold through local stationers and other similar outlets for a few shillings each.

Unrecorded.



### 'DEDICATED TO LADIES WHO ARE PATRONESSES OR PRACTITIONERS'

71 [WOMEN]. NEW HINTS, by an Old Professor, on the Art of Miniature Painting. Respectfully Dedicated to Ladies who are Patronesses or Practitioners of that Elegant Pursuit. London: Ackermann and Co., 96, Strand. 1837. £ 450

**FIRST EDITION.** 8vo, pp. 32; [4] publishers adverts; with two hand tinted lithographed plates, discoloured due to paper stock; original purple diaper cloth, upper cover with a cartouche enclosing the title in gilt, slightly shaken and spine slightly faded.; bookplate of George Robert Morton, Cronkbourne, Isle of Man.

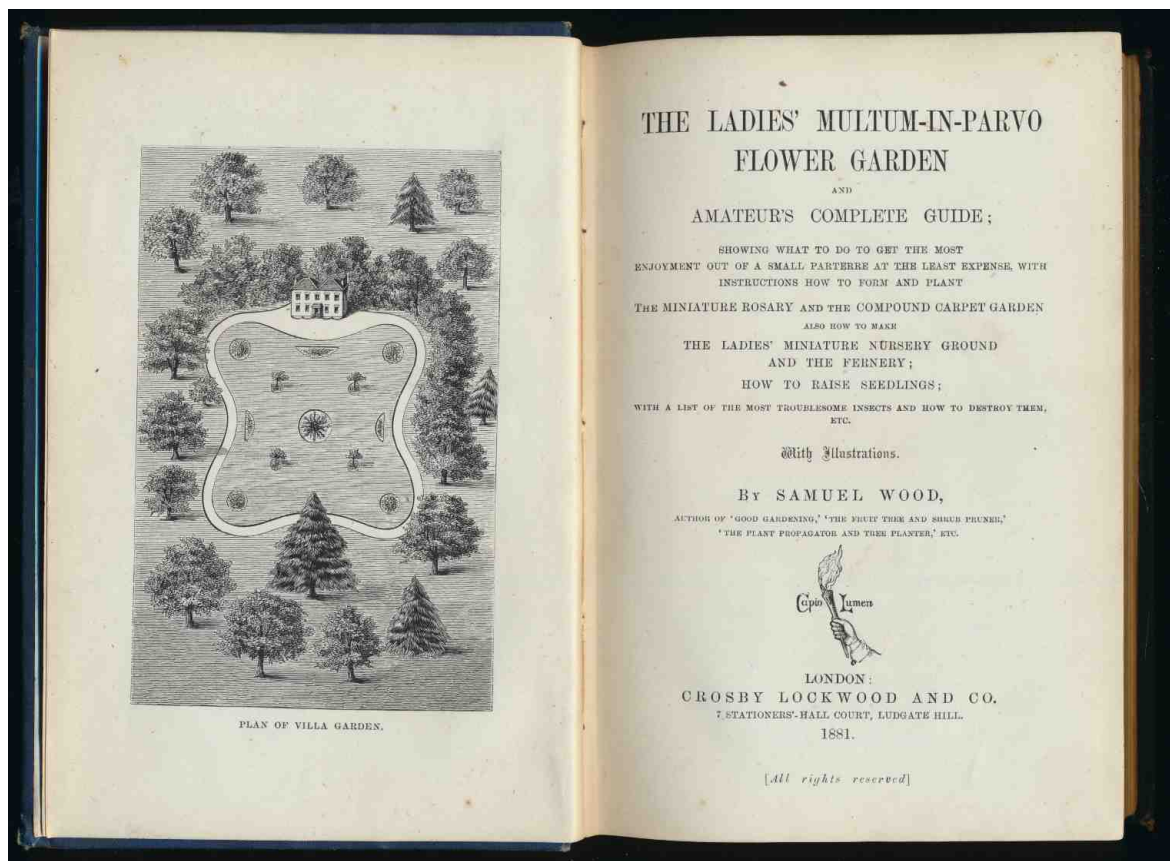
A brief, but nevertheless engaging work, giving a practical and succinct introduction to the use and choice of colours, brushes, and pencils, as well as the best conditions for painting, the choice of subject, and where to buy the best materials.

