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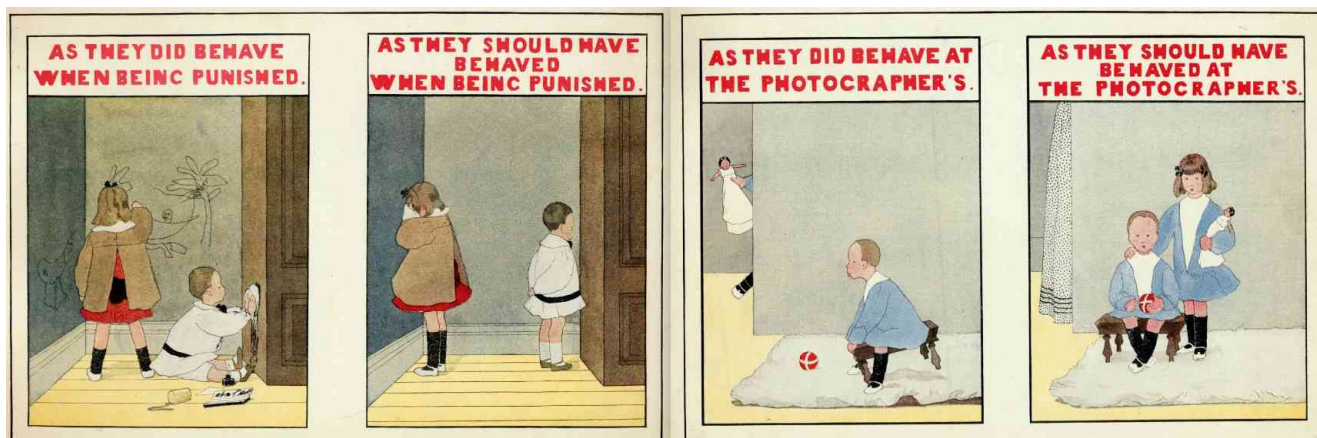
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52 [Olga Morgan]

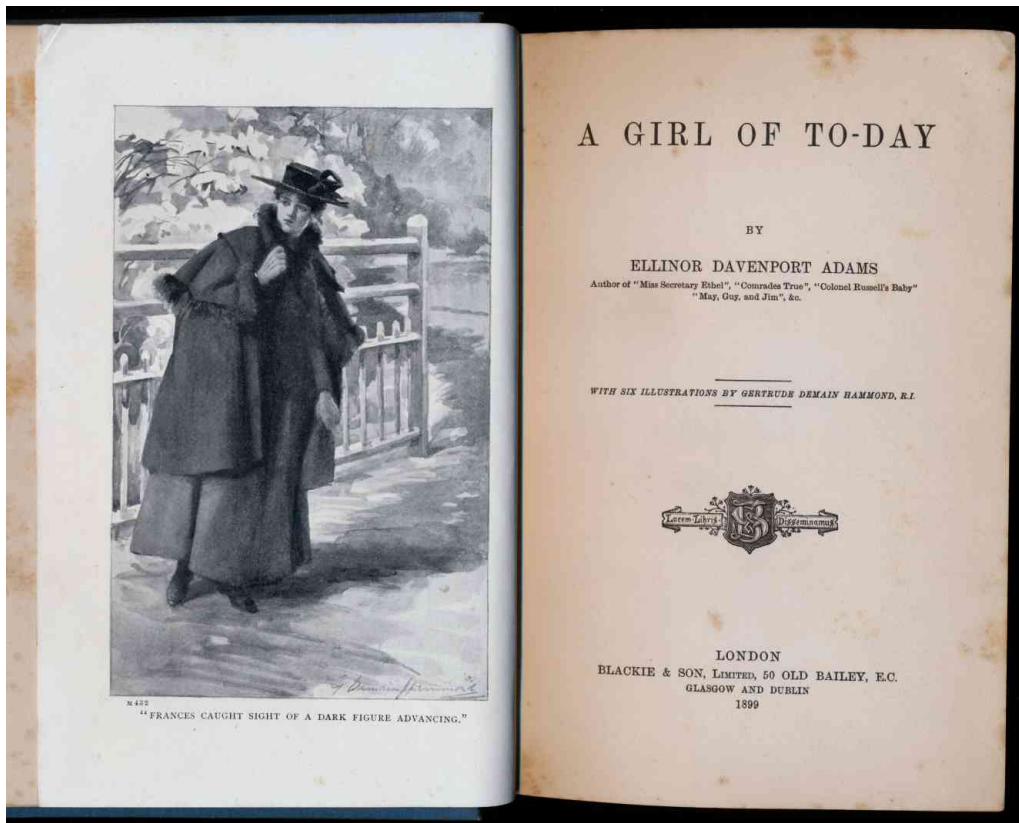
Front cover image is taken from item 28 [Royal Regatta Game]

