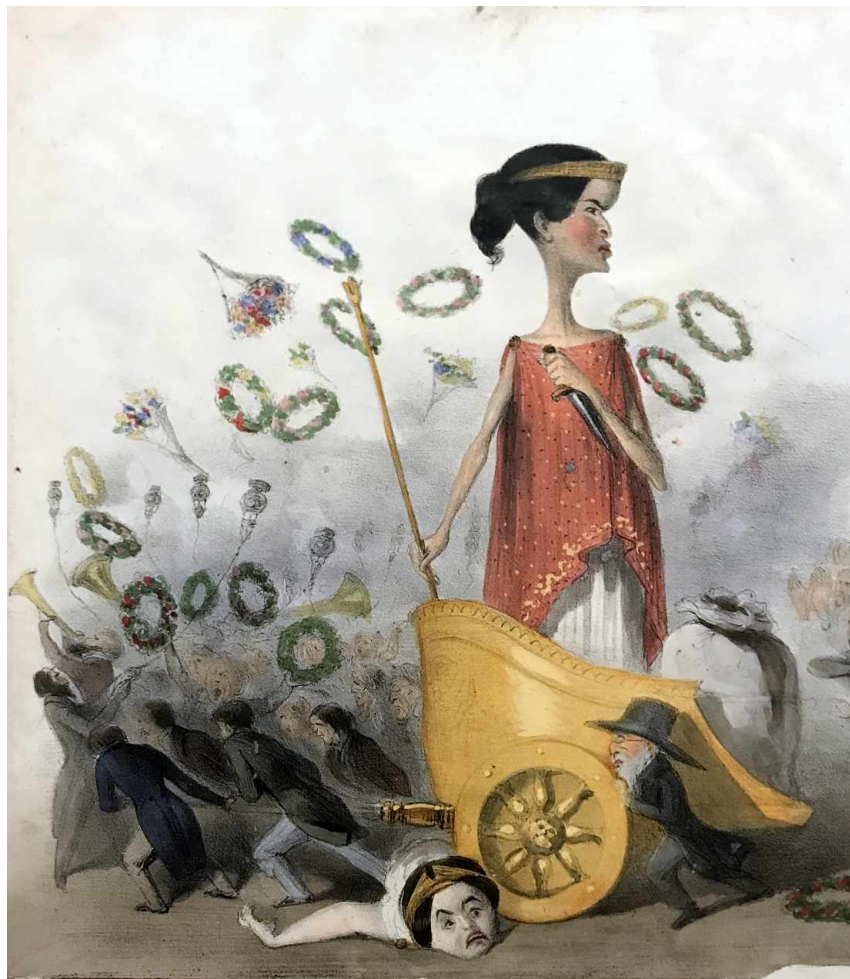


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62 [Queen Victoria]

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IMAGE.

— Le livre que tu m'as acheté, maman, a-t-il des images ?
— Oui, ma fille, et de bien jolies.

ORGUE.

— Maman, viens donc voir cet homme qui fait de la musique : il porte un petit enfant assis sur son orgue.
— Je le connais, ma fille, il a

RAMONEUR.

Un petit garçon et une petite fille sont arrêtés devant un ramoneur. Le petit garçon lui adresse la parole : — Eh bien ! lui dit-il, Jacques,

CHARMING PRIMER, PARTICULARLY AIMED AT YOUNG GIRLS

I [ABC]. **BLANCHARD, Marc-Antoine.** ABÉCÉDAIRE DES ENFANTS Illustré M. A. Blanchard. Paris: Fonteney et Peltier, Libraires. [n.d., c. 1850]. £ 375

FIRST EDITION? 12mo, pp. 72; with hand-coloured engraved frontispiece and 25 other hand-coloured engravings, illustrating the letters of the alphabet; bound in the original cloth-backed pictorial boards, some surface wear to boards, else a very good copy of an attractive primer.

Rare and most attractive children's ABC primer, particularly aimed, it would seem, at young girls.

Divided into two sections, the first introduces the young reader to the basic principles of spelling and pronunciation, with the latter part of the book containing short stories (designed to help with reading, spelling and grammar, as well as teaching the alphabet), adapted to each letter of the alphabet, and with a hand-coloured illustration. These include 'Ecole' (School), 'Jouet' (Toys), 'Mendiant' (Beggars), 'Orgue' (Organ grinder), 'Ramoneur' (Chimney Sweep), and 'Zero' (a father asking his son 'Eugene, combien as-tu mis de zeros en écrivant mille?').

OCLC records three copies in North America, at Rochester, Princeton and The Morgan.



LITTLE RED RIDING HOOD RECAST

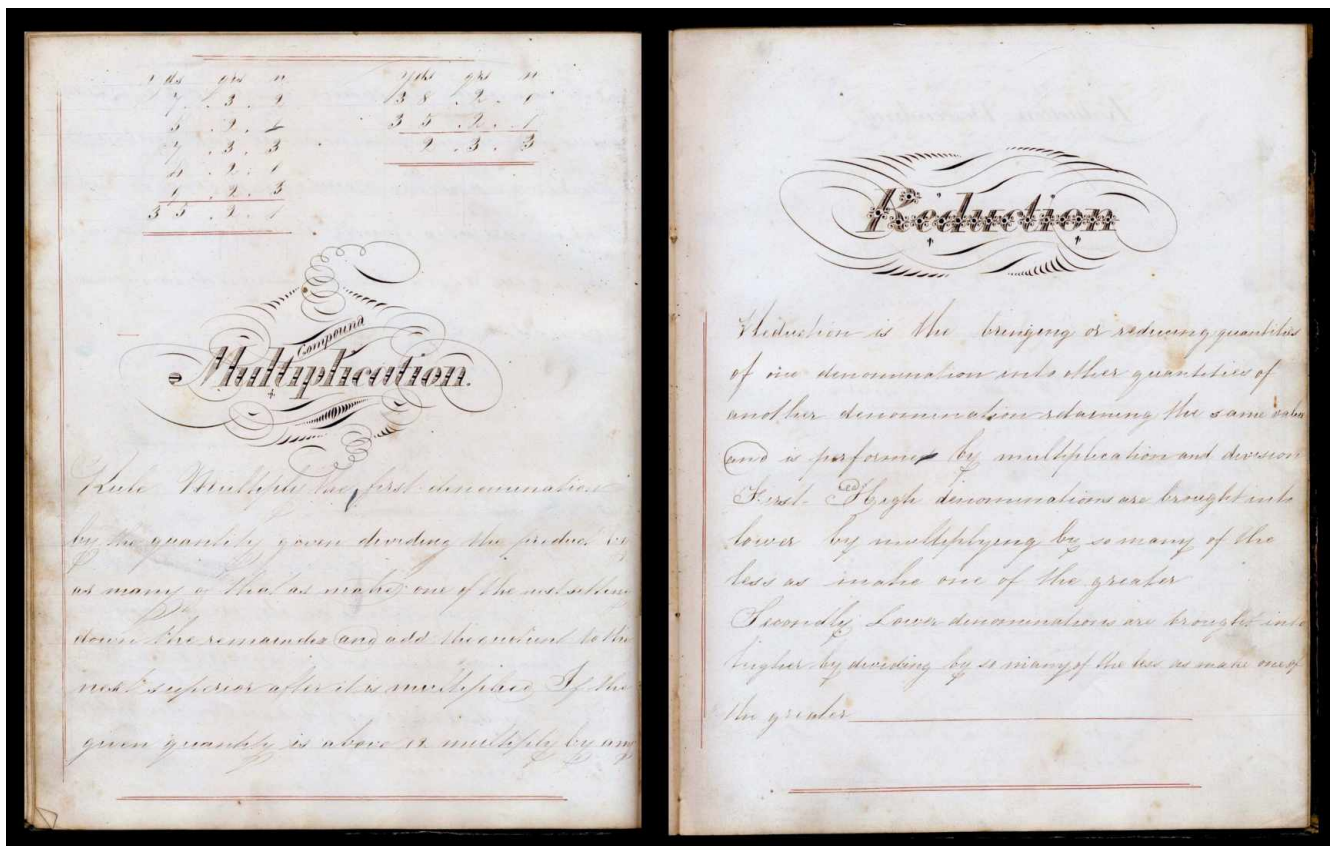
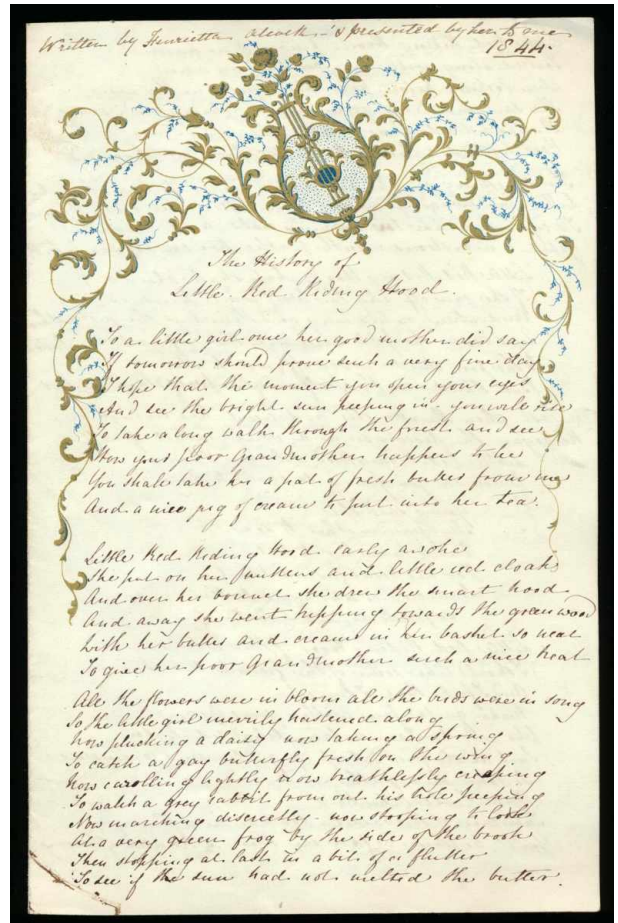
2 **ALCOCK, Henrietta.** THE HISTORY OF LITTLE RED RIDING HOOD. [Stockton, England]. 1844. £ 285

MANUSCRIPT IN INK. 8vo, pp. 4; written in ink on cream paper decorated with a printed design of a lyre and sprigs in gold and blue; inscribed 'Written by Henrietta Alcock & presented by her to me 1824'.

A delightful recasting of the Little Red Riding Hood tale in some 1,200 words in 20 stanzas.

'To a little girl once her good mother did say / If tomorrow should prove such a very fine day / I hope that the moment you open your eyes And see the bright sun peeping in you will rise / to take a long walk through the forest and see / How your poor Grandmother happens to be...' All does not end well in this tale and those of a sensitive disposition look away now 'I have waited for breakfast and now I'll begin it, / So he gobbled the poor little child up that minute.'

Henrietta Alcock was born in 1827, the daughter of the eminent the Stockton surgeon William Alcock (1770-1855) who later became mayor of the town. In 1857 she married the Rev. Henry Master White who taught at Woodlands College in Cape Town, he returned and was curate to a church in Masbrough near Sheffield before they moved back to Cape Town where she died in 1915.



A YOUNG GIRLS MATHS EXERCISES

3 **ATKINSON, Elizabeth.** MANUSCRIPT ARITHMETIC EXERCISE BOOK. Yorkshire. circa 1858. £ 285



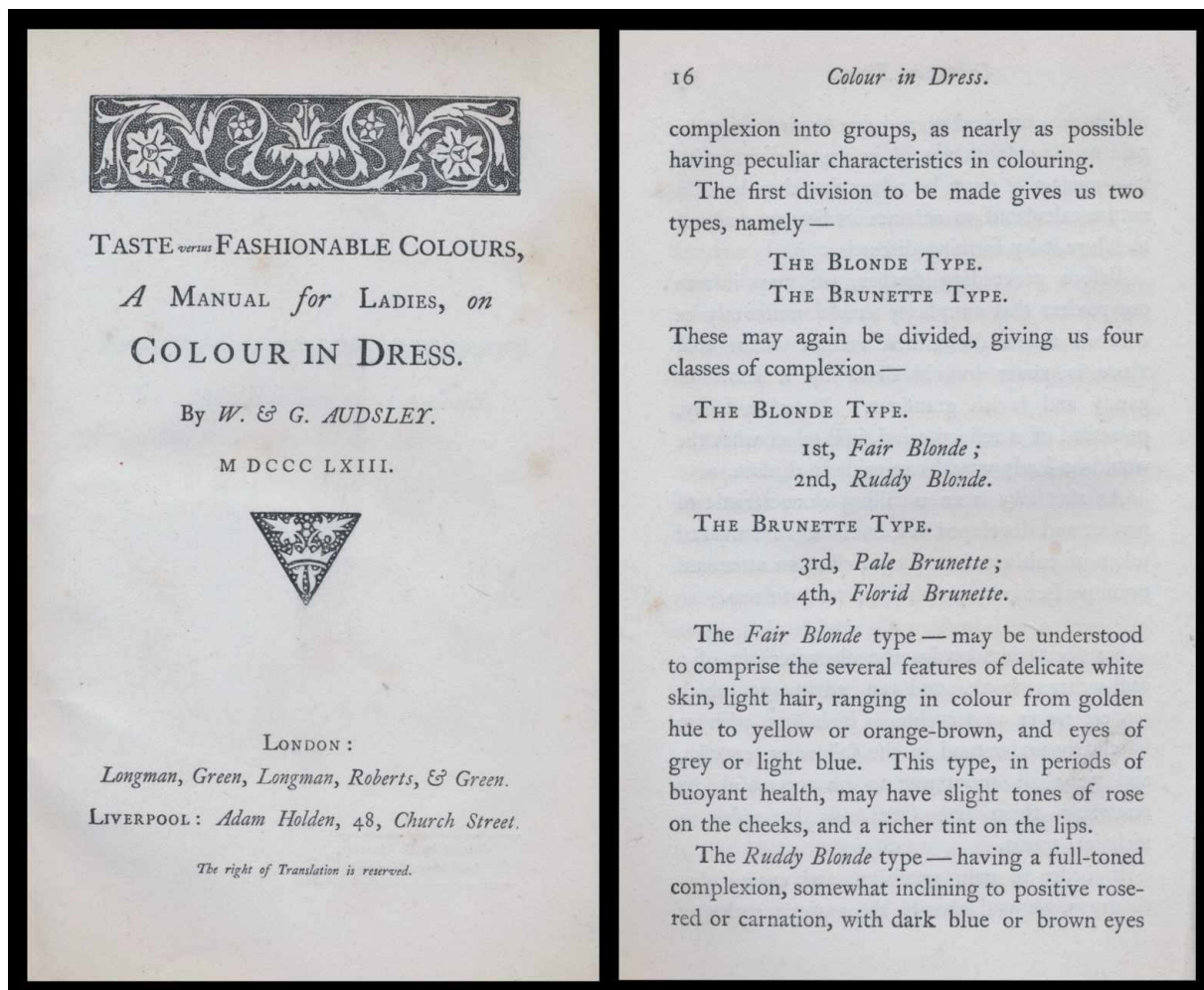
MANUSCRIPT IN INK. 4to, pp. [104]; lithograph title by 'Bean, Sculpt. Leeds' with the addition of the students name in manuscript; with red underlining throughout; original dark green half calf and Moiré boards, marbled edges; somewhat worn at extremities and spine chipped in places.

Atkinson's teacher was clearly using Francis Walkingame's *The Tutor's Assistant* as their teaching aid. The exercise book follows Walkingame's work fairly closely beginning with subtraction, Troy and other weights, Cloth and Long Measure, Wine and Beer Measures etc. with every increasing difficulty. The work is all very practical and certainly aimed at anyone expected to have a good grounding in trading. Near the end is a section on the use of 'Tare, Tret and Cloff' - forgotten terms which were allowances for the weight of packing, waste and dust etc. in commercial transactions.

We believe that the exercise book belonged to Elizabeth Atkinson who was born in Huddersfield, Yorkshire in 1845. On the following page is pencilled 'W. Singleton' who would be William Singleton, a heraldic silversmith, whom she married at York in 1865. Clearly these exercise books replete with a decorative titles were circulating in the Yorkshire and Durham area during the 1850's.

A similar exercise book with the same lithograph title page, and dated 1851, is held at Yale [QA533.F37 P53 1850]

where it belonged to a student who attended Bishopton Close Academy in Ripon in 1851.



HELP WITH HARMONISING COLOURS

4 AUDSLEY, William & George. TASTE VERSUS FASHIONABLE COLOURS, A Manual for Ladies on colour in dress... London: Longman, Green, Longman, Roberts, & Green. Liverpool: Adam Holden, 48, Church Street. [1863]. £ 425

FIRST EDITION. 8vo, pp. 51, [5] advertisements; minor stain just visible to outer margin of first gathering (not affecting the text), otherwise clean throughout; stitched as issued in the original pail yellow publisher's printed wraps, stain to corner of upper wrapper (candle wax?), and less so to lower wrapper, some minor dust-soiling, but overall still a pleasing copy.

Scarce first edition of this *Manual for Ladies on Colour in Dress*, giving them practical advice on the choice of suitable colours 'for various complexions'.

'Everyone must be aware that colour has a great influence on the complexion; that different complexions require different colours to set them off to the best advantage, and add to them that indescribable charm which properly contrasting or harmonising colour alone can give. Yet, in defiance of this proverbial fact, what do we see? No sooner has a new colour or tint of a colour appeared (and being *new*, of course it at once becomes *fashionable*), than the whole of the Ladies of the country attire themselves in it, with a most praiseworthy carelessness as to whether it suits them or not... .

'Besides the want of knowledge regarding the colours which harmonise with the various complexions, there exists a great amount of ignorance as to the colours that harmonise with each other. This causes a grievous display of bad taste. By adopting colours which disagree with the tints of the complexion, the injury sustained is simply a loss of personal beauty (we grant, fair reader, it to be a serious loss), and such a proceeding is not attended with *positive* discordance to the eye of an observer. But when two or more colours are associated in dress which do not harmonise, the result is painful to the educated eye, and vulgar and harsh in the extreme.

'We hope, by devoting a part of our manual to the "HARMONY of Colour," to supply a few useful and practical hints to our readers on the subject, so that by their assistance they may not only succeed in grouping tints, but may know what colour should be added in the shape of ribbons, trimmings, or other appendages to the prevailing colour of their dress, to prevent it from having an injurious effect upon their complexion' (pp. 8-10)

William James Audsley (1833-1907) and brother George Ashdown Audsley (1838-1925) were born in Scotland. 'George, the better known of the brothers, was originally apprenticed to architects A. & W. Reid in his birth town of Elgin. However, by 1856 the Audsleys were both in Liverpool and employed by different local firms: George worked alongside Liverpool Corporation surveyor, John Weightman, on plans for Liverpool Free Public Library and Museum - now Liverpool Central Library and World Museum Liverpool, while about the same time William was working for John Cunningham, the architect responsible for the original Liverpool Philharmonic Hall and the Sailors' Home at Canning Place... Today the Audsleys are mostly remembered for their publications on architecture and decoration. Few of the original patterned interiors that the brothers designed remain intact, but their work also appeared in pattern books created for professional and amateur decorators to copy.' (*The Audsleys, Masters of Victorian design*, online under www.liverpoolmuseums.org.uk).

OCLC records two copies in the UK, at the British library and the National Library of Scotland, and one in North America, at New York Public library.

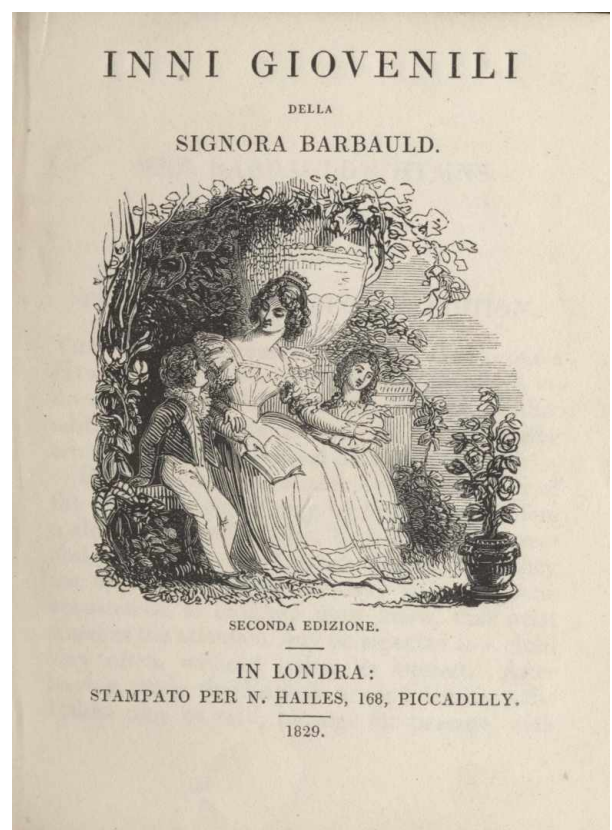
TRANSLATED BY THE AUTHOR?

5 **BARBAULD, Anna Laetitia.** INNI GIOVENILI.
In Londra: Stampato per N. Hailes, 168 Piccadilly. [C. Whittingham, Tooks Court, Chancery Lane.] 1829.
£ 125

SECOND EDITION. 12mo, pp. xii, 132; title with wood engraved vignette; original brown decorative cloth with printed paper label on upper cover.

Clearly the first edition of this translation of Barbauld's *Hymns* into Italian had some errors and for her second edition Barbauld made plain that all was not quite right with the translation: 'The frequent demands for Mrs. Barbauld's *Hymns* in Italian, now out of print, have induced the publisher to bring forward another edition of that popular little book, with some errors, which had escaped notice, corrected.' By 1832 an American edition was being published at Boston edited by a Harvard professor Pietro Bechi that corrected yet more errors of translation for what is after all quite a small book.

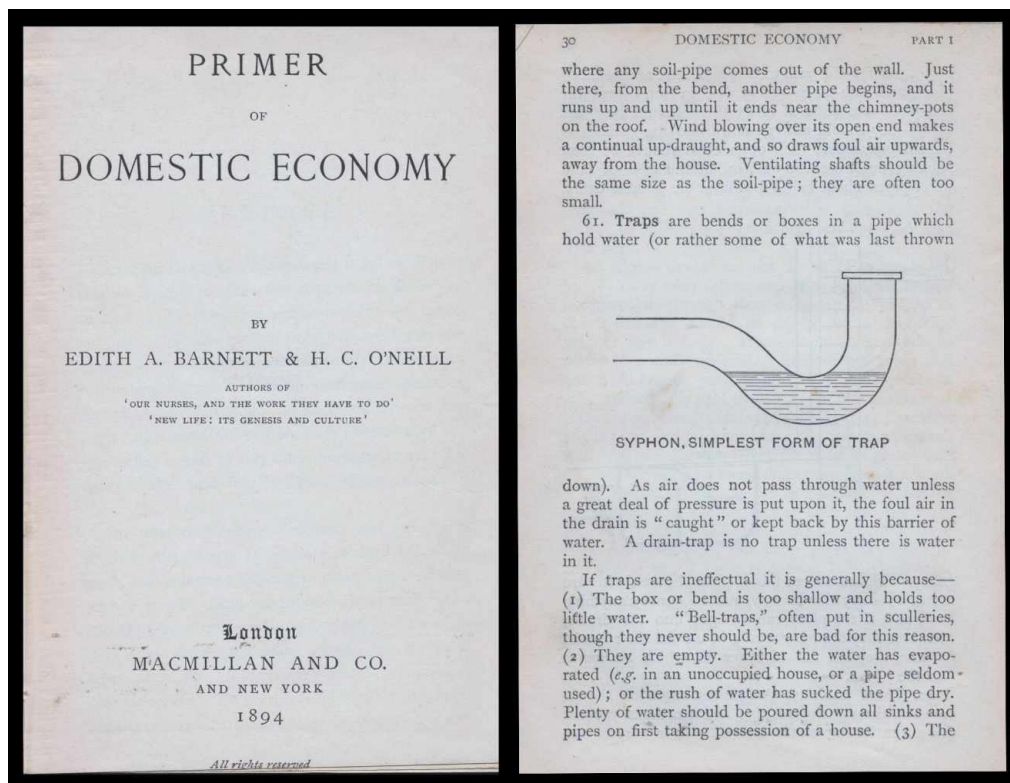
It is quite possible that the Italian translation was the work of Barbauld, she had studied Italian in the 1780's, and there is speculation that she was taught by Polidori, the author of *The Vampire* [see McCarthy], maybe her rusty Italian could account for these errors.



The preface goes on to explain that 'By the assistance of such books the study of the Italian language may be begun even before a child can read English, by reading to it, over and over again, the English Hymns, until they are impressed on the memory; and every one accustomed to children must know, that what engages the

attention may be repeated to a child very often, without losing its interest. After having made the English version familiar, the Italian may be read, passage for passage, with the English. Indeed, it is scarcely a task for a child to acquire a living language; at that time of life the sense of hearing is so acute that differences are distinguished in sounds which to older persons seem identical, and the organs of speech are so pliant that the most difficult pronunciation is imitated with facility: this is the age for learning words, which are the instruments by which the knowledge of things is to be studied in riper years.'

See William McCarthy, *Anna Letitia Barbauld: Voice of the Enlightenment*, Johns Hopkins University Press, 2008; OCLC records one copy in the UK, at the Bodleian, and five in North America, at Bryn Mawr, Chicago, Free Library of Philadelphia, UCLA and the Athenaeum of Philadelphia.



HOW TO KEEP YOUR HOUSE IN ORDER

6 **BARNETT, Edith Ann & Hannah Cox O'NEILL.** PRIMER IN DOMESTIC ECONOMY. London: Macmillan and Co. 1894. £ 150

SECOND ISSUE. 12mo, pp. x, 130; original red cloth, printed in black, slight cockling to cloth of upper cover.

Edith Ann Barnett (1854-1934) was a lecturer on hygiene and Hannah Cox O'Neill (1834-1915) was originally a school mistress and domestic nurse before taking charge of a government hospital; so both more than well qualified to write this compact primer.

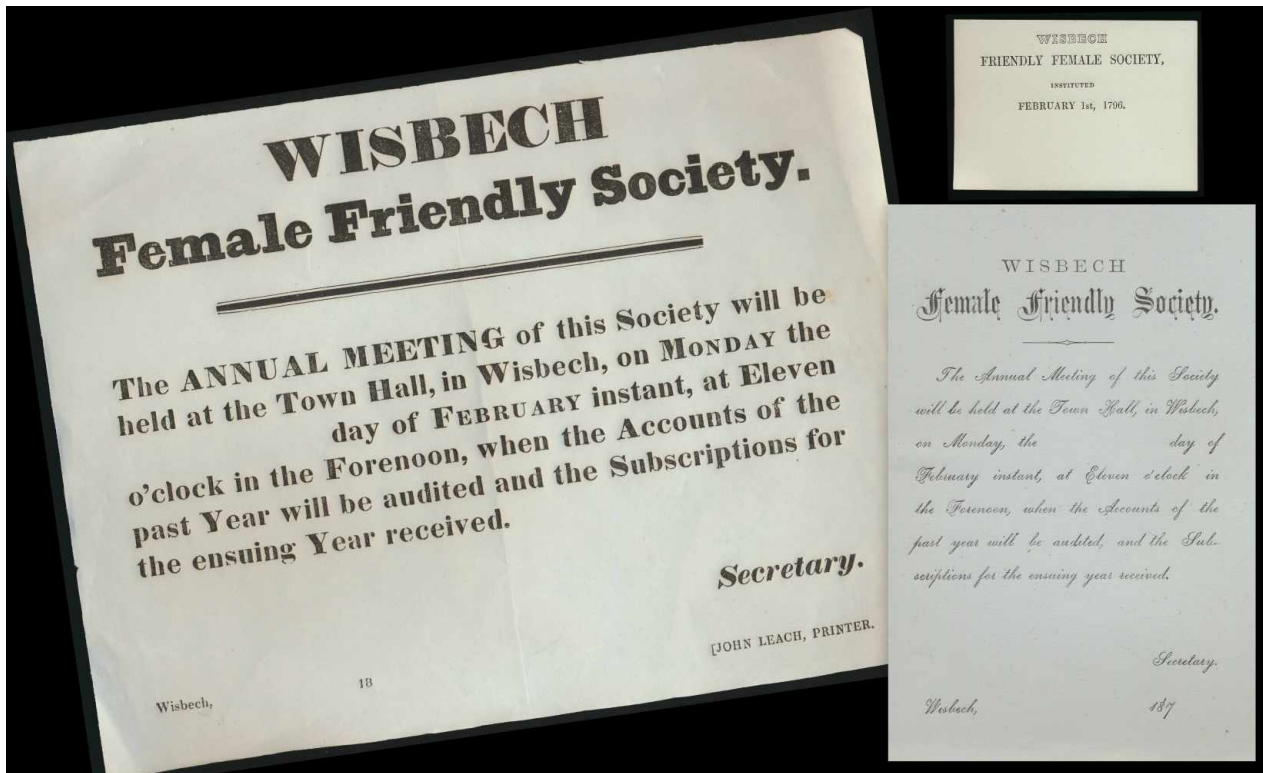
'The housewife must care for human beings, and therefore she should know something of the structure and functions of the human body—that is, of anatomy and physiology; she wishes to keep her family in health, and to do that she must be acquainted with the laws of health and hygiene.' (preface). The work is divided into four parts I) The house - including sections on shelter, air and ventilation, water supply, disposal of waste and rent; II) The Home - including planning of rooms, furnishing, clothing, food, marketing, cooking, fuel, cleaning laundry and health; III) The Purse - on money, income, expenditure, buying and saving and investing; and IV) on 'The ordering of the house.'

Clearly the joint authors are quite adamant that anything to do with the home was wholly in the control of the mistress of the house, men are only mentioned as something to be kept in 'Good working order' and there for providing income, although the text also goes on to discuss the responsibilities of working couples and single women.

OCLC records two copies in North America, at UC Berkeley and Lancaster History, and one more, at the National library of Ireland.

ONE OF THE EARLIEST FEMALE FRIENDLY SOCIETIES

7 **[BENEVOLENCE].** GROUP OF EPHEMERA RELATING TO THE WISBECH FEMALE FRIENDLY SOCIETY, comprising a large flyer for display in public places and shop windows [25.2 x 19 cm], a smaller folding version to be handed out to members [17.7 x 10.8 cm] and a calling card [9 x 6.2 cm]. Wisbech, John Leach, Printer. [c. 1870s]. £ 150



Three pieces of ephemera relating to the Wisbech Female Friendly Society, one of the earliest Female Friendly Societies, instituted on 1 February 1796. The present group were likely printed early in the 1870's for an Annual Meeting, and perhaps reused for others inside the same decade, with the date being inserted in ink.

Wisbech was a hive of activity in the second half of the nineteenth century, with new public buildings such as the Exchange Hall and Public Hall (1851) providing modern larger venues for theatrical and other events. In spite of resignations by new members due to the difficulty of paying the fees being commonplace in the early years, by the time the present ephemera was printed the Wisbech Female Friendly Society was well established. The town seems to have been a hot bed for clubs and societies, including The Wisbech Working Men's Club and Institute formed as a result of an inaugural meeting in 1864. It was once considered one of the most financially successful of its type in England, and remains as one of the oldest.



DOLL ADVENTURES FOR LITTLE GIRLS

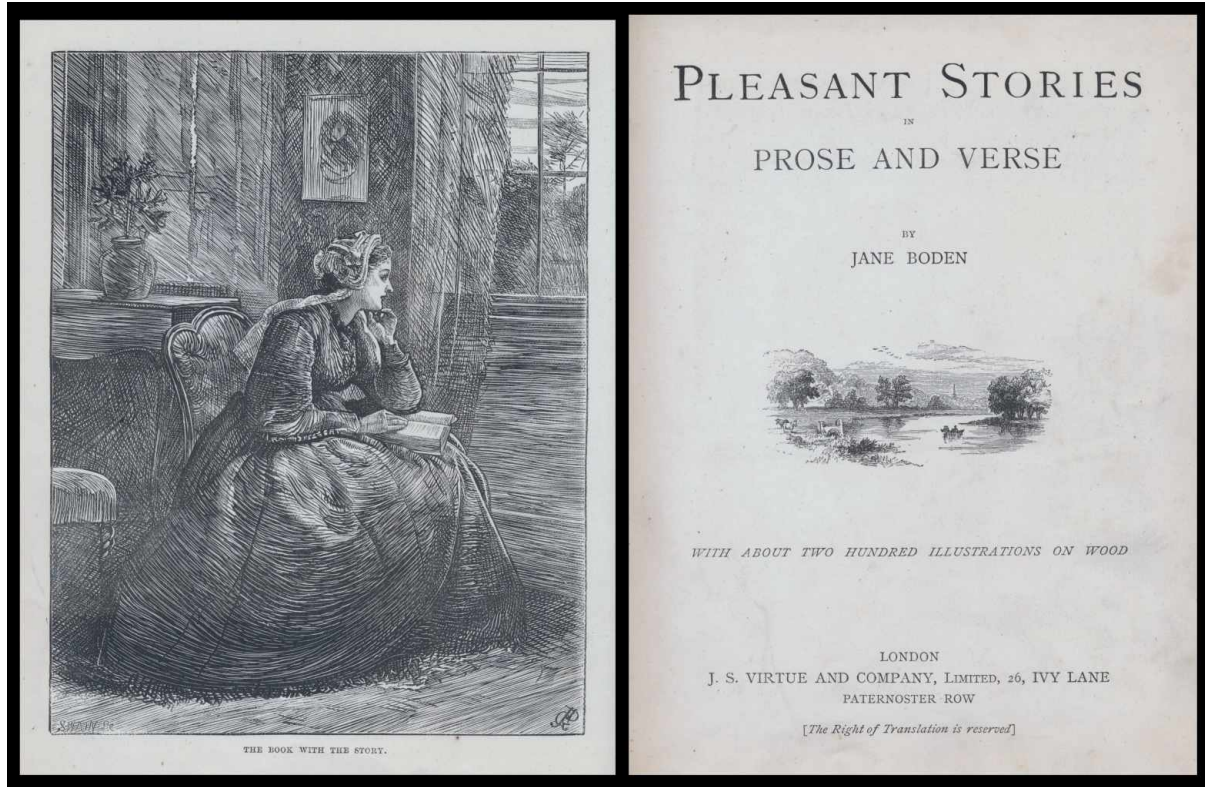
8 BERTON, Caroline. AVENTURES D'UNE POUPÉE de Nuremberg. Paris, Mme Vve Louis Janet, Libraire-Editeur, 59, Rue Saint Jacques. [c. 1840-5]. £ 285

FIRST EDITION. 12mo, pp. 91, [1] blank, [1] contents, [1] blank; with eight tinted lithograph plates; some light foxing throughout; bound in the publisher's original printed patterned boards, minor soiling and rubbing, but still a good copy.

Uncommon first edition of these enchanting tale's of the adventures of a Nuremberg doll, beautifully illustrated with eight particularly well executed tinted lithographs. The work is set out in seven short stories, including 'Conversation de deux poupees', 'La medecine et la poupee', 'La loterie' and concluding with 'La lanterne magique', which is broken in to five 'Tableau'.

Caroline Berton, neé Samson, (1821-1908), was the author of several novels and short stories, most, as the present, for a juvenile audience. She married actor Charles-François dit Francisque Berton (1820-1874) in Paris in 1841, with their son, Pierre Francisque Samuel Berton (1842-1912), born the following year. He was to go on to be a successful actor and playwright in his own right.

OCLC records one copy, at the National Art library in the V & A.



'RECREATIVE JUVENILE LITERATURE'

9 **BODEN, Jane.** PLEASANT STORIES in Prose and Verse. London: J. S. Virtue and Company, Limited, 26, Ivy Lane, Paternoster Row. [1877]. £ 225

FIRST EDITION. 8vo, pp. viii, 247, [1], 4 advertisements; with numerous illustrations throughout the text; front free endpaper removed; apart from a few marks in places, a clean copy throughout; bound in the original blue publisher's pictorial cloth, spine lettered in gilt, cloth lightly soiled, but still a good copy.

Uncommon first edition of these *Pleasant Stories in Prose and Verse* for children, comprising tales, verses, biographies, stories from history and Biblical narratives. Contents include chapters on 'Lady Jane Grey', 'Talking without words', 'Paradise Spoilt', 'The Story of Cain and Abel', 'The Plague of London', 'Houses of Parliament' and 'How Hilda Townley learnt what threepence can do'.

'Not the least cheering and hopeful indication of a healthy condition of the juvenile mind is the evident existence of a deep-seated love and reverence for truth, and an eagerness to distinguish between the real and the fictitious. "Is it true?" is the question that comes uppermost to the lips of many a young reader or listener. And with Truth for a shield against any abuse of their tender susceptibilities and sympathies, their buoyant dispositions and ingenuous trustfulness, what better protection could these treasures of our homes possess?' (p. iii)

We have been unable to find any further information on the author, Jane Boden apart from a work in a similar format she had published in 1881 called *Little Toddlers' Story Book*.

OCLC records four copies in the UK, at the BL, NLS, Cambridge and the Bodleian, and five in North America, at Denver, Florida State, Southern Illinois, Missouri and Rutgers.

360 DEGREE VIEW OF THE CITY

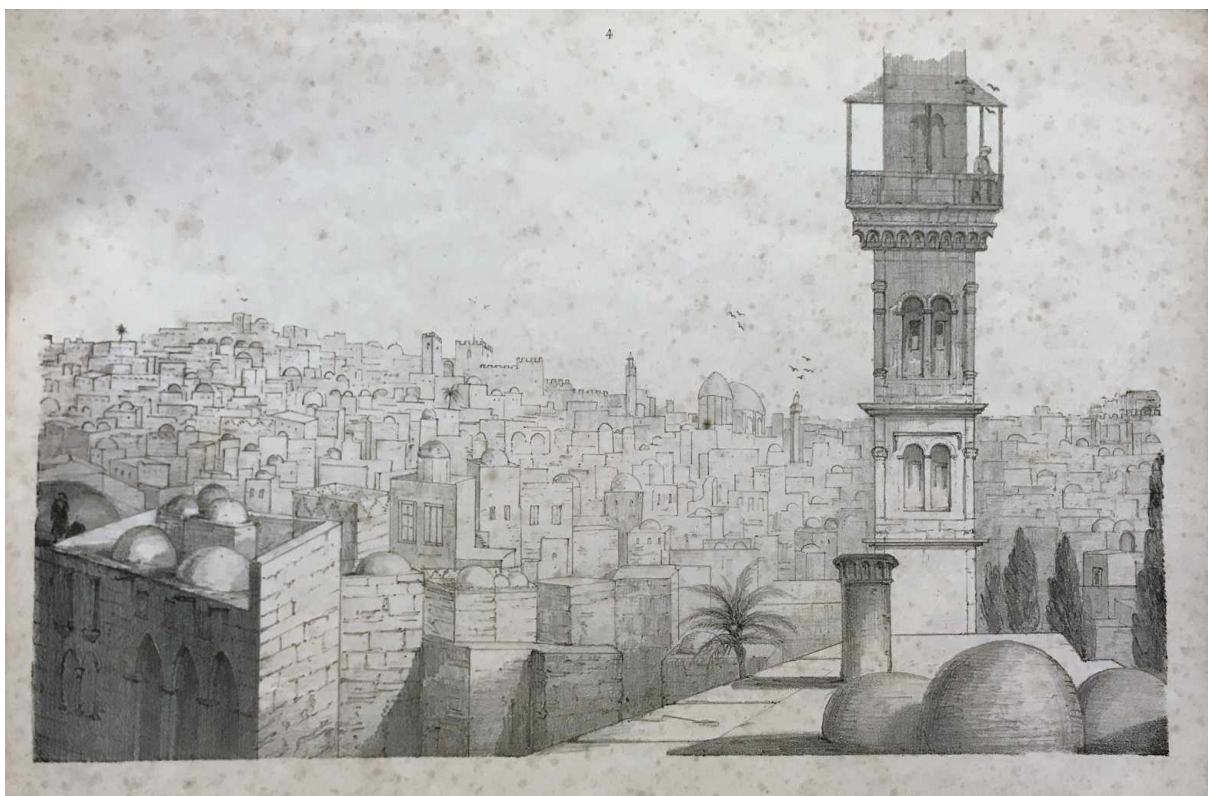
10 **BRACEBRIDGE, Selena.** PANORAMIC SKETCH OF JERUSALEM, taken from the roof of the Governor's Palace, 16th Decr. 1833. Sketched from Nature, & on Stone, by Mrs. Bracebridge. [London:] Graf & Soret Litho. [1834]. £ 2,250



Title-page and five lithographed plates [24.6 x 32.5 cm]; at the foot of the title-page are the contents of each plate, which, on close inspection are curiously picked on each plate by the number of birds in the sky; lightly dust-soiled and foxed throughout, but not detracting; stitched together, as issued.

Rare panoramic sketch of Jerusalem by a lady, the open ends matching to form a 360 degree view of the city.

The artist, medical reformer, and travel writer, Selina Bracebridge, née Mills (1800-1874) studied under Samuel Prout, before marrying Charles Holte Bracebridge (1799-1872), the eponymous owner of Bracebridge Hall, in 1824. He also owned a large property in the south of Athens, where they lived for much of the 1830s, travelling extensively in the Middle East and Greece before settling in England during the 1840s. Selina was to become a close friend with Florence Nightingale in 1846, and the Bracebridge's travelled with her to Rome from 1847 to 1848, and around Europe, Greece, and Egypt between 1849 and 1850. Indeed the Bracebridge's

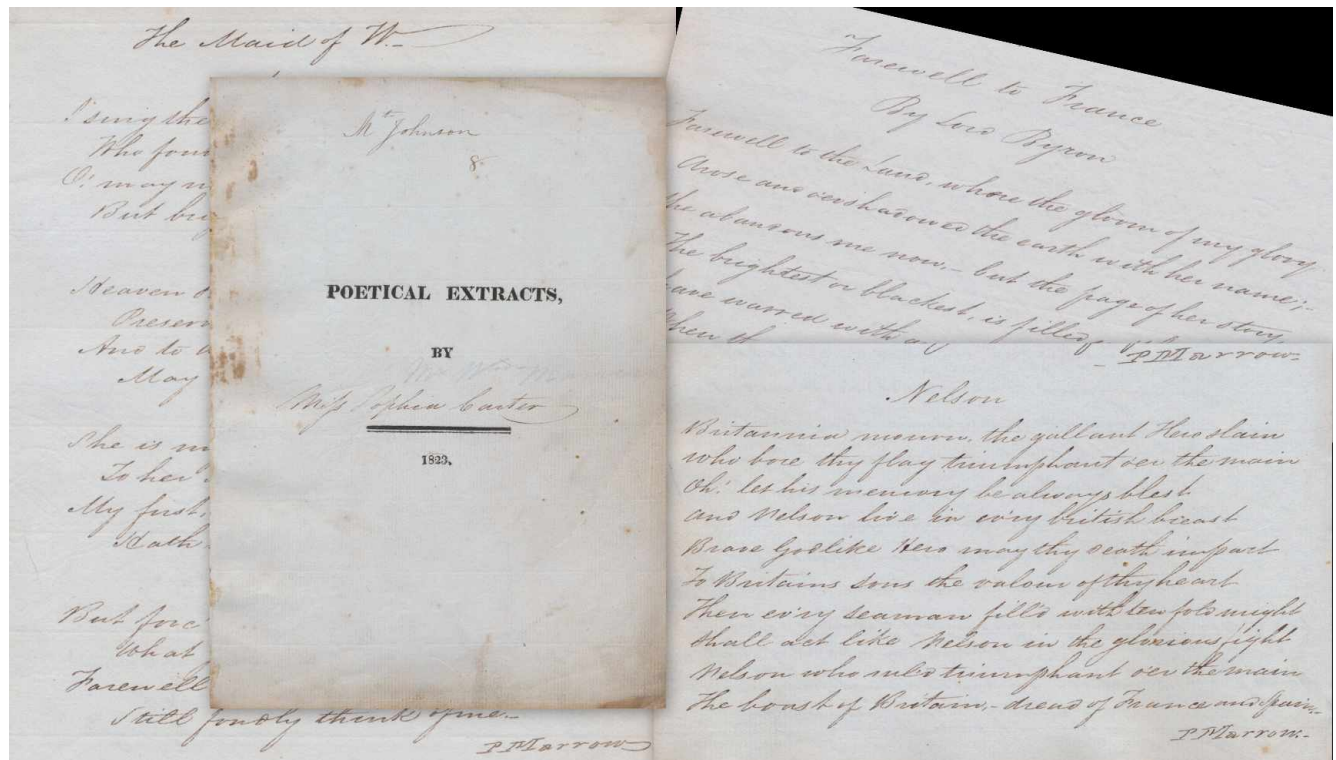


were to act as administrative assistants to Nightingale for nine months at the Barrack Hospital during the Crimean War, and when Florence fell dangerously ill at Balaclava in May 1855 they escorted her back to Scutari. On Selina's death in 1874, Nightingale lamented her loss in a letter, saying 'she was more than a mother to me'. Her other works include *Notes Descriptive of a Panoramic Sketch of Athens* (1839), a zincograph panorama after a new drawing from a viewpoint directly opposite the Acropolis.

The present work was also issued as a panorama on two conjoined sheets, mounted on linen and enclosed in a custom made tube. That version, however, differs from ours in some respects, such as on plate 4, where the chimney at the foot of the illustration of the 'Minaret of Governor's Palace' is a slightly different aspect.

The lithographic printers, Graf & Soret, were active between 1830 and 1838.

No. 190 in L. Navari & H.M. Blackmer, *Greece and the Levant* (London: Maggs Bros. 1989).



UNKNOWN LIVERPOOL POET

11 CARTER, Miss Sophia. POETICAL EXTRACTS, BY Miss Sophia Carter. [Liverpool], 1823. £ 950

MANUSCRIPT IN INK. 4to, [21.5 x 16.5 cm], 72 leaves; original diced russia, spine now lacking and now somewhat loose with the upper cover almost detached and in truth hanging by a thread, with some occasional tears.

Ostensibly an album of poetry extracts collected by a Sophia Carter, however in this instance with a number of original poems by an unrecorded Liverpool poet.

As to be expected from the period, the album includes many extracts from popular poets including Lord Byron, Thomas Campbell, Thomas Moore, Walter Scott, William Cowper, etc. However the most copied poet, with at least thirty-four poems, are those signed 'P. Marrow' or 'P.M.'. We can identify him as Peter Marrow (1785-1855) a major corn merchant of Liverpool who founded the business of Peter Marrow & Co. The collector of his work, Sophia Carter, was probably a cousin, as Peter's mother's maiden name was also Carter.