The unknown author provides some vague biographical details and clearly knew the leading miniature painters Sir William Beechey and Andrew Robertson. He also mentioned, 'It is more than half a century since I first took likenesses and instructed others. I had the advantage, for many years, of communication and practice with most of the first men of my day, and perhaps my theoretical attainments surpassed my powers of execution.' This strongly indicates that he was probably more a teacher than a practitioner.

The main impetus for the publication seems to be more about advertising the extensive range of materials that Ackermann & Co. could supply to any budding miniaturist, including paints, mahogany artist boxes, palettes, papers, drawing books, and even a subscription service whereby, for a fee of four guineas a year, original drawings were lent out to be copied. However, this came with the stern proviso that 'such as may have been creased, received oil, ink, or color spots, or torn or cut, must be paid for.'

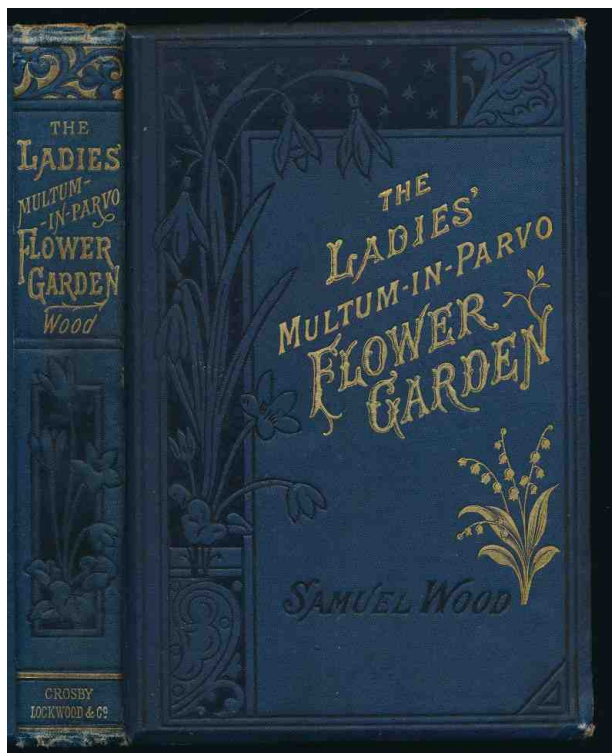
In the nineteenth century many women took up miniature painting as a suitable 'elegant pursuit' rather than as a serious profession. It was a fairly widespread and persistent belief that a woman could not be an artist, and that the two were mutually exclusive. However, attitudes improved as the century progressed, with Ruskin admitting in 1884, 'For a long time, I used to say, in all my elementary books, that, except in a graceful and minor way, women could not paint or draw. I am beginning, lately, to bow myself to the much more delightful conviction that nobody else can'.

Copac locating the British Library copy only.



## LADIES GUIDE TO DESIGNING AND CONSTRUCTING A GARDEN

72 **WOOD, Samuel.** THE LADIES' MULTUM-IN-PARVO FLOWER GARDEN, and amateur's complete guide; showing what to do to get the most enjoyment out of a small parterre at the least expense, with instructions how to form and plant the miniature rosary and the compound carpet garden also how to make the ladies' miniature nursery ground and the fernery; how to raise seedlings; with a list of the most troublesome insects and how to destroy them, etc. London: Crosby Lockwood and Co., 7 Stationer's-Hall Court, Ludgate Hill. 1881. **£ 300**



**FIRST EDITION.** 8vo, pp. xii, 204; 32, 16 advertisements; with frontispiece and illustrations throughout the text; lacking front free endpaper; original decorative blue/green cloth decorated in black and gilt, some light edge wear but otherwise a clean copy; stamp on lower pastedown 'William W. Hulse'