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“WHAT ARE ALTRUISTS?” HUMBLLY ASKS A SMALL BOY. “THEY ARE ONLY PEOPLE WHO TRY TO HELP OTHERS,” REPLIES THE GIRL OF TO-DAY’

1 **ADAMS, Ellinor Davenport.** A GIRL OF TO-DAY...
London, Blackie & Son, 50 Old Bailey, E.C., Glasgow and Dublin.
1899. £ 175

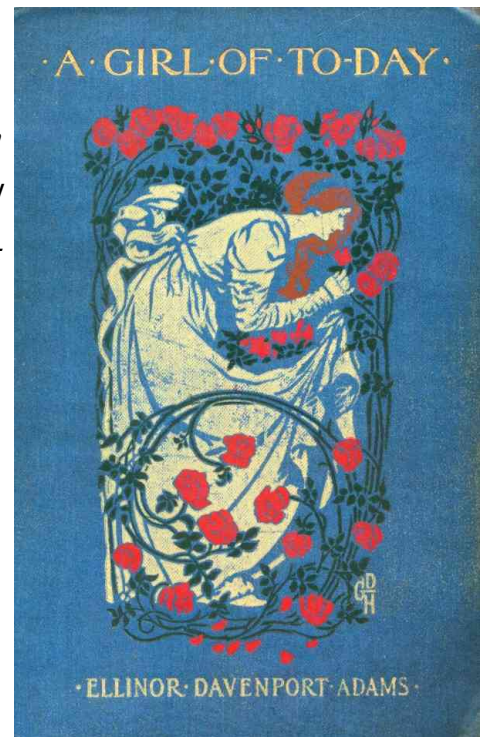
FIRST EDITION. 8vo, pp. 288, 32 advertisements; some foxing in places, due to paper stock; in the original publisher's decorative cloth, spine and upper board lettered in gilt, some lightly dust-soiling and split to lower hinge (though holding firm), but still a pleasing copy with the prize label of the 'Infant Orphan Asylum, Wanstead' on front pastedown.

Scarce first edition of this tale of the girls and boys of Woodend, who band together to form a Society of Altruists to help their poorer neighbours.

'It is a spirited story. The characters are true to nature and carefully developed. Such a book as this is exactly what is needed to give a school-girl an interest in the development of character' (review in the *Educational Times*).

Ellinor Davenport Adams (1858-1913) was a journalist and writer, who wrote mainly girls' fiction, and told her stories from the child's perspective. Most of her later stories, as here, were published by Blackie and Son for whom she also acted as a publisher's reader. It is also interesting to note that several of her later books were graduated readers for use in schools.