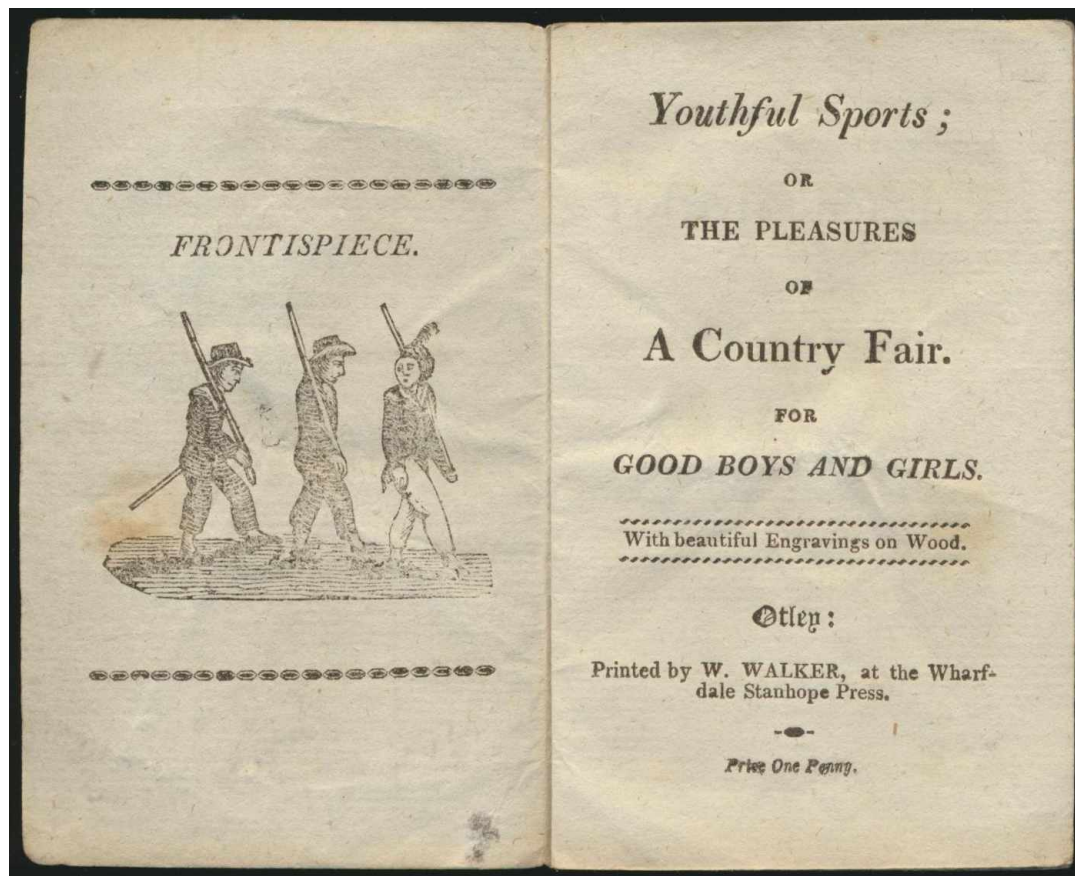
The subjects include a hint of Gothic in such titles as 'The Little Dark Lady', 'The Outlaws Bride', 'The Exile, Part 1st' and 2nd, 'Confessions' but the majority are addressed to various women or loves including the titles 'Lines addressed to those that can understand them', 'To Mary', 'The Maid of W...' - presumably Weaverham where the Carter's lived, 'Stanzas to Jessy', 'Address to Pity', 'A Sonnet on Woman', 'Decaying Age', 'The song', 'Love's Language', 'The invocation', etc.

The love poems are clearly addressed to different people and make us doubt that Sophia Carter was one of the recipients. Peter Marrow was married in 1812 to Eliza Williamson of Liverpool and had by then probably already settled there, as the title page shows, the poems were only transcribed on or after 1823.

An example of one of the love poems is addressed only 'To...' and contains the lines 'Though my eyes behold thee not / Never canst thou be forgot / As the rose enchants the sight / Of the chauntrss of the night / As the summer waves the breeze Wasting perfumes from the trees / So while lasts my memory / Will I ever think of thee.' Another of this kind include titles as 'To M...', 'On a lock of hair that belonged to...', The poem titled 'The Landean Beauties' is much more general but does show the period from when most may have been

originally penned as it opens with an 'Epistle Dedicatory' 'To the beautiful maidens who composed the Friendship Society at Northwich the following effusion of the Muse is most humbly dedicated, if by this method the writer can induce them to pardon his ever regretted behaviour on the two days he has the happiness of seeing them it will give him sincere pleasure; he now ventures to subscribe himself their, truly devoted and ever obliged Servant P.M. jr. Liverpool 5th August 1809' After this effusion the poem begins with the lines 'Tho' other ladies strike the wand'ring sight / 'Tis Cheshire Beauties give the heart delight; / Their charms the willing muse shall now rehearse / And bid them flourish in immortal verse. / Let other men, of war, of battle dream, / Womans' the youthful poets only theme. / The Woman's charms can thrill the heart with joy / That every world by pleasure else would cloy.' Like many of Marrow's poems this example continues for many more stanzas, some indeed to well over twenty stanzas long showing that Peter had a fairly fluid pen.

Something we have not seen before is the pre-printed title which has 'Miss Sophia Carter' added in manuscript, also at the head of the title are penned 'Mt Johnson 8' but we do not know what this signifies. The album, however, appears to have passed into Peter Marrow's family as lightly pencilled above Sophia's name is 'Wm Marrow', Peter's only son, who was also to become a major merchant in his native Liverpool.



'I SHOULD NOT ADVISE MANY TO ATTEND'

12 [COUNTRY FAIR]. YOUTHFUL SPORTS; or the pleasures of a country fair for good boys and girls. With beautiful engravings on wood. Otley: Printed by W. Walker, at Wharfdale Stanhope Press. [n.d., c. 1830]. £ 185

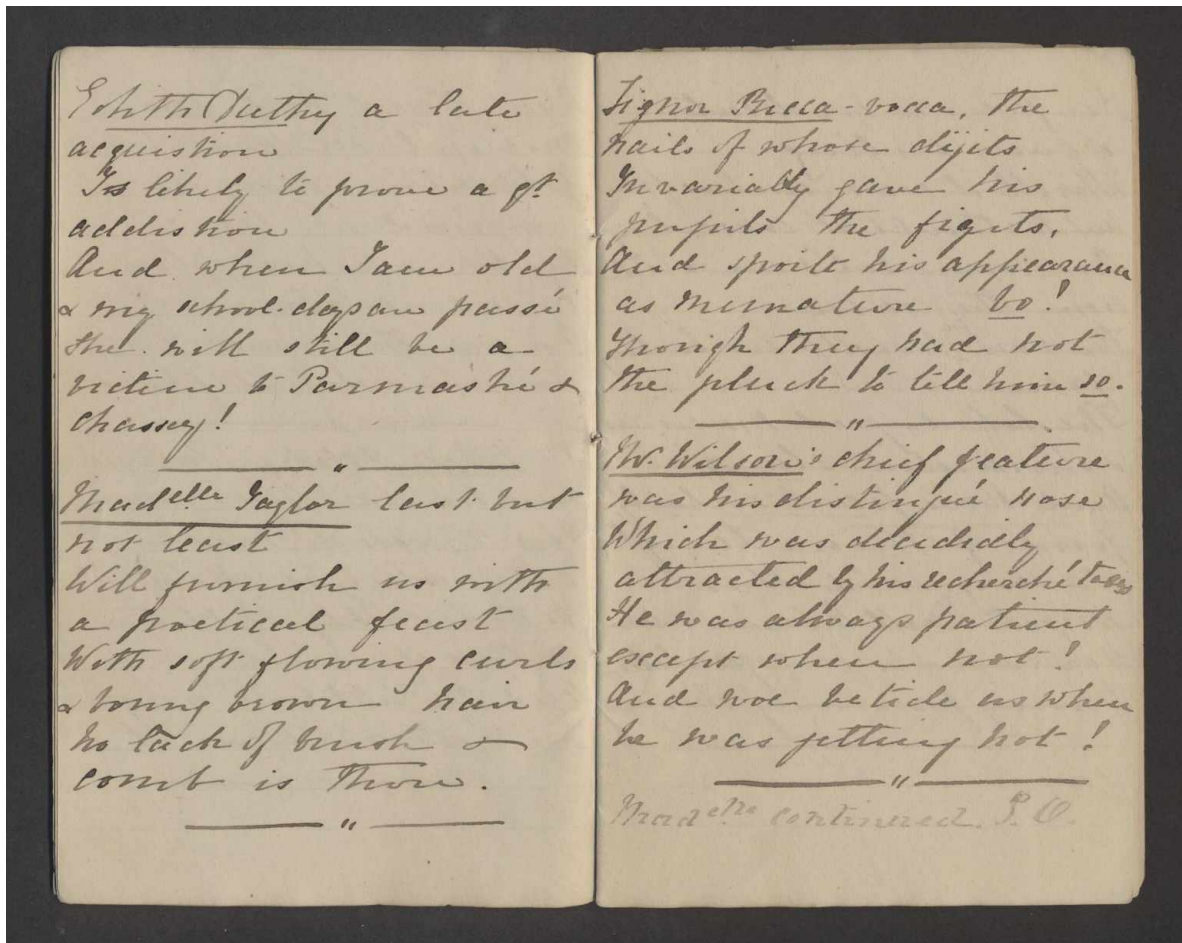
12mo, pp. 15; with woodcut frontispiece and several woodcuts throughout the text; stitched as issued in the original blue printed publisher's wraps.

Rare chapbook, issued by Walker & Son in Otley, Yorkshire, presenting an entertaining and alarming tale of George and Henry's visit to a country fair.

'In another part of the fair we now steered our course, for it was held on a large green, with rows of stalls, which divided it into five or six parts. The wild-beasts were in one, the round-a-bouts in another, gingerbread in another, and so on. In the part where the wild beasts were, we beheld a man with a dancing bear. You would have laughed very heartily to have seen the bear on its hind legs, dancing at the command of its master, while an old highlander played a very merry tune on the bagpipes' (pp. 11-12).

However, the fair ends in a riot with six or seven people killed by a mob. Thankfully the boys had already left, but the narrator of the tale concludes 'Fairs, no doubt, are pleasant places, when boys behave themselves well; but if otherwise, they oftentimes end in riot and confusion; therefore, I should not advise many to attend' (p. 15). One wonders, with this solemn ending, if the tale is based on first hand events.

OCLC records three copies in North America, at The Morgan, Washington, and Miami; and two in the UK, at Leeds and Cambridge.



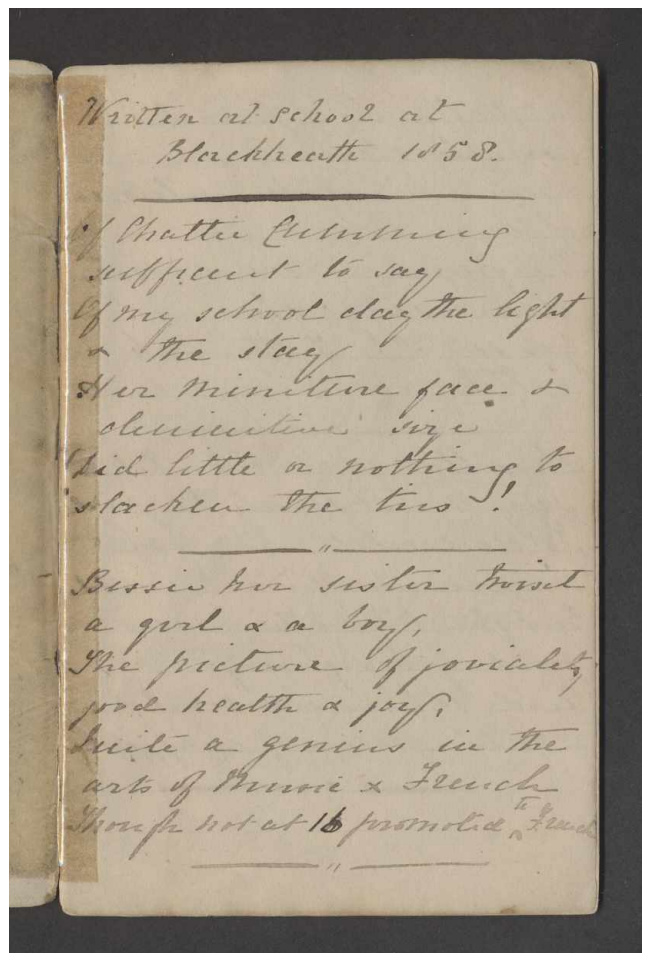
'NOT PARTICULARLY CLEVER, BUT HAD VERY GOOD INTENTIONS'

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

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

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

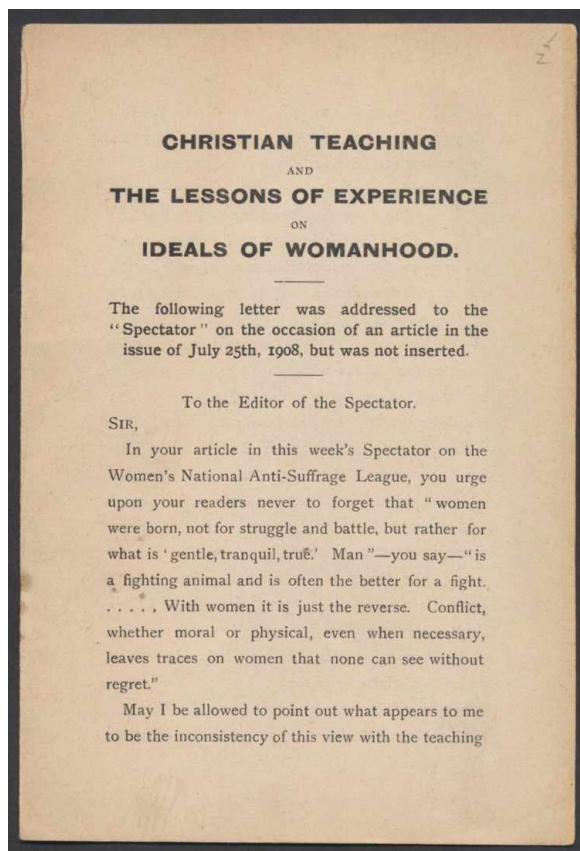
One of the pupils named is Mildred Blacker who had 'a top knot behind did wear... a true Paddy by nation birth & decent' we have discovered that her full name was Elizabeth Mildred Blacker and she was born in 1842 at Dublin. On the opposite page Sophie Bott is described as a 'dear darling girl. A favourite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



STRONG REBUFF

14 **DAVIES, Emily.** **CHRISTIAN TEACHING, and the Lessons of Experience on Ideals of Womenhood.** London: London Society for Women's Suffrage, 25, Victoria Street, S.W. [S. Sindders & Co. Printers, 17 & 19, Ball Street, Kensington W.] 1908. £ 250

8vo, pp. 4, as issued, 2 cm tear at fold with no loss, but otherwise fine.



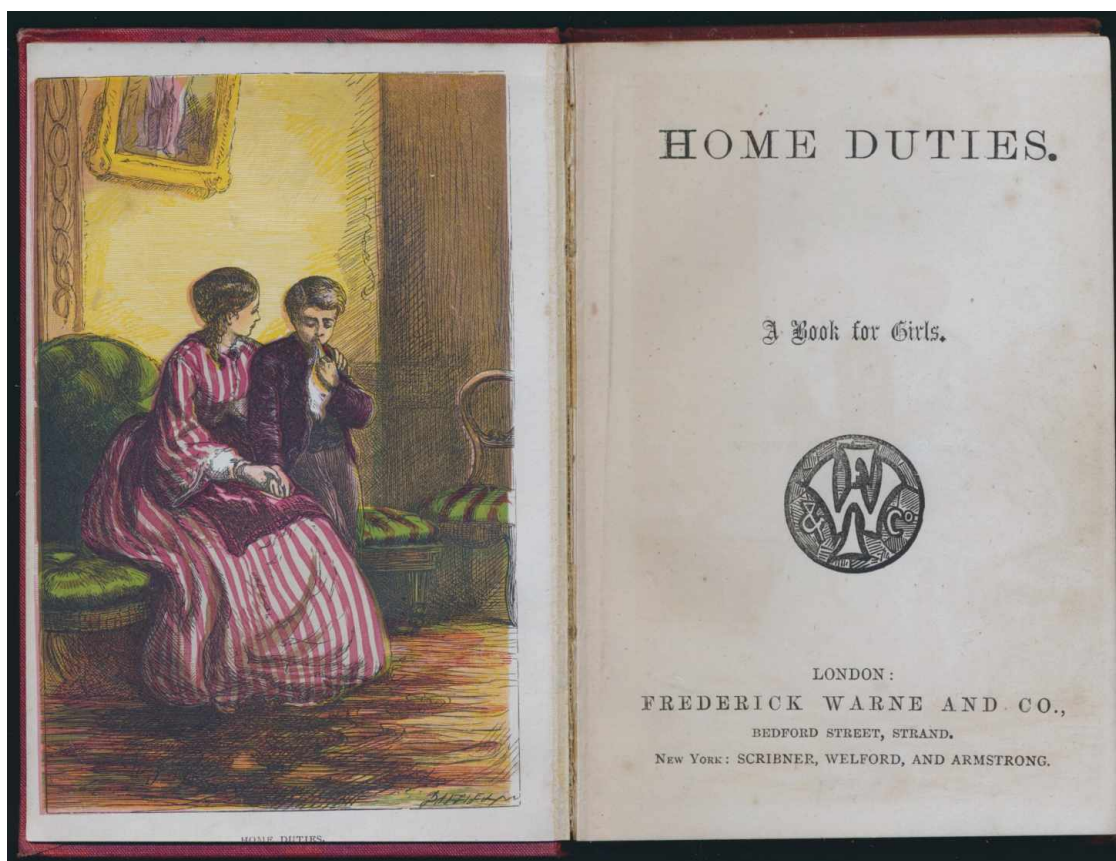
Emily Davies took offence in at an unsigned article on 'The Women's National Anti-Suffrage League' that was published in the July 25th 1908 issue of the *Spectator*.

The article in the *Spectator* stated 'that "Women were born, not for struggle and battle, but rather for what is 'gentle, tranquil, true' Man "-you say-" is a fighting animal and is often the better for a fight.... With women it is the just the reverse. Conflict, whether moral of physical, even when necessary, leaves traces on women that none can see without regret."

Davies cleverly challenges this assumption by quoting the 'English Liturgy', there all children, of whichever sex, when baptised are equally 'to fight under His banner against sin, the world, and the devil.' Davies explains that 'so far as I can remember, only one instance is recorded of our Lord's rebuking a woman, and that in that case the admonition was addressed to one who was too excessively occupied in household cares.' Davies also accuses the Anti-Suffrage League and the *Spectator* of mixed messaging by supporting women to elected posts in local government, which undeniably involves 'struggle and battle' She also suggests that their ideas are 'contrary to Christian Doctrine and the lessons of every-day experience.'

The *Spectator* chose not to publish her letter in their columns, however the London Society for Women's Suffrage were more than happy to print the letter at a halfpenny each or 3s 6d per hundred, despite this, few copies appear to have survived.

Not in OCLC or COPAC, however a copy is held at Manchester University; also a clutch of unsold copies form part of the Girton Collage archive, held at Cambridge



A LIFE OF SERVITUDE

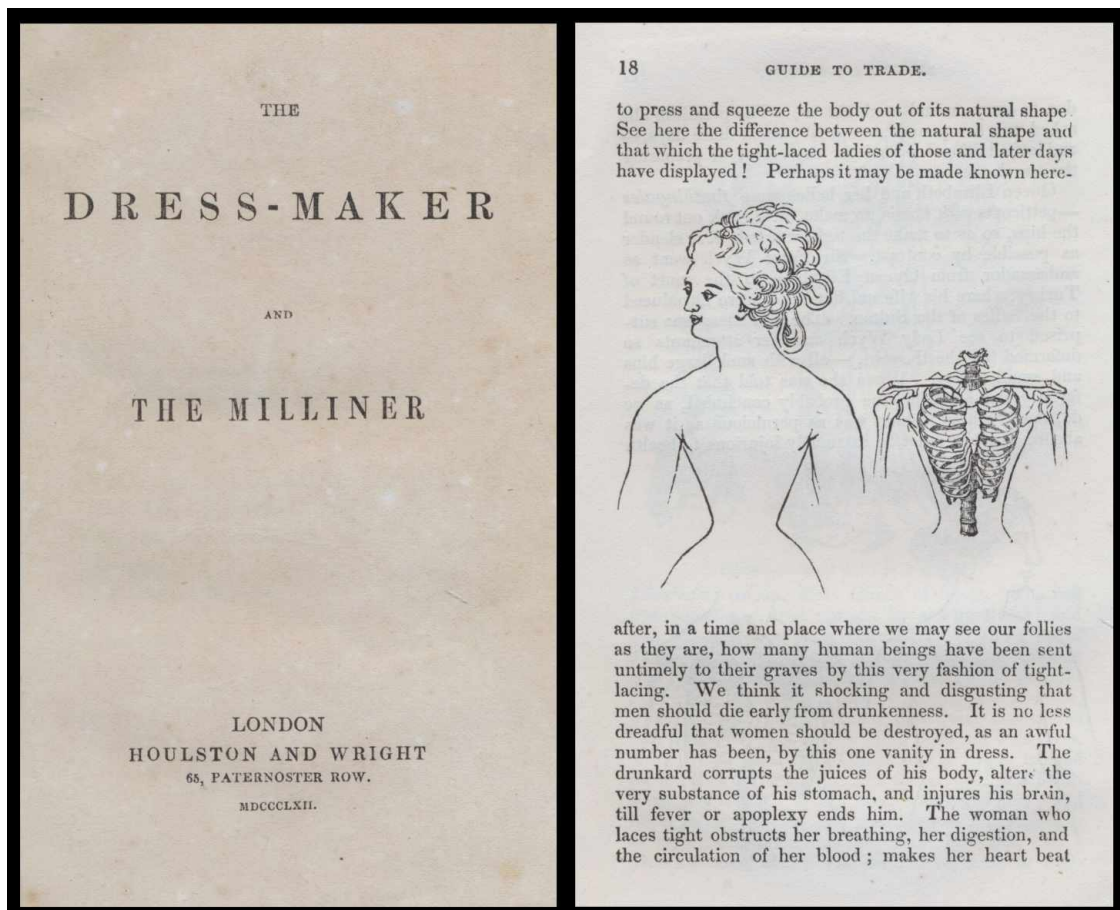
15 [DOMESTIC DUTIES]. HOME DUTIES. A Book for Girls. London: Frederick Warne and Co., Bedford Street, Strand. New York: Scribner, Welford, and Armstrong. [1878]. £ 185

12mo, pp. [4], 103, [1] advertisements; coloured wood engraved frontispiece by Dalziel; original dark red cloth blocked in black with an inset wood engraved decorative title; inscribed 'Eliza Ann Mabson. A present from Ellen Cavill, On her 10th birthday. May health and joy on thee, Attend Is the wish of me thy friend'.

A book aimed at keeping girls away from anything exciting, instead restricting their lives to obedience and domestic duties for there future life of marriage and bringing up children - 'It is indeed a privilege when the daughter is able to lighten her mother's domestic cares... .

The work opens with a chapter on 'Duty to parents' with the following chapter on the 'Treatment of clergymen' - how to treat 'Brothers and Sisters' - 'Friends' - 'Neighbours' here avoiding tale-bearing, violation of confidence, tattling and gossip as apparently 'Boys but seldom are guilty of exposing their friends' family weaknesses' - 'Teachers' - 'Stepmothers' in this case apparently servants could influence the girls and cause 'disunion and huffs' with their new mother - 'Servants' described as a 'degeneracy of the race of servants; their inefficiency, ingratitude, love of dress, and want of attachment to their employers as compared to servants of former years' - 'Divisions of the Day' explaining the virtues of early rising and punctuality and avoiding procrastination and the waste of time both of themselves and of others time - 'Good temper' - and lastly 'Dress' 'where the girl should avoid expensive, unsuitable or showy dress and live within their allowance. An untidy woman is repulsive to all persons It is only the lowest class of silly novels that the heroines are painted as looking lovely in disorder.'

The work was first published in 1869 however this is a later issue from about 1878 with a page of advertisements on the last page. The recipient was born in Sheffield in 1869 the daughter of a butcher there.



A HELPING HAND FOR YOUNG DRESSMAKERS

16 [DRESS]. THE DRESS-MAKER and the Milliner. London: Houlston and Wright, 65 Paternoster Row. 1862. £ 385

FIRST EDITION. 12mo in 6's, pp. 96; with several woodcut illustrations throughout the text; in the original limp publisher's brown cloth, decorated in blind, gilt lettering on upper board, some minor soiling to cloth, and rubbing to extremities, but still a very good copy.

Rare first edition of this handy guide to dressmaking for young ladies, offering useful and sensible advice under chapters such as 'Choice of Business', 'Preparation', 'The Younger Apprentice's Life', 'Warning' and 'Settlement in Business', before concluding with a section on 'The Milliner'.

'The friends of some girls are anxious to get them apprenticed in London, and in the most fashionable part of London, under the idea that such a situation gives them the best chance of rising in life. Such an advantage may sometimes follow, but is by no means a matter of course. A young woman who served in such an establishment for three years, at a premium of £50 became "second-hand" in a firm, and never rose higher. In another case, a girl served the same time, and paid a premium of £40 and then had to give up another year as "Improver" in the same house, in order to learn things which she ought to have been taught during her apprenticeship. She then obtained a situation as second-hand dress-maker, at a salary of £20 a year. In another case, a girl served five years, for a premium of £40 and then paid £10 more to remain another year as an "Improver". She thus paid £50 in money, and six years of her time; - hard terms, as it seems to me' (p. 32).

The work is published as part of Houlston & Sons 'Industrial Library', issued in the early 1860's, numbering some thirty four titles. A contemporary advertisement noted that the series 'contains a mass of authentic and useful information on various departments of Industry... supplying in a cheap form the Knowledge which Young Persons especially require to qualify them for their particular Duties in active life'. Other titles include 'The Baker', 'The Dairymaid', 'The Governess', 'Laundry Maid', 'Printer' and 'Taylor'.

Not in OCLC, which records an edition published by 'Houlston and Stoneman' (Oxford & NYPL).



OF THE HIGHEST QUALITY

17 [DRESSING TOY]. L'ECOLE DES MODES. Paris: Delanville, circa 1835. £ 3,850

Including a double-sided hand coloured lithograph mannequin [14.5 cm high]; together with 5 outdoor slipover costumes and matching hats and one indoor costume; a stand [9.5 x 13.5 cm] in the form of a carpet with a hand coloured lithograph design on a red ground; contained in the original decorated box [14 x 10 x 2.5 cm], the lid with a scene of a dressmakers salon with five ladies and the milliners showing her wares; enclosed within a decorative shaped and gilt embossed paper border; The underside of the box with the label of 'Delaville Sucr. de Terzuolo-Despilly. Papetier du Roi. Rue de la Chaussée d'Antin No. 15.'

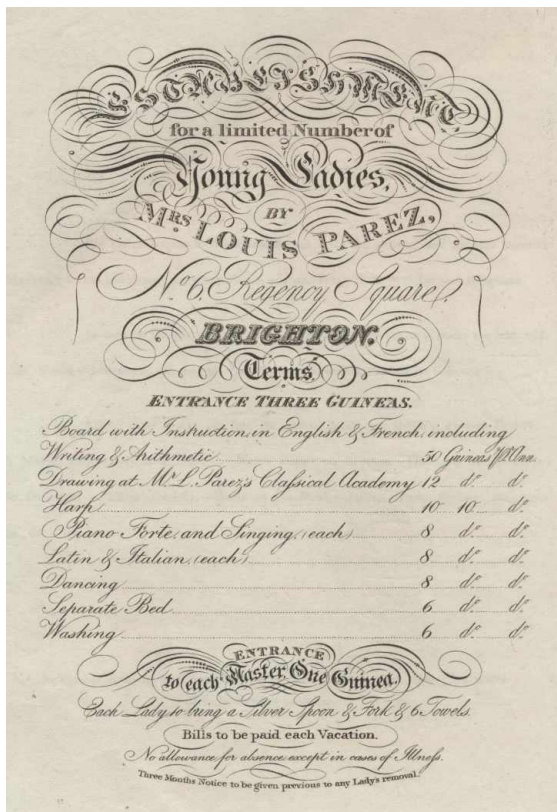
An early dressing toy based on contemporary costumes and a visit to the milliners shop.

The quality of this paper doll indicates it was made for the most expensive end of the market, confirmed by the label of Delaville who from 1822 had been 'Papetier du Roi'. Delanville had been active from 1804 and got his royal warrant in 1822, he traded from the address Rue de la Chaussée d'Antin during the late 1820s through to at least 1833 but no longer appears in the Parisian *l'Almanach du Commerce* of 1837.

The lid shows the scene of a well appointed milliners shop with six women conversing, or examining merchandise, the two central figures show a seated lady being shown a pink dress by her milliner. The mannequin is of a young lady in her under garments including laced bodice over a light cotton petticoat and wearing a neckless of emeralds, rubies and gold.



All clothing items show the front and back of the young woman including:
 1) a silk dress, with large puffed out sleeves and embroidered with flowers and shaped tongue ornaments; 2) a green gingham check dress and embroidered shirt with puffed sleeves and a ruff neck, holding a parasol; 3) an ochre dress with green open-work lace and fringe banded collar, waist and dress band; 4) a white evening dress with grape and vine decorated collar and matching dress with flowers wheat sheaves and roses, a green belt with a key on a ribbon and holding a fan in her gloved hand; 5) A light overall decorated dress with leafy fronds and shell decoration wearing tow bracelets and clasping a book; 6) a turquoise evening dress with a white boa around the shoulders and long white gloves. The five interchangeable hats decorated with feathers, ribbons and flowers.



HIGH STANDARDS

18 [EDUCATION]. ESTABLISHMENT FOR A LIMITED NUMBER OF LADIES, by Mrs. Louis Parez, No. 6 Regency Square, Brighton. [Brighton]. [1832]. £ 300

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

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

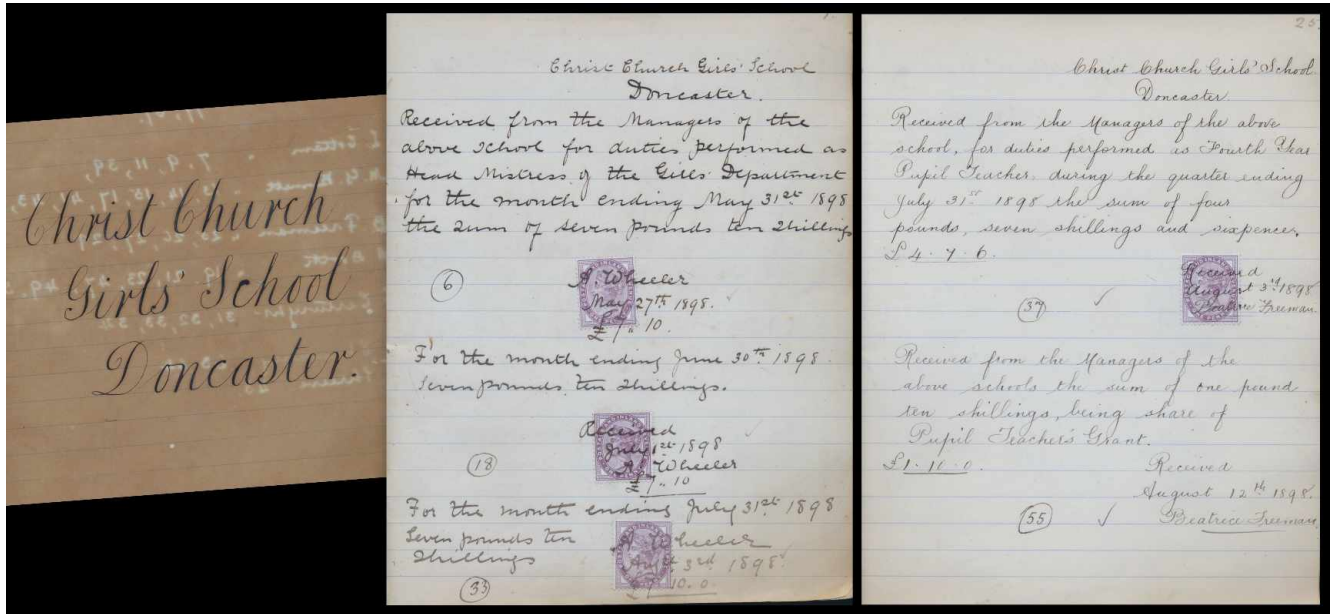
Mrs Louis Parez was born Mary Mercer in 1801 at London and by the late 1820's had established a young ladies school of Misses Mercer and Bourn in Brighton. She married the drawing master and artist Louis Parez in 1828 and in 1831 Mary and Miss Bourn dissolved their partnership, probably because Mary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

Mary Parez also opened a school at their home about 1832 when the present prospectus was published. The terms to being admitted were high even by Regency standards, with full board at 50 Guineas per annum. Additional charges included drawing at Mr Parez's Classical Drawing Academy for an extra 12 guineas.

Other education given included Harp at 10 Guineas, 'Piano Forte and Singing (each)' at 8 Guineas etc., plus a separate bed for any young lady boarding at the school could be had for yet another 6 Guineas.

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

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



TEACHER'S PAY

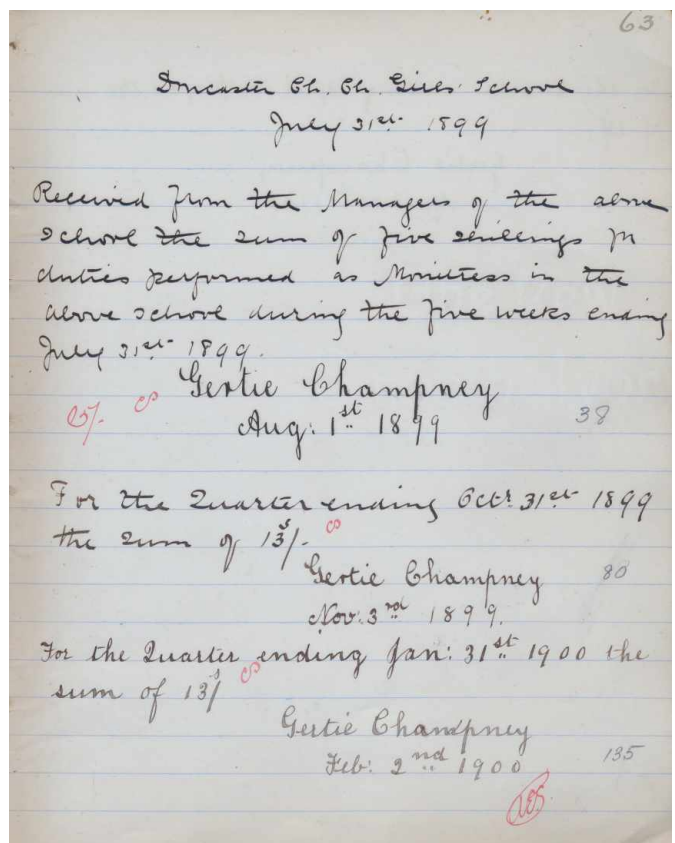
19 [EDUCATION]. CHRIST CHURCH GIRLS' SCHOOL, DONCASTER. [Record of salaries] [Doncaster, Yorkshire] May 28th 1898 - March 31st 1900. £ 385

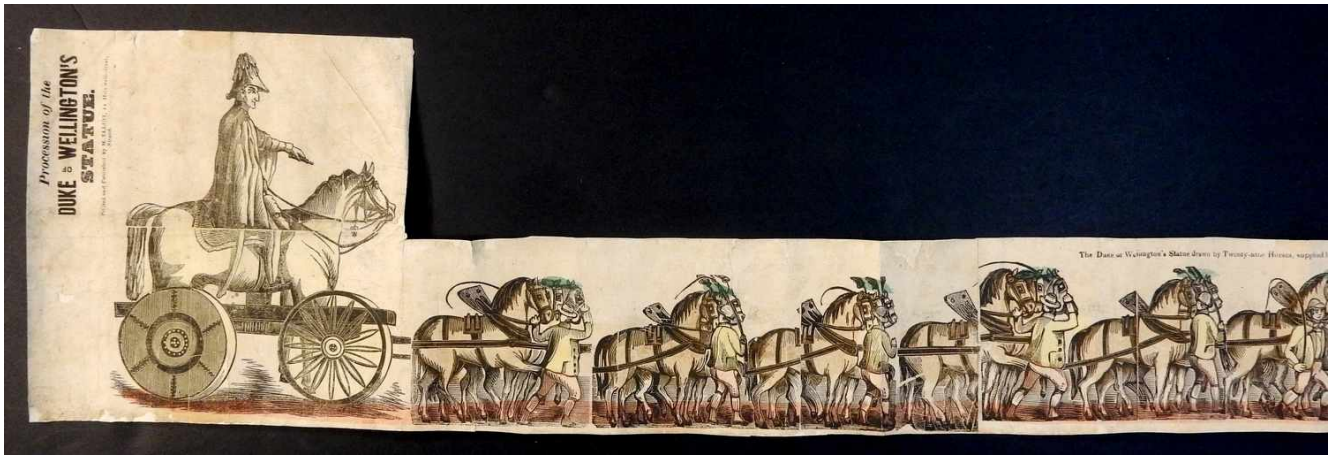
MANUSCRIPT IN INK. 4to, 20 x 16.5 cm], pp. 78; original flexible diaper patterned maroon boards.

Fascinating and unusual record of the salaries of teachers at this Doncaster school.

The manuscript was updated each month when a penny revenue stamp was affixed and signed and dated with the amount paid to each teacher. Each teacher was required to fill-in their own receipt of the money with the legend 'For this month ending' followed by the date and the amount.

The Head Mistress 'A Wheeler' received £7 10s, the Assistant Mistresses, £3 15s, and the 4th year Pupil Teachers being paid quarterly £5 which equates to £1 13s 4d and 1st year Pupil Teachers £10 per annum or 16s 8d per month. Rather than an increase in wages there was a reduction in 1899 with the Assistant Teachers losing 7s 4d per month and now being paid £3 6s 8d and the Pupil Teachers losing a half crown per quarter with £4 7s 6d. By the end of 1899 the Head Mistress had crept up to £8 6s 8d and one assumes that the School Board felt that the differentiation in salaries should be greater, even if the budget for this remained the same with no attendant increase in the rates.





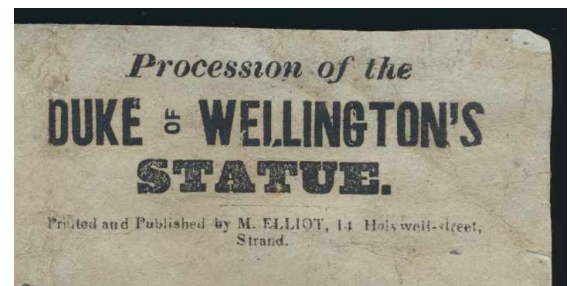
PRINTED AND SOLD BY A LADY

20 [ELLIOT, Mary, *Printer*]. PROCESSION OF THE DUKE OF WELLINGTON'S STATUE. Printed and Published by M[ary]. Elliot, 14 Holywell Street, Strand [London]. [1846]. £ 1,250

British processional panorama strip [10.5 x 188.5 cm]; the width is double [210 mm] where the statue appears in the procession, laid down with minor loss to the print area, some dust soiling but nevertheless an attractive item housed in a modern green cloth cylindrical case.

Scarce panorama following the procession of the Duke of Wellington's statue for its official unveiling in 1846. In the void above the procession appear identifications, from front to back: 'Life Guards'; 'The Band'; 'Fusilier Guards'; 'Life Guards'; 'The Duke of Wellington's Statue drawn by Twenty-Nine Horses', supplied by Mr. Goding, the Brewer'. The wood block for the Fusilier Guards is repeated once, that for the Life Guards six times.

The equestrian statue of Wellington by Matthew Coles Wyatt (1777-1862) was highly controversial on account of its monstrous size and the inappropriateness of the site selected for its display - the top of Constitution Arch. Indeed, the architect of the Arch, Desimus Burton thought it ungainly and disliked it so much that he left money in his will for its removal. It was transported with great ceremony from Wyatt's studio in the Harrow Road to Hyde Park Corner on the 29th September 1846. The whole line of procession was lined 'with one continuous throng of people', *The Times* reported. The printer, Mary Elliot clearly anticipated large crowds, and, as with her panoramas of the Lord Mayor's Show, would have sold it in the streets to the spectators (see very full account in *The Times*, 30 Sept. 1846).



Not in OCLC; see also Jan Piggott, 'Matthew Coles Wyatt's *Colossal Statue*' of Wellington (1846) and Turner's *The Hero of a Hundred Fights* (1847).





BAROQUE SPLENDOUR

21 [ENGELBRECHT, Martin]. [FORMAL GARDEN PARTY - PEEPSHOW]. [German] circa 1750. £ 950

Set of six engraved card-backed cut-away sheets, [10.5 x 14.2 cm] with original hand-colouring.

A delightful three-dimensional illusion of a formal garden party under an elegant arbour. The artist has introduced a rather courtly composition with various small scenes of gallantry. The scene is an interesting amalgam of French, German and Dutch design probably adapted from several sources and contrived to give the peepshow a universal and slightly fantastic exoticism.

The six cards depict: 1) A gentleman doffing his hat to a lady, between them a rustic fountain and enclosed in a labour with two figures from the *Commedia dell'arte*, Il Dottore and Harlequin, as statues on pedestals to left and right; 2) a scene with four figures greeting each other as they are about to begin supper at a circular table; 3) an elegant couple covers whist walking under an arbour with Pierrot and Il Capitano to the left and right as statues on pedestals ; 4) another couple hand in hand the arbour decorated with swags and potted fruit trees let and right; 5) the figure of a young woman and her child in her arms and to the left and right two scenes, of a carriageway lined with trees with people, some on horseback walking, the other scene of a canal with housed and a bridge in the distance and plied with boats; 6) the back scene with a central avenue of trees, a building at the end, and with various groups of pedestrians; to the left and right scenes of canals with boats and windmills.



ESSENTIAL LUXURY FOR FASHIONABLE LADIES

22 [FACE SCREEN]. [A GARDEN SCENE AT A COUNTRY HOUSE]. [Paris: Alphonse Giroux? 1825]. £ 850

Translucent hand coloured engraving mounted and centred on a shaped white frame [19 x 21.6 cm] and decorated with gilt sprays and swags; the image with a gilt-edged border; the verso with the image protected by a cotton gauze enclosed within green patterned paper; the whole supported on a turned and ebonized handle, [total height with handle 35cm.]



Although there is no trade label the fan is quite typical of Alphonse Giroux, as with his other acknowledged work the fan shows his keen interest in the use of novelties and optics for clever effect.

The scene includes in the foreground a couple walking by the side of an artificial lake, on which is a boating party and swans; to the left of the scene is a wooded island with an urn, with a country house or château in the background. When held to the light the translucent image transforms into a sunlit scene.

Giroux produced a wide variety of goods and even gets an apposite mention in the novel *Georges* by Alexandre Dumas, père where the purchase of a fan is described 'the elegant shops of Alphonse Giroux and of Susse, were sure to turn the heads of young girls as well as their mothers'. Later Giroux introduced the Phénakisticope into France, and as a brother-in-law to Louis Daguerre he also constructed the daguerreotype cameras. The luxury trade in Paris of the 1820's was open to copying and counterfeit and if not by Giroux the maker must have been fair high in the pecking order in such decorative objects.



WRITTEN BY A LADY ON THE GRAND TOUR?

23 [FAIRY TALE]. THE LAKES OF ALBANO AND NUM. A Fairy Tale. [British] [c. 1821]. £ 950
 MANUSCRIPT IN INK. 4to, pp. [44], [8] blank; paper watermarked, 'J. Whatman, 1821'; sheet folded in quires.

'At a Castle near the Lake of Albano lived a young knight of the name of Gandolfo, he was accomplished in all the exercises of chivalry without fear, and without reproach. He was handsome, & amiable, & to the more ordinary qualifications of his station he added a love for the charms of nature, of poetry & of music.' Gandolfo whilst going reading is shot with an arrow by the fairy of love who then presents him with a ring that allows him to see the true image of any wizard that changes his form. He thinks nothing of this, being a common occurrence of the time no doubt, whilst chasing a boar he comes across a nymph, instantly smitten by her as the 'Lady was loveliness itself, the beauty of her figure was equalled by nothing on earth, except that of her face, & there was a charm in the graceful modesty of her demeanour, & in the sweetness of her voice, sufficient in themselves to attest the admiration of all who approached her.' So begins this well written Roman fairy tale with nymphs, princesses, wizards, dragons, and all the accoutrement requisite for a good story.

*The Lutes of Albano & Nemi
a Fairy tale.*

Albani que patres - Virgil

Et domus Albunee resonantis, Horace.

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

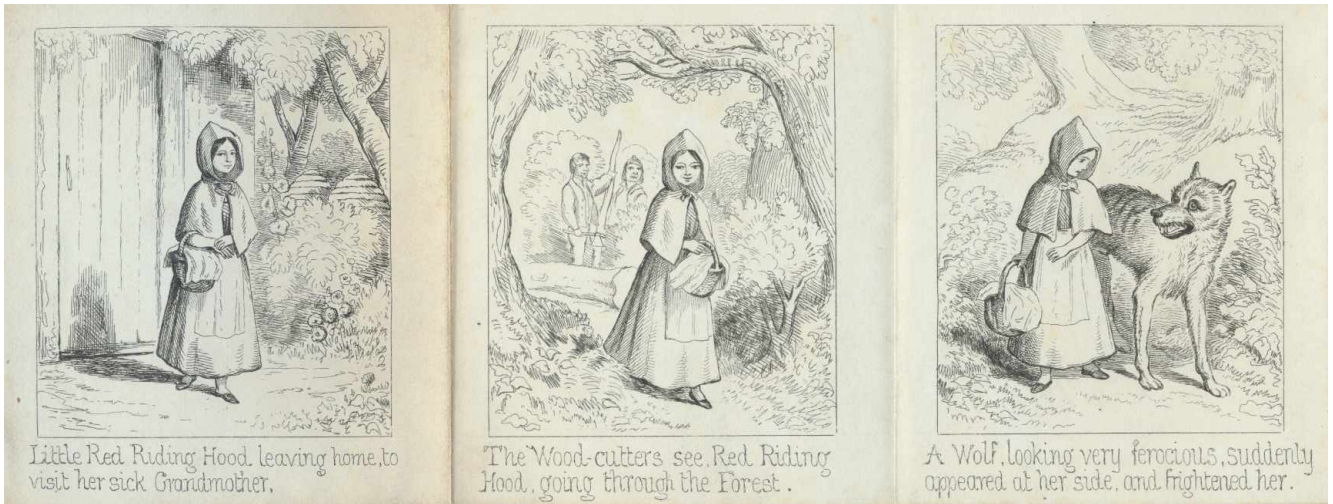
One day, as he was deeply engaged under the shade of an aged Elm in the perusal of the loves of Diels & Arcas, he was aroused from his manuscript by the approach of a beautiful child, who instantly discharged an arrow, directly at his heart, it was too well aimed not to make a wound, which smarted for an instant, & then closed. The knight not a little surprised at this realization of the dreams of his favorite

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

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

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

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



EARLY RED RIDING HOOD PANORAMA

24 [FAIRY TALE]. LITTLE RED RIDING HOOD. London: Rock, Brothers, and Payne. [c. 1860].
£ 850

Panorama [11.2 x 114 cm], consisting of 12 engraved illustrations, concertina-folding into the original cloth backed pictorial boards, lightly dust-soiled, but overall a very good copy.