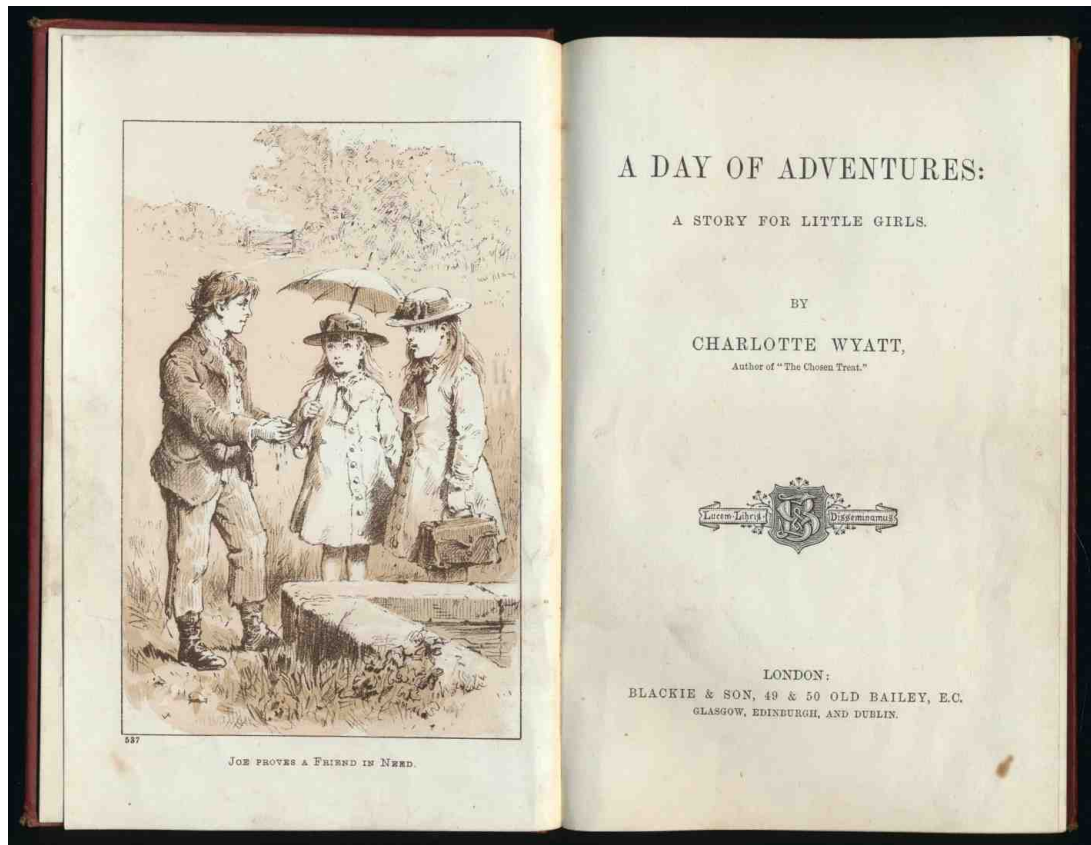
Wood demonstrates how to make the most of a small space at minimal expense, though by 'small space,' he appears to mean something just under an acre.

The chapters outline how to design and construct a garden, arrange flowers economically, and create ornamental and carpet gardens, ferneries, and more. Notably, there is a chapter on the management of 'The Lady's Own Miniature Nursery', again on a scale that only large homes could accommodate. Lastly, the book includes a section on pest control and general maintenance required to keep a flower garden in good order.

Little is known about the author, except that he was at one time a gardener to Sir Bouchier Palk Wrey, Bart., of Tawstock Court in Devon, which itself boasted a garden of around 30 acres. He later appears to have established himself as a gardener and timber merchant in Tunbridge Wells. Aside from several works published in quick succession around 1880, little else can be discovered about him.