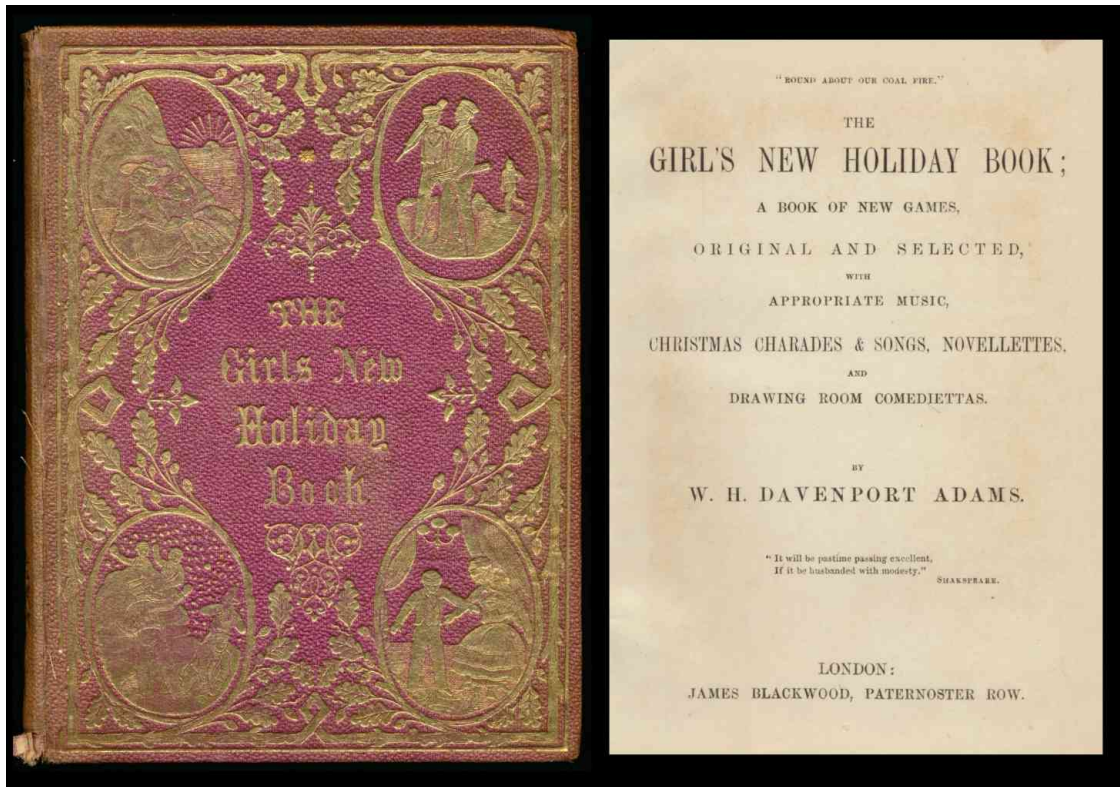
OCLC records one copy, at the British Library.



‘INTENDED FOR JUVENILE PERFORMERS’

2 **ADAMS, William Henry Davenport.** THE GIRL'S NEW HOLIDAY BOOK: a book of new games, original and selected, with appropriate music, Christmas charades & songs, novellettes and drawing room comediettas. London: James Blackwood, [1860]. £ 450

FIRST EDITION. Square 8vo, pp. 240, [1]; with six engraved plates and illustrations throughout the text; in the original violet publishers cloth, upper board decorated in gilt, spine lightly sunned and head and tail rubbed, but still a very good copy, inscribed on front free endpaper 'To my dear little Alice with Grandmamma's love, wishing her many Happy Returns on her Birthday', with later inscriptions above and below.



Rare first edition of this charming work for young girls to keep them entertained during the holidays, featuring 'Drawing-room dramas', indoor games ('which shall make some demand upon the "inventive" and "imitative" faculties of the performers'), as well as testing powers of memory and improving their knowledge of music.

'The Drawing-room Dramas have been put together with strict attention to simplicity of detail, although opportunities have afforded for occasional scenic display where the skill of an amateur artist may be available. The critic will not fail to remember that they are intended for juvenile performers, and that no attempt has been made to construct them in accordance with the principles of Dramatic composition. In a word, it has been my object in every page to stimulate, but not overtax, the intellect and fancy of my young friends and readers, and to provide them with pastimes which shall be something more than mere "physical exercises" p. v

William Henry Davenport Adams (1828-1891) was a prolific journalist and established a reputation for himself as a popular science writer, translator, and lexicographer and writer of guide books.

OCLC records two copies worldwide, at Oxford in the UK, and Bryn Mawr in the US.



'SOCIETY' AMATEUR DRAMATICS

3 [AMATEUR DRAMATICS]. FOUR PHOTOGRAPH ALBUMS giving a record of performances by The Glen Tanar House Party and the Aboyne Choral Society. Aberdeenshire, [1926, 1930-1933].

£ 650

Four albums oblong folio [26 x 19.5 cm and 31 x 22 cm]; each with mounted photographs [see below]; with printed programmes and signed by the casts for each production from 1930-1933; uniformly bound in brown half pigskin over buckram.

The Glentanar estate belonged to one of the directors of the great Paisley thread-making firm of J. & P. Coats. Thomas Coats, second Baron Glentanar, inherited the estate from his father in 1918, along with an inheritance of some four million pounds.



Glentanar was fond of music and for several years funded the staging of short plays and farces interspersed with Gilbert & Sullivan Operas aimed at raising money for charity. The productions were initially held at his own home, Glen Tanar House, for one night before being transferred to the Aboyne and Glen Victory Hall for two further nights open to the public. The hall, after all, was paid for by Glentanar, who had generously provided over £10,000 for its construction, clearly intending to use it for his charitable events.