Rare panorama of the well tried tale of *Little Red Riding Hood* made up of twelve separate views, each captioned and condensing the tale in to two lines of text, advancing the story as follows: [1] Little Red Riding Hood leaving home, to visit her sick Grandmother; [2] The Wood-cutters, see Red Riding Hood, going to the Forest; [3] A wolf, looking very ferocious, suddenly appeared at her side, and frightened her; [4] But some Faggot-makers coming up, soon made him change his savage look; [5] The wolf pretends to be grateful to her, for saving him from the faggot-makers; [6] Red Riding Hood, tells the Wolf, that she is going to see her Granny, and where she lives; [7] Soon the wolf wish'd her "good-bye", and ran off to the cottage, as fast as he could; [8] When he arrived, he tapped at the door, and Granny, told him, to lift the latch and come in; [9] By the time Red Riding Hood arrived at the cottage door, he had eaten Granny up; [10] And got in to Bed, and when she came to the Bedside, he feigned Granny's voice; [11] But she knew him by his large eyes, ears, and mouth, and she screamed out loud; and [12] When the wood-cutters, who had followed her, rush'd in, and killed him.

OCLC records two copies worldwide, at the Rijksmuseum, Amsterdam, and the National library of Singapore.

RARE FAN BY A HIGHLY REGARDED EARLY LADY FAN MAKER

25 [FAN]. [GAMBLE, Martha, *fan-maker*]. [FAIR ROSAMOND]. [London], M. Gamble according to ye late Act, 1740.
£ 4,250

Hand coloured engraved fan [27 x 42.5 cm], somewhat browned, the verso with extensive paper repairs to blank left-hand edge and also to top edge, somewhat browned overall; mounted on black lacquered sticks with chinoiserie gilt decoration in gilt.

A rare early fan by a lady fan maker, depicting the English folklore legend of Henry II's mistress, the Fair Rosamond.



The legend relates how the King did everything to hide his affair from his wife, Queen Eleanor. Henry only saw Rosamund in the middle of a complicated underground labyrinth in the park of Woodstock Palace in Oxfordshire. Following rumours, Queen Eleanor made her way through the labyrinth, with the use of a reel of thread, and confronting her rival forces her to choose between a dagger and a bowl of poison. Rosamund chose the bowl of poison and thus she died.

There are several variants of the Rosamond legend, however the fan appears to closely follow that of the opera *Rosamond* by Joseph Addison. The revival of the subject of Fair Rosamond was no doubt chosen by Addison because Rosamond's Bower was at Woodstock Park, the royal estate given by Anne to the Duke of Marlborough, the site of Blenheim Palace, being built for Marlborough in gratitude for his victory. The opera was originally produced in 1707 with music by Thomas Clayton and then revived in 1733 with music by Thomas Arne. The year our fan was made the opera was again given several performances at Drury Lane and this may have been the spur for the fan's production.

The version of the legend given here depicted the labyrinth as a maze snaking through trees and shrubbery for the centre of the design, to the left is Sir Trusty, erstwhile guardian of the labyrinth, lying on the ground with a dagger at his side, a turreted castle is shown in the distance behind him. In the centre is Queen Eleanor, shown wearing her crown and walking purposefully though the maze with a dagger in one hand and the cup of poison in the other a thread is seen winding down the path. To the right is the unsuspecting Rosamond, she is seated in the bower, fountains are playing in the distance and surrounded by statues of Apollo, Ceres, Minerva, and Jupiter. Eleanor is slightly startled and cupping her hand to her ear thinking that King Henry is approaching, she is clearly blissfully unaware of her fate. The scene is further populated with shells, plants in urns and in the distance a gate with a distant prospect beyond.

Martha Gamble was a highly regarded print seller and fan maker, who owned The Golden Fan in St Martin's Court, St Martin's Lane during the 1730's and later had premises at 19 Plough Court, Fetter Lane off Fleet Street. She regularly advertised her fans in eighteenth century newspapers and journals such as *Fog's Weekly Journal*, *St James Evening Post*, the *Daily Journal* and the *Craftsman*, but tantalisingly very little appears to be really known about her.

She may have been related to the Ellis Gamble who took on William Hogarth as an apprentice in 1712; indeed, that Ellis' premises were at the The Golden Angel, Cranbourn Street and Martha's premises were at the adjoining St Martin's Court seems to confirm this supposition. Martha by 1733 also happened to advertise *The Harlot's Progress* in the form of a fan which seems almost too coincidental to be mere chance. It would appear Gamble was probably the Martha Gamble who was buried at St Bride's Church, Fleet Street in 1755.

We have only been able to locate one other example of this fan at The Fan Museum in London.





ARTISTIC STREAK

26 [FITCHEW FAMILY ALBUM]. PHOTOGRAPHED BY EDWARD HUBERT FITCHEW (1851-1934) AND JULIA ANNE FITCHEW (1858-1935). [Bromley, Kent]. 1881-1931. £ 300

4to, [25 x 20 cm] 30 leaves of thick card mounted with 63 mounted photographs, several faded; original black half roan over green cloth, spine and hinges somewhat worn, with the retailers stamp of Edward Stanford.

An interesting private family album of the Fitchew family covering the period from 1881 to 1933.

Edward Hubert Fitchew (1851-1934) was born at Brighton but studied art in London and joined the staff of the weekly paper *Black and White* contributing illustrations in pen and ink and black and white water colour, he was also adept at engraving these on wood before the advent of half-tone reproduction. In 1881 he married Julia Annie Evans (1858-1935) before being appointed first art critic of *The Harmsworth Magazine*, later renamed *The London Magazine*. In the 1890's he also produced for Harmsworth such works as *Sixty Years a Queen* and *Nelson and His Times*, of which he was editor. The family built a house called The Oriels at Hill Brow, near Bromley in Kent where many of the photographs in the album are taken. Subsequently he produced an immense amount of book editing and illustrating for Blackie and Sons and Nelson and Sons which he continued until his death. He was an accomplished water-colourist and so it would seem a good amateur portrait photographer. An artistic streak clearly ran through the family for their daughter Dorothy G. Fitchew (1889-1975) also became an illustrator and painter.



The photographs begin with a portrait of the couple on their wedding trip into Paris in 1881, the subsequent portraits were presumably all taken by Edward for they show his family in relaxed and informal poses including Julia in her wedding dress which she also kept for wedding anniversaries, hence the photographs of her wearing the dress on her 15th and golden wedding anniversary. Victorian custom was to wear the wedding dress immediately after her marriage for visits and also during the first year of marriage for any dinner parties. Sad then to note that she died on what would have been her 54th wedding anniversary in 1935, a year after her husband. Other of the photographs show Julia and her daughter at a sewing machine, also Dorothy growing up and in her uniform for the Supply Depot at Bromley House as part of the war effort. A number of the photographs were clearly taken by Julia as one of a large family gathering is annotated 'Photo "shot" by Julia'. Unfortunately a number of the photographs were not fixed properly and have bleached out, nevertheless, a desirable album of an artistic family.

SUNDAY SCHOOL READING

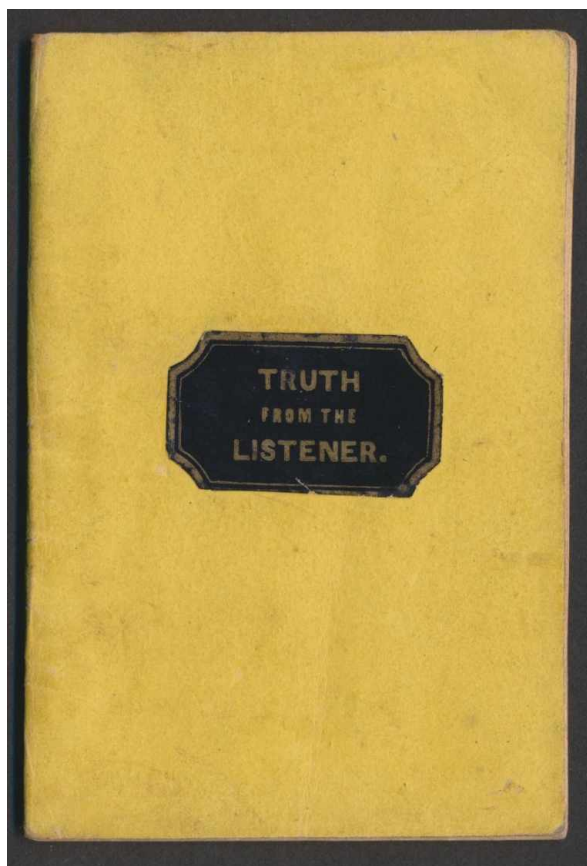
27 **FRY, Caroline.** TRUTH. From "The Listener," by Caroline Fry. [Bristol] Published by Wright and Albright, sold by Tanner Brothers, Bristol; And Amen-Corner, London. 1840. £ 185

FIRST SEPARATE EDITION. 16mo, pp. 30, [2]; *lightly foxed in places; stitched as issued, in the original yellow wraps, with black label lettered in gilt on upper wrapper, a few minor marks, but still a very good copy.*

Rare first separate edition of this short story on 'Truth', extracted from Caroline Fry's *The Listener*, evidently intended for young children to keep them on the right path, and likely given as a prize, or handed out to them at a Sunday School class.

Caroline Fry (1787-1846), a Christian writer, 'can rightfully be considered a church theologian, a writer, a poet and a Christian educator - someone who wrote from a staunch Reformed perspective on a variety of theological issues. In her book, *The Listener in Oxford* she describes herself as someone predestined to arrive "at the very birth-time" of conflict. Her anguish was due to the major theological differences creating strife between the newly formed Tractarian movement led by John Henry Newman, John Keble and Edward Bouverie Pusey and the existing parties of the Church of England. Her description of the Oxford lectures give readers a unique insight as to what impact the Anglo-Catholic movement was having upon the Church during a difficult time of transition, especially in her book entitled, *The Table of the Lord*, addressing divisive issues held by opposing parties in regard to the theology of the sacraments' (Wikipedia).

OCLC record one copy, at the National Art library in the V&A.



BLESSED

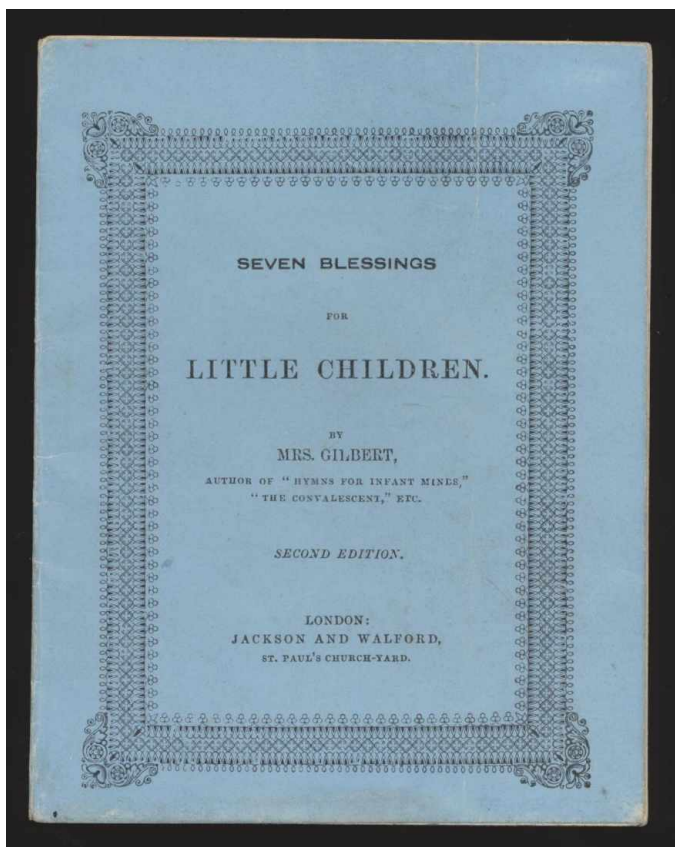
28 **GILBERT, Ann Taylor.** SEVEN BLESSINGS FOR LITTLE CHILDREN. By Mrs. Gilbert, author of "Hymns for infant minds," "The convalescent," etc. etc. London: Jackson and Walford, 18, St. Paul's Church-yard. 1846. £ 95

SECOND EDITION. 12mo, pp. 16; *lightly marked; stitched as issued in the original blue printed wrapper, with neat presentation inscription on inside front cover 'Elizabeth Smith, May 4th 1858. Given her by her affectionate son, James Smith'.*

Scarce collection of these 'Seven Blessings' in the form of poems, 'for little children'. The poems are each subtitled, and include 'Blessed are the poor in spirit, for theirs is the Kingdom of Heaven'; 'Blessed are the meek, for they shall inherit the earth'; and 'Blessed are the peace makers, for they shall be called the children of God'.

Ann Gilbert, née Taylor (1782-1866) was a poet and literary critic who gained lasting popularity in her youth as a writer of verse for children. In the years up to her marriage, she became an astringent literary critic, however, she is best remembered today as the elder sister and collaborator of Jane Taylor (1783-1824).

OCLC records one copy, at Columbia, and only three of the 1844 first edition (BL, Cambridge and the Bodleian).





RARE MEMENTO FROM A VISIT TO THE EXHIBITION

29 [GREAT EXHIBITION]. EXPLANATION OF THE MEMENTO OF THE GREAT EXHIBITION, 1851 [London: J. & R. Robinson & Co. 30 Milk St.] 1851. £ 950

Machine woven silk panel in various colours depicting the flowers of the four nations enclosing the letter 'A' for Albert, sewn onto a green silk cushion [26 x 19 x 6 cm] edged in lace with three [of four] green tassels; together descriptive verse printed on an embossed card, by Dobbs. [13.5 x 9.5 cm].

One of the items sold at the Great Exhibition as a souvenir from the stand of J. & R. Robinson, 30 Milk Street, Cheapside.

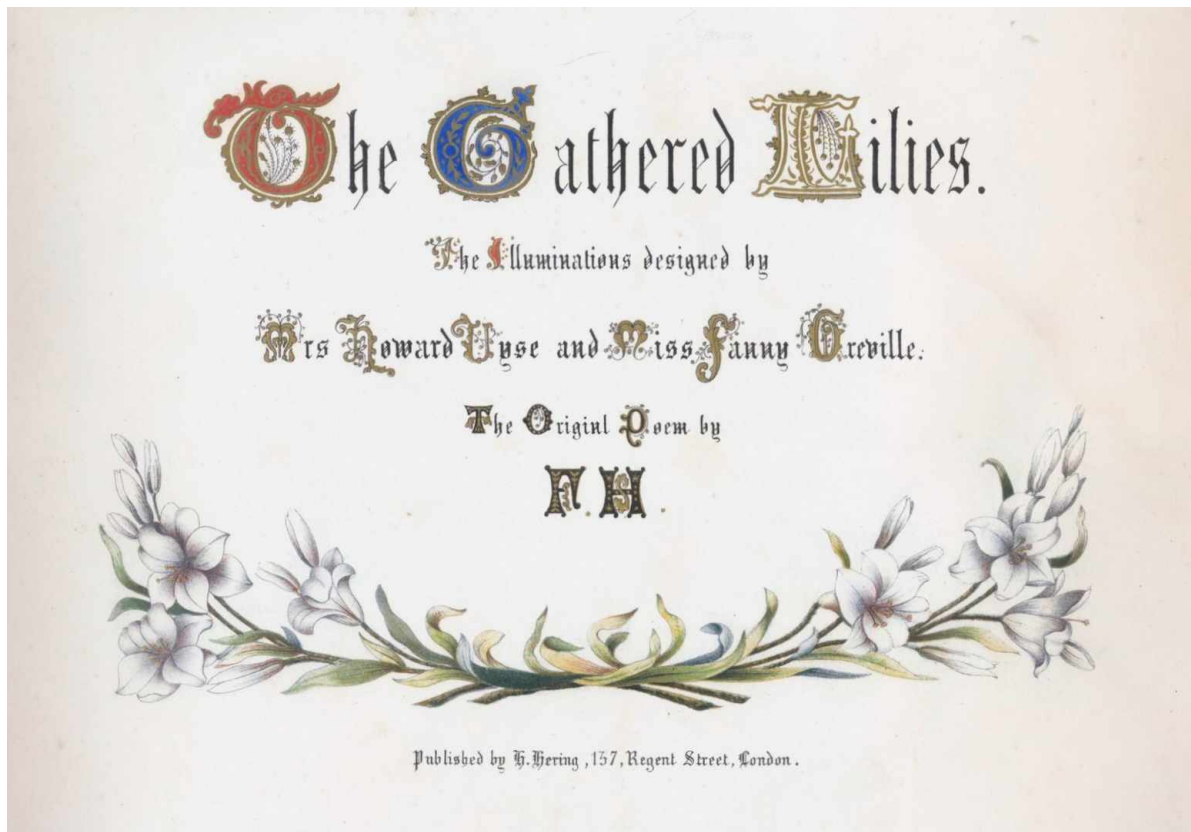
The accompanying card explains the design 'The Letter A refers to his Royal Highness Prince Albert. Above it is his Coronet, and beneath, his Motto or Cypher, which is "Trwe and Faithful." [Treu und fest] The Scriptural quotation is the same as chosen by Prince Albert for the Inscription upon the Royal Exchange. The Dove with the Olive Branch is emblematic of "Peace and goodwill towards all Nations." The Wreath is composed of the National emblems - the Rose, Shamrock, and Thistle. Supported by branches of the English Oak, and crowned with the Laurel.

Robinsons' were exhibitor number 5 in Class 13 that was dedicated to 'Silk and Velvet' and their wares were displayed with other similar exhibits in the 'South and Transept Galleries, where they are contained in glass cases'. Their specialisation included: 'Black and coloured velvets for vestings, and for church and upholstery purposes. Black amozines for professional robes. Plain silks and satins for vestings. Silks and satins for cravats. Figured silks for vestings and dress. Figured satin for fancy purposes, got up as a remembrancer of the Exhibition'. - This last item being our silk cushion.

There appear to have been two other businesses owned by the Robinsons including James and William Robinson at 3 & 4 Milk Street (i.e. opposite No. 30), together with J. & T. Robinson at Fort Street, Spitalfields,

who also had a display at the Exhibition, and where their goods were made. Robinsons also exhibited in the 1862 Exhibition and seem to have continued on until the 1870s.

Although no makers name appears on the design another example we know of has the makers name at the lower edge, this has been hidden in our example by the green border of the cushion.



ILLUMINATING LADIES

30 GREVILLE, Fanny Lucy Cecilia & Elizabeth HOWARD-VYSE, *Illuminators*, & F[rances S.] H[ODGSON], *Poet*. THE GATHERED LILIES. The illuminations designed by Mrs. Howard-Vyse and Fanny Greville; the original poem by F. H. London: H. Hering, 137, Regent Street. [1857]. £ 450

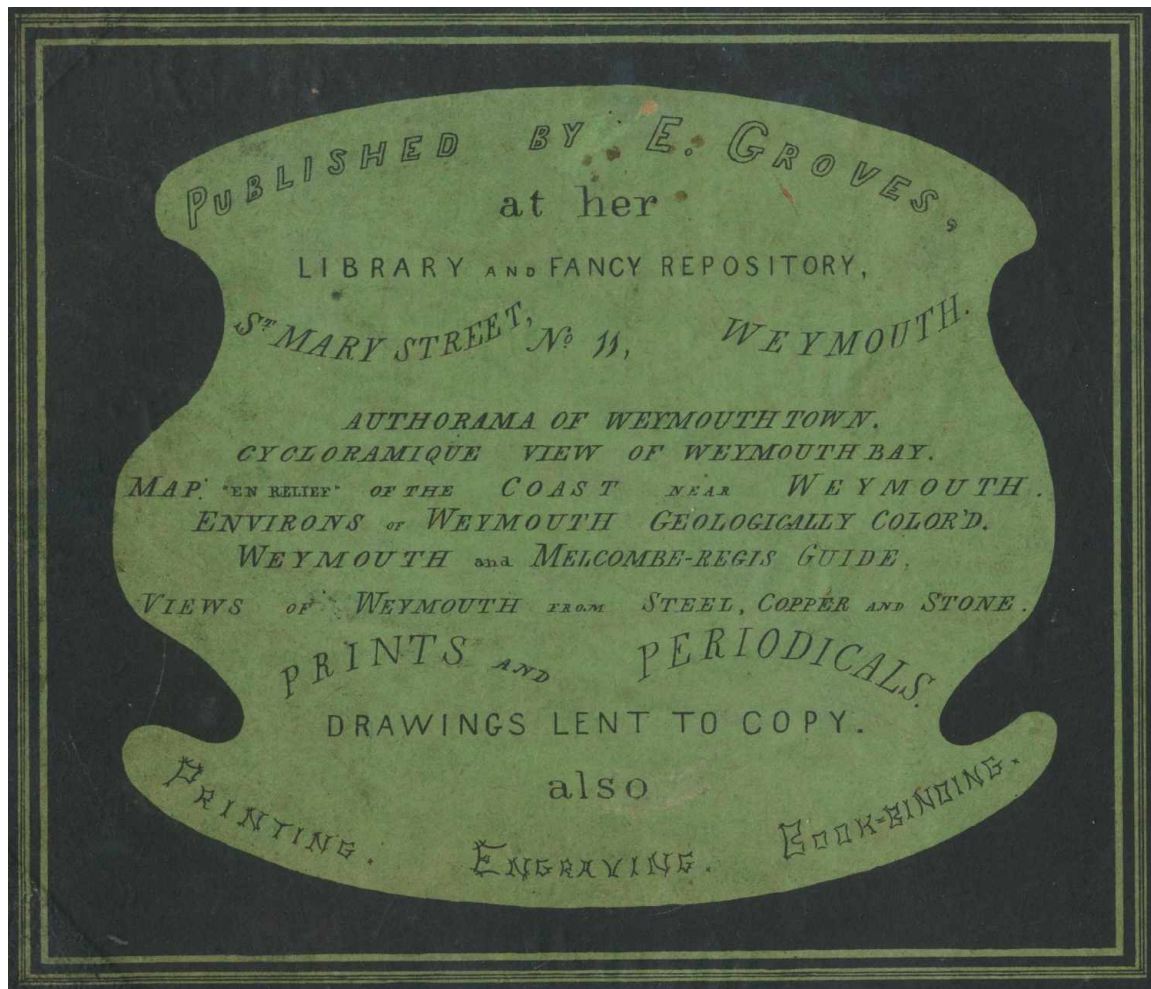
FIRST AND ONLY EDITION. *Oblong folio [22 x 34.5 cm], chromolithograph and gold printed title and 12 numbered leaves; together with a leaf of advertisements printed in bistre for Hering's other works; original blue cloth backed boards, the upper cover with the same design as the title, somewhat foxed and marked.*

A vivid series of illuminated texts in the style of Owen Jones, Henry Noel Humphreys and their contemporaries. The two artists were probably partially self taught and by using such contemporary works as David Laurent de Lara's *Elementary instruction in the Art of Illumination, and Missal Painting on Vellum*. Interestingly Laurent de Lara had founded the Illuminating Art Society the same year as *The Gathered Lilies* was issued so it is quite possible that the illustrators were involved with the society in some way.

Elizabeth Howard-Vyse, née Seymour (1815-1892), was married to Lt. Col. George Charles Ernest Adolphus Richard Howard-Vyse and at the time the work was published appears to have lived in Windsor and we presume her co-illustrator Fanny Lucy Cecilia Greville (1831-1912) was probably also there. Fanny was a daughter of Vice-Admiral Henry Francis Greville and in 1866 was to marry another Vice-Admiral Sir Charles Eden. The poet was Frances Sophia Hughes (1839-1910) who was the daughter of Francis Roger Hodgson of Oakley and magistrate in Manchester. We are unsure if there was any connection between the illustrators and the poet. Hodgson's name was only revealed much later in another publication from the 1870's.

The text is printed in Gothic script and illuminated with motives imitating medieval originals that include initial letters and decorative bands, with some of the designs introducing more contemporary ideas with ferns incorporated into one of the designs. On the whole, the use of colour and gold to enliven the text give a well balance design element. The choice of publisher seems at first glance rather odd, Henry Hering was the last in the line of Hering family of bookbinders, although still continuing his family trade Henry also became known as a society photographer and a promoter of Achille Collas' relief printing process. He also had a short lived venture in the publication of religious texts and prints to supplement his other commercial activities, some of these being marketed with his partner Remington, but more often alone. The author of *The Gathered Lilies* may have commissioned Hering to take charge of their handiwork for it appears this class of work was outside of his usual field of merchandise, therefore unlikely to have been a purely speculative venture.

OCLC records two copies in the UK, at the NLS and Cambridge, and two in North America, at Alberta and Delaware.



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

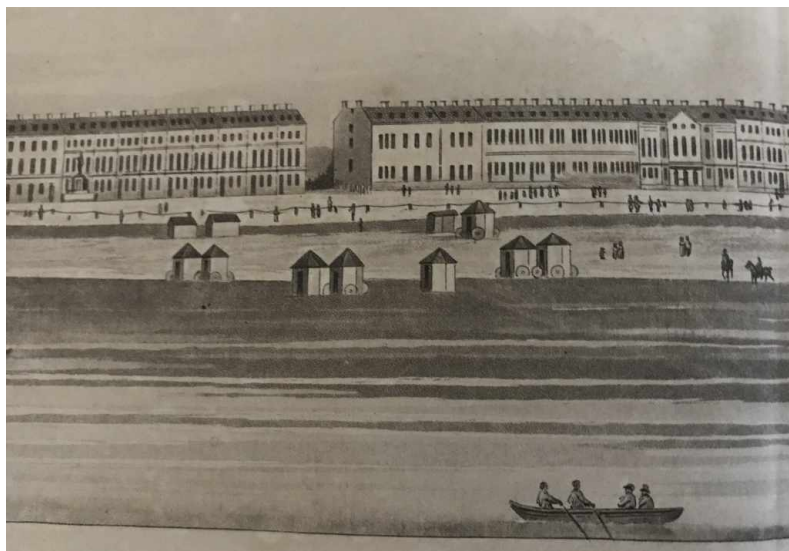
31 [GROVES, Elizabeth, *Publisher*]. CYCLORAMIQUE VIEW OF WEYMOUTH BAY, and the Surrounding Coast. Weymouth, E. Groves, 11 St Mary's St. 1836. £ 3,000

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

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

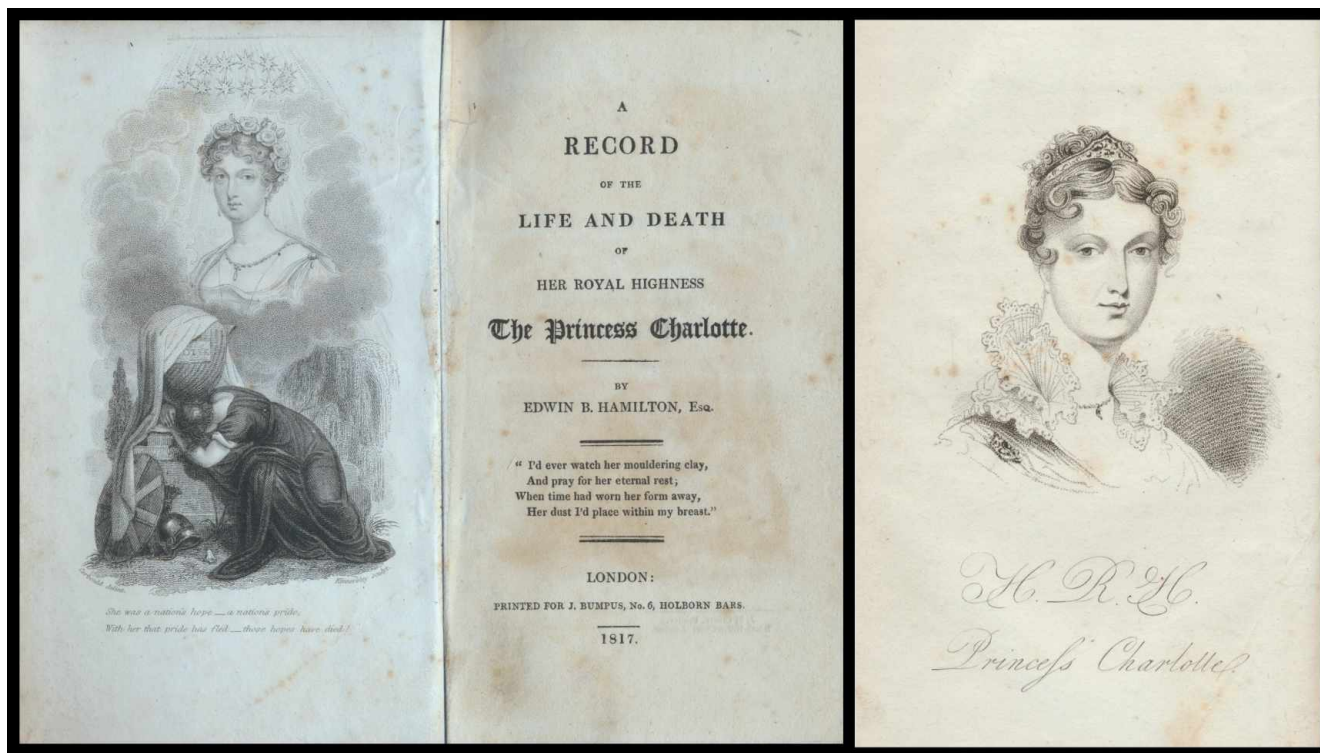
The covers are particularly interesting, the upper, with the printed title and a picture of a curious viewing-cabinet, designed, one assumes, for viewing this panorama (indeed see <https://gordonleopard.com/2016/08/11/reconstructing-the-regency-the-weymouth-cyclorama/>). On the back cover is a label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

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



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

Abbey, *Life*, 479.



'DIFFERENT ACCOUNTS OF THE RECENT MELANCHOLY CATASTROPHE'

32 HAMILTON, Edwin B. A RECORD OF THE LIFE AND DEATH OF HER ROYAL HIGHNESS THE PRINCESS CHARLOTTE. London: Printed for J. Bumpus, No. 6, Holborn Bars. 1817. £ 450

FIRST EDITION, FIRST ISSUE. 12mo, pp. viii, 156, [16] advertisements; with engraved frontispiece and one further engraved portrait of Princess Charlotte; apart from a few marks in places, a clean copy throughout; uncut in the original publisher's boards, at some point recently rebacked in black cloth with printed paper label on spine; with the contemporary ownership signature of 'Eliza Rawdon, Jan 1st, 1818' on front paste down.

The rare first edition, first issue of this *Record of the life and death of her Royal Highness The Princess Charlotte*, hastily and opportunistically published after her untimely and tragic death on the 6th November 1817, whilst the country was still in deep mourning.

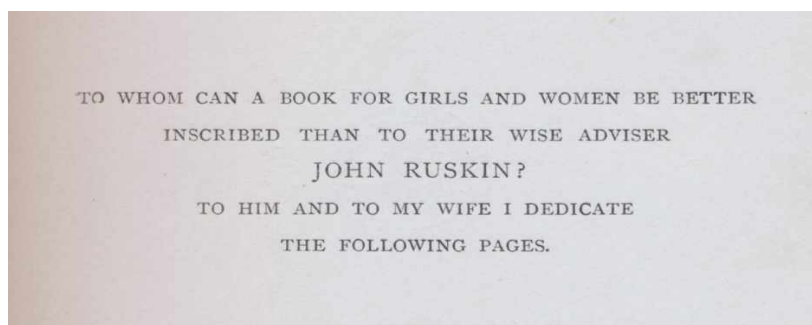
'On entering upon the mournful task of delineating a short sketch of the Princess Charlotte, the Editor is anxious to guard the public against anticipating from his labours more than he is enabled to perform; for, notwithstanding the rank of this amiable and illustrious lady, the private manner in which she had been educated, and the early period put to her career, almost, indeed, before she had entered on the stage of life,

afford, comparatively, but scanty materials for the Biographer. All, therefore, at which the Editor has aimed, has been to draw up a brief memorial, which should contain such facts as were of unquestionable authority, and to collect and embody the different accounts of the recent melancholy catastrophe. Such, he conceives, is as much as, at this early period, the public will expect; and to their ordeal he commits this little volume' (pp. vii-viii).

Princess Charlotte of Wales (1796–1817) was the only child of George, Prince of Wales (eldest son of King George III, later to become King George IV) and Caroline of Brunswick. Had Charlotte outlived her father and her grandfather, she would have become Queen, but she died following childbirth at the age of 21. She had a rebellious adolescence and, after a number of dramatic romances, married Prince Leopold of Saxe-Coburg-Saalfeld on 2 May 1816. The Prince was a calming influence on Charlotte and the marriage was happy and popular. A contemporary observer described the public reaction to her death in these words: '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.

As, perhaps, to be expected, the present work was very popular, going through no fewer than six editions in the eight weeks after Princess Charlotte's death.

OCLC records two copies of the first edition, at the Bodleian in the UK, and Harvard in North America.



'WOMEN ARE CALLED THE "WEAKER SEX," BUT THERE NEVER WAS A GREATER MISNOMER'

33 [HARDY, Rev. Edward John]. THE FIVE TALENTS OF WOMEN. A book for girls and women. By the author of "How to be happy though married," "Manners makyth man," etc., etc. London: T. Fisher Unwin, 26 Paternoster Square. 1888. £ 300

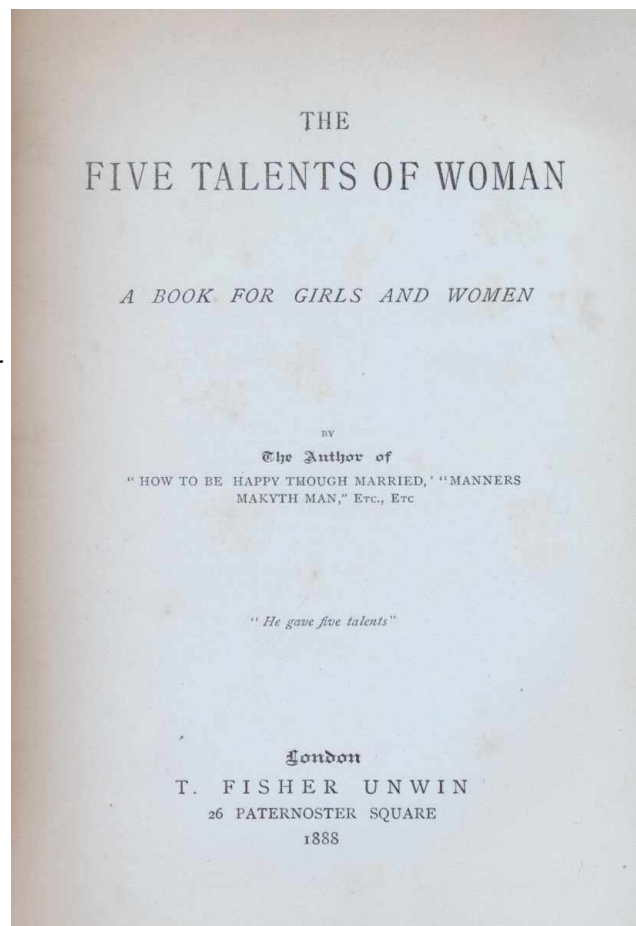
FIRST EDITION. 8vo, pp. [vi], 7-301, [1] imprint, [2], 23 advertisements; bound in the publisher's decorative cloth, spine and upper board lettered in gilt, spine lightly sunned, but still a very good copy.

First edition of this work discussing *The Five Talents of Women*, dedicated to John Ruskin, to which the author glowingly notes 'who can a book for girls and women be better inscribed'.

'If women have been given special work to do in the world we may be sure that they have received talents which fit them for that work. Exceptional women may have other talents, but almost every woman has a natural adaptation or talent for the five classes of duties which Mr. Ruskin says are included in woman's work. The five talents of women are those which enable them:

1. To please people.
2. To feed them in dainty ways.
3. To clothe them.
4. To keep them orderly.
5. To teach them.

Do we hear some "intense" young lady who goes in for high art and objects to bring her philosophy down to the kitchen - do we hear her say that these are humdrum, old-fashioned duties, and that women have



talents for better things than these? We answer that there is no work in the world higher than what is here described as woman's work. Because women's work is done for the most part in the privacy of home, we are not for that reason to undervalue it, or to regard it as of less importance than the more public work of men. Indeed, it would have been impossible for men to have done their work without women. Shakespeare, Bacon, Goethe, Wellington, what would they have been without their mothers? Even if we could imagine them to have been born without these necessary antecedents, we cannot believe that they could have been what they were and could have done what they did without the early nursing and training of their mothers' (pp. 15-16).

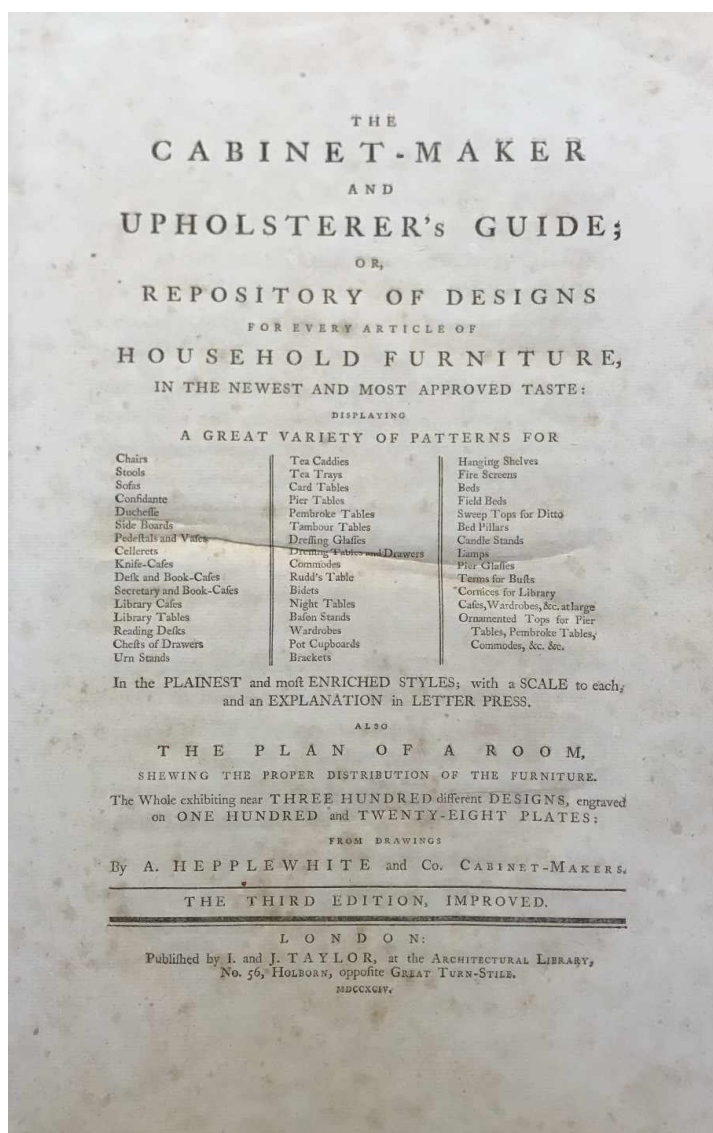
The work is set out over thirty seven chapters, under such headings as 'How to be a lady', 'Woman's work - To Teach', 'Helpful wives', 'The influence of a wife', 'Health-preservers', 'Nurses and nursing', 'Woman's letters', 'Women's Studies', before concluding with 'Women's Recreations' ('Of indoor recreations dancing and billiards are among the most social, and afford healthy exercise, though there are temptations connected with them against which every good girl will be on her guard' p. 293).

Edward John Hardy (1849–1920), Church of Ireland clergyman and author, was educated at Portora Royal School, Enniskillen, and at Trinity College, Dublin. He was awarded a gold medal for his studies and was ordained in 1874. As an army chaplain from 1878 to 1908 he served in many countries. His first and most famous book, published anonymously, *How to be happy though married, being a handbook to marriage. By a graduate of the university of matrimony* (1885), was translated into many languages, before going on to write several more similar works, including the present, which was particularly popular in the United States.

OCLC records three copies in the UK, at the British Library, National Library of Scotland and Cambridge and one in North America, at Providence Athenaeum. It was also issued in New York by Scribner's in the same year, evidently in a much larger print run than its British counterpart.

'COHERENCE AND CONSISTENT ELEGANCE': A LADY'S TOUCH?

34 **HEPPLEWHITE, George and Alice.** THE CABINET-MAKER AND UPHOLSTERER'S GUIDE; or Repository of Designs for every article of Household Furniture, in the Newest and Most Approved Taste: Displaying a Great Variety of Patterns... The Third Edition, Improved. London, I. and J. Taylor, 1794. **£ 3,500**



Folio, pp. [vi], 24, [4, advertisements], with 127 (one double-page size) plates, numbered 1-125 (124 and 125 are the double-page size plate), 9, 40 and 78 bis; light foxing in places; contemporary sprinkled calf; spine with raised bands and red morocco lettering-piece; wear to joints and corners; engraved bookplate (see below).

Third edition of one of the most desirable eighteenth century furniture pattern books. Considered one of "the big three" furniture books alongside Sheraton and Chippendale, this work was published by Alice Hepplewhite after the death of her husband George, who is often credited as the originator of this style. None of George Hepplewhite's furniture survives, and little is known about his life, leading some to suspect that Alice is the true mind behind this style.

'Chippendale, Hepplewhite, and Sheraton are the great, representative names in the history of English furniture design. But Hepplewhite has left the barest trace of his activity... On 27 June 1786 his widow, Alice, was appointed executor of his estate, which amounted to no more than six hundred pounds' (Millard). The book appeared first in 1788 for subscribers.

'The drawings illustrated on the 125 plates, all unsigned, are assumed to be the work of George Hepplewhite. But there is no certainty on this matter. Many of the designs are close to those of such contemporary designers as Thomas Shearer and Thomas Sheraton. Some may be related to Robert Adam's designs for furniture. But there is a style to the designs that indicate the hand of a single person, probably Hepplewhite... When the third, "improved," edition of *The Cabinet-Maker and Upholsterer's Guide* was issued in 1794, one

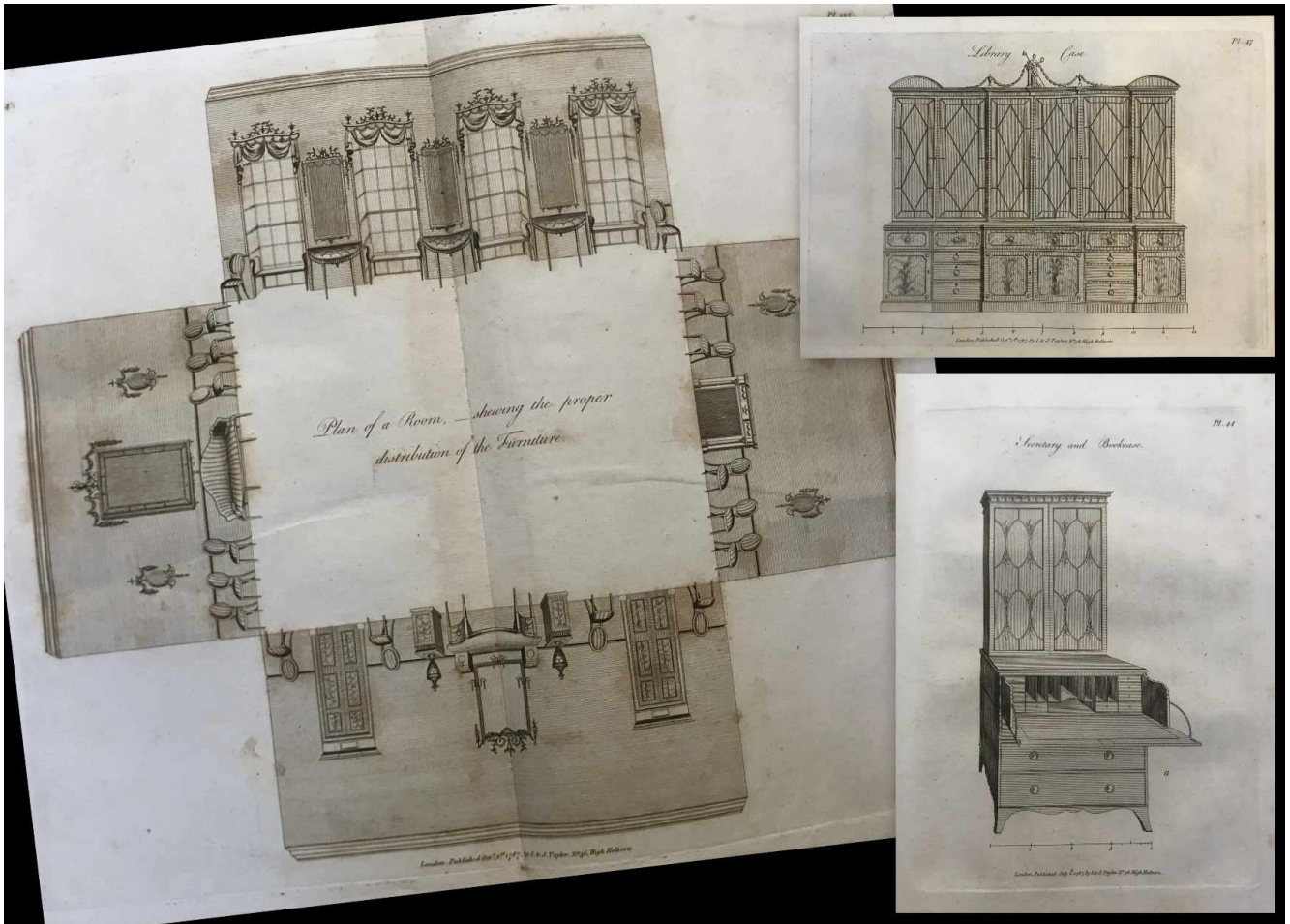
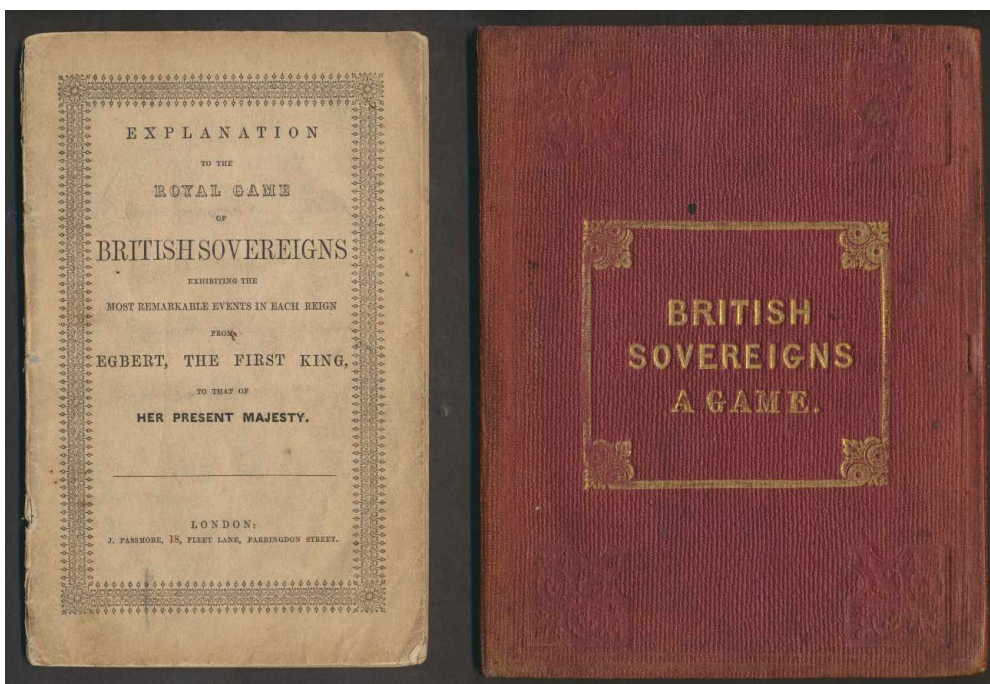
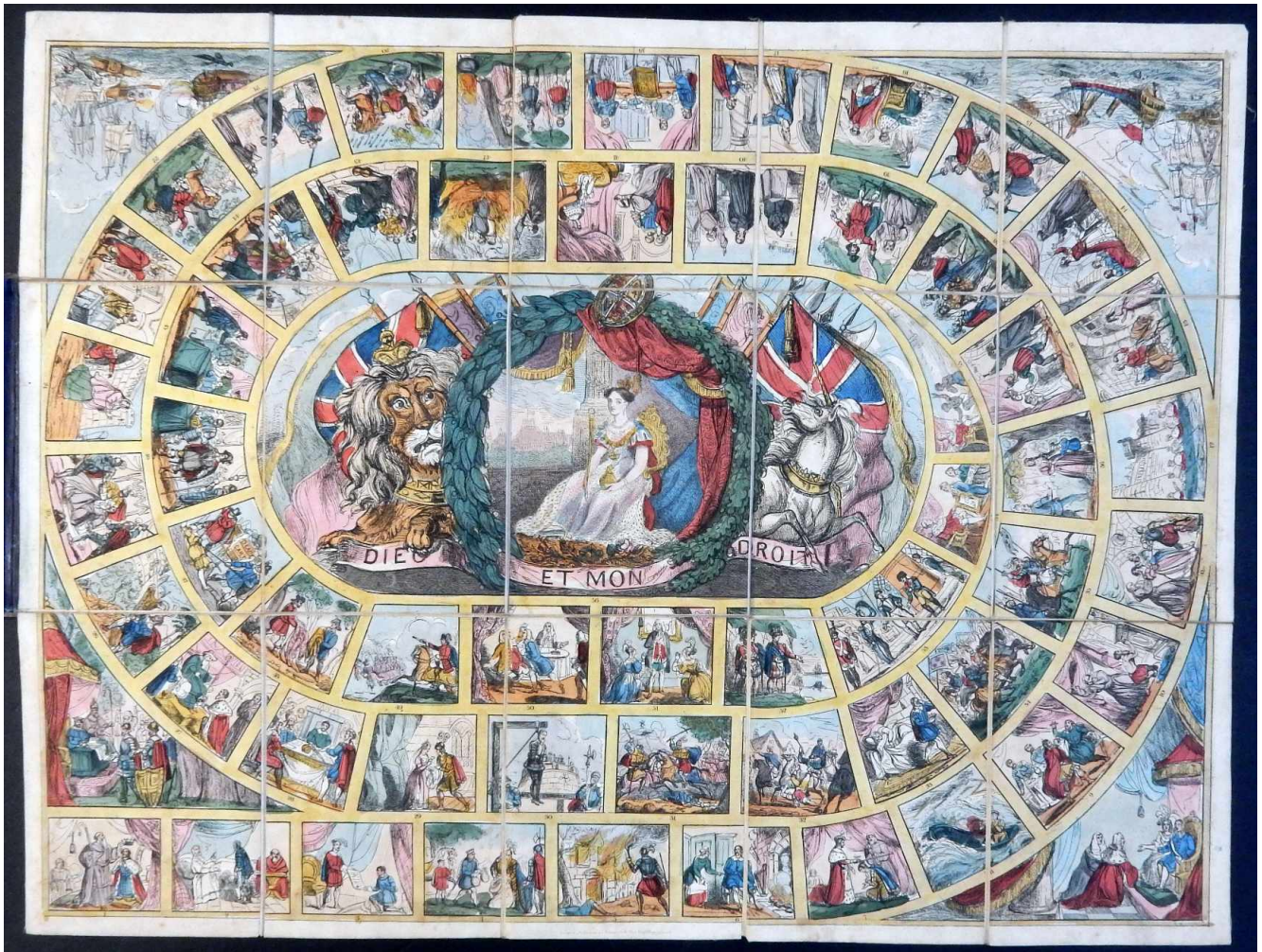


plate was added and plates 12 and 13, which had illustrated chairs with curved cabriole legs, were replaced by new ones showing stiff, squarely designed chair backs, not unlike those shown on plate 25 of Sheraton's *Appendix to the... Drawing-Book of 1793* (*ibid.*).