OCLC records four copies in the UK, at the British Library, Oxford, Cambridge and the National Library of Scotland, and four more in North America, at Dumbarton Oaks, Chicago Botanic Garden, Delaware and Missouri Botanical Garden.





#### UNRECORDED

73 **WYATT, Charlotte.** *A DAY OF ADVENTURE.* A story for little girls. London: Blackie & Son, 49 & 50 Old Bailey, E.C. [1889]. **£ 185**

**FIRST EDITION.** 12mo, pp. 95 [1] blank, 8 'Books for Young People', sepia frontispiece; original cloth printed in black, colours and gilt.

The story follows the adventures of two young girls, Jeannie and Maudie, who are left in the care of their Aunt Alice after their parents rush off to attend to their son, who has had an accident at school. The girls had been promised a visit to their grandmamma, and, eager to keep that promise, they decide to make the journey on their own, leaving behind a note explaining their intentions. Their first adventure begins when they encounter a rough, ragged boy who, clearly hungry, ends up sharing their lunch. Feeling sorry for him, they give him their sixpence and continue on their way. Eventually, tired and weary, they arrive at a house they believe belongs to their grandmother, only to find they are still quite far from their destination. Fortunately, a kind farmer's wife offers them food and assistance before sending them off again. Meanwhile, back at home, the cook discovers the note just as the girls' parents announce they will be returning later that day. The girls, now distracted by a stream, become completely lost. Luckily, they are found by Captain Grant, recently returned from India. Recognising the girls as the daughters of an old friend, he safely escorts them home.

Other than this tale, the author apparently wrote only one other work *The Chosen Treat* (1888). She also wrote for the journal *Leisure Hours* and can possibly be identified as the daughter in law of the architect Thomas Henry Wyatt and niece of Sir Matthew Digby Wyatt.

Not in OCLC, apparently unrecorded.