Provenance: From the library of the bibliophile, prime minister, traveller and historian Archibald Philip Primrose, the 5th Earl of Rosebery (1847-1929), who always sought to obtain volumes previously owned by famous book collectors, such as King George IV or William Beckford. Primrose purchased this volume from James Bain in London, on January 18, 1904 for £23.

Millard 30.





GRUESOME GAME

35 [HISTORY GAME]. THE ROYAL GAME OF BRITISH SOVEREIGNS exhibiting the most remarkable events in each reign from Egbert the first King to that of Her Present Majesty. London: J. Passmore, 18, Fleet Lane, Farringdon Street. [c. 1850]. £ 1,250

Hand coloured lithograph folding sheet [47 x 62.5 cm], mounted on linen and dissected into 15 sections; folding down into the original red cloth covers [17.5 x 13.5 cm]; together with the book of printed 'Explanation' (8vo, pp. 19 [1], in original printed wrappers).

Originally the sheet had King William IV at its centre, however his portrait was erased to modernise the game on the accession of Victoria in 1837.

Each of the fifty-six squares includes an illustration of an event in each of the reigns from Egbert in 827 through to the accession of Queen Victoria. The aim of the player is to advance along the board, either with the use of a teetotum or numbered cards - when a player lands on a square they are given the booklet from which they recite the name of the monarch and the notable event described. The first to reach the last square is declared the winner, and is there recommended to proceed immediately to purchase another of 'Passmore's Games, equally instructive and amusing.'

Some rather gruesome events are depicted in each of the squares, for instance William I has 'Waltheof beheaded with a two handed sword' and adds that William's 'government was cruel, but although disgusting to many, was formidable to all.' Henry II has of course the 'Murder of Thomas à Becket', Edward II 'Spencer hanged', Richard II 'Wat Tyler killed in Smithfield', Edward V 'The young princes smothered in the Tower', Henry VIII 'Anne Boleyn Beheaded', Mary 'Archbishop Cranmer burnt at Oxford' etc. There is some respite from this litany of death and destruction with Henry VII having 'Christopher Columbus landing in America' and William IV celebrating 'Negro Slavery abolished throughout the British Dominions'. In total a rather selective collection of events that the game's makers thought suitable for children and give them pride in their country's history. The four corner pieces of the board have additional scenes reinforcing the historical sequence including the signing of Magna Carta, the Bill of Rights, Defeat of the Spanish Armada and the Battle of Trafalgar.

The first version of the game was issued around 1820 by Edward Wallis (1787-1868), this was an engraved sheet with the rules tabulated in the centre rather than an image of the reigning monarch. The game was copied in lithograph when William IV filled the centre space in place of the rules, later still he was replaced with an image of the young Queen Victoria protected by a rather fierce looking lion and unicorn. Wallace

continued to publish until 1847 when his stock was acquired by John Passmore (1819-c.1885), and he appears to have marketed the present game until the 1850's.

Whitehouse in *Table Games of Georgian and Victorian Days* (pp. 25 f and plate 24) dates the first version of this game around 1820



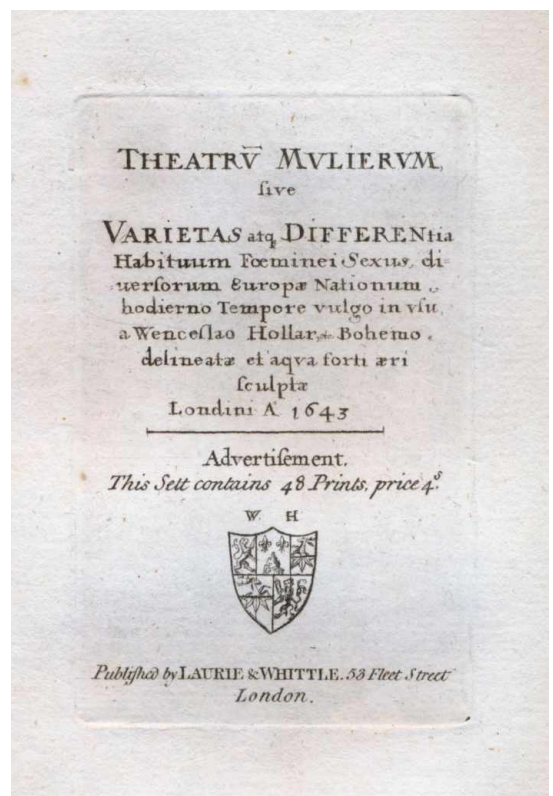
ONE OF THE BEST SOURCES FOR 17TH CENTURY LAY FEMALE DRESS

36 [HOLLAR, Wenceslaus]. THEATRUM MULIERUM sive Varietas atque differentia habituum foeminei sexus diversorum Europae nationum hodierno tempore vulgo in usu... Londini Ao 1643. Published by Laurie & Whittle, 53 Fleet Street, London [n.d., c. 1795]. £ 1,250

8vo, etched title and 48 plates; a clean fresh copy throughout; stitched as issued, in the original publisher's wraps, some marking and chipping at head and tail, but not detracting from this being a very appealing copy.

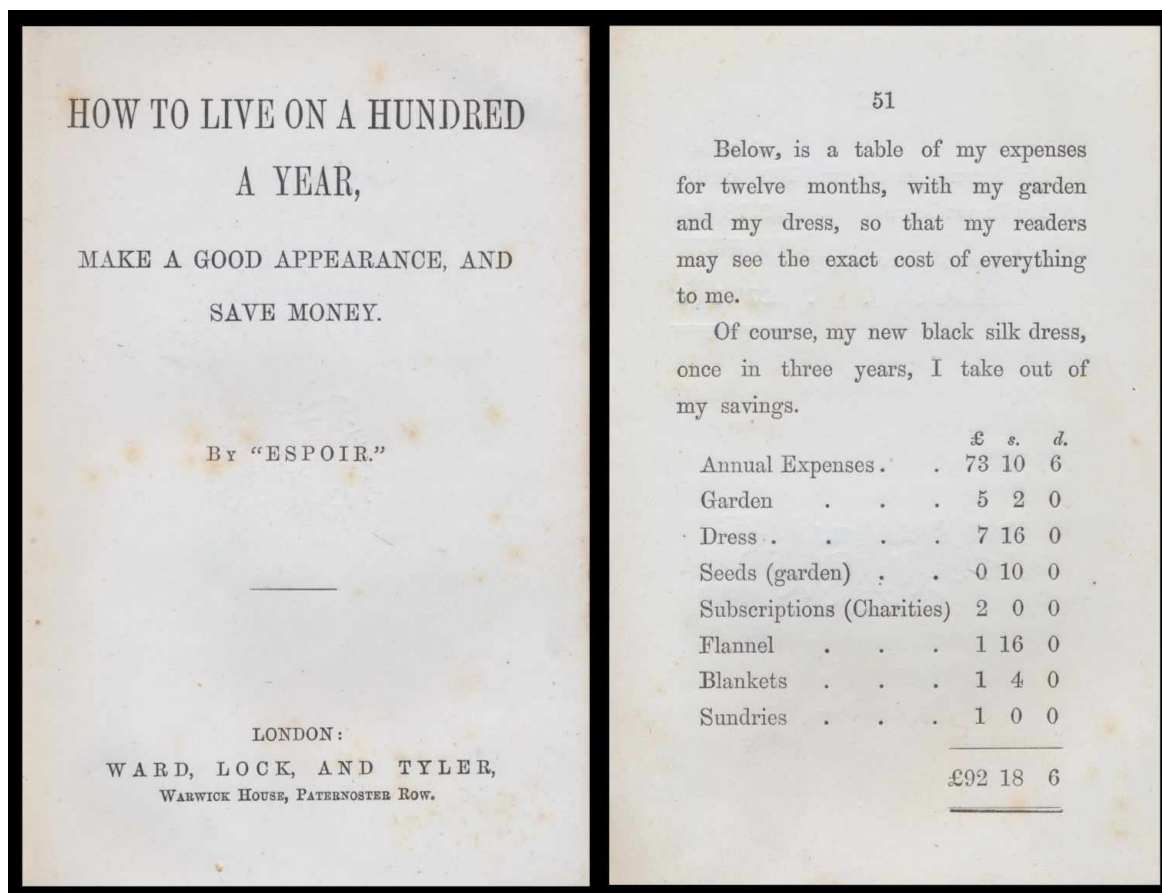
Hollar's small format plates of European women and their costume are dated from 1642-4 and followed his successful series *Ornatus muliebris Anglicanus* of 1640. They are one of the best sources for seventeenth-century lay female dress and include several English subjects (A Noble Woman, a Merchant's Wife of London, an English Gentlewoman, A Merchant's Daughter, Lady of the Court, a Countrywoman etc) together with women of France, Ireland, Holland, Germany, Denmark, Belgium and Austria. Three of the plates at the end depict men of religious orders.

The plates were obtained by Robert Sayer (1725-1794), a major British publisher and seller of prints and maps, who issued them several times (with captions in English added) right up until his death in 1794. Based at the Golden Buck, Fleet Street (1748), Sayer became a liveryman of the Stationers' Company in 1753. In 1754 he married Dorothy Carlos (d.1774). In 1760 he moved from the Golden Buck to a premises in Fleet Street. At various times he took over the stock of Herman Moll, John Senex, John Rocque and Thomas Jefferys; and probably also took over the stock of Henry Overton II in the 1760s. By the mid-1760s he was becoming increasingly successful; setting up a manufactory for prints, maps and charts in Bolt Court near Fleet Street. In 1780, he married his second wife, Alice Longfield with whom he appears in a painting by Zoffany. Between 1774 and 1784 the business traded as Sayer & Bennett; the partnership ending when Bennett suffered a mental collapse. Thereafter, until Sayer's death in 1794, the company was named Sayer & Co. or Robert Sayer & Co., probably a reference to his assistants



Robert Laurie and James Whittle. From 1794 until 1812 the business traded as Laurie & Whittle, Sayer having left the pair a twenty-one year lease on the shop and on the Bolt Court premises, as well as an option to acquire stock and equipment at £5,000, payable over three years.

cf. Colas 1466 (second edition of 1643); Lipperheide 30; OCLC records four copies in North America, at UC San Diego, Illinois, NYPL and Virginia.



REALLY?

37 [HOME ECONOMY]. HOW TO LIVE ON A HUNDRED A YEAR, Make a good appearance, and save money. By "Espoir." London: Ward, Lock, and Tyler, Warwick House, Paternoster Row. [1874]. £ 225

8vo, pp. xii, 61 [1]; original brown cloth title blocked in blind and black; some cockling at foot due to damp.

The author described herself as a lady living in the country who could keep up appearances on £100 a year, however, we have some real doubt as to the veracity of her ability to live on such a modest income.

She states that 'I was brought up from childhood as a lady; the daughter of parents occupying a good social position in the middle class of life. I was well educated, partly at a first-class school in the country, and partly at a London school. The usual accomplishments of music, singing, dancing, and languages, were added to an English education. I do not think many people have seen much more of the world than I have, nor seen it in better style. My parents kept as good an establishment as most people: they were wealthy. I am fully accustomed to all that wealth can obtain ... My school companions were principally the daughters of military and professional men, with some of whom I formed a schoolroom acquaintance, which has ripened into a lifelong friendship. My visiting circle now consists of the best people in and around the village in which I live. I am received on an equality with themselves, and none of these people know the "depth of my pocket."'

She mentions that her home (in a village near London) includes in the hall 'the stuffed fox, the stag-horns, cases of birds, and other relics of my ancestral home'. The lady also has a servant she pays £8 per annum, her kitchen garden costs £5 2s including a gardener, her cloths £7 16s and even £2 for charity and was able to 'distribute my annual gifts of flannel and blankets to the poor around me'. Her total expenditure for the year is £92 18s 6d which left a balance for savings. she allowed £1 per annum for sundries which would include everything from medical bills, books, repairs, stationary etc. which seems very doubtful.

We do not know who the author was but one does get the feeling that this is an essay on how to live on £100 a year by someone having the benefit a better income. That the writer used the pseudonym that equates to the word 'hope' is probably justified!

Attar 79.1; OCLC records four copies, all in the UK, at the BL, NLS, Cambridge and the Bodleian.

38 [HOWARD, Susanna, Countess of Suffolk]. RAINBOWE, Edward. A SERMON PREACHED AT WALDEN IN ESSEX, MAY 29TH. [1649] At the interring of the corps of the right Honorable Susanna, Countesse of Suffolke. Being a modest and short narration of some remarkable passages in the holy life and death of that memorable lady. Who dyed May 19th. 1649... London, Printed W. Wilson, for Gabriell Bedell, M.M. [i.e. M. Meighen] and T.C. [i.e. T. Collins] and are to be sold at their shop at the Middle Temple-Gate. 1649. £ 950

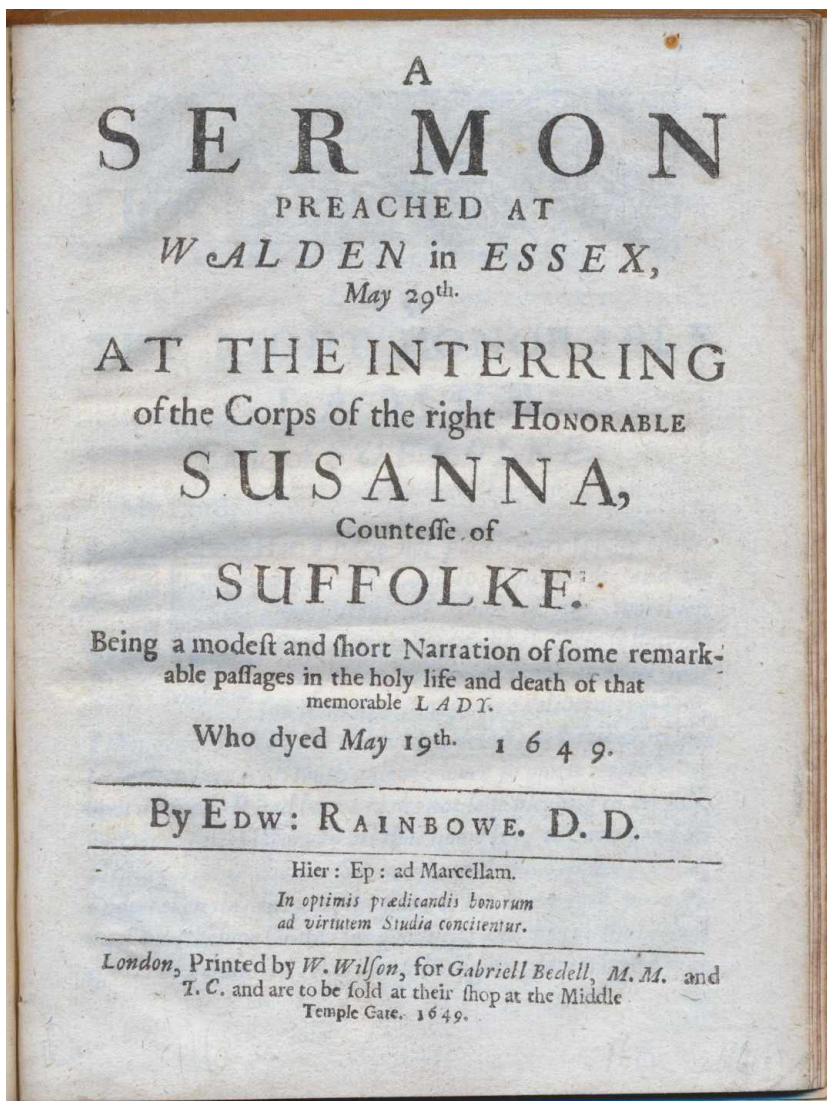
FIRST EDITION. 4to, pp. [iv], 34 (p. 33 misnumbered '29'); a clean crisp copy throughout; in recent buckram, spine lettered in gilt, with the bookplate of Eunice G. Murray on front pastedown.

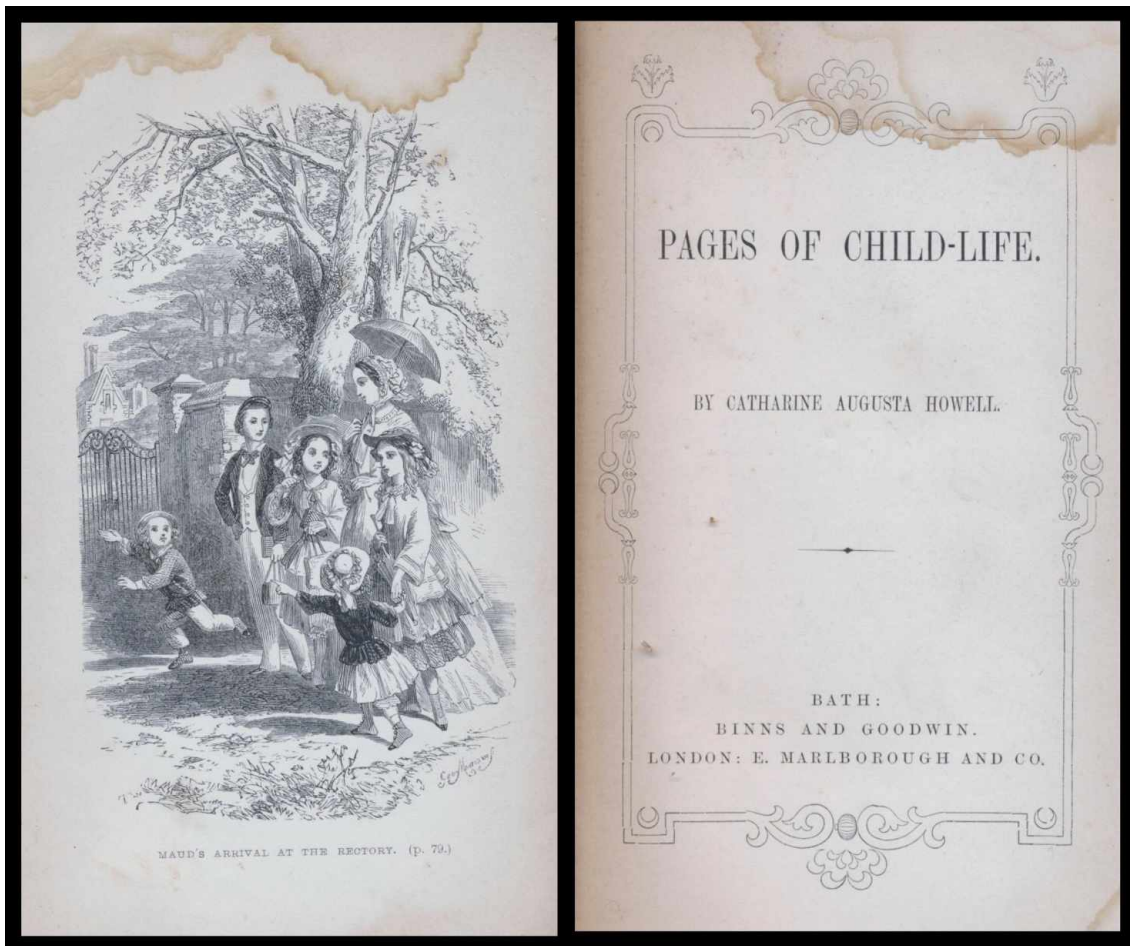
Uncommon first edition of this sermon for the funeral of Susanna Howard [née Rich], countess of Suffolk (1627-1649), who had died at South Kensington, aged just twenty-two.

'The countess was very devout. She was zealous in prayer and worship, and careful in self-examination before holy communion. Dr Edward Rainbowe, the family chaplain, described her in his funeral sermon as sanctified by the Holy Spirit 'whose Image sat bright and Glorious on her Soul, and did shine through all her Conversation' (Rainbowe, 11). She was seen as equable, cheerful, unaffected, loyal, forgiving, generous-minded, and indulgent when servants made mistakes, regarding them as humbler friends. Only profanity and scurrility angered her. Compassionate, she often visited poor people, feeding the starving, giving medicine to the sick and mentally ill, spiritual counsel to the doubting, and praying for them. She studied theology critically, yet accepting scriptural authority, and read six chapters of the Bible daily, using Diodates' notes. According to Samuel Clark, who included her in his exemplary lives, she dressed always in black, both as suiting her serious disposition and regarding the biblical admonition that women should be concerned with spiritual rather than outward adornment' (Oxford DNB).

Susanna 'exemplar of godly life, was born in the spring of 1627, the second daughter of Henry Rich, first earl of Holland (bap. 1590, d. 1649), and Isabella (d. 1655), daughter of Sir Walter Cope (1553?-1614) of Kensington, Middlesex, and Dorothy, née Greville (d. 1638). She was clever, with an enquiring mind and a natural gift for languages, sciences, music, and theology, as well as drawing and needlework. She probably met the poets in the circle around Henrietta Maria through her father's links with it, and came to love religious poetry, especially George Herbert's, saying that if there were no more copies of *The Temple* she would not sell hers for several hundred pounds. These poems and parts of the Bible she learned by heart, and it was claimed that she could write out a sermon almost word for word the next day' (ibid). The family was only marginally affected by the first civil war, as Suffolk merely participated as a parliamentary representative in peace negotiations with the king in 1646; only when he was accused of treason by the Commons in September 1647 was he temporarily endangered and imprisoned. In 1648 Lady Susanna thought herself again pregnant but her 'labour' revealed no living child. Following her adored father's capture and subsequent condemnation for his part in the second civil war she was able to support him before his execution, on the 9th March 1649, but her disease, 'possibly pituitary gland malfunction, finally affected her brain, although she had lucid intervals'.

Thomason, E.532[40]; Wing (2nd ed.) R141; ESTC records three copies in North America, at the Folger, American Antiquarian Society and the Huntington, with OCLC recording a significant number of microfilm copies.





MORALISING TALES FOR YOUNG GIRLS

39 **HOWELL, Catherine Augusta.** PAGES OF CHILD-LIFE. Bath: Binns and Goodwin. London: E. Marlborough and Co. [1860]. £ 225

FIRST EDITION. 8vo, pp. [iv], 282, [4] advertisements; with three engraved plates; plates and title with damp stain at head, but no staining in the text, indicating that this happened before it was bound; bound in the original green blindstamped publisher's cloth, spine and upper board lettered in gilt, some rubbing to extremities and discolouration to cloth, but still a good copy.

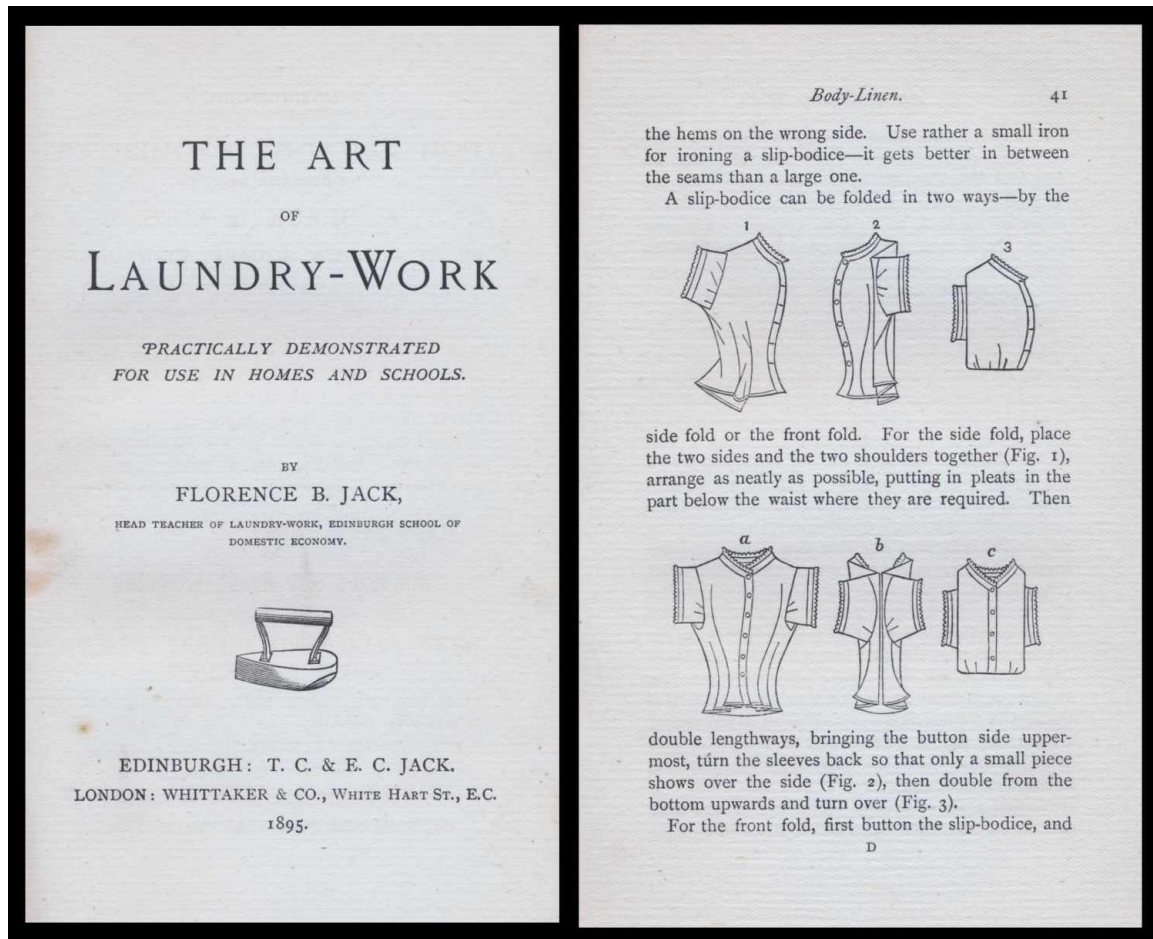
The author was, at the time the work was published, a teacher and presumably Mary and Annie Stewart, the dedicatees, were two of her pupils.

The text mainly gives an account of Maud Haye, a ten year old girl whose parent live in India and is being brought up by her aunt 'Miss Charlton, who had a school for young ladies, near London.' To some extent the work appears to be partly autobiographical [see below] although the main aim was to show how a good girl can, through hard work and good morals, both influence and better other children. The two main stories are 'Maud's Christmas Visit' and 'Maud's Summer Visit'. In the first Maud is taken by a school friend, Ellinor Bruce, back to her country house. Ellinor is a bit of a bully really. Maud who is terribly shy becomes ill and tries to tell her friend who thought it childish nonsense and ignored her, luckily Sir Frederick finds out and Maud recovers and Ellinor is told that 'The basis of friendship is self-denial, and this you have not exercised in any degree. On the contrary, you have, from beginning to end, considered yourself first and Maud second.'

Eighteen months later the second story concerns another school friend, Effie Somerset, and their summer break at 'Pangton Bury Rectory'. Effie is a rather lazy girl and bottom of her class as Maud is top. Effie's elder brother Godfrey takes it into his head that Effie is held back by Maud who he finds nothing but fault in. Maud being the strong silent type does not complain, until a crises over the discovery of ripped up piano music eventually brings Godfrey to his senses and realises that Effie is rather at fault. Her father takes her into his study and 'spoke to her seriously, and at some length. He reminded her that she had now entered her fourteenth year, that she would soon he no longer a child, that she was an eldest daughter, and an elder sister, and in both relations had certain duties and responsibilities. He pointed out to her how ill she had fulfilled them; how often and how much she had disappointed him and her mother; how she had failed in giving to the younger ones at home a good example; how little use she had made of the advantages she had enjoyed ; and how imperative it was to turn over a new leaf, and to brace herself up to do her duty.' Effie, one hopes, mended her ways. Also included are four other short stories of a similar improving vein including: 'Light through the mist', 'Edmund's first falsehood. A true story', 'The Childrens' experiment.' and 'Miss Warden's Story'.

Catherine Howell was born in Bath in 1839, her father John Warren Howell was a surgeon there and clearly a man of talent, being both Honorary Secretary of the Bath Royal Literary and Scientific Institution and Corresponding Member of the London Botanical Society. However, he died aged only thirty three in 1844 leaving no provision for his wife or three children. Catherine's mother appears to have already been a teacher and after her husband's death became schoolmistress at Royal Crescent in Kensington, London and later a governess at Paddington. Catherine was also a teacher in London working together with her mother when *Pages of Child-Life* was published. A few years later after her mother's death in 1864 Catherine went out to India where in 1866 she married Montague Cholmeley Morris, a captain in the 36th regiment. Catherine returned to England with her husband and three children in the mid 1880s settling in Newton Abbot, Devon. After Montague's death in 1916 she moved to Bournemouth where she died in 1922.

OCLC records four copies, at the BL, Cambridge, NLS and the Bodleian.



THE LOATHSOME JOB FOR VICTORIAN WOMEN

40 **JACK, Florence Bryce.** *THE ART OF LAUNDRY-WORK*, practically demonstrated for the use in homes and schools. Edinburgh: T.C. & E.C. Jack. London: Whittaker & Co., White Hart St., E.C. 1895. £ 185

8vo, pp. [6] viii, 121, [5] advertisements; text illustrations; in the original glazed calico, decorated in red.

Laundry was perhaps the job most loathed 'domestic accomplishment' by Victorian womanhood: Sorting, steeping, boiling, washing, blueing, wringing, drying and, mangling had to be carried out before the ironing was even contemplated. Jack gives clear instructions over twelve chapters on how to handle a day's wash, detailing the preparation and cleaning of 'Body-Linen', bed and table linen, woollens, Muslin and lace, silks, prints sateens, children's cloths, collars, cuffs, shirts and the use of the polishing iron, with a final chapter on the making of starch and other recipes for the removal of specific stains.

The author, Florence Bryce Jack (1867-1933), at the time this work was published, was the head teacher of laundry work at the Edinburgh School of Domestic Economy. This was founded in 1873 to educate chiefly teenage girls in how to manage a home whether as a servant or upon marriage. She was the younger sister to the publisher brothers T.C. & E.C. Jack of Edinburgh, active from 1880 to 1915, when they were bought out by the Nelson's, who however retained the imprint. Florence Jack later became a professional writer chiefly on cookery and was based in London from about 1905 where she became a journalist and the cookery editor of *Good Housekeeping* until the 1930's.

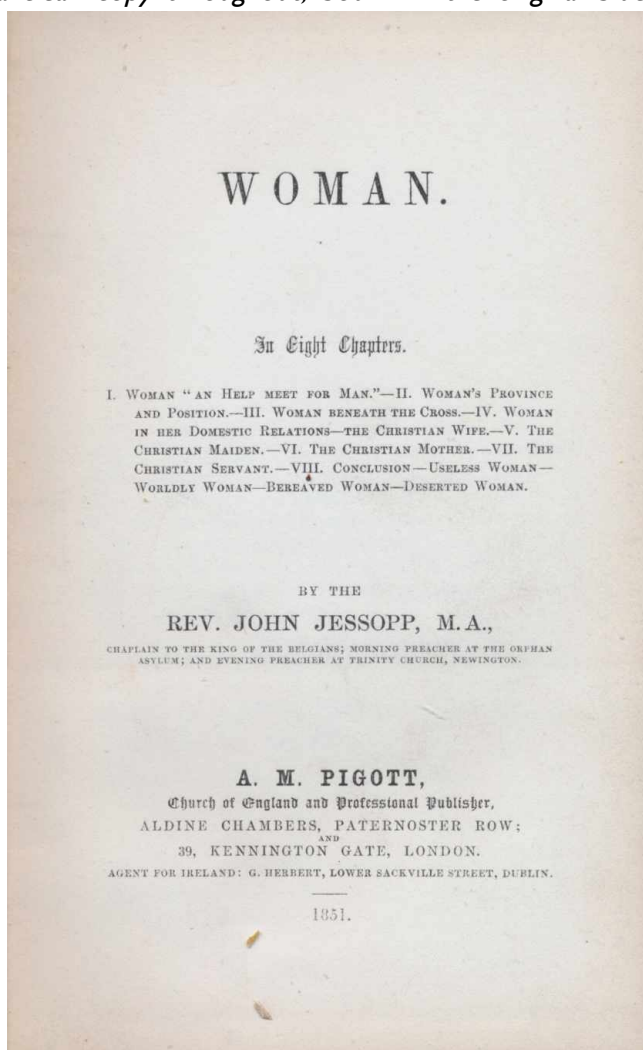
OCLC locates copies at Cornell, Virginia, Strathclyde and South Africa, with Library Hub adding Glasgow and The Wellcome.

41 **JESSOPP, Rev. John.** *WOMAN*. In Eight Chapters... A.M. Pigott, Church of England and Professional Publisher, Aldine Chambers, Paternoster Row; and 39, Kennington Gate, London. Agent for Ireland: G. Herbert, Lower Sackville Street, Dublin. 1851. **£ 285**

FIRST EDITION. 8vo, pp. iv, 151, [1] blank; with errata leaf tipped in after title and 4pp of advertisements to front free endpaper; apart from a few minor marks, a clean copy throughout; bound in the original blue blindstamped publisher's cloth, upper cover and spine lettered and tooled in gilt, lightly rubbed and sunned, but still a very good copy.

Scarce first edition of *Woman* by Rev. John Jessopp, M.A., 'chaplain to the king of the Belgians, morning preacher at the orphan asylum, and evening preacher at Trinity Church, Newington', which he assures the fairer sex in the opening lines of the first chapter that 'in addressing a work especially to women, the other sex need feel neither jealousy nor surprise; for speaking to the woman is, in fact, speaking to the man, when we exhort her to sanctify her influence' (p. 1).

'The Author of this book writes upon a popular theme, and is likely to secure the attention, and, we doubt not, benefit the hearts of many fair readers. The chapters are thus headed:- "Woman, an Help-meet for Man - Woman's Province and Position - Woman beneath the Cross - Woman in her Domestic Relations - The Christian Wife - The Christian Maiden - The Christian Mother - The Christian Servant - Conclusion - Useless Woman - Worldly Woman - Bereaved Woman - Deserted Woman". The design of the volume is obvious from the "Contents". The matter is well arranged, discriminating, able; the style is smooth, pure and consequently attractive, and the spirit that pervades it is thoroughly Christian. There is a fine philosophy in the book which will commend it to the thoughtful, and an earnestness fitted under God's blessing to arrest the gay... We thank Mr. Jessopp for his handsome book which though avowedly an amplification of a Sermon by a "late French Protestant Clergyman" whom he does not name, is not on that account less worthy of extensive circulation' (*The Evangelical Magazine and Missionary Chronicle*. 1852., pp. 32-33).



John Jessopp was born in 1815 and attended St John's College Cambridge, and was ordained a deacon in 1839 and priest the following year. At the time he wrote his book on *Woman* he had become Chaplain to the King of the Belgians in the early 1840s and Morning Preacher to the Asylum for Female Orphans, Lambeth. He had married Frances Mary Anne Hooker in 1844 in Brussels so he had had at least some half a dozen years to practice his theories on his wife.

OCLC records four copies in the UK, at the London Library, National Library of Scotland, Cambridge and the Bodleian, and three more in North America, at Duke, North Carolina and the Puritan Reformed Theological Seminary; apparently no copy in the British library.

"WE TOO ARE CITIZENS"

42 **JODIN, Marie-Madeleine.** *VUES LÉGISLATIVES POUR LES FEMMES*; adressées à l'Assemblée Nationale. A Angers, chez Mame, 1790. **£ 2,750**

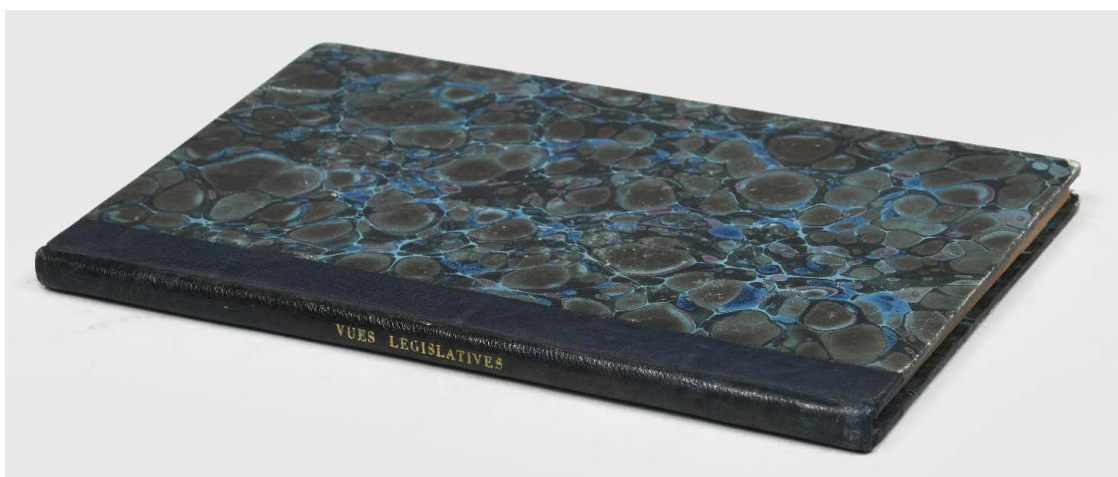
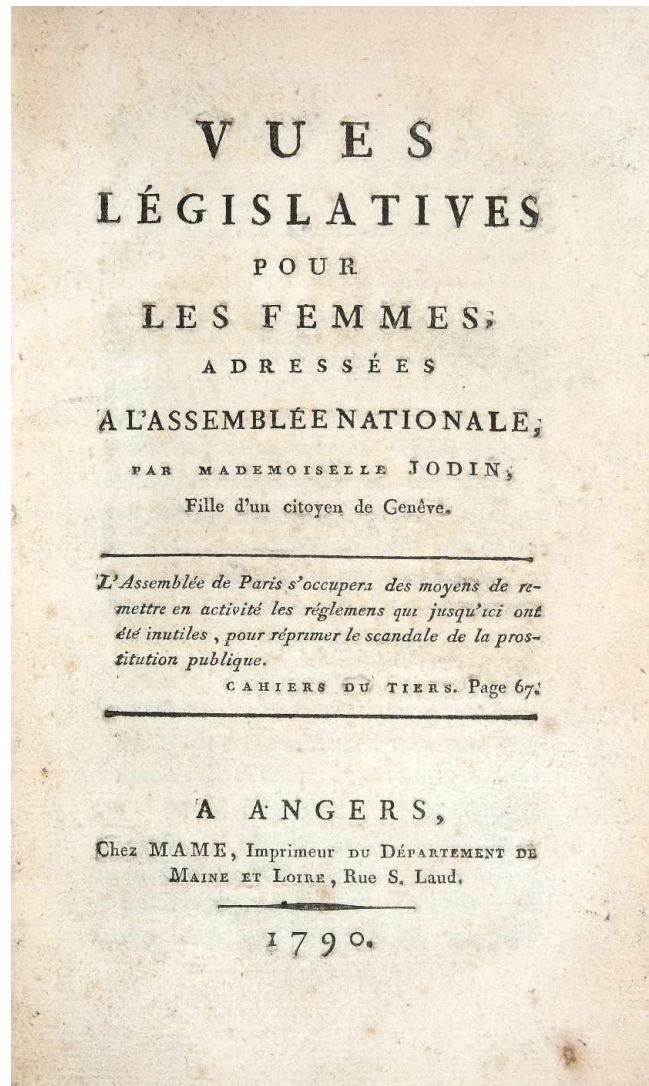
FIRST EDITION. 8vo, pp. iv, 5-86; contents crisp and stab holes visible, title leaf lightly browned with short closed tear at fore edge, paper stock resulting in a few thinned lower margins and uneven bottom edges, ink specks at lower outer corner of p. 7 and small marginal rust spot on E1; bound in nineteenth-century dark blue quarter roan, spine lettered in gilt, blue marbled boards, brown marbled endpapers, sprinkled edges. Bookseller's ticket (Librairie Raymond Clavreuil) on front pastedown. Head of spine discreetly recoloured, corners a touch worn, but still a very good copy.

Scarce first edition of 'the first signed, female-authored, feminist treatise of the French Revolutionary period' (Gordon & Furbank, p. ix), in which its notorious author advocates for the eradication of prostitution, the acknowledgement of its origins in economic inequality, the establishment of a female-only judiciary to govern on women's issues, and the legalization of divorce.

'A teenage rebel turned actress, Jodin (1741-1790) was remarkably widely read and soaked in Enlightened discourse. She was an assertive individual, convinced of her talents and rights" (Gordon, p. 612), which resulted in a turbulent convent education and several periods of imprisonment, including in la Salpêtrière, aged eighteen. She became a protégée of Diderot, a friend of her father; he helped launch her theatrical career and wrote her a series of well-known instructive letters. Taking up acting posts in Warsaw, Dresden, Bordeaux, and Angers, Jodin enjoyed a successful but volatile career, due in part to her proclivity for filing legal cases against assaulters and theatre directors for breach of contract.

'Jodin wrote *Vues législatives* in 1789, against the backdrop of a National Assembly charged with drafting a new constitution. It was published the following year in Angers by Mame, a firm with a radical reputation. Unlike many feminist and anti-feminist pamphlets of the time, Jodin used her own name, asserting her rights as a "fille d'un citoyen de Genève" on the title page. The treatise, which frequently invokes Rousseau, challenges the unjust treatment of "public women" (namely prostitutes and actresses) and their exclusion from the rights of full citizenship. Jodin lays out a practical agenda for the social and moral reform of prostitutes, while also addressing wider concerns such as police harassment, sexual double standards, and marital oppression. *Vues législatives* "brilliantly demolished the public/private distinctions of separate sphere ideology and argued for a new social/legal dispensation in which women would participate fully as citizens... [Jodin demonstrated] that far from seeming 'impossible', feminist aspirations were deeply embedded in the Enlightenment project" (Gordon, p. 619, pp. 623-4).

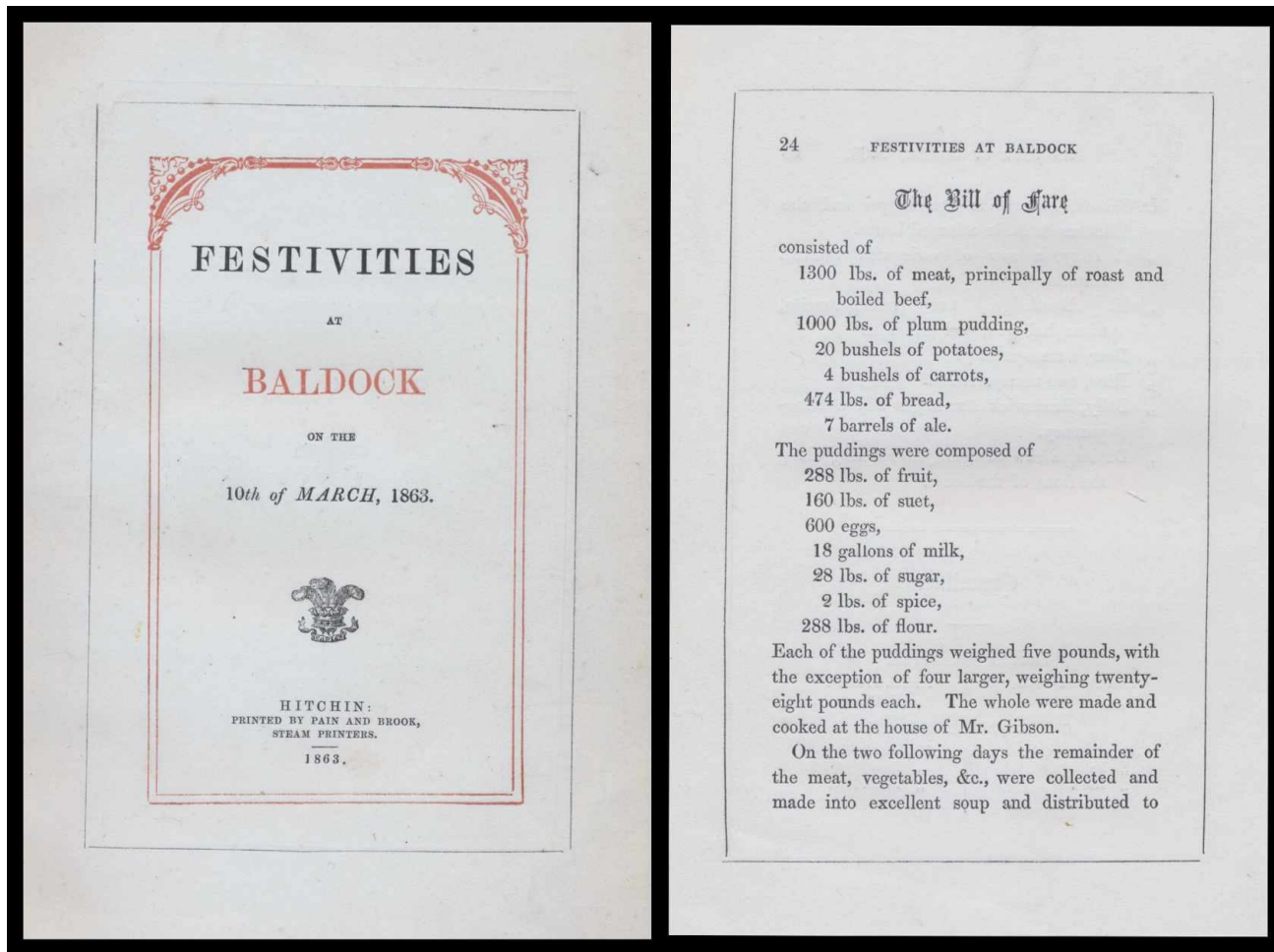
Martin & Walter, *Révolution française* II, 17316; Felicia Gordon & P. N. Furbank, *Marie Madeleine Jodin, 1741-1790: Actress, Philosophe and Feminist*, 2001; Felicia Gordon, 'Filles publiques or Public Women: The Actress as Citizen: Marie Madeleine Jodin (1741-90) and Mary Darby Robinson (1758-1800)', in B. Taylor, ed., *Women, Gender and Enlightenment*, 2005; uncommon both commercially and institutionally, OCLC locates copies at the Bibliothèque Nationale de France, Bryn Mawr, the Newberry Library, and the National Library of Australia. Library Hub locates none further.



A LOCAL LADY'S ACCOUNT OF ROYAL WEDDING CELEBRATIONS

43 [LADY, by a]. FESTIVITIES AT BALDOCK on the 10th March, 1863. Hitchin: Printed by Pain and Brook, Steam Printers. 1863. £ 400

FIRST EDITION. 8vo, pp. 31, [1] imprint; with tipped in printed slip after title, printed in red, neat (authorial?) corrections in ink to p. 23; stitching becoming loose, and text block holding tenuously, otherwise clean throughout; bound in the original green publisher's cloth, upper board lettered in gilt, lightly rubbed and sunned, but still a very good copy.



Rare first edition of a lady's account of the *Festivities at Baldock on the 10th 1863*, held to celebrate the marriage of the Prince of Wales, the eldest son of Queen Victoria and Prince Albert, and Princess Alexandra of Denmark, which took place in St George's Chapel, Windsor, on the same day.

'At three o'clock the six hundred children who were to partake of tea, formed in procession in their respective schools, viz., Baldock National Schools, the Independent, the Wesleyan, the Primitive Methodist, and the Norton Church School, with appropriate banners, headed by their respective ministers, and accompanied by several of the inhabitants, marched through the streets singing a National Anthem, which had been written for the occasion, each of the children wearing a wedding rosette. Having gone the round of the streets, the children and their friends halted opposite the building in which tea had been provided, thence those belonging to the Church Schools marched on the National School... The was an abundance of tea and plum cake provided, and the children seemed delighted with their entertainment' (pp. 12-13).

The proceeds of this book, will be added to the sum remaining from the subscription for the dinner, to be distributed to the poor at a future time.

Also included are descriptions of 'The Decorations' throughout the town, many of the houses being adorned with Danish flags and the Prince of Wales' s plume, the latter pages then detailing 'The Illuminations' (including several transparencies and 'variegated Chinese lanterns'), 'The Bill of Fare' ('1000 lbs of plum pudding!'), 'Provisions given towards the dinner', 'List of Carvers' and 'Statement of Account' (the whole event costing £165. 15s), before concluding with a 'Meeting of the Committee' held the following evening, the closing line stating 'the committee cannot but express, that not withstanding the difficulties they had to contend with, in the end their efforts were crowned with complete success' (p. 31).

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

MANUSCRIPT JOURNALS OF AN INDIAN ARMY FAMILY

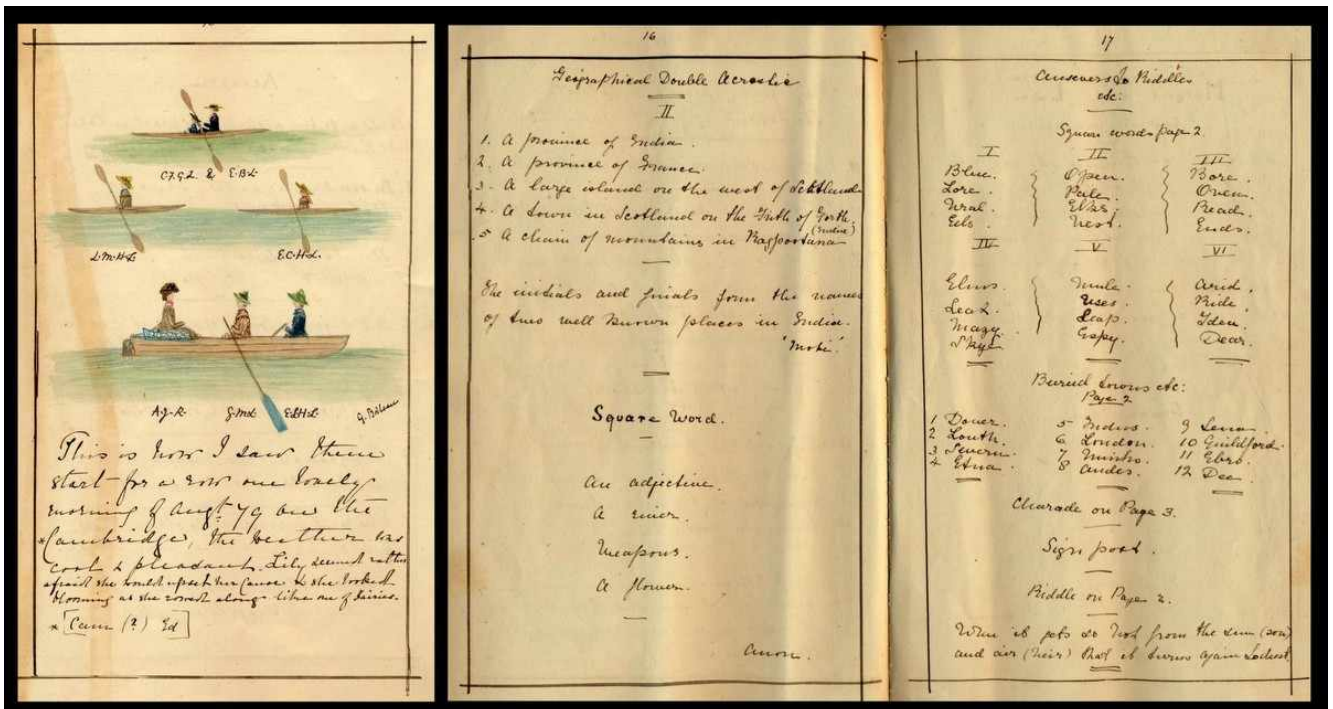
44 [LANG, Sarah, *editor*]. ORIGINAL MANUSCRIPT JOURNALS, comprising The Corpus [Christi] Journal, Cambridge - The Red House Paper - The 2nd Red House Paper - The Bognor Billows. [Summer 1879]. £ 750

MANUSCRIPTS IN INK. Four parts, 8vo [22 x 14 cm], pp. 22; 8; 14; 24; illustrated with pen and water colour drawings; original wrappers each with the title and illustration on the upper cover, contents and 'Notice' on the inside back cover.



The editor of the journal, Sarah Lang (1838-1889), who, with her eight children was holidaying in England whilst her husband Major Arthur Moffatt Lang remained in India.

The journal is formed of four parts, each of which traces their holiday as they visited Cambridge, Bognor and Harrow. Major Arthur's brother, James Thomason Lang, was at this time a tutor in Hebrew and Dean of Corpus Christi College and the introduction to the *Corpus [Christi] Journal* relates that the children stayed at the college all of three weeks. This part of the holiday journal includes small pen and ink illustrations of the college together with various contributions: Mabel Lang entered a poem on 'Future Memories of the Past now Present'; the former dean Annesley William Streane was pressed to contribute two poems; Grace Boleau, Sarah's deaf sister, includes some naive illustrations of the children mucking about on the river Cam in boats. They went next to stay with another brother the Rev Robert Lang at Bognor, the weather was not up to much as Robert essayed the poem 'Bognor Billows' which opened 'Who of us but will remember / Changeful August & September, / How at storm & Rain we grumbled, or inextricably jumbled. Uncle nieces wife & daughters, Lay beside the stormy waters:/Bathed from out Machine, off shingle.' From this it looks as if the boys in the family had already left to return to school. The earlier of the two 'Red House' journals dated July 12th 1879, was probably the first one to be written with the 2nd number written at the end of the holiday. The Red House at Harrow on the Hill was the family home and here the patriarch of the family Arthur Lang (1803-1883) and his wife Sarah lived. These two journals also have the same mix of poetry, acrostics, memories of events on their holiday, many signed with pseudonyms of family pet names.



This is how I saw them
 start for a row on lovely
 morning of August 9 on the
 (Cambridge), the weather was
 cool & pleasant. They seemed rather
 afraid the boat would sink & they looked
 blowing at the small things like me of course.
 * [Cross (?) Ed]

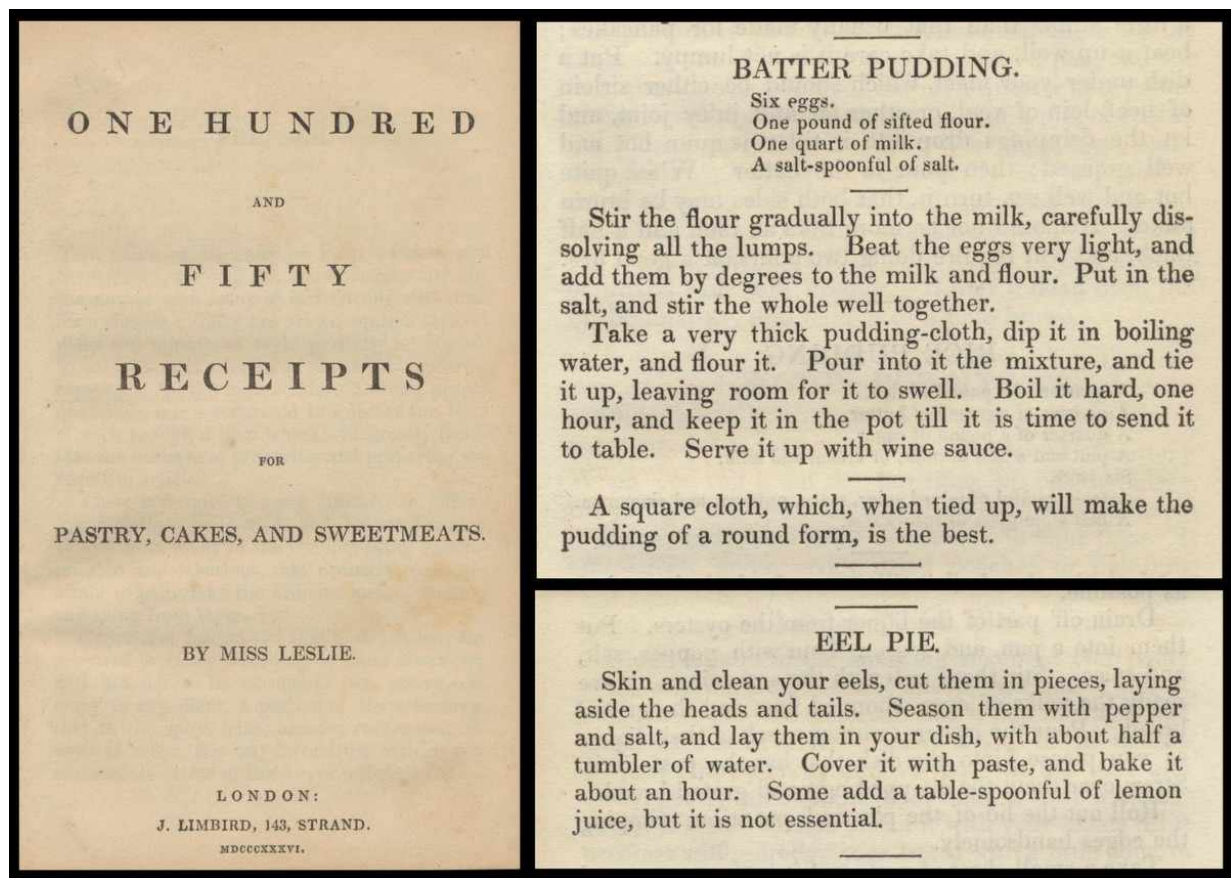
Geographical Double Acrostic
 II
 1. A province of India.
 2. A province of France.
 3. A large island on the west of Scotland.
 4. A town in Scotland on the Firth of Forth.
 5. A chain of mountains in Madagascar.
 The initials and prints from the names
 of two well known places in India.
 "Mohi"
 Square word.
 An adjective.
 A river.
 Unapostrophed.
 A flower.
 Acrostic.

Crossword Puzzle
 etc.
 Square word - page 2
 I
 Blue. }
 Lore. }
 Fern. }
 Eels. }
 II
 Elms. }
 Sea. }
 Mags. }
 Night. }
 III
 O'peer. }
 Pale. }
 Elms. }
 Nest. }
 IV
 V
 VI
 Bird. }
 Mite. }
 Side. }
 Dear. }
 Reversal errors etc.
 Page 2
 1. Doves. }
 2. South. }
 3. Fenwick. }
 4. Brown. }
 5. Meadows. }
 6. Croton. }
 7. Meadows. }
 8. Arides. }
 9. Lovers. }
 10. Castledown. }
 11. Elms. }
 12. Deer. }
 Clearade on Page 3.
 Signs post.
 Puzzle on Page 2.
 When it gets so hot from the sun (and)
 and air (heat) that it burns again (and)

This was very much an Indian Army family. Arthur was with Royal Bengal Engineers having taken part in the siege of Delhi, the relief of Lucknow, and the battle of Cawnpore in 1857. During the siege of Delhi he met and soon married Sarah Boileau the daughter of another soldier, General Francis Burton Boileau of the Bengal Artillery. As with many children of serving officers born in India by this time, they were sent back to Britain for their education. Arthur would not have been able to accompany his wife as he was in continuous employment as Principal of Kurki Engineering College, Deputy Inspector-General of Fortifications, and Chief Engineer in Beluchistan, Burma, and the North-West Province.

Almost every one in the family was either born in India or on board a vessel to India or at the Cape, indeed there is hardly a man in the family who didn't either serve India, was married there, or otherwise entered the church and did good works there. All the boys illustrated in the photograph appear to have joined the army too and in time did their bit for the Empire. The family could have seen each other together very infrequently, Sarah Lang appears to have made this journey from India not only to see her eight children but also to accompany her, now sick, brother-in-law Edward Tickell Lang, back from Bengal. Ostensibly he wanted to come home to die at the Red House which indeed happened the following summer, followed on by the deaths of his parents soon afterwards.

An unusual account of an Anglo-Indian family solidifying their British roots, visiting family and amusing themselves on dull days.



AMERICAN RECIPES IN DISGUISE

45 **LESLIE, Eliza.** ONE HUNDRED AND FIFTY RECEIPTS for Pastry, Cakes, and Sweetmeats. By Miss Leslie. London: J. Limbard, 143, Strand. 1836. £ 500

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

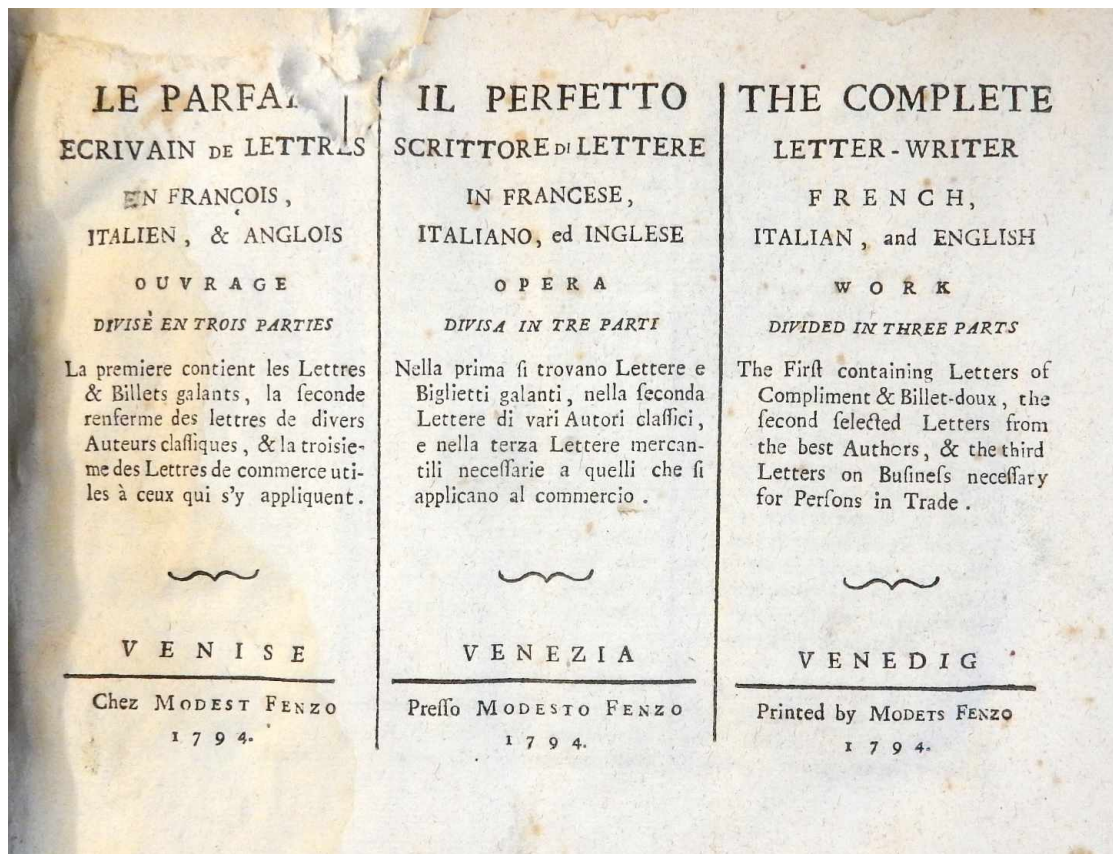
Scarce, seemingly unrecorded, first British edition, considerably enlarged, of Eliza Leslie's *Seventy-five receipts for Pastry, Cakes, and Sweetmeats*, first published in 1828.

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

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

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

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



HELPING LADIES CONVERSE IN THE BEST STYLE

46 [LETTER WRITER]. THE COMPLETE LETTER-WRITER French, Italian, and English. Work divided in three parts. The first containing Letters of Compliment & Billet-doux, the second selected Letters from the best Authors, & the third Letters on Business Necessary for Persons in Trade. [Title also in French & Italian]. Venedig. Printed by Modets Fenzo. 1794. £ 500

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

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

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

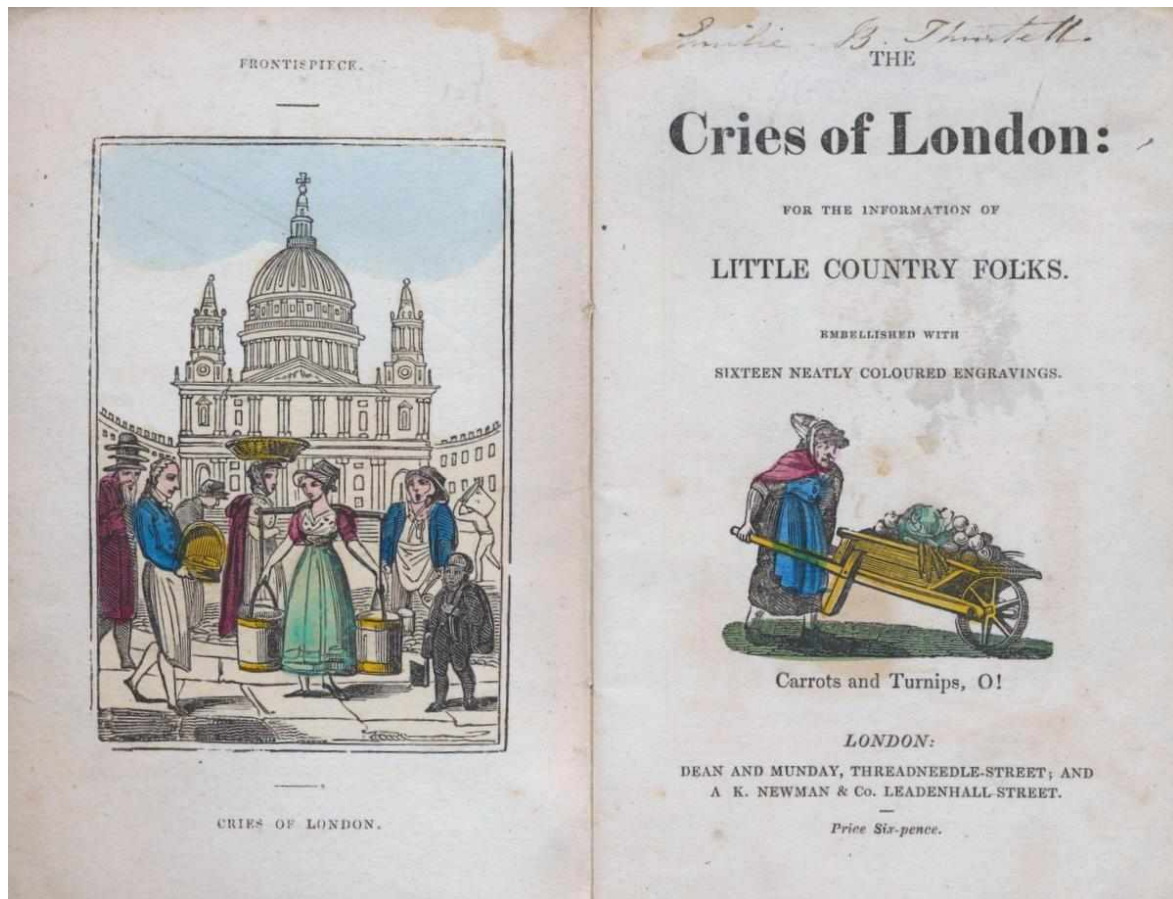
'As a Collection of this nature would appear rather dull, and insipid, if it contained nothing more than familiar Letters, I have introduced, in the second Part, entertaining and instructive Epistles, extracted from the most approved French publications of this kind; and I have reason to hope, that those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

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

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

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

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



UNUSUAL LONDON CRIES

47 [LONDON]. BISHOP, James, *Verses*. THE CRIES OF LONDON, for the information of Little Country Folks. Embellished with sixteen neatly-coloured engravings... Price Six-pence. London: Dean and Munday, Threadneedle- Street; and A.K Newman & Co. Leadenhall Street. [n.d., c. 1830]. £ 1,250

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

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

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

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

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



COUPLING UP

48 [LOTTERY GAME]. HYMEN'S LOTTERY; or, the Prize of Heart. London: Published by S. & J. Fuller, Temple of Fancy, No. 34, Rathbone Place. [1832]. £ 850

Set of 12 hand coloured engraved cards, 13 paper numbered 'counters' [of 36], and a card with a heart device; together with the original printed booklet (12mo, pp. 4) in light blue printed stiff covers.

A charming and humorously illustrated lottery game.

The twelve cards each have a caricature, six of ladies and six of gentlemen, the cards are dealt to twelve players with the lady cards dealt to the ladies and likewise for the gentleman. At the commencement of the game a gentleman player takes a number from the bag and if it matches one of the three numbers engraved on each of the Ladies cards then they become a couple, if however the number should be engraved on a gentleman's card then he forfeits a fine to the pool and returns the counter to the bag. Each of the gentlemen play in turn either to find a partner or forfeiting a fine. Next the Ladies repeat the same process hoping also to find a partner. The players continue until each has found themselves a partner when the 'Heart' card is placed into the bag together with eleven of the numbered counters. The first to draw the heart wins the game and shares the pool with their partner. The game can be played with fewer participants as long as there is an even number of ladies and gentlemen players, however the numbers corresponding to the unused cards are removed from the bag.

The caricatures representing Lady and Gentleman types of the 1830's include: Sweet Kitty Clover - Lady Betty Bundle - Miss Tabitha Turtle Dove - Widow Long Purse - Mademoiselle Garniture - Signorina Languidetta - Sir Timothy Tiptoe - Count Cockatoo - Monsieur Moustache - Alderman Gobble - General Bluster, and Lord Lovegold.



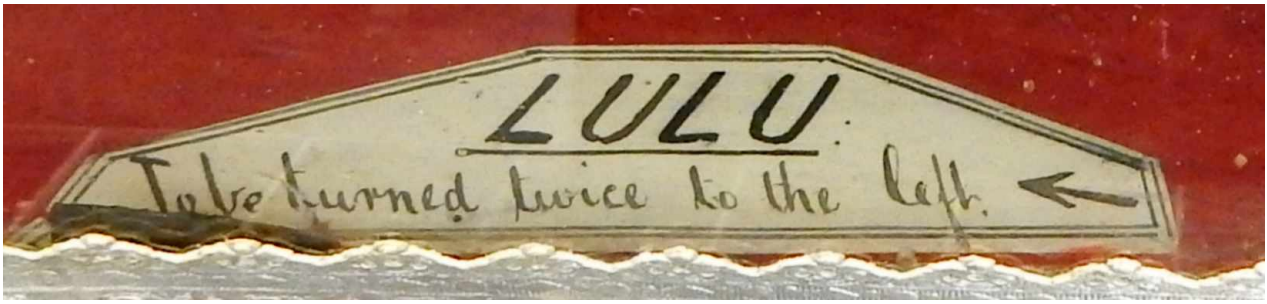
THE 'FEMALE' TRAPEZE ARTIST AND 'EIGHTH WONDER OF THE WORLD'

49 [LULU]. ORIGINAL SAND TOY produced at the height of her fame. [London: Brown, Blondin and Co.] [n.d., c. 1870s]. £ 3,750

Chromolithograph lithographed articulated figures [approx. 9 cm high], in yellow and blue costume and appearing to jump a great distance without aid; set on a background before the decorative 'proscenium'; the box [21.5 x 25.5 x 12 cm], with glass front and decorative paper edging; a lithograph label at the foot of the scene 'Lulu' to be turned twice to the left.'

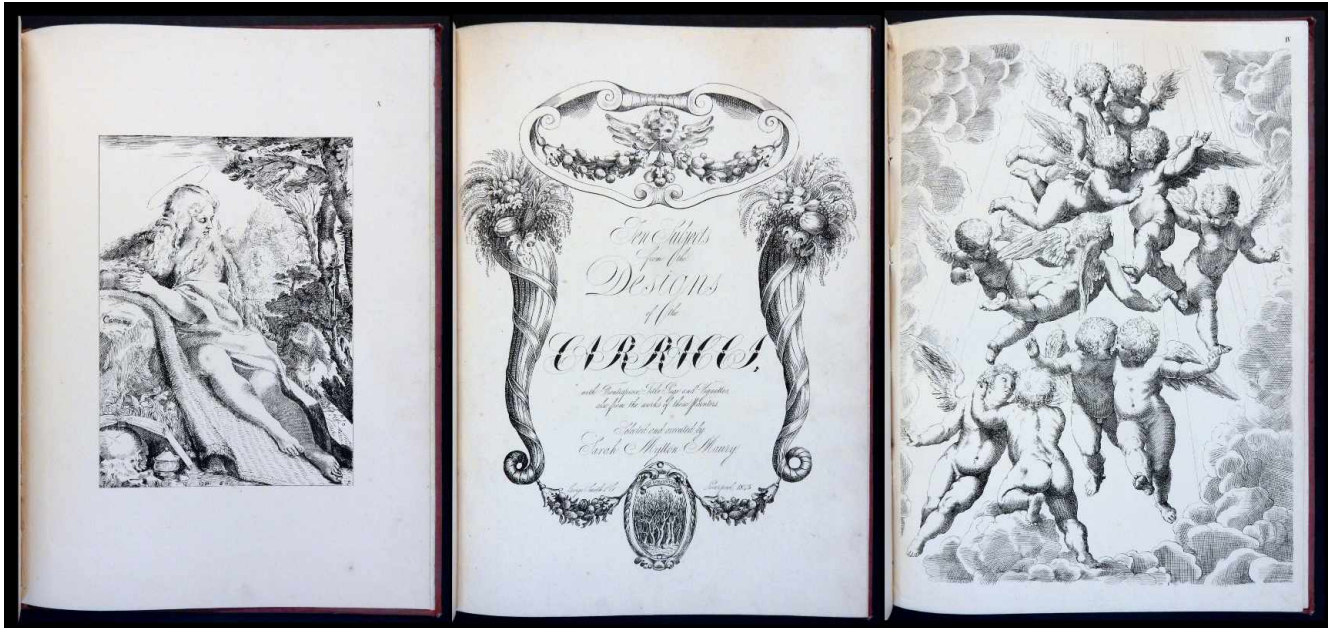
The sand toy illustrates the Mlle. Lulu 'The Eighth Wonder of the World' as she first appeared in London in January 1871. Description of her act at the Concert Hall in the Cremorne Gardens, London, describes how 'this young and beautiful lady performs the seemingly impossible feat of flying perpendicularly a distance of 25 feet.' The mechanism re-enacts this acrobatic entertainment with the coy looking 'girl' dressed in a short frilly pantalets and matching top, with an immodest neckline.

Lulu was actually a boy protégé of the acrobat the Great Farini who 'adopted' Samuel Wasgate in 1866 a young lad who hailed from Mount Desert Island, Maine. As the Great Farini's 'son' he performed as an acrobat with his 'father' as acrobat under the stage name of El Niño Farini and together billed as 'Signor Farini and Son.' In 1870 the boy became a 'girl' under the name of Lulu and instantly became a phenomenon as a feminine celebrity in London. Promoted as the 'Eight Wonder of the World' or the 'Girl Aerialist and Circassian Catapultist', the act became ever more elaborate and as implied by her billing eventually included Lulu being shot from a cannon. Later as Lulu matured she was advertised as the 'Queen of the Air' and the 'Beautiful Goddess of the Air' but by 1874 when touring in America 'she' was already known to be a boy. Not that the cross-dressing didn't continue for Lulu, still sporting now somewhat larger frilly pantalets, grew a luxurious moustache. In spite of several serious injuries Lulu continued on for several more years, before retiring and becoming a photographer, eventually settling in Bridgeport, Connecticut, and their opened a studio.



Acclaimed for refined pale beauty, flowing curls and frills Lulu instigated a look and act that female aerialists thereafter copied, and Farini opportunistically exploited.

Although there is no makers name present on the box, the height and width are the same dimensions as the Sand Toys of Leotard, made by Brown, Blondin and Co. in 1865, the depth slightly deeper to allow for a different mechanism.



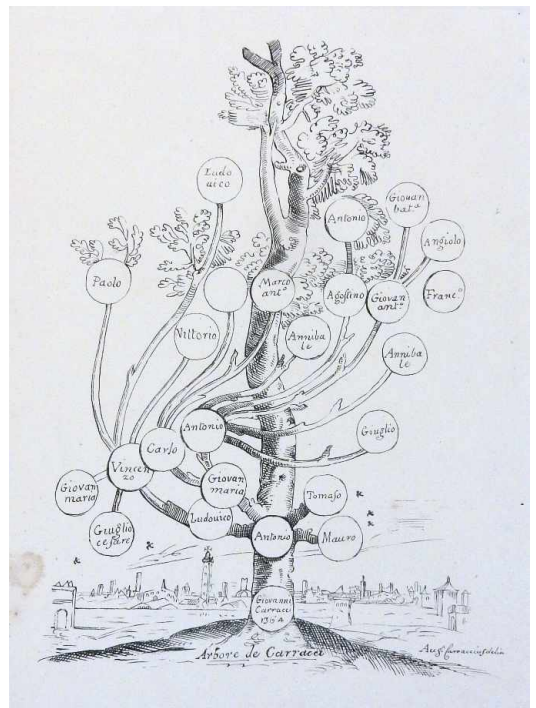
‘RENDERED WITH TRUE ARTISTIC FEELING’

50 MAURY, Sarah Mytton. TEN SUBJECTS FROM DESIGNS OF THE CARRACCI, with frontispiece, title page and vignettes, also from the works of these painters. Selected and executed by Sarah Mytton Maury. Liverpool, George Smith & Co. [Joseph A.D. Watts, Printer], 1843. £ 185

FIRST EDITION. Folio [37.5 x 27.5 cm], 17 leaves on thick tinted paper including frontispiece, title, dedication, preface, family tree, 10 plates, and a list of subscribers; in the original red straight grained cloth, large central cartouche, gilt, gilt decorative border, gilt edges.

In her preface Sarah Maury noted that it ‘has perhaps been their fate to be unduly deprecated in more recent times’, her aim being in some way to draw attention to the quality of the Carracci family of artists. Dedicated to Lord Ashburton and a statement that 500 copies were printed together with a long subscribers list containing the names of many leading merchants in the Liverpool and surrounding counties. In truth ‘The Carracci’ during the 1840s were still the height of good taste and Sarah was pushing at an open door. That said, in the following decade they were to be eclipsed by a steep rise in interest in the earlier schools of painting exemplified in the contemporary acceptance of the modern ‘Pre-Raphaelites.’

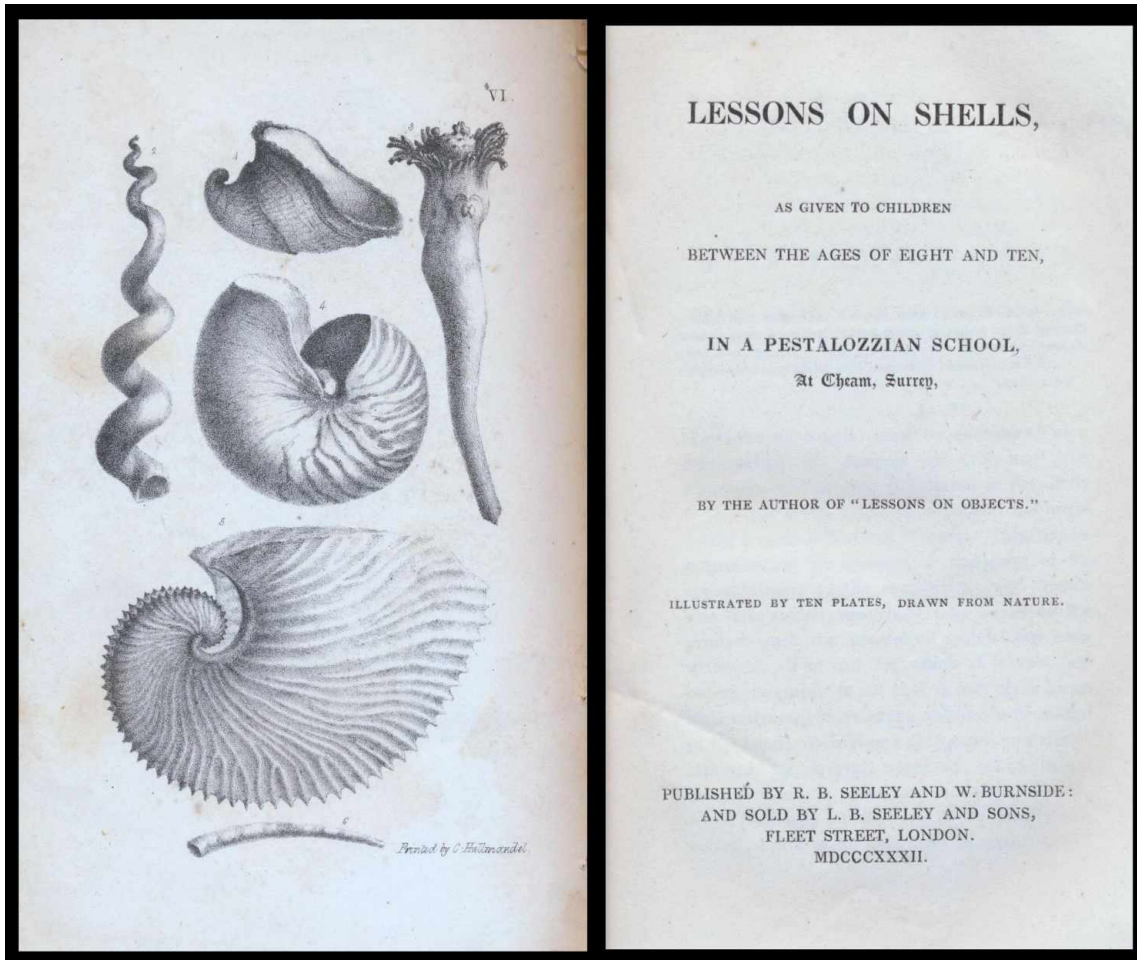
On the whole the press was quite supportive of Sarah’s illustrations the *Athenaeum* [12th August, 1843] explaining: ‘The Carracci have been overrated and underrated, but very seldom justly rated; and we think Mrs. Maury must take rank with the partial, when she asserts that “in the union of grace with truth, of science with strict adherence to nature,” they excelled all other



artists, She has, however, done her best to justify this high eulogium, both by judicious selection and careful execution. The collection consists of ten subjects, besides portraits and vignette, &c. all interesting, and some excellent—we would particularly instance The Virgin and Child, and The Virgin with Angels by Ludovico, both works of the highest class, and rendered with true artistic feeling by Mrs. Maury.’

Sarah Mytton Maury nee Hughes, was born in Liverpool and in 1828 married William Maury, the son of the American Vice Consul in Liverpool James Maury (1746-1840) who had instituted the American Chamber of Commerce of Liverpool. His son continued to live and trade from Liverpool chiefly as importer of tobacco after his fathers death. Sarah penned several other works including *An Englishwoman in America* (1846); *The Statesmen of America in 1846* (1847); and *Progress of the Catholic Church in America* (1847) however her life was abruptly changed when her husband William was bankrupted in the economic depression of 1847 that also brought down the Royal Bank of Liverpool. Sarah and her husband left Britain for America but in September 1849 she died of typhoid at Isle of Wight County, Virginia, her husbands death followed a month later, probably also from typhoid.

OCLC records copies in North America at the Library of Congress, Boston Athenaeum, Clark Art Institute, Missouri, Dartmouth College, Princeton and the College of Charleston.



CLASSROOM AID

51 [MAYO, Elizabeth]. LESSONS ON SHELLS as given to Children between the Ages of Eight and Ten, in a Pestalozzian School at Cheam, Surrey. By the Author of "Lessons on Objects." Illustrated by Ten Plates, Drawn from Nature. Published by R.B. Seeley and W. Burnside: and sold by L. and G. Seeley... 1838. Published by R.B. Seeley and W. Burnside: and sold by L.B Seeley and Sons, Fleet Street... MDCCCXXXII [1832]. £ 550

FIRST EDITION. 8vo, pp. x, [2] 222, [2] explanation of the plates; with 10 lithographed plates, each with a descriptive leaf of text (five of which with discolouration due to paper quality) uncut in the original boards boards, rebacked to style with gilt black label, book label of 'S. Simms, 12, George St. Bath' and armorial bookplate of Mary Ames [see below].

First edition of this juvenile conchology, written as a classroom aid for Pestalozzian teachers.

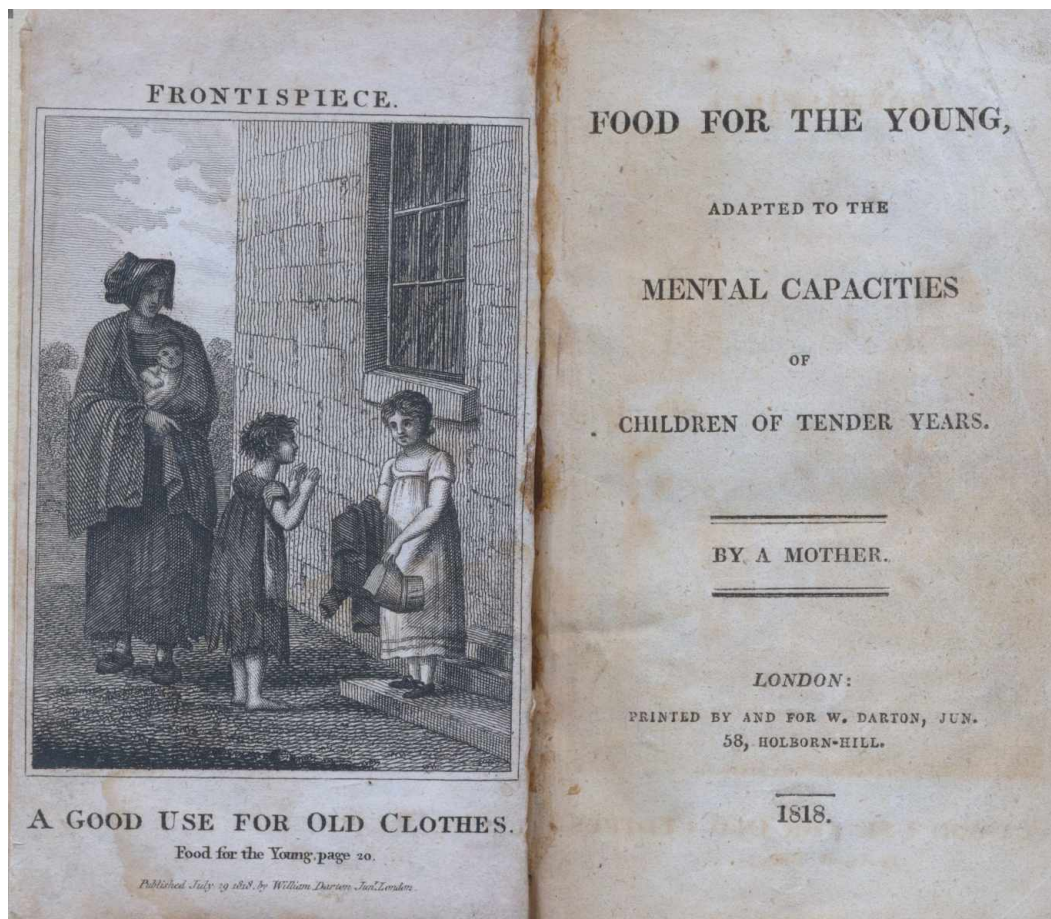
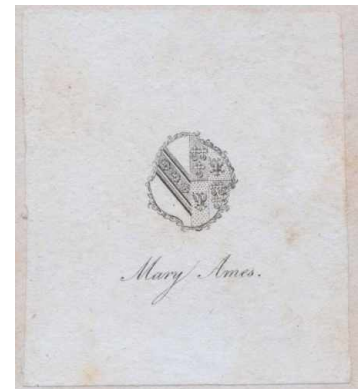
The work is in two general parts, the first of which has twelve 'representative' lessons, with a proposed approach to be taken by the teacher of the subject and the 'anticipated' response from the child. The second part gives a detailed descriptions of shells, which take up about two-thirds of the text, followed by a listing of their Linnean genera and an index of terms. The illustrations of the shells, together with their explanatory sheets, complete the book.

Under Charles Mayo (1792–1846), her brother’s influence, ‘Elizabeth acquired a lifelong interest in infant education, with a particular concern to develop teacher training. She adopted the Pestalozzian method of developing observation through the examination of objects. At Cheam Elizabeth produced her two most successful works, *Lessons on Objects* (1830) and *Lessons on Shells* (1832). The first books of their kind in England, they popularized the use of the object lesson, influencing generations of teachers. They were frequently reprinted, both in England and abroad, with *Lessons on Objects* reaching a sixteenth edition by 1859.’ [ODNB]

Mayo introduces the child to the wonders of the ‘natural’ world: ‘Several circumstances concur to recommend conchology as the first branch of Natural History to be studied by younger pupils. Shells are of themselves interesting, from the peculiarity of their forms and the variety of their colours; their characteristics are simple and present themselves readily to the eye, and a variety of interesting information may be given respecting the animals which inhabit them. Added to this the greater part of the specimens may be procured at little expense, may be easily preserved, and therefore continually reproduced to the class, and besides may, without fear of damage, be committed to the careless hands of the youngest students’ (p. vii).

This copy carries the bookplate of Mary Ames (1786-1863), wife of Jeremiah Ames, the second son of Levi Ames, Mayor of Bristol. Mary was the youngest daughter of John Pinney of Somerton Earle, Somerset and hence the inscription to a niece ‘Mary Jane Pinney from her Aunt Ames, Dec 27th 1842.’ Mary Jane Pinney was born in 1835 so would have been about eight when the book was presented to her. Just for the record, in 1827, Mary Jane’s father, Charles, asked for the hand of Elizabeth, the daughter of William Wilberforce who with astonishing naivety was sympathetic to the union - well for a day or so, until it transpired that Charles was a partner in the Bristol firm of Pinney, Ames & Co. who were deeply involved in the slave trade. Instead Charles married into the family firm, so to speak, and the Wilberforce union was quietly forgotten.

OCLC records copies in North America at Brown, Stanford, UCLA, Indiana, Princeton, Kenneth Spencer Research Library and the Lloyd Library, Ohio.



MOTHERLY INSTRUCTION

52 [MOTHER, By a]. FOOD FOR THE YOUNG, adapted to the mental capacities of children of tender years. By a Mother. London: Printed by and for W. Darton, Jun., 58, Holborn-Hill. 1818. £ 285

FIRST EDITION. 12mo, pp. [iv], 176; with frontispiece and two engraved plates; minor stain to corner of each of the plates, only really visible on verso, otherwise, apart from a few minor marks, a clean copy throughout; handsomely bound in recent morocco backed marbled boards, spine lettered and ruled in gilt.

Scarce first edition of this moral tale inculcating, among other virtues, that of charity, and 'interspersed with instructive remarks and conversations which appear to be excellently adapted to the capacities of infant minds' (*Literary Register*, 1818).

'These little compositions were formed at a time when the purchase of the many valuable books we enjoy for Children was not convenient to the Authoress. Her Children were anxious for information: she therefore endeavoured to gratify their wishes by simplifying and reducing to the capacities of Children of six and seven years old, many interesting relations extracted from the works of our most intelligent Travellers. To a numerous young family they have afforded entertainment, and led to observation' (Preface).