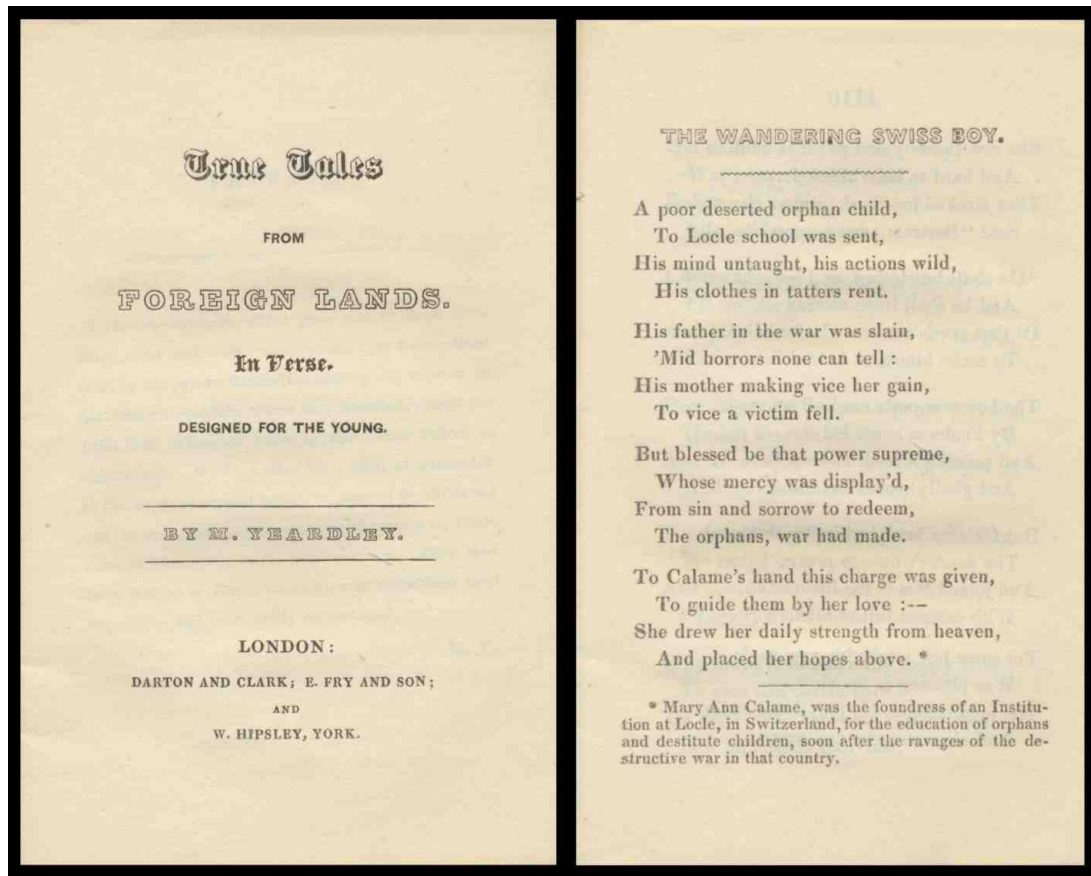
#### MOVED BY A VISIT TO AN ORPHANAGE

74 **YEARDLEY, Martha.** *TRUE TALES FROM FOREIGN LANDS.* In Verse. Designed for the Young. London: Darton and Clark; E. Fry and Son; and W. Hipsley, York. [c. 1835]. **£ 450**

**FIRST EDITION.** 12mo, pp. 39, [1] advertisement; stitched as issued in the original limp green blindstamped publisher's cloth, upper covered with printed green label, very light signs of use, otherwise a fine copy.

Rare first edition of these *True Tales from Foreign Lands*, 'in verse', the content with a particular bent towards poor and destitute children, as well as orphans, based on the first hand knowledge the authoress had discovered on her travels.

So in 'The Wandering Swiss Boy', it is clear that Yeardeley had visited - and been moved by - Calame's orphanage, with a footnote stating 'Mary Ann Calame, was the foundress of an Institution at Locle, in Switzerland, for the education of orphans and destitute children, soon after the ravages of the destructive war in that country' (p. 9). Furthermore, in a later poem she also refers to the same in 'Amanda', who 'was an orphan child, with timid look and manners mild... Her infant cheek was bathed in tears, from war's distressing



scene', a footnote at the end explaining 'The day before the arrival of this minister at Locle, Amanda, with a little band of serious Girls, had asked and obtained of M. A. Calame, a closet, for the purpose of retirement' (p. 27). Other tales are titled 'The Athenian Girl'; 'Little Peter'; 'Carlina'; 'Poor Rabinel' and 'The Idiot Boy', with the author noting in her preface 'we have often felt a want of something of this kind, as reward books to present to children' (p. 3).

Martha Yeardley, née Savory, (1781-1851) was a poet, Quaker minister, and author of educational works and travel literature. Born in London in 1781 to Anna and Joseph Savory, the latter a Quaker goldsmith, she had two sisters and a brother, and three half-sisters from her father's second marriage to Mary Pryor, after the death of Anna Savory in or around 1785. At one point, she and her siblings lived in Pentonville across the road from Charles Lamb. She was educated "at Frenchay" where many Quaker merchants were established, and her family's financial resources have been described as "ample." She published her first work, *Inspiration, a Poetical Essay*, in 1805, followed by two other poetry collections before the end of the decade. She then went on to become committed to Quaker ministry and undertook "gospel tours" in Europe. In 1824, on one such tour, she met her future husband, John Yeardley (1786-1858), and married him in 1826. Over the twenty-five years of their partnership, the couple made five further tours (1827-28, 1828-33, 1833-34, 1842-43, and 1843-50). During the fourth tour, Yeardley established a school for girls in Corfu. Yeardley continued to publish poetry, as well as various works co-authored with her husband, often with the Quaker publisher, William Darton, as well as co-authoring a series of fourteen tracts for use in their missionary work. 'Worn out with travel', she died on the 8th May 1851.

OCLC records two copies, at the British Library in the UK, and Swarthmore College in North America. *The Dartons*, H1616; Smith II:969.

# THE END