The work, 'by a mother', entertaining her children with stories of travels and observations of the natural world, is set out over twenty three chapters under headings such as 'Rational Inquiries', 'Passing Time agreeably', 'Sharks', 'Inventions', 'Mount Etna' and 'The Moors', some narrated by Mrs. Johnson or Mr. Selby ("When I had travelled about four miles," said Mr. Selby, "I was overtaken and stopped by a party of Moors on horseback. I dreaded the consequence of this meeting; for the Moors, who inhabit the same country as the Negroes, are of a very different composition, being as gloomy and cruel as the Negroes are open and friendly") The Moors, p. 125).

Darton H598(1); Osborne II p. 708; Gumuchian 2589; OCLC: 8069127.

'THE STAFFORDSHIRE TRAGEDY'

53 [MURDER TRIAL]. STAFFORDSHIRE LENT ASSIZES, Before Mr. Baron Gurney, March 16th, 1840. THE TRIAL, CONDEMNATION, AND SENTENCE AND EXECUTION OF TWO BOATMEN, James Owen, and George Thomas, (alias Dobell) and respite of William Ellis, for the murder of Christina Collins, at Brindley's bank, near Rugeley, on June 17th, 1839. Together with Owen's confession. Rugeley: Printed for Lovatt and Smith. [1840]. £ 550

FIRST EDITION. 8vo, pp. 12; with folding naive woodcut frontispiece, showing the gruesome scene; lightly dust-soiled throughout, two small holes to pp. 9-10 (affecting a couple of letters, but no loss of sentence gist), some creasing to frontispiece; stitched and disbound, as issued; a remarkable survival.

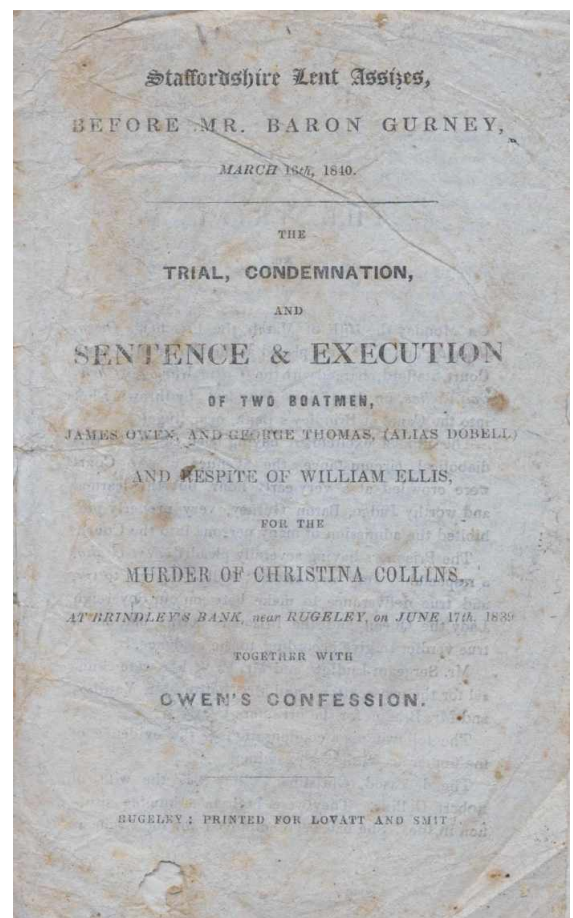
Rare first edition of this locally printed account of 'the trial, condemnation, and sentence and execution of two boatmen', for the brutal rape and murder of a lady when travelling on their barge, en route to see her husband in London.

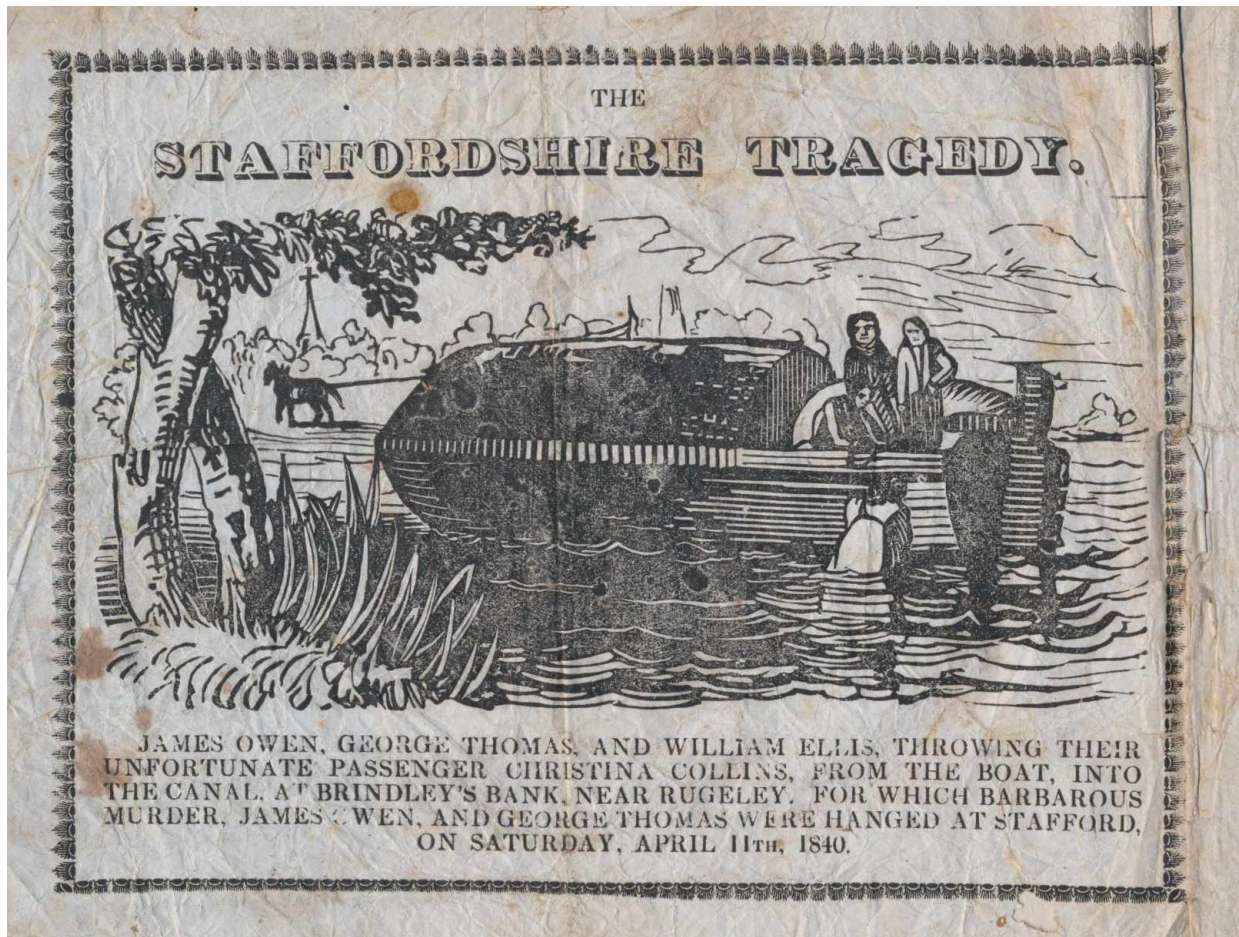
'37 year old Christina Collins was a dressmaker who was living in Liverpool. Her husband, Robert, had gone to London looking for work as he had been unable to find suitable work in his home town. Having found a job he sent Christina money and asked her to join him. The cheapest way for her to travel was by Pickford's canal barge and she accordingly set off on Saturday the 15th of June 1839 and was scheduled to transfer to another canal boat, "The Staffordshire Knot", at Preston Brook for the journey to London. By noon on Sunday this boat had reached Stoke on Trent and reached Stone in Staffordshire at 8 p.m. Here Christina complained to the Pickford's representative that the crew under the captaincy of 39 year old James Owen had been drinking excessively and that she was afraid to continue the journey. The rest of the crew comprised George Thomas (alias Dobell), William Ellis and a young cabin boy named Isaac Musson.

Sometime around midnight on the Sunday Christina was attacked and raped and her cries were heard by the lockkeeper, James Mills and his wife Ann, at Hoo Mill lock. They were told by the crew that Christina and her husband were on the boat and they tried to pass off the attack as having been committed by the husband, who was of course actually in London.

Christina's body was thrown overboard between Colwich Lock between Colton and Rugeley at Brindley's Bank in the early hours of Monday morning. By 6 a.m. on the Monday the boat had reached Fazeley where Owen told a woman that one of his passengers had jumped from the boat and drowned herself.

The authorities at Fazeley were immediately suspicious of this and searched the boat, finding several items of women's clothing and a bonnet. The canal was searched and Christina's body was found weighed down with an iron chain. Her body was carried up what became known as the "Bloody Steps" at Brindley Bank by locals and taken to the Talbot Inn for examination. Here two local surgeons found that she had been raped repeatedly. The adult crew members were arrested and initially charged with rape. Isaac Musson was not charged and was released, as he had been asleep in his bunk at the time of the crime.





The three were tried for rape at the Staffordshire Summer Assizes of 1839 in the Stafford Shire Hall, however the jury were unable/unwilling to convict them. The judge decided to postpone the trial of the murder charge against them until the next assize, the Lent Assizes at Stafford on the 16th of March 1840, before Mr. Baron Gurney. Their defence to the murder charge was still that Christina had jumped/fallen overboard. This was rebutted by a prisoner in Stafford Gaol, a man named Orgill, to whom Owen had confessed to the murder. This time the jury were able to reach a guilty verdict.

It was decided to postpone the execution while some further enquiries were made and these led to a reprieve for Ellis to transportation for life, on the eve of his expected execution, Saturday the 11th of April 1840. All three men received the sacrament from the chaplain around noon. Ellis reportedly burst into tears on being told the news of his reprieve by the governor and hugged and shook hands with James Owen and George Thomas and exclaimed "God bless you, Dear Boys".

William Calcraft travelled up from London to carry out the double hanging for which he requested an assistant. None to the turnkeys at Stafford would volunteer so the governor was forced to ask among the prisoners and George Smith volunteered in return for an early release. He would go on to become a hangman in his own right.

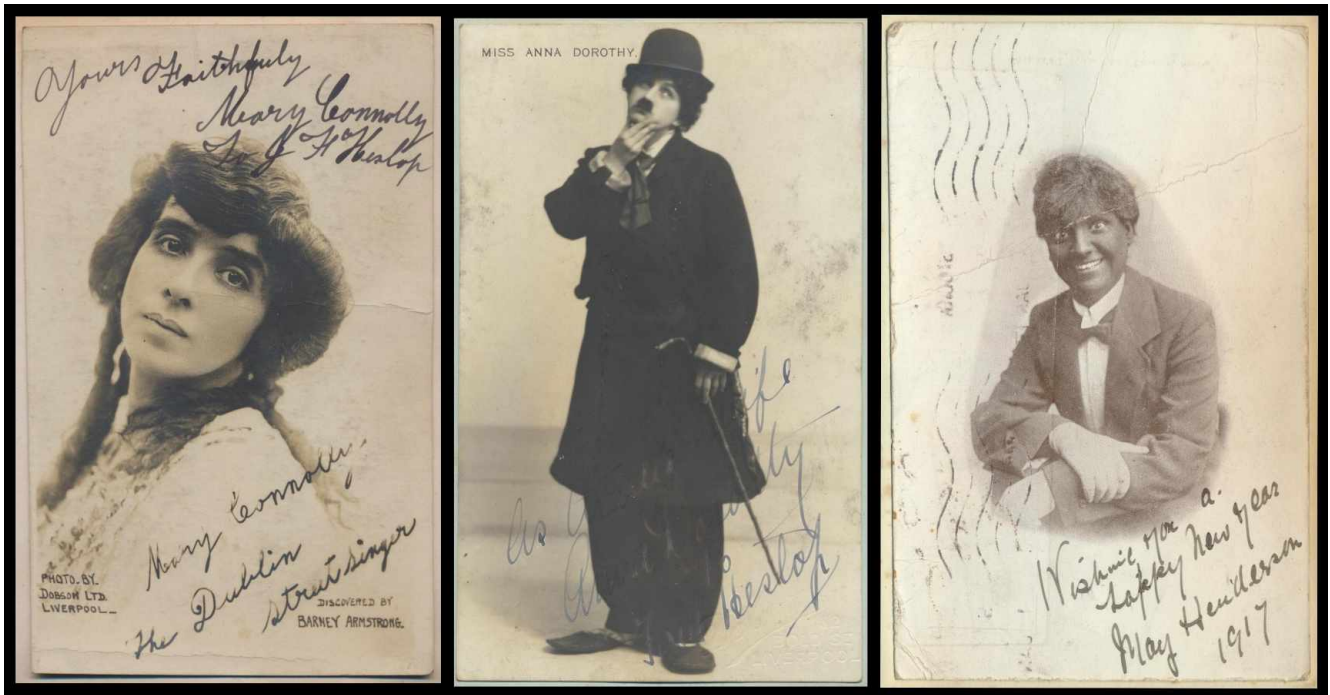
Some 10,000 people came to watch the hanging on the portable gallows that had been drawn out in front of the main gate. Every vantage point was filled with spectators and it was reported that there were a lot of women in the crowd. A little before 1.00 p.m. the prison bell began to toll and Owen and Thomas emerged from the main gate and walked unaided to the gallows, climbing the steps without assistance. Here Calcraft completed the preparations and as the chaplain intoned "in the midst of life we are in death" he drew the bolt. Both men, who were described as being robust, struggled hard and were "greatly convulsed" before becoming still. Their bodies were left hanging for the normal hour, before being taken down and later buried within the prison. Here is the broadside printed for their execution.

Christina's body was buried in St. Augustine's Churchyard in Rugeley. The headstone is engraved "To the memory of Christina Collins, Wife of Robert Collins, London, who, having Been Barbarously treated was found dead in the Canal in this parish on June 17th 1839, age 37yrs." A statue of Christina stands on the canal bank. see <http://www.capitalpunishmentuk.org/The%20Bloody%20Steps.html>

OCLC records one copy worldwide, at Harvard.

KEEPING UP MORALE DURING THE GREAT WAR

54 [MUSIC HALL & VARIETY]. REMARKABLE ALBUM OF AUTOGRAPHED POSTCARDS OF MUSIC HALL AND VARIETY PERFORMERS, Collected during WWI by Fred Heslop, who worked at the Empire Palace Theatre, Leeds. [Leeds, West Yorkshire], [1915-1918]. £ 1,750



Album [16.5 x 20 cm] containing 89 autographed postcards and photographs mounted on coloured paper; original maroon leather, now missing most of spine and leaves loose or detached, but complete nonetheless.

The album was collected by Joseph Fred Heslop who appears to have been employed as the 'call-boy' for the Empire Palace Theatre of Variety at Leeds from 1915 to 1918.

Men dressed as women feature in the acts of George French & Tom Conway: showing the latter as the hen pecked husband - Bruce Green in his role as 'The most talked of - of Dames - Winifred Ward': dressed, here in a highlanders uniform, giving her role as 'The Dandiest of Dandies', - also Miss Anna Dorothy: acting out the role of 'Mrs Charlie Chaplin', who like the famous tramp also had a cane and bowler hat, and more surprisingly also a toothbrush moustache!

Children's acts included Frank & Vesta: champion eccentric dancers - Elise Malpass: who often played principal girl in pantomime - The Real McKays: a juvenile Scottish act of singing and dancing performed by Jean and Neil McKay - Doris Duquesne: who was billed for a while as the 'World's Greatest Juvenile Artist' with her comedy and dance routine - Ray & Zack: were headlined as the 'Remarkable Clever Kiddies' and performing their own ragtime toe dance. Larger acts included The Four "Its": they tended to perform short plays interspersed with singing and dancing - Those Four Kids Some Act: had four sisters known as 'The Happy Go Lucky Girls' giving a routine in matching costumes - as indeed were The Seven Bramusas: who were again siblings, here shown on the card in sailor outfits for their show called 'Music Afloat.'

There are signed cards for Harry Whaley: one half of the African American comedy duo of Scott & Whaley who settled in the UK in 1909, here for once in a photograph without blackface make-up - May Henderson: 'The Dusky Comedy Queen' who mimicked, in a rather dubious fashion, African Americans chiefly of the 'deep south' she also wore the then ubiquitous blackface make-up and white gloves for her routines. Several acrobatic teams including the Strength Brothers - The Yelson Trio: known for their 'Herculean Gymnastic Act', - The Hamamura Family: a Japanese gymnastic group who performed in Britain from about 1907 to 1920 when they left for the US.

The Music Hall played a significant role in the war effort, by keeping up morale and also encouraging young men to fight for their country. The nightly programmes contained short plays, comedy sketches, magicians, acrobats, musical performances and even ballet by an ever changing variety of artists that Heslop would have had ready access to.

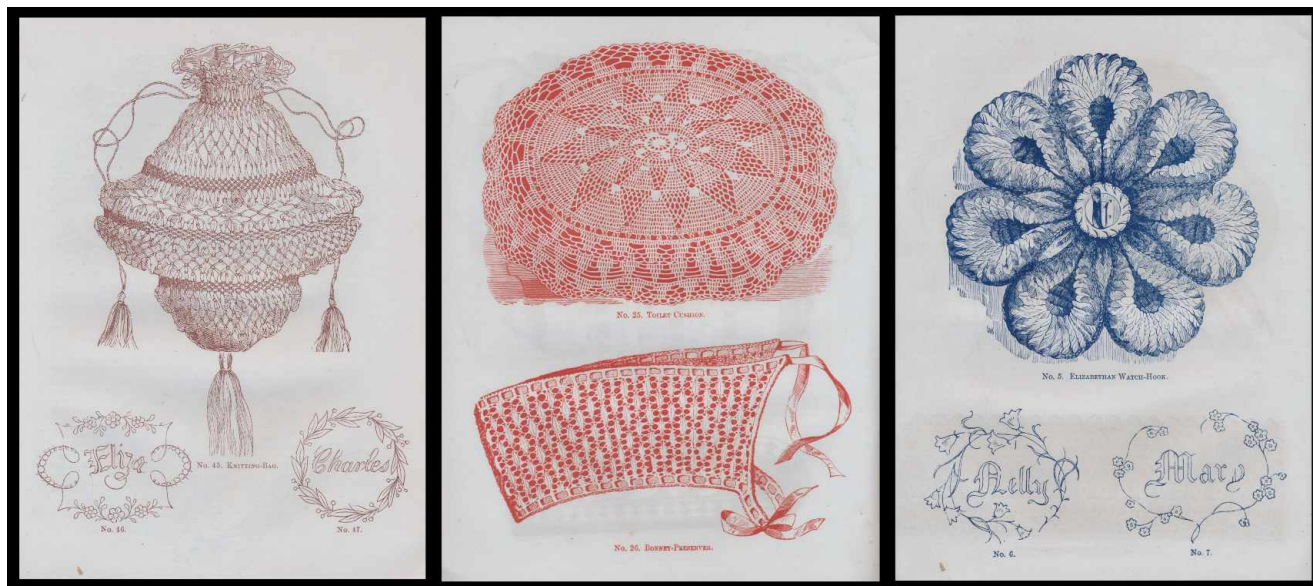


Heslop was born in 1902 and thus a young teenager when he had various performer's sign their photographs for him, luckily he was just too young to be called up himself for the war. He doubtless left school when his elementary education ended at twelve and soon after would have been in employment at the Empire. There he would have both to assist the prompter and also called the actors when they were required on stage. This role would have given the lad ample opportunity to meet the music hall turns as they performed at the Empire, and

doubtless he also carried out their various errands for them as part of his work there. The Empire was designed by Frank Matcham and had seating for 1,700. It was part of the Moss Empires group of theatres which was then the largest conglomerate of this type in the UK. The Moss theatres had a tremendous turnover of music hall acts, most performing for a week before moving on to another theatre of variety. Heslop would have had plenty of opportunity to collect the cards from the various troupes, and unsurprisingly some of his favourite acts were children of his own age, comics and acrobatics.



Most of the acts here were not of the top rung of Music Hall artists, yet interesting nevertheless for the variety of material that was continually fed through the more moderate music halls about the country. The owner of the album, who preferred to be called Fred Heslop, looks to have only a brief connection to the theatre as he later became a policeman and died in 1965.



‘AN ELEGANT ORNAMENT IN THE DRAWING-ROOM AS WELL AS A USEFUL ALLY AT THE WORK-TABLE’

55 [NEEDLEWORK]. THE LADY'S ALBUM OF FANCY WORK consisting of thirty-nine full-page coloured designs in knitting, netting, crochet, braiding, and embroidery, with clear and explicit directions for working the patterns. London: Sold by Frederick Bentley, 8, Stationers' Hall Court., [c. 1850]. £ 285

SECOND EDITION. 8vo, pp. vi, 7-48; with coloured diagrams throughout; later ownership inscription partially erased from foot of front free endpaper, otherwise, apart from a few marks in places, a clean copy throughout; bound in the original green publisher's cloth, upper board lettered and tooled in gilt and black, small split at head of upper joint, light surface wear and rubbing to corners, but still a very pleasing copy.

Rare second edition, although we can find no record of the first, of *The Lady's Album of Fancy Work*, consisting of novel, elegant, and useful designs in knitting, netting, crochet, braiding, embroidery, ribbon-work, Scagliola, and Indian Ornamental Work, with clear and explicit directions for working the patterns.

'Solicitous to preserve the favourable consideration so flatteringly accorded, every care has been taken to render the *Lady's Album of Fancy-Work* for 1850 as attractive and useful as possible; no expense has been spared in its artistic illustration, letterpress, and embellishment; and it will be found. The patterns and designs are of the most useful and varied character: specimens are given of each style of work recently invented; and no article either of ornament or use at present in fashion is omitted... The taste which her Majesty Queen Victoria evinces for feminine pursuits and occupations has naturally exercised considerable influence in preserving habits of industry amongst her female subjects; and to her Majesty's example, and that of the amiable Queen Dowager, may be ascribed that the labours of the English embroideress are now justly appreciated, and her work esteemed as in no respects inferior to the produce of foreign ingenuity' (pp. iii-iv).

OCLC records two copies, at the Bodleian in the UK, and Toronto in North America.



HOUSEHOLD EFFECTS SHARED BETWEEN DAUGHTERS

56 [NOTEBOOK INVENTORY]. 'DIVISION OF THE HOUSEHOLD FURNITURE AND EFFECTS of the late Francis England Oct 14th 1873'. [Knottingley, West Yorkshire] [1873]. £ 285

8vo [16 x 10 cm], pp. [24] with 15 pages together with the inside front cover, containing manuscript details of the valuation; original green and brown paper cover mimicking a more substantial account book.

A fairly full account detailing the division of the furniture and plenishing of Francis England between his five daughters after his death in 1873.

We know that Francis England was a tea dealer and grocer who lived as a widower at 78 Aire Street South, Knottingley by Wakefield in West Yorkshire. His was a modest home typical of the lower middle classes who were in 'trade', we also know that at his death probate was proved at £800. The account book contains a valuation and division of the house contents among his daughters, which amounted to £139 15s 10d, however the real value lies in finding such a complete inventory of such a very modest house, down even to the last towel and brush.

Francis and his late wife Mary had nine children from which a son John and six daughter's survived him. In all probability the grocery business was inherited by the son leaving the contents of the home to be divided between his six daughter, viz. Mrs Elizabeth Parrish (b.1824), Mrs Sarah Jane Barker (b.1826) who had married in Australia but by 1873 was back in Yorkshire, Eliza England (b.1829), Harriet Atkinson (b. 1834) and Alice Hurst England (b.1836).

Page	Room	M ^r P.	M ^r B.	Miss E.	M ^r A.	Miss A.H.E.
1	Dining Room	11 0 0	3 6 6	8 19 0	3 6 6	5 8 6
2	Break Room	1 16 9	4 6 0	2 15 0	2 5 0	1 17 0
3	Glass Plate	1 15 8	2 17 2	12 12 0	2 3 2	2 0 2
4	M ^r P's Room	1 4 0	0 8 0	0 18 0	1 1 0	0 19 6
5	Lumber Room	0 16 6	0 15 0	0 12 0	1 2 0	0 18 0
6	Servants Room	1 5 0	0 14 6	0 10 6	0 6 6	0 7 0
7	Staircase	0 5 0	1 1 0	0 10 9	1 2 0	0 4 8
8	M ^r E's Room	2 19 11	1 17 11	4 2 4	3 6 2	1 15 10
9	Best Bed Room	3 7 0	3 6 6	4 10 0	4 5 0	3 19 9
10	M ^r E's Room	0 16 0	0 17 0	1 5 0	2 2 0	2 12 6
11	Front Kitchen	4 4 0	2 4 6	1 5 7	1 7 6	1 17 0
12	Back do	0 13 0	0 13 0	0 14 6	0 18 0	1 0 0
13	Front Passage	0 5 6	0 6 6	0 10 0	0 4 0	0 8 0
		30 8 4	22 11 1	11 11 8	33 11 10	33 17 11

Division of the Household
furniture & effects of the
late F^r England
October 14th 1873

No. of Lot	Description	Amount
1	Piano forte M ^r Parrish	11 0 0
2	{ Cornice Pole - Rings & Curtains - Chiffonier - Time piece - White vase & 7 ornaments Miss A.H. England	5 8 6
3	{ Mantel Glass - Fender Fire Irons - Ashes Pan - Mahog. Easy chair - Loo table Carpet - Hearth Rug - 9 Books Miss England	8 19 0
4	{ 4 Single Chair - Lady's Chair - Worked Cat - 4 Decanters 5 Round Glass Dishes M ^r Atkinson	3 6 6
5	{ Couch - 2 Vases, Wax Flower Fruit Whatnot - 2 Hassocks - Celery glass M ^r Barker	3 6 6

Each page of the manuscript documents the contents of one of the rooms in turn, and what each daughter chose as their inheritance. The first room described was the Dining Room and as Mrs Parrish was the eldest she had first choice. She chose the 'Piano forte' valued at £11, Miss A. H. England chose 'Cornice Pole, Rings & Curtains, Chiffonier, time piece, white vase & 7 ornaments valued at £5 8s 6d. Next was Miss Eliza England who chose the 'Mantel Glass, Fender, Fire Irons, Ashes Pan, Mahog. Easy chair, Loo Table, Carpet, Hearth Rug and 9 books' amounting to £8 19s, Mrs Atkinson choosing '4 single Chairs, Lady's Chair, Worked Cat, 4 decanters, and 5 round dishes', amounting to £3 6s 6d, and lastly Mrs Barker took a 'Couch, 2 vases, Wax Flowers Fruit, Whatnot, 2 Hassocks, and a Celery glass' for £3 6s 6d.

Rooms in turn were divided in the same way with Mrs Barker having the '1st Choice' of the Breakfast Room, although Miss England was given first choice of the 'Glass, China Plate' rather than a room - she actually chose for herself the Gold Watch valued at £12 12s. Oddly Mrs Atkinson had first choice of 'Miss A.H.E.'s Bedroom' and took the 'Swing Glass, Painted Drawers, Toilet, Cover, Paint[ed] Towel Rail and Paint[ed] Wash Stand', however Alice did manage to retain for herself the 'Bedstead, Mattress, 1 Quilt, 2 sheets and 3 cases'. Being the youngest Alice was given the first choice of the 'Lumber Room & Top Landing' where she added to her inheritance a 'Wash Stand [&] service and Painted Drawers'. The remaining rooms were divided out in the same fashion with Mrs Parrish having 1st choice of the 'Servants Bed Room'. Mrs Barker next with the 'Staircase & Landing', Eliza England at least got the first choice for her own bedroom, the next room to be divided up was the 'Best Bed Room', 'The Kitchen & Pantry', 'Back kitchen & Wash Room' where Alice took an 'Old Pan, Steps, Shovel [for] Coals, 2 Coal Pans, Broom & Brush, 4 Sieves, 4 whitening Brushes, and a Door Scraper' valued at £1. Last to be divided up was the 'Front Passage & Closet.'

The values were assigned by a Mr Bentley, who we presume was Messrs. Bentley and Sons, Auctioneers, Tenant-Right and General Valuers, at Knottingley. Each of the sisters was to receive an equal share, however the totals at the end of the work show that Mrs Parrish and Eliza England's share exceeded the average value and would have to compensate their sisters with any cash inheritance they would have received.

NURSES POCKET GUIDE

57 **OAKES, Lois.** A NEW DICTIONARY FOR NURSES. Compiled by Lois Oakes... Edinburgh: E. & S. Livingstone, 16 and 17 Teviot Place. 1932. £ 150

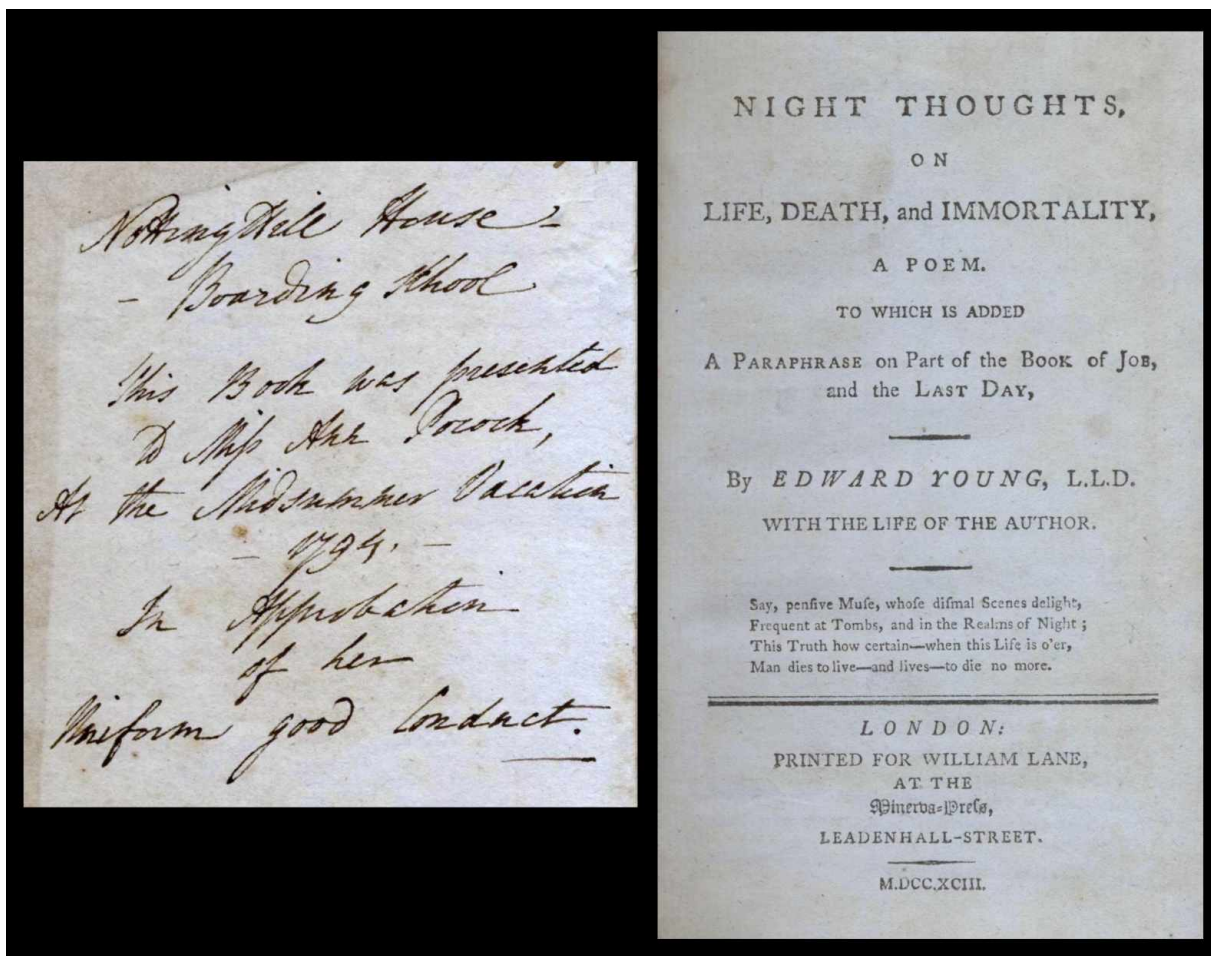
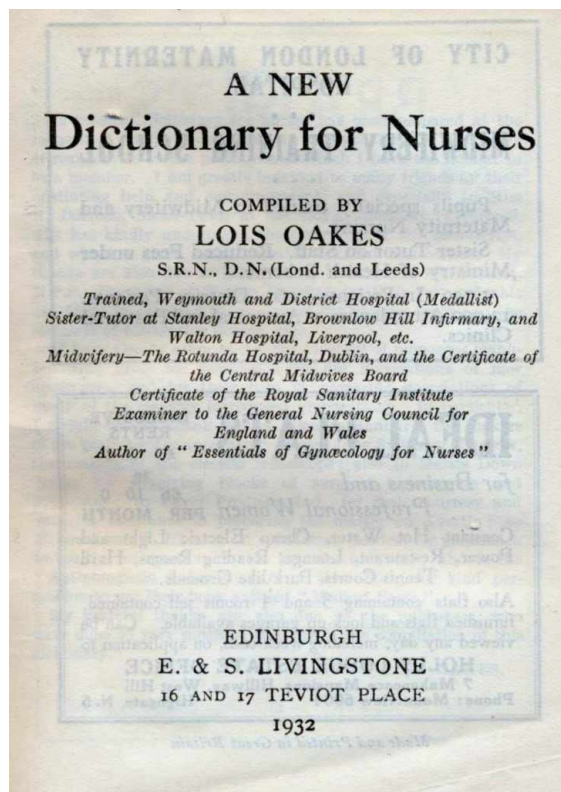
FIRST EDITION. 12mo, pp. xvii, [i] advertisement, 345, [14] advertisements; in the original maroon publisher's cloth, upper board lettered in gilt, joints and extremities lightly rubbed, with ownership signature of Nurse A. Naylor, Mill Hill Isolation Hospital, Dalton, Huddersfield.

Scarce first edition of this handy 'medical dictionary for nurses' prepared, as the compiler states in her preface, 'at the request of the publishers' hoping 'that it will prove of real service to the profession of which I have the honour to be a member'.

'It was the summer of 1939 and World War Two was looming when a chief nursing officer called Lois Oakes decided the time had come to alert the public to the danger of a possible gas attack by the German enemy. So Lois sat down and wrote a detailed account of the precautions that could be taken against gas warfare, including a gas-proof room in houses. And, of course, she also advised that everyone, including children, should never be without a gas mask like the one from wartime in my picture today worn by a girl called 'Mandy'. The enterprising woman published her epistle in a 1939 edition of a *Nurses Dictionary Handbook*, which she edited. Presumably she also sent her warnings to the newspapers and the BBC Home Service radio station of that time.' (see <https://www.belfasttelegraph.co.uk/archive/events/back-then-nazi-gas-raid-fear-sparked-call-for-action-31252397.html>)

After the exhaustive dictionary the useful appendix give details of 'Diseases with their synonyms', 'Method of working out dosage', 'Interesting and historical medical facts', 'Dietary Tables', before concluding with adverts interleaved with blank 'notes' leaves, which in the present copy have been partially used by the owner, Irene Allen, to add several medical recipes and instructions.

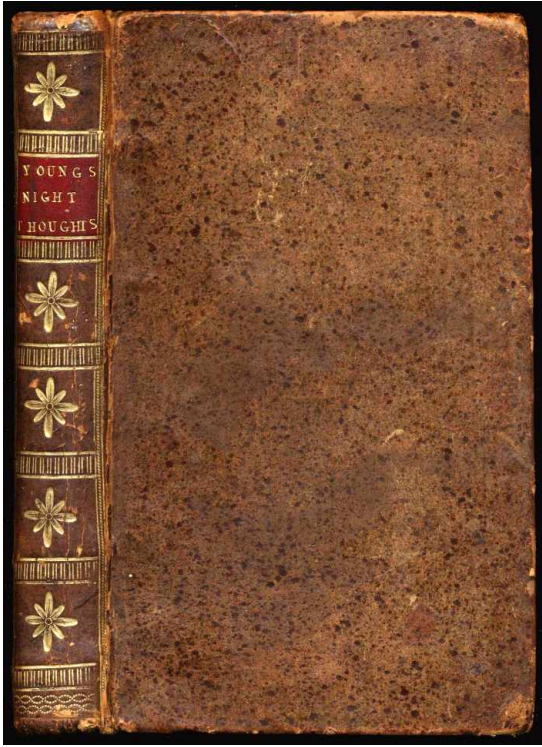
OCLC records five copies in the UK, at the Bodleian, Royal College of Nursing, BL and the National libraries of Wales and Scotland, with one further copy in the US, at the National library of Medicine.



A PRIZE FOR GOOD CONDUCT

58 [POCOCK, Miss Ann]. [YOUNG, Edward]. NIGHT THOUGHTS, on life, death, and immortality, A Poem. To which are added, A Paraphrase on Part of the Book of Job, and the Last Day, by Edward Young, L.L.D., with the life of the author. London: Printed for William Lane, at the Minerva Press, Leadenhall-Street. 1793.

£ 350



FIRST MINERVA EDITION. 12mo, pp. [xiv], [ii], 300; with engraved frontispiece; apart from some light offsetting from the frontispiece, a clean crisp copy throughout; in contemporary sprinkled calf, spine ruled and tooled in gilt with red morocco label lettered in gilt, some minor rubbing, but overall a very desirable copy, with neat presentation inscription on front pastedown: 'Notting Hill House Boarding School. This book was presented to Miss Ann Pocock, at the Midsummer Vacation 1794. In Approbation of her uniform good conduct', with the later armorial bookplate of J. Hornsby Wright opposite.

Uncommon Minerva press edition of one of the most profound meditative poems of the century, and an often-unrecognised source of many quotations usually thought of as Shakespearean: 'Procrastination is the thief of time', 'Tired Nature's sweet restorer, balmy sleep'.

Provenance: Notting Hill House, today called Aubrey House, was let to Mrs Catherine Tutty in 1791 where she established a boarding school. She had run a similar boarding school at Hertford before 1755 and later at Hoddeston, also in Hertfordshire, before moving to London. She continued to teach at Notting Hill until her death at 78 in 1803. We have not been able to identify Ann Pocock, although the later owner Joseph Hornsby Wright, (1817-1885) carefully placed his bookplate facing the inscription so there must have been some filial connection. Wright lived at 3 Abbey Road in London, so

the book would have been housed there for a number of years, however, he and his family were long gone when the Beatles took possession of the premises for their recording sessions.

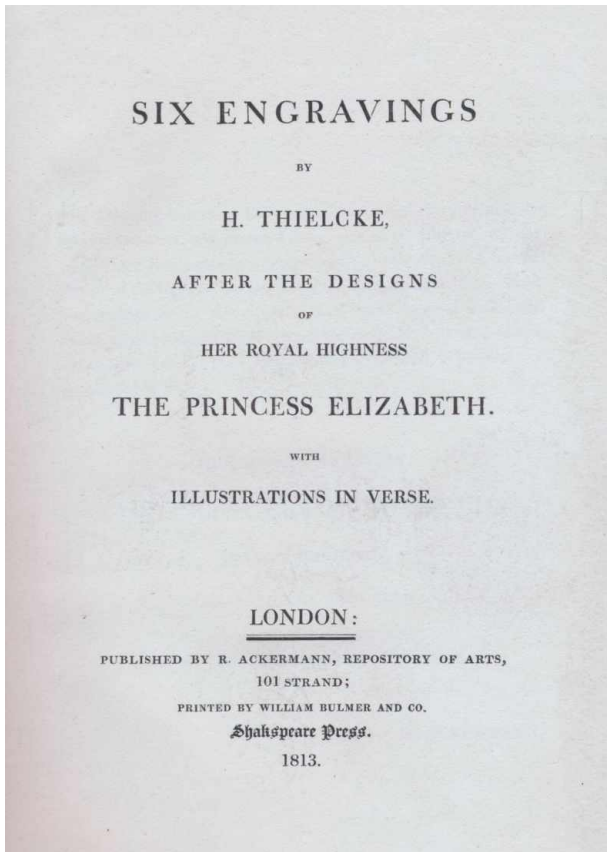
OCLC: 10951647.



'THE PRINCESS ELIZABETH DRAWS VERY PRETTILY'

59 [PRINCESS ELIZABETH]. THIELCKE, Henry Daniel & COMBE, William. SIX ENGRAVINGS by H. Thielcke, after the designs of Her Royal Highness the Princess Elizabeth. With illustrations in verse. London: Published by R. Ackermann, Repository of Arts, 101 Strand; Printed by William Bulmer and Co. Shakespeare Press. 1813. £ 550

FIRST EDITION WITH VERSE. Royal 4to, pp. [4], 38; engraved title and six plates, with the imprint 'Published Octr. 10. 1810 by H. Thielcke Queens House.'; minor damp mark affecting blank area of plates; original boards the upper cover with original printed label, rebacked and an old worm track on back board.



Scarce first edition thus (with verse) of this charming work, neatly summed up in the May 1814 number of *The Critical Review*: 'The Princess Elizabeth draws very prettily; Mr. Thielcke engraves very prettily; and, as Mr. Bulmer prints very prettily, the poems read very prettily.'

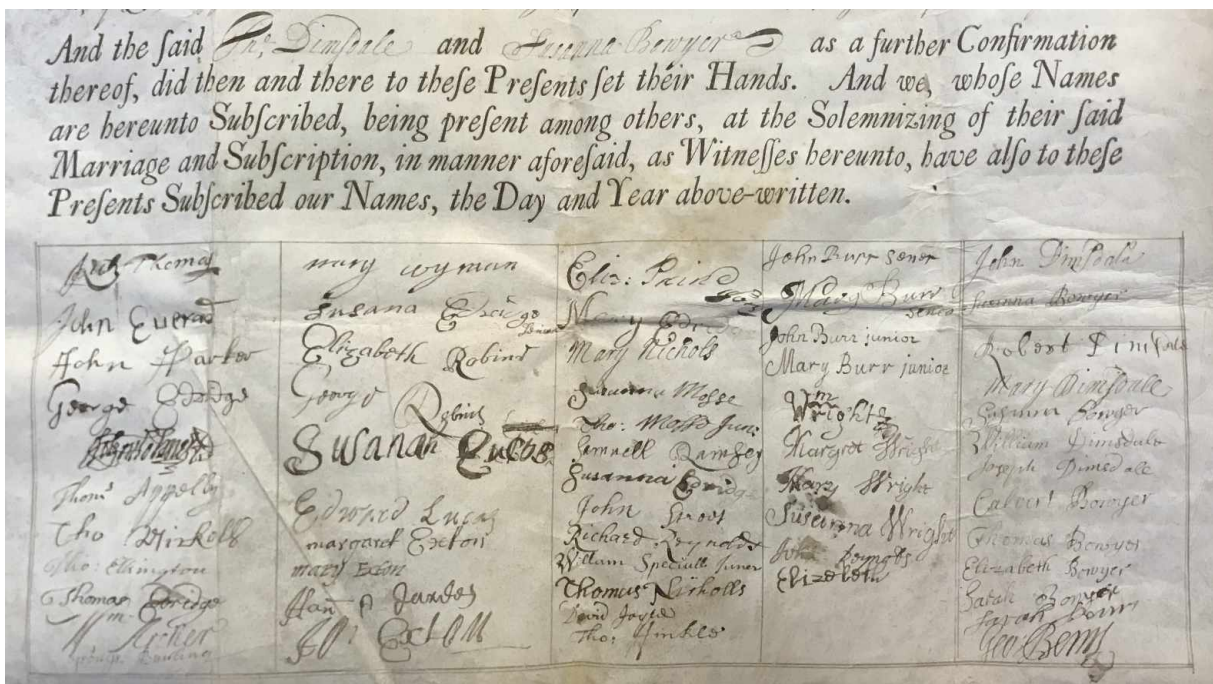
'In art Princess Elizabeth shone: her series of pictures 'The Birth and Triumph of Cupid' (1795) was engraved by Tomkins and published at the king's expense, and reissued as 'The Birth and Triumph of Love' in 1796. Twenty-four of her sketches, 'The Power and Progress of Genius', were issued in 180.' [ODNB]. Elizabeth (known to her sisters as Fatima) was rather stout and had a very sheltered upbringing spending most of her time with her parents King George and Queen Charlotte and sisters. Her *Six Engravings* was her last work in this vein for she decided to break away from the claustrophobic life at court. In 1812, Princess Elizabeth became more independent and purchased The Priory at Old Windsor in Berkshire to be her own private residence, and in 1818, she married Frederick, Prince of Hesse-Homburg at the private chapel in Buckingham Palace in Westminster and, happily married she moved to Germany with her husband when Frederick succeeded his father as the Landgraf of Hesse-Homburg. Elizabeth became known as The Landgravine of Hesse-Homburg.

The engravings were first published during 1810 in an oblong folio format and privately printed for distribution to various friends of Princess Elizabeth, later Ackermann arranged to have the engravings reissued and supplement

with the addition of verses by William Combe. It may have been the unexpected late marriage that probably spurred Ackermann to make a commercial project out of the engravings. He commissioned his 'in-house' writer William Combe to embellish the work with suitable verses and had Bulmer print the *Six Engravings* in a style similar to the poetic quartos of Walter Scott. The six subjects include 1) The fathers return; 2) Faith and Charity; 3) Pleasures of Childhood; 4) Affection and Pleasure 5) The Warrior's Tale; and 6) Resting after Travelling.

Henry Daniel Thielcke (c.1788/9-1874) was born at St. James's Palace, his father probably a groom to the bedchamber of George III and his mother a woman of the bedchamber of Queen Charlotte, he appears to have trained as a painter producing miniatures and history paintings and as we see here a fine engraver too. He was a regular exhibitor at the Royal Academy of Arts from 1805 until 1816 when he held the rank of perpetual student. He may have lived in Scotland for a while before emigrating to Lower Canada and the United States for the last forty years of his life.

OCLC records copies in North America, at Syracuse, NYPL, Yale, Stanford, Duke, Princeton, UCLA, UC Davis and the National Gallery of Canada.

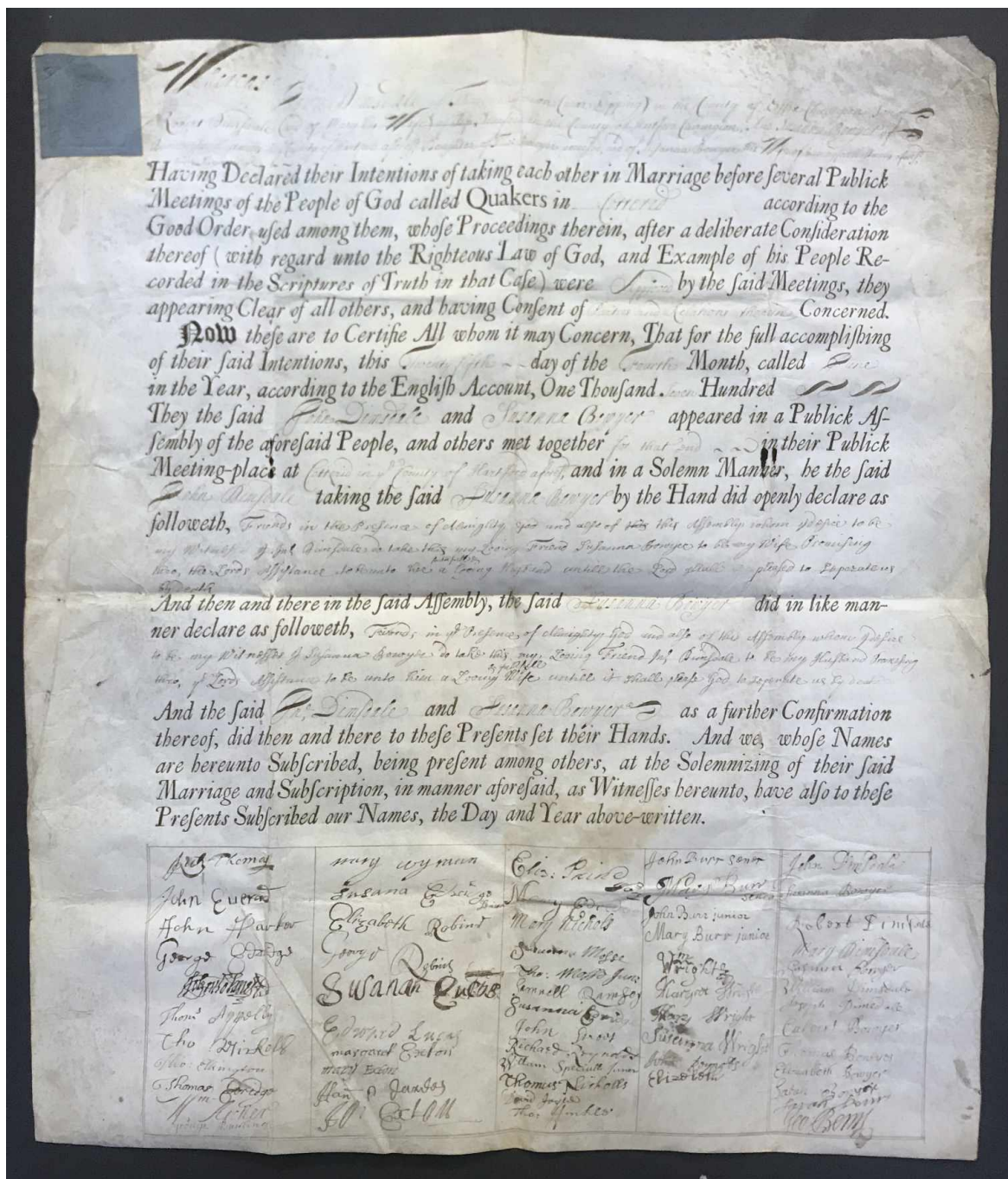


60 [QUAKER MARRIAGE CERTIFICATE]. BETWEEN JOHN DIMSDALE AND SUSANNE BOWYER, OF COTTERID [i.e. COTTERED] IN HERTFORDSHIRE, witnessed by 56 Quakers. [Herefordshire] 25th June 1700. £ 1,500

Original vellum document, printed and manuscript, 47.5 x 42 cm, some soiling to vellum, and edges where folded, but overall in remarkably good condition.

A fine example of a late seventeenth century Quaker Marriage certificate between John Dimsdale and Susanna Bowyers.

John Dimsdale was born at Theydon Garnon in Essex in 1675 the son of Robert Dinsdale (d.1713) and eventually followed his father as a surgeon there, but before this the Dimsdale family had to emigrate to America due to persecution of Quakers. 'Robert himself had moved to Theydon Garnon in Essex... [but] his Quaker faith got him into serious trouble and he was imprisoned for years at Hertford. In 1683 he went with his family, including his sons John and William, to New Jersey. William Penn knew him. In a letter, the original of which has now disappeared, to the father of a would be emigrant from Berkhamsted, a Miss Woodhouse, Penn advised that she go as a boarder, "and Robert Dimsdale is a solid and good man ingenious and sufficient, whose wife and children may be assistant to (you)". The girl shortly after fell in love, married, and did not emigrate. The Dimsdales lived on the Rancocas creek in West New Jersey, and the stream which ran through Robert's farm is still called "Bobby's Run" after him. He also owned parts of the new settlement of Philadelphia in Pennsylvania.'



The family returned to England in 1689 with the passing of the act of Tolleration that year, and by 1700 had settled in Bishop's Stortford in Hertfordshire. John married Susanne Bowyer the daughter of Thomas Bowyer and Susanna Calvert of Canterbury and later of Albury in East Hertfordshire which lies only a few miles north west of Bishop Stortford with the ceremony taking place at Cottered where the Quakers had a Friend Meeting House from 1695.

The document is signed by the married couple together with eleven members of their two families in two boxed areas to the lower right of the certificate, including John's father Robert Dimsdale who knew Penn, and John's siblings Mary, William and a cousin? Joseph. On the Bowyer side the document is signed by her mother Susanna and six other of her relatives. Fifty six other witnesses also sign the document, showing this to have been quite a celebration.

From this marriage was born Thomas Dimsdale (1712-1800) the English doctor, banker and politician who was given the title of Baron Dimsdale by Catherine the Great of Russia after he had succeeded to inoculate (i.e. variolate) both the empress and various members of the Russian court.

See: www.jdimsdale.ca for genealogical information.



COMMEMORATING HER LONG REIGN

61 [QUEEN VICTORIA CELEBRATION]. PHOTOGRAPH OF A CHILDREN'S PAGEANT CELEBRATING QUEEN VICTORIA DIAMOND JUBILEE OF 1897. [1897]. £ 125

Printed decorative card [24.5 x 20.5 cm] with a mounted photograph [21.5 x 13 cm], slightly faded; old crease and some abrading at corners.

Amongst the celebration's for Queen Victoria's Diamond Jubilee of 1897 were quite a number of official pageants across the country commemorating her long reign.

The photograph here depicts twenty-nine children dressed in various costumes that were probably meant to represent historical events. The brick wall behind the children indicates that this was in all likelihood organised by a school. The rather rough looking hobnailed boot of one of the girls and the ad hoc nature of some of the costumes, or rather everyday wear adjusted for the event, show that the children were from a lower middle class or working district.

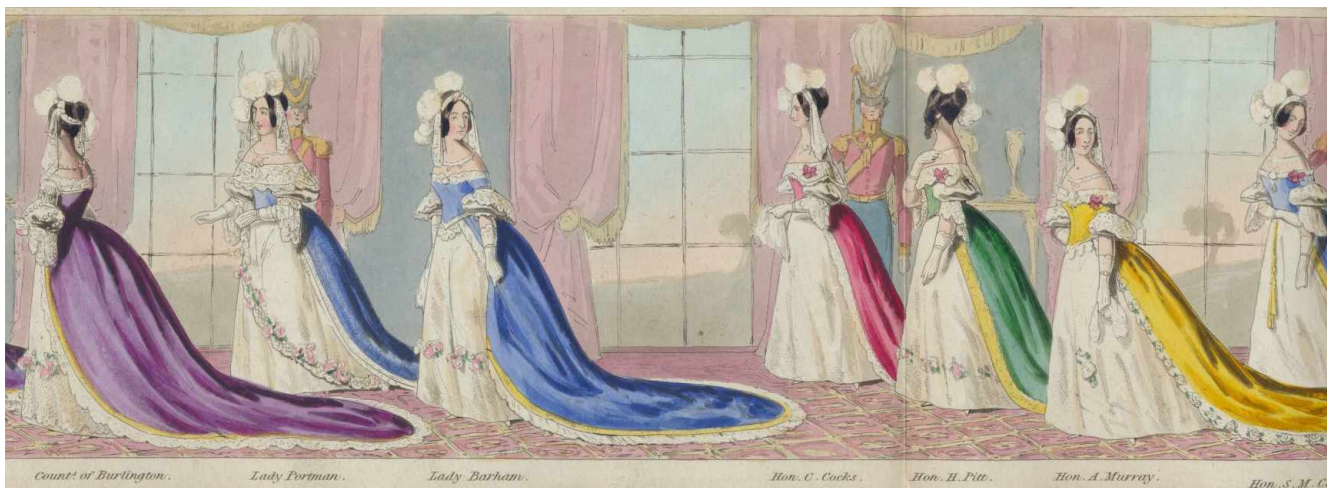
The photograph has been mounted on a pre-printed card that lists to the left and right Queen Victoria's family, also suitable decoration enclosing the royal standard and a portrait of the queen at the head of the design.



ONE OF THE FINEST PANORAMA'S OF QUEEN VICTORIA'S MARRIAGE

62 [QUEEN VICTORIA]. THE AUTHENTIC REPRESENTATION OF THE MAGNIFICENT MARRIAGE PROCESSION AND CEREMONY of Her Most Gracious Majesty Queen Victoria with His Royal Highness Prince Albert of Saxe Coburg celebrated at the Chapel Royal, St James, February 10, twenty feet long, price 21s, richly coloured, in a handsome Silk case with clasp, or 12s. plain ... London: Published solely by Messrs Fores, 41 Piccadilly, Corner of Sackville Street. 1840. £ 2,750

Continuous strip hand coloured aquatint panorama [115 × 6,105 mm] on nine strips; some light dust-soiling in places, and neat repairs to two folds and in gutter; folding into watered silk case the upper cover decorated in gilt and lettered 'The Marriage Procession of V & A', with the original metal clasp, early rebacked in green calf, with portion missing at foot, and some dust-soiling and marking to cloth, but overall still a very desirable example.



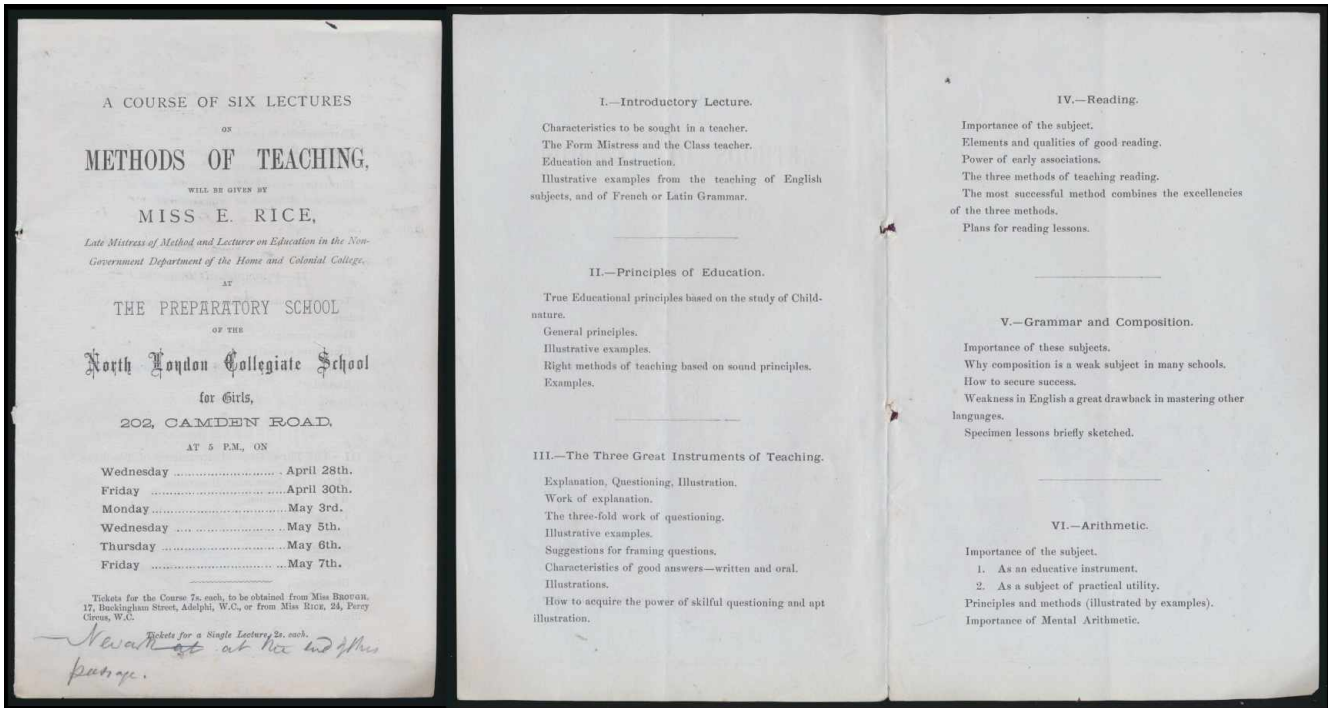
Highly desirable panorama produced to commemorate the wedding procession of Queen Victoria and Prince Albert on the 10th February 1840.

The panorama begins with a view of Buckingham Palace on which the royal standard is flying; this is followed by the main strip showing the visiting dignitaries, office bearers royal family and various members of the household and guards; at the end of the strip are two scenes 'The Marriage Ceremony' and 'The Attestation.' the end of the strip has a French title printed vertical.

Abbey, *Life*, 546.

'MISTRESS OF METHOD'

63 RICE, Miss E[sther]. A COURSE OF SIX LECTURES ON METHODS OF TEACHING, will be given by Miss E. Rice, late Mistress of Method and Lecturer on Education in the Non-Government Department of the Home and Colonial College, at the Preparatory School of the North London Collegiate School for Girls, 202, Camden Road... [London]. [1886]. £ 140



8vo, pp. [3]; disbound, as issued; a clean copy.

The lectures Miss Rice gave in April and May 1886 were given under six headings beginning with an introductory lecture on the 'characteristics to be sought in a teacher' together with examples of subjects to be taught', the second lecture contained the principle of education which were to be 'based on the study of Child-nature' and the 'right methods of teaching based on sound principles.' Thirdly 'The Three Great Instruments of Teaching' which were 'Explanation, Questioning, Illustration'. Rice's last three lectures were on the acquiring competency in Reading, Grammar and Composition, and Arithmetic.

Esther Rice was born in Snettisham in Norfolk in 1842 and was a pupil at the Training College at Preston becoming 'Mistress of Method, and Lecturer on Domestic Economy at the Cheltenham Training College' for eight years and in turn Resident Lecturer at the Cambridge Training College for Women. After Cambridge she gave our series of lectures in 1886 partly under the auspices of Miss Brough of the 'Teacher Guild', this appears to have been a clearing house for governesses and teachers looking for new appointments. Clearly the lectures impressed the North London Collegiate School for Girls where the lectures were held for she was afterwards appointed as a 'Visiting Teacher' there. Esther Rice moved to Hartlepool in Durham in 1889 and appears to have become the owner of a select day and boarding school for girls called Bath House, however her time there was cut short by her death in December 1891.

UNMATCHED SATIRICAL PORTRAITURE OF THE FRENCH ARTS AND LITERATURE BEFORE THE FRENCH REVOLUTION OF 1848

64 ROUBAUD, Benjamin. GRAND CHEMIN DE LA POSTÉRITÉ. Ple I [- Ple 3]. Benjamin [Roubaud del.] Imp. d'Aubert & Cie. Chez Aubert & Cie, Pl. de la Bourse 29 [Paris]. [1842]. £ 5,850

Complete in three parts [described below], each part with a folding hand-coloured lithograph [26.5 x 139 cm], heightened with gum arabic; concertina-folding, bound in the original sheep backed moire boards, spines of two parts strengthened with paper, upper covers lettered in gilt.

Born at Roquevaire (Bouches-du-Rhône) in 1811, Roubaud, pupil of Louis Hersant, exhibited at the Paris Salon from 1833 to 1847 mainly of landscapes, still-lives, and genre subjects and after a stay in Algeria he also painted oriental subjects. From 1840, he moved more towards caricature and signed his drawings Benjamin or with the monogram A. B. It was in this field that he demonstrated the power of capturing expression, producing effigies of all the most interesting personalities in the reign of Louis-Philippe, and creating a historic record of that time. As a caricaturist he worked for *L'illustration*, *Charivari*, *Galerie de la Presse*, *de la Litterature et des Arts* and *Pantheon Charivarique*. His career, however, was reliably short for he died in Algiers in 1847 when in his mid 30s.





'The [first] lithograph by Benjamin Roubaud, was entitled *The Highway of the Future* (*Grand chemin de la posterity*) and depicted the modern literary camp as a motley procession of authors and critics, following the lead of Victor Hugo, who holds aloft the banner of Romanticism with the satiric inscription: "Ugliness is beauty" (*Le laid c'est le beau*). Roubaud's literary pilgrims were clearly united in their common allegiance to the aesthetic canon of Romanticism, even as they were divided by their different styles of conveyance and travel toward the future. Victor Hugo is mounted on a winged stallion and is closely followed by such writers of imagination and fantasy as Gautier, Lamartine, Cassagnac, Eugene Sue, Balzac, Alfred de Vigny, Gozlan, and M. and Mme. Ancelet. A second cluster of writers is headed by the author of comedies-Vaudevilles, Eugene Scribe, who, in obvious reference to Sainte-Beuve's article on the "industrial literature," is mounted on a railway locomotive. A third group, symbolized by a cabriolet, consisted of actors, pantomime artists, and other popular entertainers, who made no pretence to literary status, but who, nevertheless, enjoyed the unquestioned privilege of being part of the modern camp. Distinctions between "high" and "low" culture, between respectable and commercial production, did not seem an important part of Roubaud's classificatory scheme. It is true that he acknowledged the existence of commercially successful authors, but these were randomly distributed throughout the modern camp, and humorously depicted through Lamartine's huge bag of money or Dumas' status as a colporteur, carrying a pile of printed books on his back.' [Gluck]



The two companion parts continue with the same general theme and give an unmatched satirical portraiture of the French arts and literature before the French Revolution of 1848.

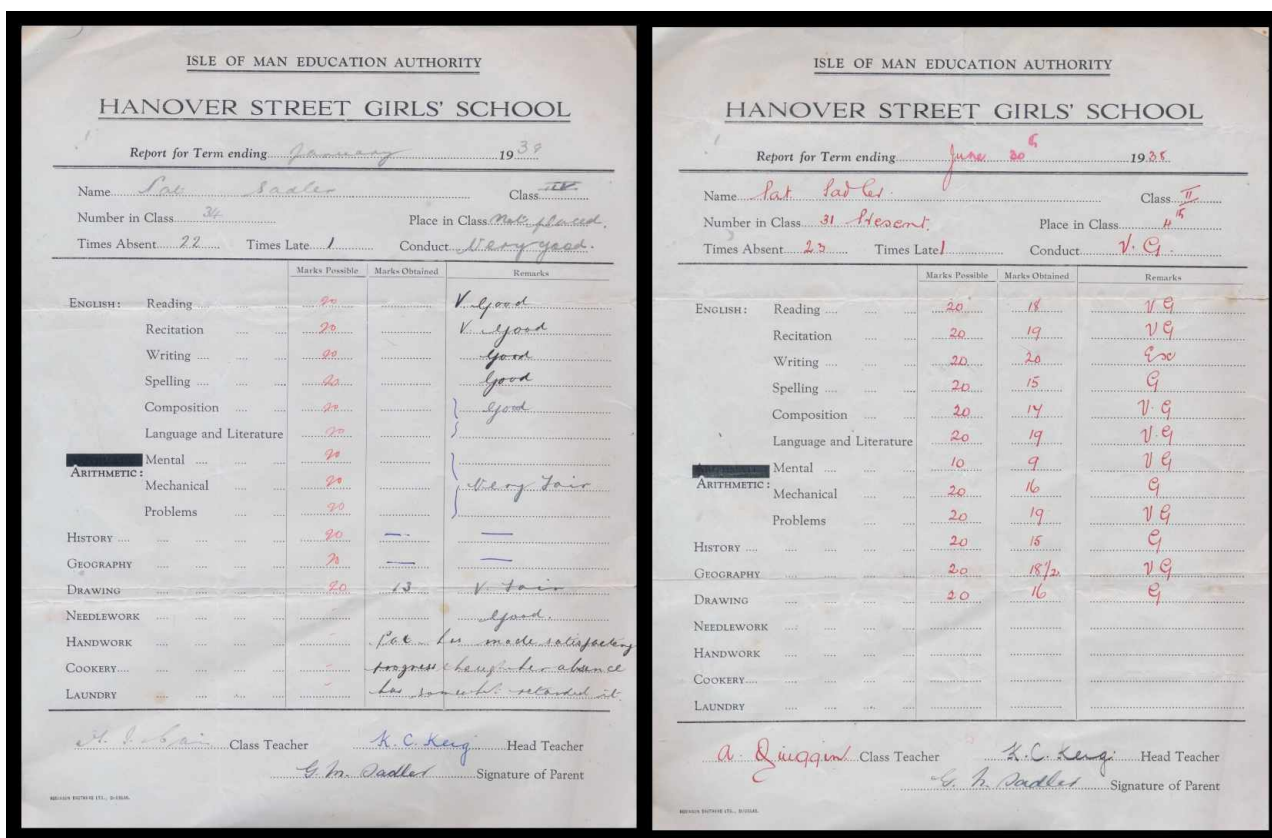
The three parts are as follows:-

[1]. Grand Chemin de Postérité. Ple. 1: First in a series showing French writers, actors, actresses, singers, dancers and theatre critics, all caricatured. Title centred on the top margin with artist and printer name on the lower margin. Some of the figures are individually identified, the remainder are identified in the lower margin. The figures on this plate progress from right to left with by Victor Hugo riding on Pegasus, and Alexander Dumas and Honoré de Balzac nearby.

[2]. Grand Chemin de Postérité. Ple. 2: Second in a series, the figures on this plate are presented in groups as 'Tragedie'; 'Comédie'; 'Drame'; 'Mélodrame'; 'Cirque-Olympique'; and 'Champs Élysées'.

[3]. Grand Chemin de Postérité. Ple. 3: Third in a series the figures on this plate are presented in groups: 'Grand Opéra'; 'Corps de Ballet'; 'Opéra-Comique'; 'Varietés'; 'Palais-Royal'; 'Thtre. de Mr. et Mme. Ancelot'; and 'Gymnase'.

See Mary Gluck. *Popular Bohemia: Modernism and Urban Culture in Nineteenth-Century Paris*. Harvard University Press. 2005.



'SATISFACTORY PROGRESS'

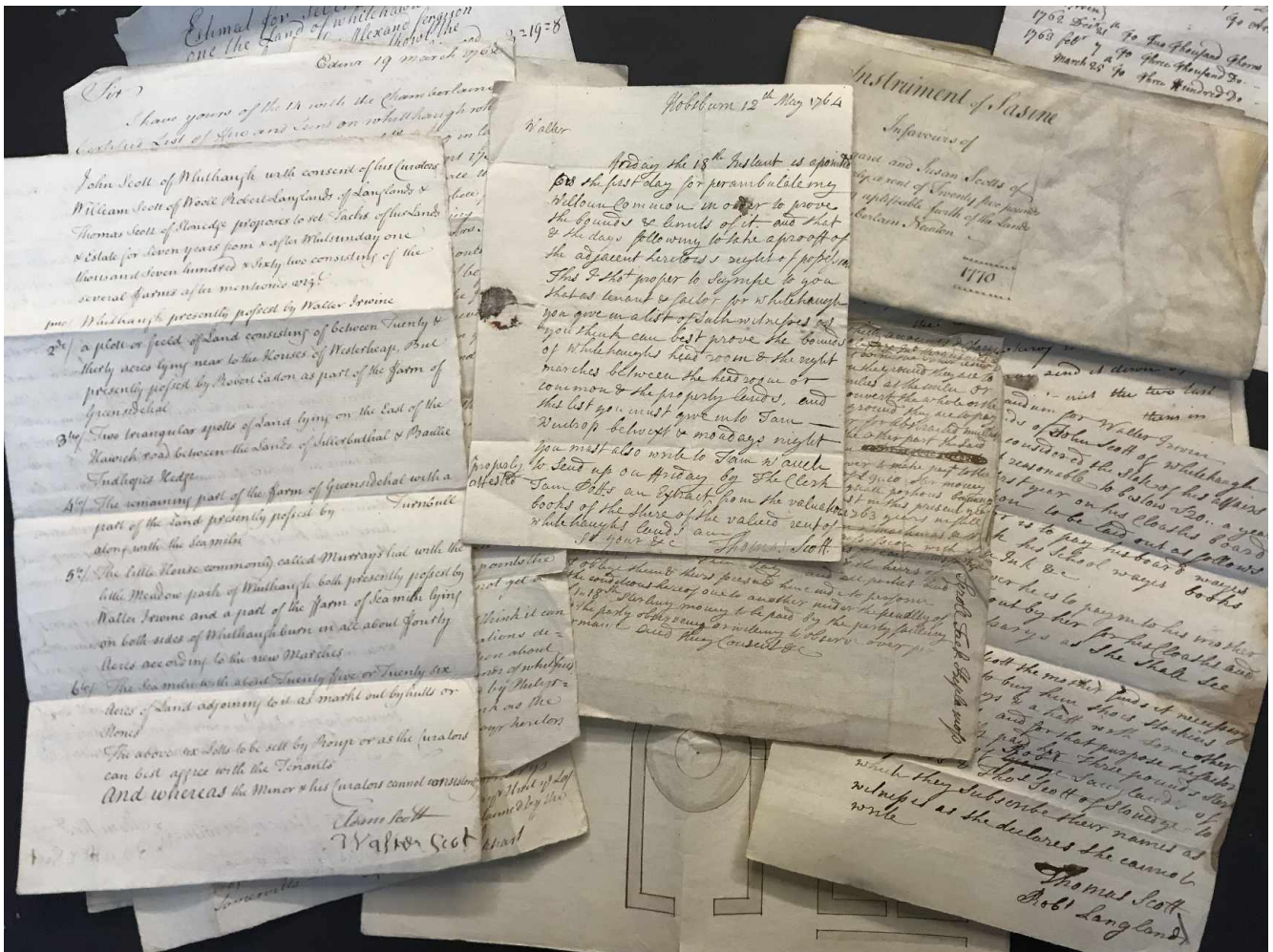
65 [SCHOOL REPORTS]. FOUR SCHOOL REPORTS FOR PAT SADLER, pupil at the Hanover Street Girls School. Douglas, Isle of Man. [1938-1939]. £ 100

4 printed sheets [20.5 x 26 cm] with manuscript annotation in red or black ink.

Patricia Sadler was born in 1929 at Widnes near Liverpool, her father a 'Deal Carrier' (ie. a transporter of wood), but it would seem that when these four reports were made out the girl was being taught at the Hanover Street Girl School at Douglas on the Isle of Man.

Patricia was very good in reading, recitation, writing, spelling, and composition with marks between 17 and 20 her arithmetic, history, drawing and geography were almost of the same competency when she was fairly consistently described 'Good', 'Very Good' and sometimes with full marks as 'Excellent'. In 1938 she was being placed 4th in class although in 1939 she was being placed 6th. A note to the January 1939 report states 'Pat has made satisfactory progress, though her absence has somewhat retarded it.' She was absent quite a lot, each term increasing from 10 days to 39 days in the last report we have here. We do not know the cause, but she seems to have recovered from whatever it was and died, we believe, in 2018.

As with all such reports they are signed off by the head teacher, the class teacher and in this case by Pat's mother G. M. Sadler. We suggest that the reason for her being taught on the Isle of Man and the frequent absences may have been because her father was ill and the girl was possibly sent off to live with a relative on the Isle of Man. Her father died at just 37 in January 1940.



STRANGE CASE OF INHERITANCE IN LOWLAND SCOTLAND

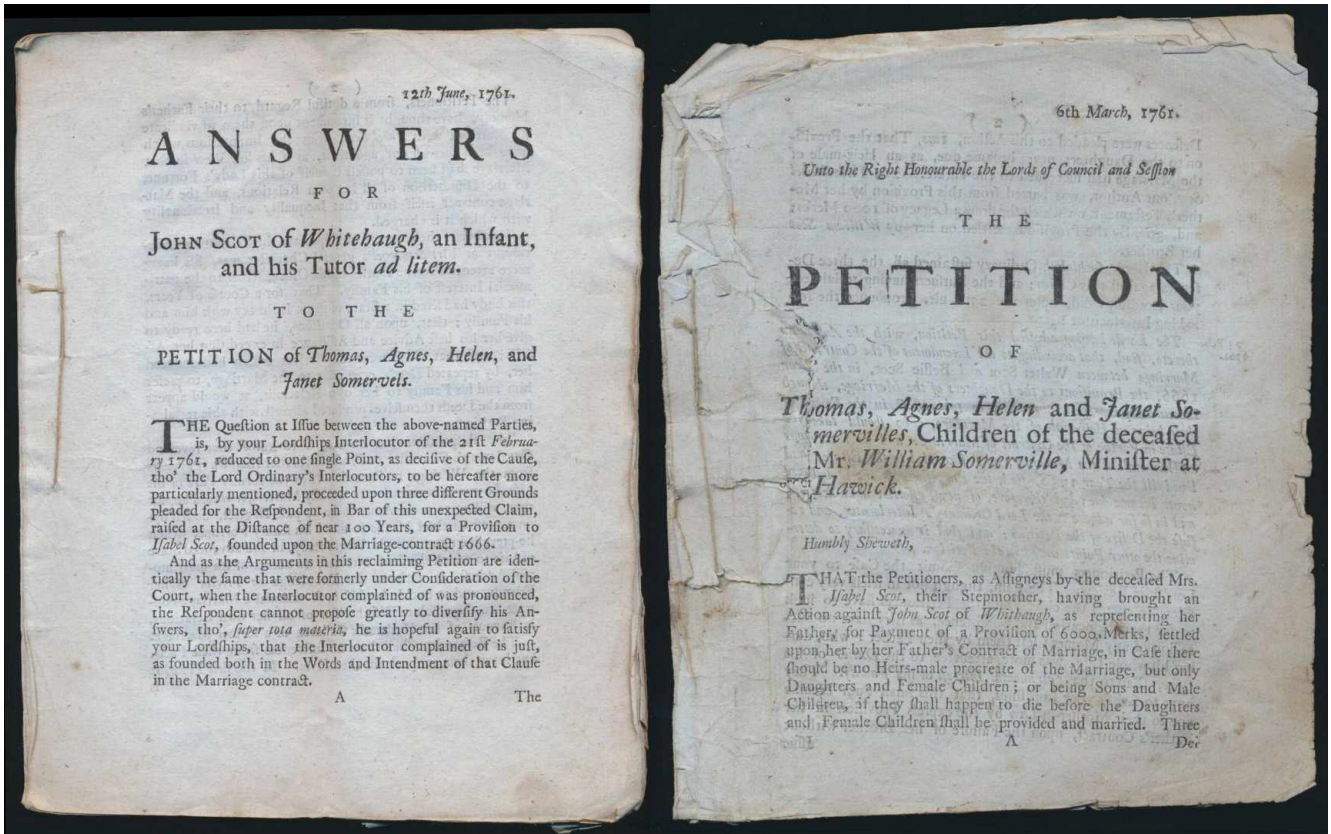
66 SCOT or SCOTT, Isabel, of Whitehaugh. SMALL ARCHIVE OF MATERIAL CONCERNING THE QUESTION OF INHERITANCE AND BURDENED ESTATES IN LOWLAND SCOTLAND, including 'Answers for John Scot of Whitehaugh, an Infant, and his Tutor ad litem. To the Petition of Thomas, Agnes, Helen and Janet Somervels [sic], [*drop-head title*]' and 'The Petition of Thomas, Agnes, Helen and Janet Somervilles, Children of the deceased Mr. William Somerville, Minister at Hawick' together with associated manuscript material. [Edinburgh] 12th June 1761. £ 950

Two works, small 4to, pp. 21, [1] blank; 20 (of 21), lacking last leaf and with other damage and loss with another copy in facsimile; comprising 20 manuscript letters and documents in various sizes including an 'Instrument of Sasine', together with pen and ink plans for farm out buildings.

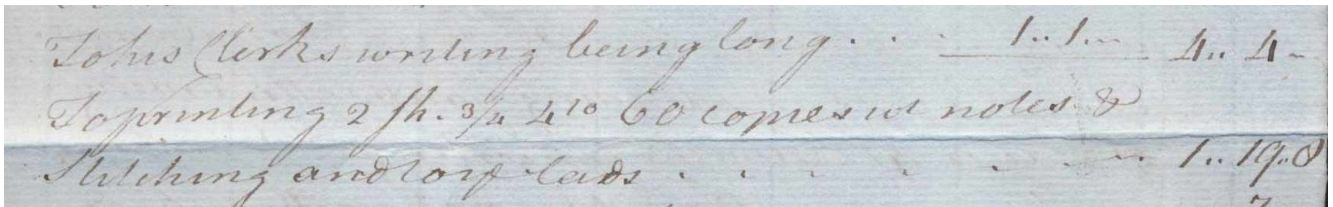
An interesting group of documents concerning a rather strange case of inheritance in Lowland Scotland.

The Rev William Somerville (1691-1757) of Hawick in Roxburghshire took as his second wife Isabel Scot, or Scott, of Whitehaugh, in 1753. Apparently he was short of money if the report given in the *Account* is correct 'If in the former part of his life, he was so inattentive to worldly Matters, it would appear that, willing to make Amends to mend his scanty Fortune, when he prevailed upon this old Virgin-Lady, in the advanced State of Life to which she had attained, to accept of his matrimonial Address, as without the Knowledge or Privity of her Friends, and buckle herself in so unequal a Marriage-contract, to the absolute Disinheritance of all her Relations.'

Somerville was sixty-three and had four children through his first marriage, Isabel was in her mid seventies, although as it happens she outlived Somerville by two years when she died in 1759. The claim by the Somerville children concerned the 1666 marriage contract of Isabel's father, this stated the estates were to be left to his sons with provision for the daughters. Isabel's siblings had not only all predeceased her but also died without issue, it was therefore argued that the 1666 marriage contract suggested that she was classed as an unprovided maiden, even if it was some seventy-five years after her fathers death, and so should inherit the Whitehaugh estate. One feels that she was either duped, or not of sound mind when her own marriage contract of 1753 was drawn up in which everything was to be left to her husbands first family if there was to be no children from Isabel's marriage with Somerville! The Whitehaugh estate was, however, entailed and the legal case came down on the side of the Scot family for the estates could only be inherited by a male heir on the Scot side of the family. Some sort of deal was made between the two competing interests although it is not altogether clear what the final outcome was other than it was decided that taking the case through any further court hearings was more costly than the both sides could bear.



The manuscript portion of the archive includes the documents on the inheritance of John Scot, a child, who was a distant cousin of Isabel's. The trouble with the lands of Whitehaugh being they were not only entailed but also had debts. A summary is given showing that from the £20 allowed for the clothes and education of John Scot only forty shilling was left to the child in 1761 for his care. The creditors it might be added were William Scott of Wooll, Robert Langlands of Langlands and Thomas Scott of Stonedge all likely close relatives, the 'Tutor' although only named in passing, appears to have been the same or another Thomas Scott who was closely connected to the family.



The invoice drawn up by William Elliot, the Writer to the Signet, who prosecuted the case for the juvenile John Scot gives a fairly minute account of the costs of the case that ran from May 1759 to January 1762. This amounted to £62 5s 10d and had to be paid off with £20 amounts, indicating again how the encumbered estates hardly paid. Included among the costs is the interesting note on the printing costs of the *Answers* for the court case '13th Feb [1761]. To printing 2 Sh[illings] 3/4 4to, 60 copies wt. notes & Stitching and to ye Lords £1 19s 0d.'

By 1762 the Somerville's allowed the Scots to have access to the family Charter Chest and so something was clearly being resolved for mutual benefit. That the court costs were clearly too much for both claimants and sense appears to have prevailed and an agreement of sorts that satisfied each party in the claim was found. Also included are a number of plans for farm buildings and other incidentals to do with the lands of Whitehaugh.

Altogether an interesting collection of material concerning the vexed question of inheritance and burdened estates in Lowland Scotland.

TRAGIC TRANSPARENCY

67 [SHAKESPEARE]. [ROMEO & JULIET]. ORME, Daniel. TO THE RT. HON.BLE WILLIAM LORD AUCKLAND, ONE OF HIS MAJESTY'S POST MASTERS GENERAL &c. &c. &c. THIS PRINT OF THE TOMB OF JULIET, From an Original Transparent Drawing in His Lordships possession is with permission humbly Dedicated by His Lordships most obliged & obed. serv.t Edwd. Orme. The original Drawing by a Gentleman. Sold & Published June 1, 1799 by Edwd. Orme, Printseller to the King, Corner of George Street & Conduit Street, London. here may be had a great variety of Transparencies, and every requisite for drawing them. [1799].

£ 950



Mezzotint printed in colours [plate mark 53.3 x 33.4 cm, sheet 56 x 36.1 cm] partly varnished for translucency; in very clean original condition.

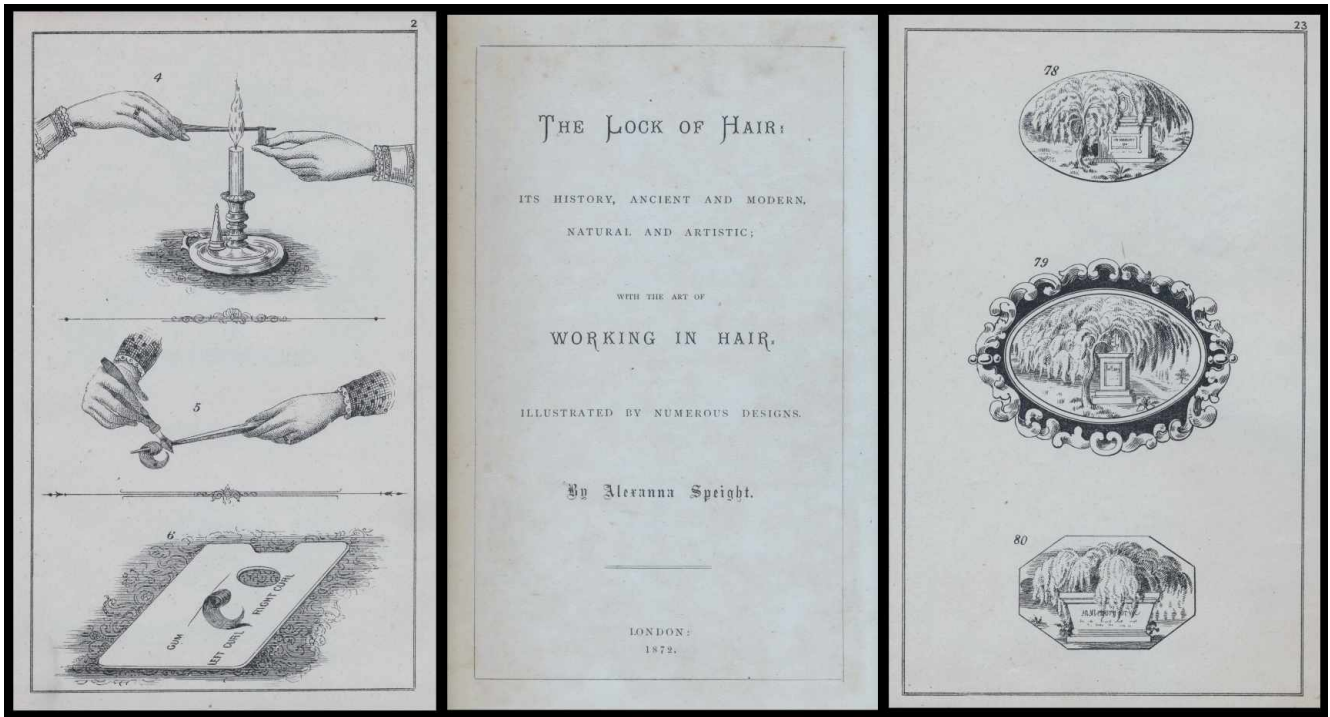
One of the most detailed and expensive of Orme's transparency prints. The coloured copy, as here, was sold for a Guinea or if uncoloured at 7s 6d, the majority of Orme's prints being priced at half this price.

The scene from Shakespeare's play depicts Juliet falling to her knees, arms outstretched, letting fall Romeo's dagger having just used it to stab herself, while he lies dead beside her on the left; in a tomb with a plaque inscribed 'Capulet's', and a group of people approaching from above, carrying torches.

The mezzotint engraver Charles Turner (1774-1857) is known to have engraved the work as he mentions the print in the 'Diary and Work Book' he kept between 1798 and 1804, 'it would appear that the engraver did a number of "odd jobs" for publishers and others, or engraved plates that were not issued with his name upon them, as well as executed commissions for paintings and drawings.' [See Alfred Whitman *Charles Turner*, George Bell, 1907, pp. 285-86].

'Edward Orme (1775-1848), engraver and property developer, was born in Manchester, the thirteenth child of Aaron Orme (1707-1782), fustian manufacturer of Manchester, and his third wife, Margaret Walmsley (bap. 1739, d. 1808). One brother, Robert (1767-1827), became solicitor to the East India Company at Madras, and two other brothers, Daniel Orme (1766-1837) and William (1771-1854), were professional artists. Edward moved to London, and in 1794 his first engraving was published by his brother Daniel. Orme was married on 22 June 1802 at St George's, Hanover Square, London, to Hester (Ety) Edmonds (1781-1864). Three sons and two daughters are mentioned in his will. On 21 January 1799 Orme was appointed printseller in ordinary to George III and on 5 April 1820 editor of prints in ordinary to George IV. In May 1800 he had a shop in Conduit Street, London (at the corner of George Street), and in 1801 exhibited a portrait at the Royal Academy. In the same year he established himself at 59 New Bond Street, London, at the corner of Brook Street, and published *Rudiments of Landscape*, a volume of uncoloured etchings after his brother William's drawings. He advertised that he stocked 'Books of Instruction in every Branch of Drawing, and Drawing Materials'. Then began the publication of a series of coloured aquatint books, ending in 1819 with *Historic, Military, and Naval Anecdotes*. Some separate engravings of London markets were issued in 1822, but in 1824 the shop was closed, and he concentrated on his new career' as a property developer.' [ODNB]

From the collection of The Late Hon. Christopher Lennox-Boyd.



COMPELLING HAIR TO FORM DECORATIVE ITEMS

68 SPEIGHT, Alexanna. *THE LOCK OF HAIR: Its History, Ancient and Modern, Natural and Artistic; with the Working in Hair.* Illustrated by numerous designs. London. [colophon: A. Goater, printer, Mount Street Works, Nottingham], 1872. **£ 285**

SECOND ISSUE. 8vo, pp. [2], 122; 24 lithograph plates; original red cloth the upper cover blocked in blind and lettered in gilt.

One of the only works devoted to the delicate art of compelling hair to form decorative items.

'The nineteenth century also made into a mass market some thing that had been fashionable since the seventeenth century: the wearing of jewellery which incorporated the hair of a loved one, alive or dead. Often these took the form of lockets or slides with coils of hair in the back of them but sometimes hair was used in a more elaborate wave. The straps of bracelets, for example, were sometimes made up entirely of braided and twisted hair. In the nineteenth century, jewellers were working so fast to keep up with demand for this kind of work that they were, probably justifiably, suspected of discarding the precious snippets of hair produced by their customers and keeping stocks of ready-mades classified by hair type and colour. *The Lock of Hair*, published in 1872, sought to take its readers 'into the midst of the art or mystery of hair-working', thus bypassing the experts. With, significantly, a palette as the working surface, the writer demonstrates how the hair can be cut, curled and shaped into a range of motifs, serving both social occasions and the privacy of mourning, such as the Prince of Wales's feathers and "the tomb and the willow tree" [Snodin & Howard *Ornament*, Yale, 1996].

Some slight mystery revolves around this work. Alexanna was born in 1826 and baptised Alexanna Elizabeth Myra Harper the daughter of Richard Harper, a commercial traveller, and his wife Myra. In 1853 Alexanna married Alfred George Speight, a confectioner, although a few years later he was working as a fleece dress maker and latterly a linen merchant. Alexanna was indeed a hair worker, however, she had died in 1863 almost a full decade before our book was published. The year following her death Alfred married a widow, Ann Berry, who was a hair net maker, as indeed was her daughter. Before our book was published Ann had also died and by 1872 Alfred was now also working as a hair net maker. The Speights sold their work direct from their address at 20 Spencer Street, Goswell Road, Clerkenwell and also through the Soho Bazaar of Oxford Street. The book may have been an attempt in some way advertise his business, this evidently did not work out as in later years Alfred moved into the business of a shirt collar manufacturer and then in turns a label manufacturer and corrugated paper maker!

There also appear to be two issues of the work, the first issue dated 1871 has an imprint of '20 Spencer Street, Goswell Road' and containing advertisements for instructions in the art of working in hair by 'A. Speight' together with boxes of hair working equipment. This second issue dispensed with the advertisements and has a cancel title and preface, but is otherwise the same.

A GIFTED DRAUGHTSWOMAN

69 STEWART, Mary. [FOUR PANORAMIC VIEWS OF EDINBURGH, and the Surrounding Country from the Top of Blackford Hill. Edinburgh: Francis Cameron, 1822].

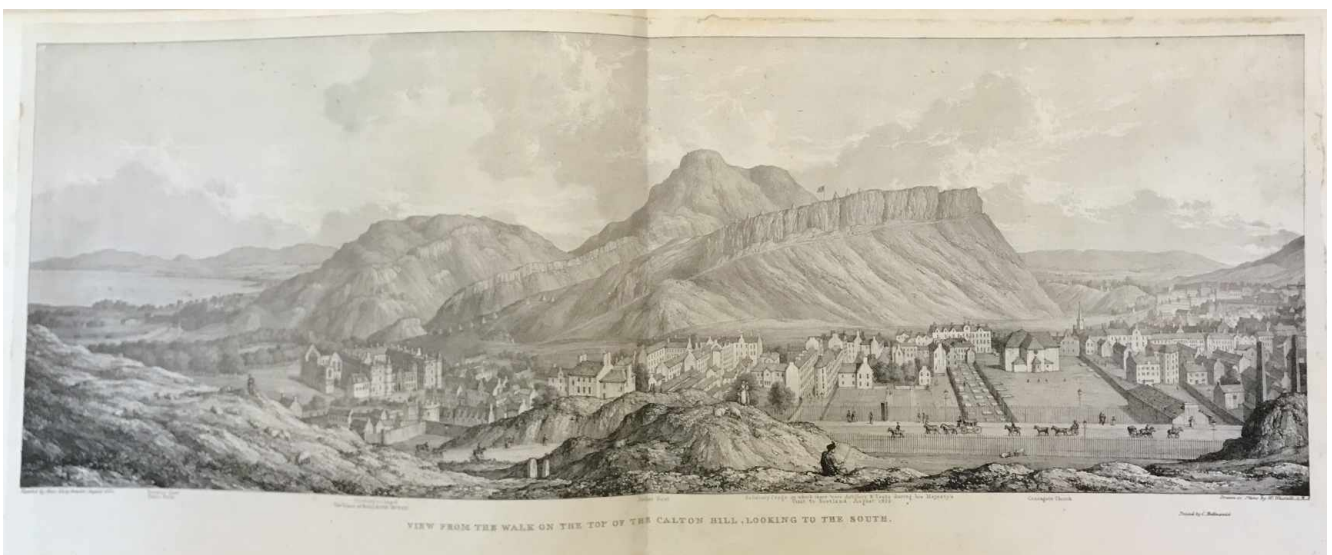


[Together with:] [FOUR PANORAMIC VIEW OF THE CITY OF EDINBURGH, taken from Calton Hill... Published by William Fairborn... and R. Ackermann, c. 1823] [1822-1823]. **£ 1,850**

FIRST EDITIONS. Folio, pp. [2], four panoramic views, each measuring [860 × 325mm]; and four further panoramic views; disbound, and without the respective printed titles.



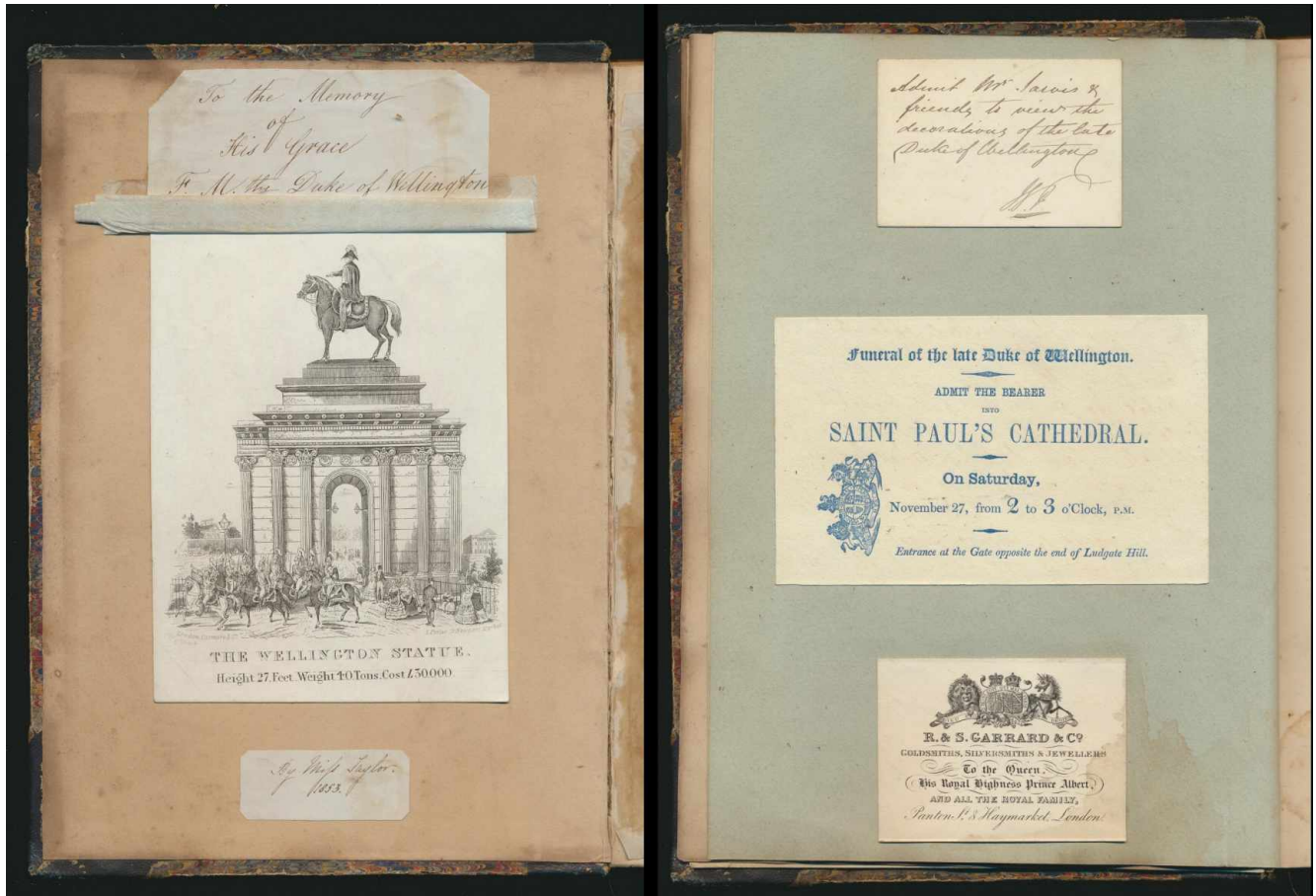
Rare opportunity to acquire both sets of Mary Stewart's panoramic views of Edinburgh from Blackford Hill and Calton Hill. Unusually, the first part contains a dedication leaf not called for by Abbey, and a printed quote from Scott's *Marmion* but here in a different setting, leading us to believe that they were later issued together in this format.



Mary Stewart (1773-1849) was a gifted draughtswoman, specialising in architecture. The first four sketches giving views of Edinburgh 'from the top of Blackford Hill', looking to the West, North East and South, were executed and signed by Mary Stewart and printed from the stones by C. Hullmandel. The original drawings are preserved in Clevedon Court, Somerset, where she had married the Baronet Sir Abraham Elton the year after this publication. The second group of four sketches, drawn from Calton Hill, is published by Ackermann the following year. The initial series drawn from the prominent vantage point of Blackford Hill is by far the best with more detail incorporated into the views and a with a generally more highly finished feel to the plates.

The sets of prints were issued originally in printed wrappers, not present here, which bore their respective titles.

Abbey, Scenery, 499 & 500.



INFATUATED BY WELLINGTON

70 **TAYLOR, Miss [Elizabeth Crawford]. TO THE MEMORY OF HIS GRACE F.M. THE DUKE OF WELLINGTON.** by Miss Taylor. [London], 1853. £ 1,250

Small folio, [26.5 x 19 cm], 36 leaves mounted with ephemera together with a few inserted extracts etc; original black half roan over marbled boards, upper joint loose.

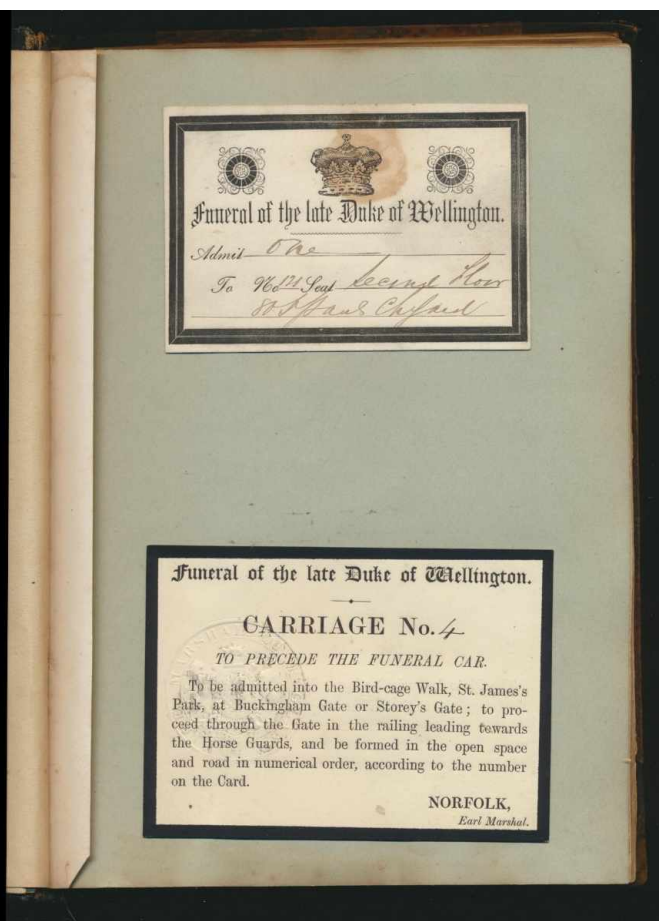
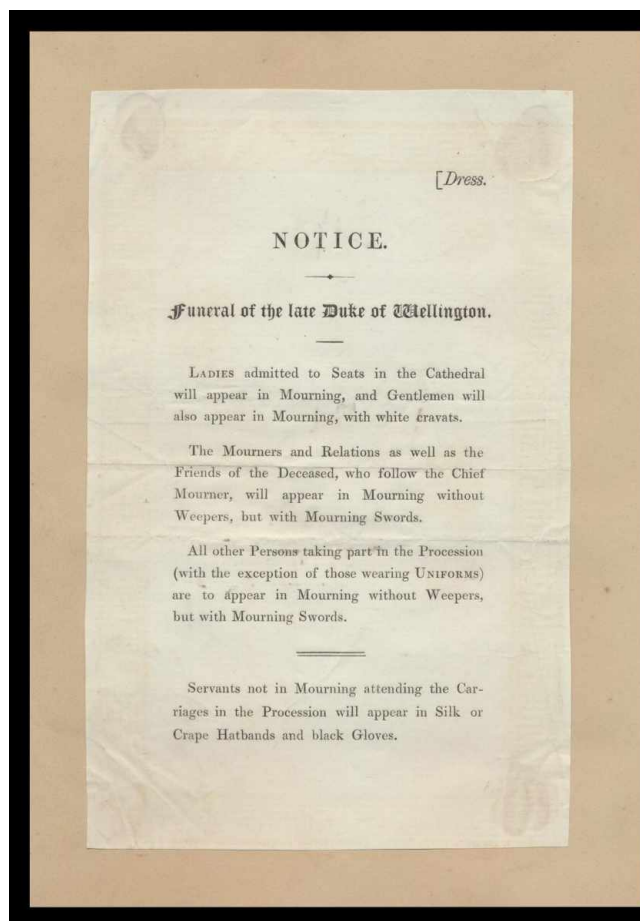
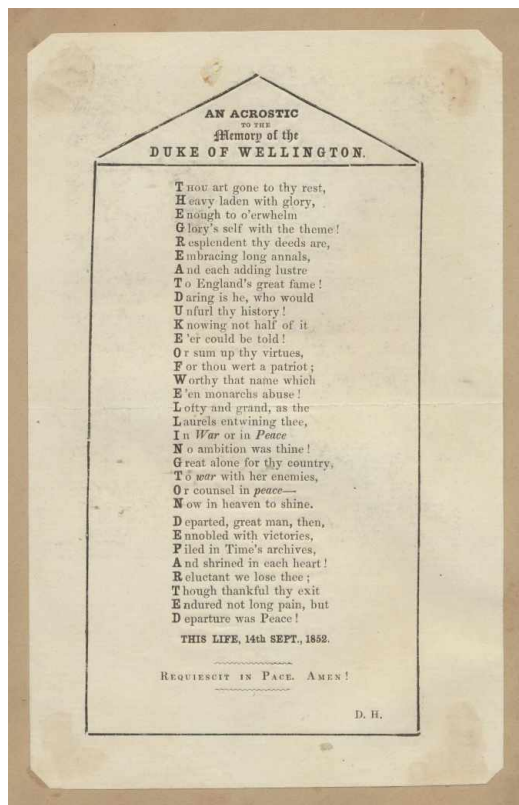
Clearly an enthusiastic devotee of the Duke of Wellington, Miss Taylor was a diligent collector and preserver of everything she could acquire respecting the late Duke to fill up her album.

The album only has 'Miss Taylor' as a guide to identify the compiler, but it is evidently is Elizabeth Crawford Taylor (1789-1854) [see below] as she has cut up a number of 'franked' envelopes she inherited that were chiefly addressed to 'J.W. Hearne'. These include one countersigned by Wellington, with others being signed by Melbourne, Duke of Cambridge etc. showing at the very least that the Hearnese and Taylors were, if not in the top flight of society, certainly had the status to be entered in Blue Books of the period.

Other ephemera include a printed notice on the correct form of dress for attendance of the funeral at St Paul's Cathedral with the adjunct that 'Servants not in Mourning attending the Carriages in the Procession will appear in Silk or Crape Hatbands and black Gloves.' Tickets for admission to the funeral procession this example to John Ewart Esq. who was one of the occupants in the Merchant Taylors' carriage together with the card entitling Carriage No. 4 with instructions for finding their place in procession; a seat ticket for St Paul's and an admittance ticket to see late Duke's decorations etc. Miss Taylor eagerly cut out articles in from various journals, prints, advertisements, acrostic verses and other ephemera connected with the Duke of Wellington. Also towards the end of the album she has found space to include some material on Nelson, Napoleon with others connected with Wellington's life.

The compiler, Elizabeth Crawford Taylor, was born in 1789; she was the niece of the Elizabeth Taylor who had married Thomas William Hearne of Deeves Hall at Ridge in Hertfordshire. He appears to have made his money through the East India Company and when his wife died Thomas together with his unmarried sister and 'Miss Taylor' set up home together at 20 Gloucester Place in Marylebone, London. As the couple had no children the bulk of the Hearne's estate was bequeathed to Elizabeth who continued to live at Gloucester Place until her death in December 1854. The family, as such, appears to have then died out for Elizabeth bequeathed the balance of her estate, after several charitable bequests, to a friend of her brother-in-law.

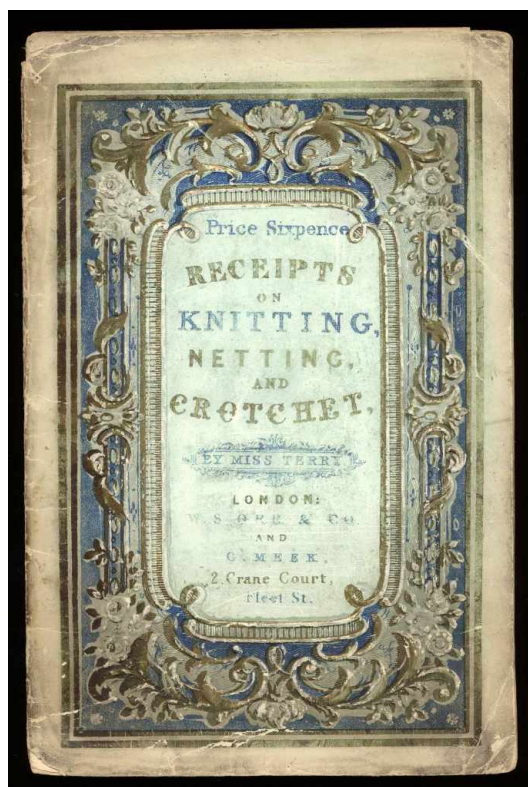
Why Elizabeth Taylor had such an infatuation with Wellington is alas unknown. She would have been about twenty years younger than the Duke, but history does not record if they ever met, or if this was a case of patriotic hero-worship.



SOME UNUSUAL DESIGNS

71 **TERRY, Miss.** RECEIPTS ON KNITTING, NETTING, AND CROCHET. By Miss Terry... London: W.S. Orr & Co., Paternoster Row; G. Meek, 2, Crane Court, Fleet Street... [1847]. £ 250

FIRST EDITION. 12mo, pp. 16; with folding hand coloured frontispiece; stitched as issued in the original embossed printed publisher's wraps.



Rare first edition of this delightful selection of *Receipts on knitting, netting, and crochet*, by Miss Terry, who, in her address, 'respectfully invites the attention of Ladies to this Receipt Book, and trusts, that as the articles are so illustrated as to give a correct representation of them, combined with the originality of the designs, and correct receipts, it will be found worthy the patronage and recommendation of her readers'.

The receipts are indeed original, and in some cases quite unusual, including, amongst others, 'The Elizabethian collar'; 'The useful carriage bag'; 'The infant's netted hat'; 'A very pretty open work show, for an infant'; 'An infant's slipper, knitted in ribs'; and 'a novel and very pretty crochet pen-wiper', some of which are illustrated on the charmingly hand coloured frontispiece. Alas, for Miss Terry, we have been unable to find any further information, though it is amusing to note that the work is published in the year of Ellen Terry's birth!

OCLC records two copies, at Southampton and the BL.

'GO FORTH, THOU LITTLE BOOK'

72 TURNER, Miss. [Sarah]. FRIENDSHIP BOOK. [Cambridgeshire], [c. 1845-1865]. £ 385

MANUSCRIPT IN INK. 8vo. pp. [136], on white and green paper; original deep magenta calf binding embossed with a panelled design signed by Remnant [&] Edmonds, London, repaired at head and foot of spine.

Delightful early Victorian friendship book including both original and copied verse penned by friends. It opens with the verses 'Go forth, thou little book / Go forth little the little bee / And gather thy stores from the freshest flowers/ May unblighted hearts and unbroken powers / Give some of their sweets to thee.' which was penned by W.M. and is in places an approximate transcription of the same verses that appeared in the *Atlantic*

Miss Turner

— Miss Turner —
Dear Girl, when you wear your
to share sorrow you feel,
When with you, understand to give
One, better thought to give.

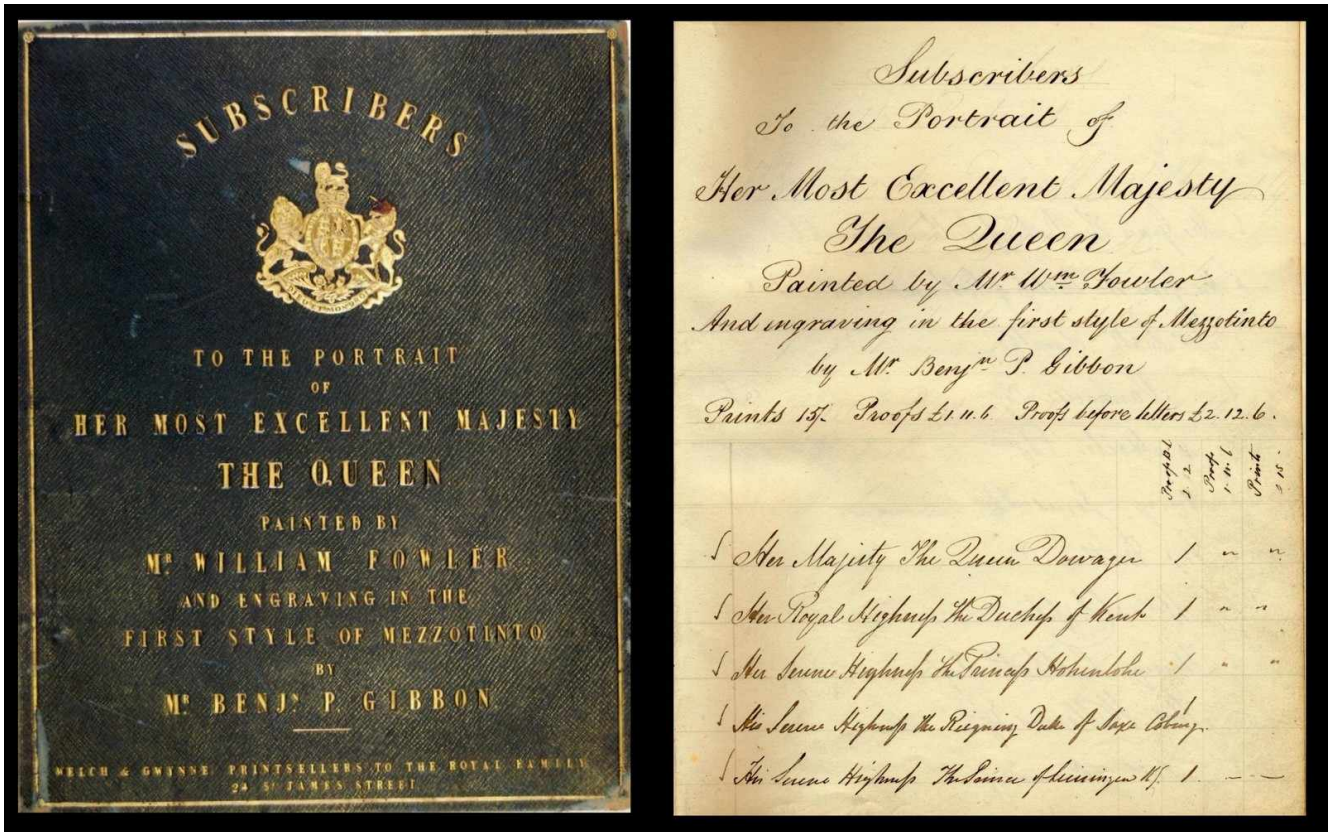
To Miss Turner — — —
When forced to part from those we love,
Though sure to meet tomorrow,
We still a kind of anguish prove,
We feel a touch of sorrow:
Yet oh what words can paint the tears
We shed, when thus we sever:
If doomed to part for months, for years,
To part, perhaps, for ever.

Oh! may long days, like Tom'sorrow,
Be thy lot, or Worsening done,
And all their years of misery
The emblem find in you.
— Miss Barton —

Souvenir of 1828. Other inclusions of a similar type were penned by Sarah Anne Cockerton with the verses 'To the giver of this Album'. Other material included "Mischance in Marriage", 'Sisters Love' entered by C. Turner who appears to be Sarah's cousin rather than sister; Lucretia Olley, Sarah's future sister-in-law gave as her contribution the verse opening 'When forced to part from those we love/ Though sure to meet tomorrow / We shall a kind of anguish prove - We feel a touch of sorrow.' Clearly it was something of a ritual to add something to the book when visiting, for many of the contributions are headed 'Addressed to Miss Turner' or 'To Miss Turner' most of which was probably memorised for such occasion. A number of the entries are marked as original, although the majority were doubtless taken from newspapers and annuals.

The owner of this friendship book was born in 1828 at Great Wilbraham in Cambridgeshire the daughter of a miller whose mill was located in Horseheath, a few miles to the south. This is a chiefly agricultural area in the district of Linton with a fairly sparse population which also included the villages of West Wickham, Carlton, Streetly End, Cardinal's Green etc. Probably unsurprisingly for a millers daughter, several of the farms thereabouts would have had their corn milled by her father, and equally unsurprising then that Sarah married the son of a local farmer at Lopping Hall Farm, Carlton, Frederick Ottley. Their marriage took place strangely enough at St Mark's, Kennington in London on the 21st December 1854 at which time the couple gave up working the farm in Carlton with Frederick instead becoming a farm bailiff in Suffolk and Norfolk. After her husbands death in 1895 Sarah retired to Brighton until her own death in 1919.

Extract from one of my Lectures.
Subject: - WOMAN.
"Having been to one of the new large London prisons, Elizabeth Fry felt a desire to say something to the female prisoners. Her friends advised her not, the governor of the place said it would be a failure, the turnkeys shook their heads, in fact it seemed a thing too impracticable to be considered. Mrs. Fry was not however to be thus put down, and at last she went. When the women saw her, some shouted, some cursed, and others loudly demanded money that they might buy gin. She forgot the little speech she had intended to make, but opening the new statements at a part specially designed for such poor women, she commenced



ORIGINAL SUBSCRIBERS LIST FOR AN EARLY PORTRAIT OF QUEEN VICTORIA

73 [VICTORIA]. SUBSCRIBERS TO THE PORTRAIT OF HER MOST EXCELLENT MAJESTY THE QUEEN. Painted by Mr Wm Fowler And engraving in the first style of Mezzotinto by Mr Benyⁿ P. Gibbon. London: Welch & Gwynne, Printsellers to the Royal Family, 24 St. James' St. [1839]. £ 350

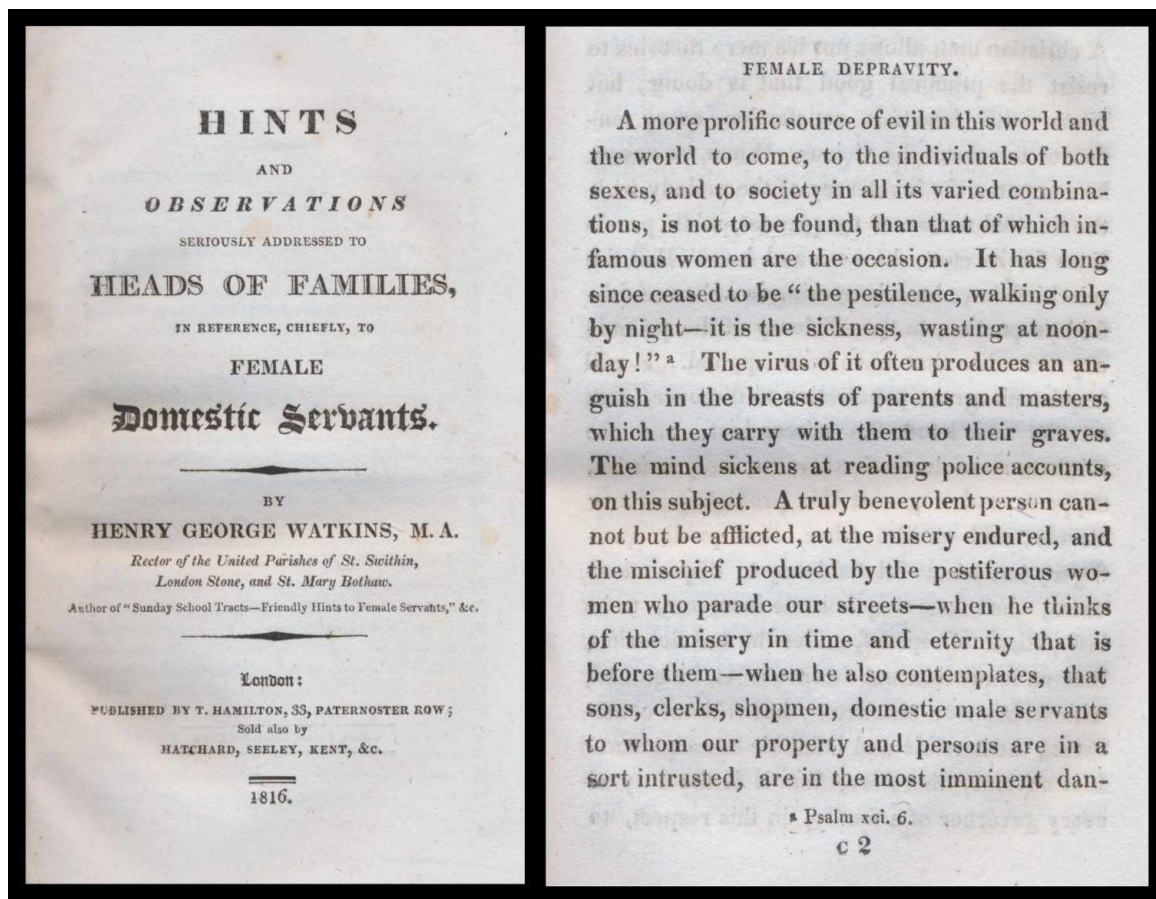
Small 4to; pp. 10, [16] blank; list of 77 subscribers in manuscript some minor dust-soiling in places, but generally clean throughout; handsomely bound in contemporary green morocco, tooled in gilt, upper covers lettered in gilt with the Royal Coat of Arms at head, light rubbing to extremities.

A handsomely bound subscribers list designed to entice subscribers. The first signatories include Her Majesty The Queen Dowager; Her Royal Highness The Duchess of Kent; Her Serene Highness The Princess Hohenlohe; His Serene Highness The Reigning Duke of Saxe Coburg although these names have all been transcribed in a clerks hand however later subsequent subscribers including Bishop of Ripon, Earl of Beverley etc. have signed for themselves.

Three portraits of Victoria by William Fowler III (1795-1872) were exhibited at Welch & Gwynne premises in St. James' St. the other two portraits showing Victoria aged five and eleven. Three versions of the print were available: Prints at 15/-, Proofs at £1. 11s 6d, and Proofs before Letters £2 12s 6d. Royalty naturally took pulls of the highest values with bishops allowing themselves proofs and the hoi polloi the ordinary impressions at 15/- . They were published on the 11th February 1840 and engraved by Benjamin Phelps Gibbon (1802–1851) whose prints were 'distinguished by a delicacy of touch and an economy of line'.

'William Fowler, portrait painter, was born, apparently, in Ramsgate, Kent. He registered at the British Museum in November 1813, address given as 15 Upper Brook Street, recommended by Benjamin West, and (presumably the same individual) in 1817, address 24 Dover Street. He was a student at the Academy and exhibited between 1829 to 1852 from London addresses (25 South Moulton Street in 1829). When "a rising artist of Ramsgate", he took a likeness of Princess Victoria at the age of five, published by Colnaghi (*Anecdotes... of Victoria the First*, London, 1840; the portrait in oils, dated 1825, is in the Royal Collection). In 1834 a portrait of Thomas Bax, Chairman of the Ramsgate Catch Club, was presented at the Society's Anniversary Dinner, with a newspaper reporting Fowler as "a native artist", suggesting he was local: "He prized their friendly feeling as coming from those among whom he had been born; they were his townsmen, and their flattering kindness would still more endear him to his native place" (*Kentish Gazette*, 25 March 1834). He was living in Ramsgate at the time of the 1851 census as "Painter Artist". In the 1861 census he was living in Battersea with a nephew, Robert Fowler, a clerk in a chemical factory, and was described then as a "Retired Artist". [Myrone] He died at his home at 11 Ethelburgar St Battersee in 21st December 1872 leaving an estate worth £8,000.

See Martin Myrone *Biographies of Students Admitted to Draw in the Townley Gallery, British Museum Drawing after the Antique at the British Museum* - www.paul-mellon-centre.ac.uk



‘THE DIFFICULTIES OF FEMALE SERVANTS ARE NUMEROUS’

74 WATKINS, Henry George. HINTS AND OBSERVATIONS SERIOUSLY ADDRESSED TO HEADS OF FAMILIES, in reference, chiefly, to female domestic servants. London: Published by T. Hamilton, 33, Paternoster Row; Sold also by Hatchard, Seeley, Kent, &c. 1816. £ 585

FIRST EDITION. 12mo, pp. viii, 100; bound in contemporary half calf over marbled boards, spine tooled in gilt with label lettered in gilt; with the contemporary bookplate of Frances, Viscountess Lorton, on front pastedown; a very desirable copy.

First edition of this scarce manual in which the author advocates the fair treatment of domestic servants, especially females, who he feels are particularly vulnerable. Under headings such as ‘Difficulties and Dangers’, ‘Female Depravity’, ‘Mental improvement’, ‘Sudden Dismissals’, and ‘Caution and Kindness’ good advice is proffered to householders and servants alike.

‘A more constant topic of complaint is perhaps not found, than that of which servants, and especially female servants are the subjects; and much of it is but too sadly just. Why these complaints should attach more frequently to female servants than others, is easily accounted for, while at the same time the causes offer something in mitigation. The habits of our domestic female servants require to be as good as possible; and these habits are considerably various to form a good servant. Their good qualities must be more numerous than those of any other species of servant. Of an artist - a mechanic - an accountant - a shopman - a valet, no further acquirements are sought than ability and honesty. Private vices may be suspected, but the suspicion does not in general effect the loss of their services. By common courtesy, I suppose, it is not asked where he goes, or with whom he associates, after his hours of business. Whether he is at his friends, or at the alehouse, or at the theatre? Whether he spend his sabbath with the pious, or the profane? are questions not often put. But in respect of female servants, it is absolutely necessary for our safety and repose, that mistresses should have considerable knowledge of their minds and manners in their leisure hours, as well as while employed in the especial duties of their station. Hence all that concerns them must of necessity be subject to a more accurate and rigid scrutiny. Their conduct coming into contact with us at a variety of points, their character for service of course becomes more vulnerable, and is more liable to sink, and therefore they call more loudly for our candor and sympathy - our care and our forgiveness’ (pp. 7-8).

The Rev George Henry Watkins (1765-1850) was the rector of St Swithin’s in London’s Cannon Street from 1805 until his death. Of independent means he was able to write, print and distribute tracts to the deserving poor. He was also the promoter of the Society for the Protection of Female Servants and sometime chaplain to the Mayor of London. His other works include *Sunday School Tracts* (1810-1813) and *Friendly Hints to Female Servants* (1814).

OCLC records three copies in the UK, at the British Library, Cambridge and Glasgow, and two in North America, at Yale and The Huntington.

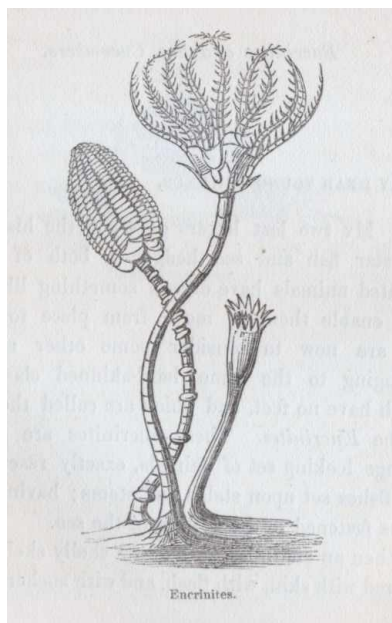
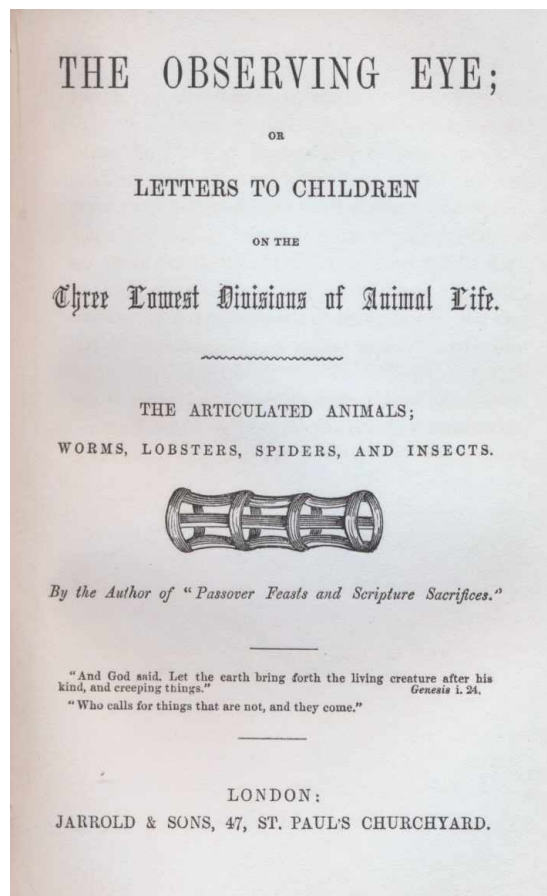
'USED BY THE ROYAL CHILDREN... AND IN THE SCHOOLS OF THE POOR'

75 [WRIGHT, Anne]. THE OBSERVING EYE: or Letters to Children on the Three Lowest Divisions of Life. The Radiated, Articulated, & Molluscous. London: Jarrold and Sons, 47, St. Paul's Churchyard... [1851]. £ 185

SECOND EDITION. 12mo, pp. [x], 122, [xi], 132-264, [ii], iv, [iii], 64; with numerous engravings throughout the text; bound in the original blue blindstamped publisher's cloth, spine and upper board lettered and tooled in gilt, some minor evidence of rubbing, but overall a near fine copy, with contemporary ownership inscription at head of front free endpaper, and Aberdeen booksellers ticket at head of front pastedown.

Scarce second edition of 'this popular little volume, designed to interest and instruct the young in Natural History', as an advertisement states on the rear pastedown, going on to report that 'although published but a few months, [it] already enjoys extensive popularity. It is used by the Royal children, as well as in many a family circle, and in the schools of the poor'.

'Most of the following Letters on the Lowest Races of Animals were addressed to a young family, in consequence of questions started by an intelligent boy of eight years of age, whilst rambling one morning amongst wooded grounds interspersed with streams of water. During the correspondence that followed this ramble, the works of Cuvier, Roget, Kirby, and many other writers were consulted, and their modes of expression frequently borrowed... The study of natural history is found to possess a great moral influence over children, supplying them with cheerful motives for active employment and intelligent research; whilst the constant display of wisdom and power, found in nature, tends to elevate the mind in admiration of the great Creator, and fill the heart with praise' (Preface).



The work is divided into three parts, 'The radiated animals: sponges, corals, star fishes, &c.'; 'The articulated animals: worms, lobsters, spiders, and insects'; with the final part on 'The molluscous animals: slugs, and shell-making creatures', each beginning with the author addressing 'My dear young friends', and written in an easy and fun style for children. Of particular note are the well executed engravings scattered throughout the text.

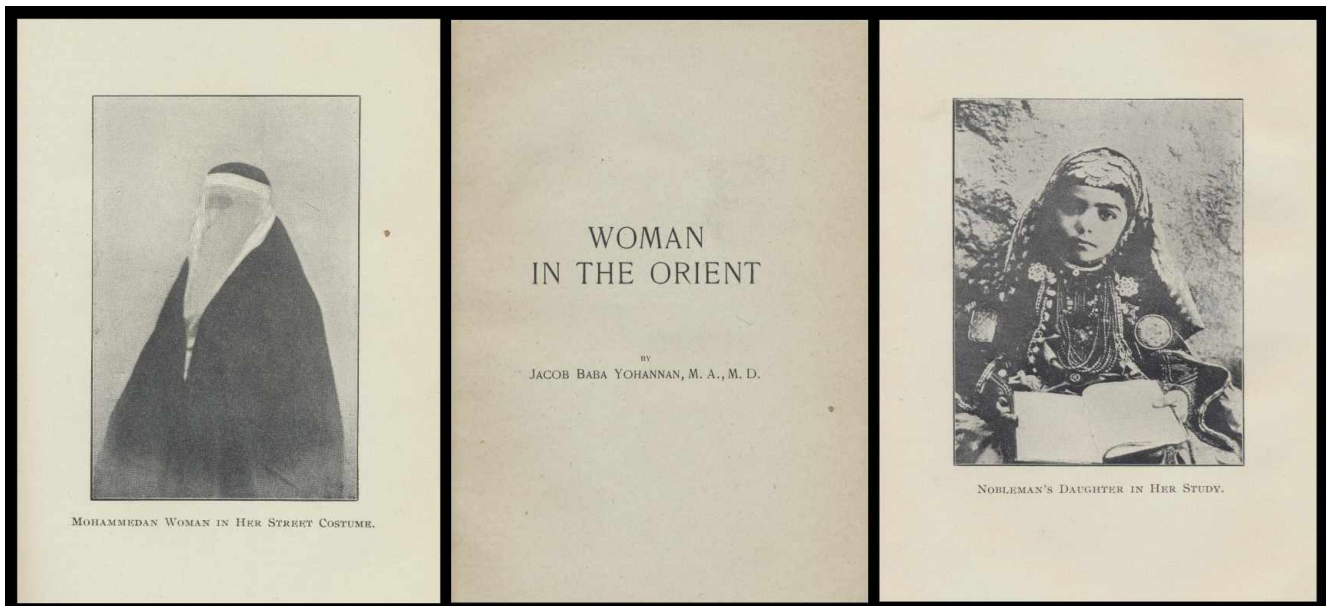
Anne Wright (1793-1861) was an author, most notably of children's books about natural sciences, the present work being her best known. It received great critical acclaim, the geologist, Hugh Miller, noting that "[The Observing Eye] is quite a model of the way in which the study of living nature ought to be brought before the minds of children", and indeed it was chosen by Queen Victoria to be in the collection that was to be read by the royal children. Wright herself took an interest in geology, sometimes gathering and studying different specimens, with several of her works involved the geology and other natural sciences, including *The Globe Prepared for Man: A Guide to Geology* (1853); *What is a Bird? The Forms of Birds – Their Instincts – and Use in Creation Considered* (1857); and *Our World: Its Rocks and Fossils* (1859).

OCLC records three copies in the UK, at Leicester, Cambridge and the British Library, and four in North America, at UCLA, Chicago, Ohio State and Florida.

'THERE ARE NO SCHOOLS ADAPTED FOR GIRLS IN THE WHOLE COUNTRY'

76 YOHANNAN, Jacob Baba. WOMAN IN THE ORIENT. [St Louis: Press of A. R. Fleming Printing Co.] [1901]. £ 385

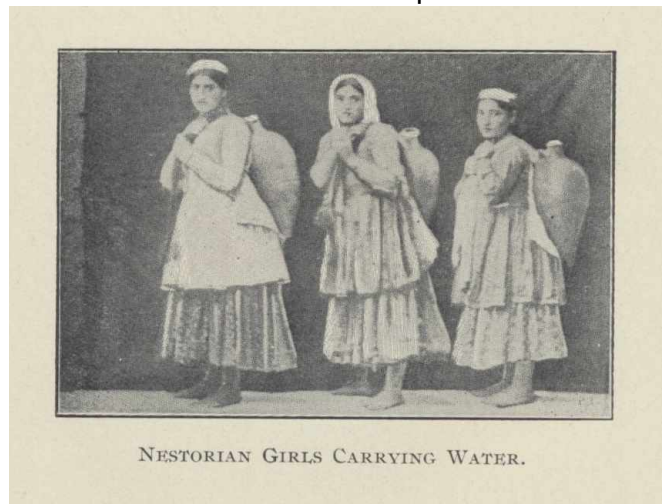
FIRST EDITION. 8vo, pp. 161, [1] blank; with frontispiece portrait of the author and 13 plates; with library stamp at foot of p. 51; chipping to edges of title and first two leaves due to paperstock, and text lightly and evenly toned throughout; bound in the original green publisher's buckram, upper cover and spine lettered in black, some chipping at head and tail, and minor surface wear, but overall still a good copy.



Scarce first edition of this informative study on lives of *Woman in the Orient*, set out over thirteen chapters, under headings such as 'Life and Death of Persian Women', 'Girlhood and Maidenhood', 'Polygamy', 'Married Life', 'Women's attire', 'Occupations', 'Social life', 'Relations of wife and husband' and 'Sickness and Death'.

'There are no schools adapted for girls in the whole country, because they don't believe that education is essential to the progress of women. There are very few girls who can read and write, and such girls belong to the wealthy families. The parents usually employ a teacher, who must be a priest and come to their house every day and give the girls lessons. They are not allowed to go to his house, fearing unpleasant remarks on the part of the public. Their education is not classical or scientific, but reading Persian poems and literature in connection with the Koran, the Bible of Mohammed... It seems to me that there is nothing in the world that is so essential to the life of a woman as education. My personal observation of woman's capacities leads me to believe that women can accomplish wonderful things in the progress of the world, when their faculties are properly developed' (pp. 48-9).

The chapter on 'The Occupations of Women' is particularly enlightening, chief amongst these being grinding at the mill and bread making, water carriers, fuel preparation, attending to sheep, churning, sewing and manufacturing, harvesting and vineyard work (this work begins early in the spring and lasts about two months. It is the digging and clearing up the space that is occupied by the vines. The men are digging, the women are piling up the roots of dry grass into piles... The women at noon and evening must bring their clothes and hats to them, so that they may put them on. Not only that, but help in bringing them water every hour during the day, and prepare meals for them three times a day', p. 107).



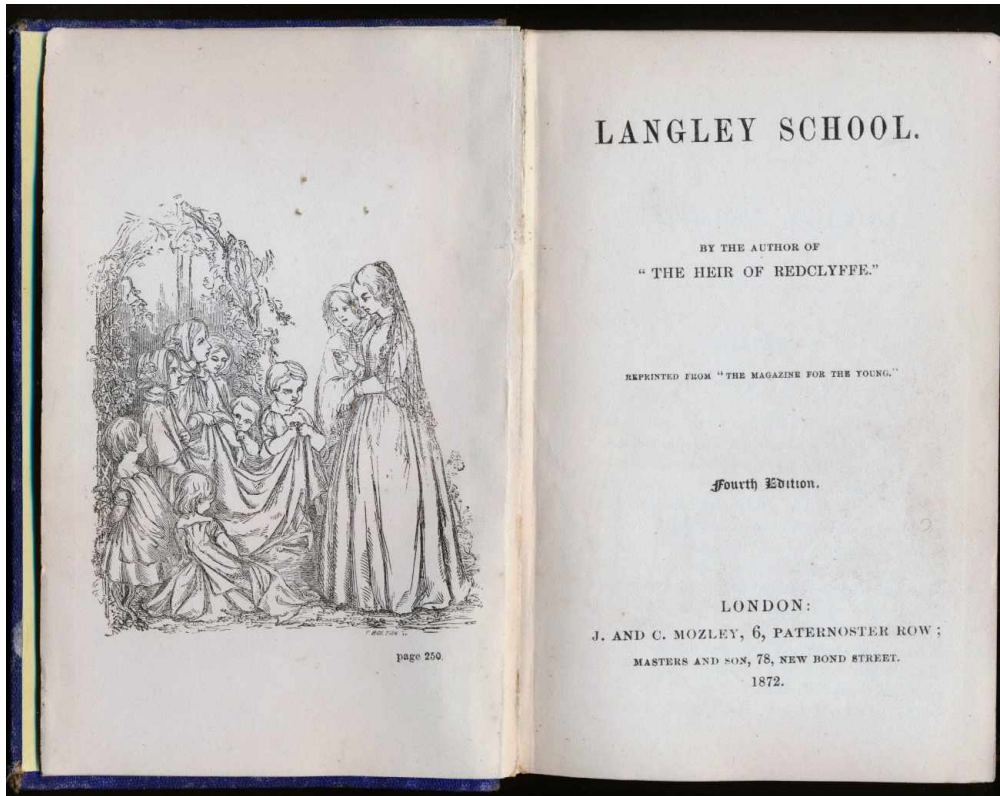
Jacob Baba Yohannan (1872-?) gives a short account of his life in the introduction to the present work. Born in Oroomiah, Persia, in 1872, he was sent to a mission school where the missionaries encouraged him to go to America, where he 'could have better advantages for study'. Leaving Persia at 19 he travelled to the United States, arriving in New York then travelling thence onwards to Chicago, where he had a great difficulty making himself understood owing to the fact that he only spoke Persian. However, he was to spend three years at Shurtleff College, before graduating from Ewing College in 1897. From there he went on to study at Rochester Theological Seminary and afterwards to the Southern Baptist Theological Seminary, though poor health prevented him from completing the course, instead travelling to Texas for six months. On his return he stopped at St. Louis and completed a course at the Beaumont Hospital Medical College, 'hoping for work in the Lord's field as a medical missionary'. We have been unable to establish what became of Yohannan after he published the present work, and one wonders whether poor health may have cut his life short.

OCLC records six copies in North America, at Illinois, Princeton, Culver Stockton College, Waterloo, Southern Methodist and Hannibal-Lagrange University.

OFFERING CHILDREN MORAL AND 'THEOLOGICAL' LESSONS

77 **YONGE, Charlotte Mary.** LANGLEY SCHOOL. By the author of "The Heir of Redclyffe". Reprinted from "The Magazine for the Young". London: J. and C. Mozley, 6, Paternoster Row; Masters and Son, 78, New Bond Street. 1872.

£ 150



12mo, pp. [ii], 251, [1] imprint; with engraved frontispiece; a clean copy throughout; bound in the original blue blindstamped publisher's cloth, spine lettered in gilt, some general surface wear, light soiling to cloth and rubbing to extremities, but overall a very good copy.

Fourth edition, but all editions rare, of this early work by Charlotte Yonge, based on her experiences as a Sunday school teacher in her home village of Otterbourne in Hampshire.

'First published in 1850, this novel has been described as the book that "set a whole generation of girls to work at village school teaching", though Yonge's intention with it and the following sequels in the 1880's was to entertain and edify the "daughters of cottagers" with stories about children in the village school in a fictional village called Langley. The stories were written some years earlier and first published in the *Magazine for the Young*, and her inspirations were the teaching she did at the Sunday school in her home village of Otterbourne and the children she taught' (see the *Delphi Complete Novels of Charlotte Mary Yonge* (2015) at https://www.google.co.uk/books/edition/Delphi_Complete_Novels_of_Charlotte_Mary/X2jCCgAAQBAJ?hl)

Charlotte M. Yonge (1823-1901) began writing in 1848, and published about 160 works during her long life, chiefly novels. Her first commercial success, *The Heir of Redclyffe* (1853), provided the funding to enable the schooner *Southern Cross* to be put into service on behalf of George Selwyn. Similar charitable works were done with the profits from later novels. Yonge was also a founder and editor for forty years of *The Monthly Packet*, a magazine (founded in 1851) with a varied readership, but targeted at British Anglican girls (in later years it was addressed to a somewhat wider readership). Robert M. Stark was a nurseryman who wrote a popular book of *British Mosses* and was also sometime secretary of the Scottish Agricultural Society.

Not in OCLC, which records the first edition of 1850 (at the BL, NLS and Texas Harry Ransom), the second of 1855 (at Delaware, Indiana, and the Free Library of Philadelphia), and third of 1860 (at Liverpool only).

THE END