The earliest album dates from the 1926 production of *Yeoman of the Guard*, and according to the press cuttings tipped in at the end, it is very clear that Glentanar underwrote both the staging and the Aboyne Choral Society. In 1930, the program expanded to include Ian Hay's farce *A Blank Cartridge*, Ronald Jean's sketch *The Customer is Always Right*, Gertrude E. Jennings's farce *The Bathroom Door*, followed by Gilbert & Sullivan's *Trial by Jury*, with the profits going towards the Scottish Fishing Fleet Disaster Fund. In 1931, funds were raised for the Aberdeen Royal Infirmary through a similar program, starting with Lord Dunsany's drama *A Night at an Inn* Gertrude Jennings's comedy *Me and My Diary*, and the highlight being *HMS Pinafore*. In 1932, Herbert & Reynolds's operetta *The Policeman's Serenade* opened the program, followed by Lord Dunsany's *Atalanta in Wimbledon*, Gertrude Jennings's comedy *The Bride*, and George Grossmith's 'mysterious melodrama' *Carrottina the Gardener's Daughter, or A Pleasant Pheasant and the Dreadful Duke*. This year, the profits were given to the Scottish Boy Scouts Endowment Fund. 1933 had a smaller program with Roland Pertwee's farce *Postal Orders* and Ian Hay and P.G. Wodehouse's *Leave it to Psmith*, but no musical items.

The events were fairly extensively reported in the local press, and some photographs were reproduced in *The Tatler* society pages. The performers, which often included Glentanar and his wife in small parts, also featured writer Ian Hay acting in his own plays. Presumably, all of Glentanar's house guests earned their keep and were found suitable parts too. The four programs from 1930 to 1933 are each signed by the full cast, and presumably, the albums were created for Glentanar as souvenirs of the events. They seem to have come into the hands of Glentanar's private secretary, Norman Dane, as he has underlined his own name in several of the press cuttings.

The contents of each album are as follows: 1926: 9 mounted photographs and newspaper cuttings at the end - 1930: 6 mounted photographs, signed printed program, and newspaper cuttings - 1931: 6 mounted photographs, signed printed program, and newspaper cuttings - 1932 & 1933: 11 photographs, two printed and signed programs, and newspaper cuttings.

ANIMAL TALES, BY A 'LUNATIC'

4 **ANDREWES, Mary Turner.** ANIMALS AND THEIR SOCIAL POWERS. Illustrated by Authentic Anecdotes... London, Griffith and Farran, 1878. **£ 285**

FIRST EDITION. 8vo, pp. vi, 7- 126, [2] blank, 32 advertisements; with engraved frontispiece and three plates; apart from a few minor marks, a clean copy throughout; in the original green publisher's cloth, spine and upper board decorated and lettered in gilt and black, lightly rubbed in places, but overall a very good copy, with the armorial bookplate of Henry Gilbert Wintle on front pastedown.

Mary Henrietta Turner Hutton Andrewes, to give her full name, was born, brought up, and lived most of her life in Maids Moreton, Buckinghamshire. She was also considered a 'lunatic.'

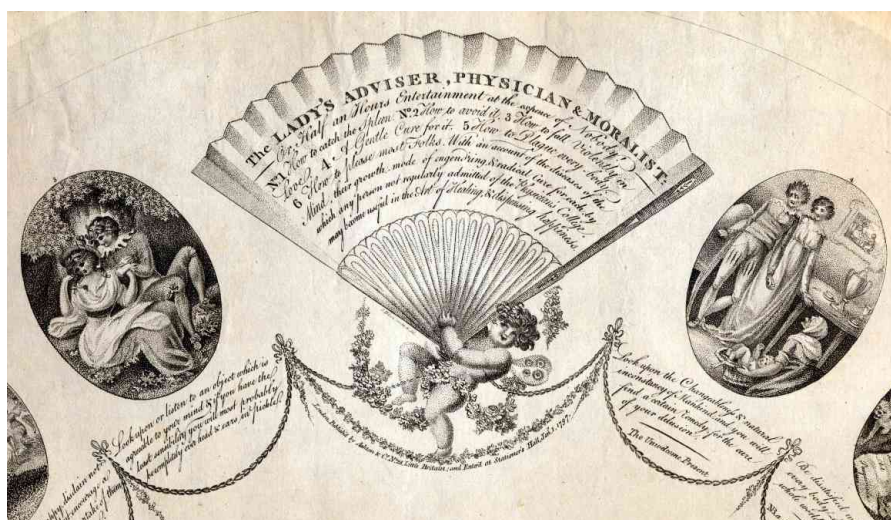
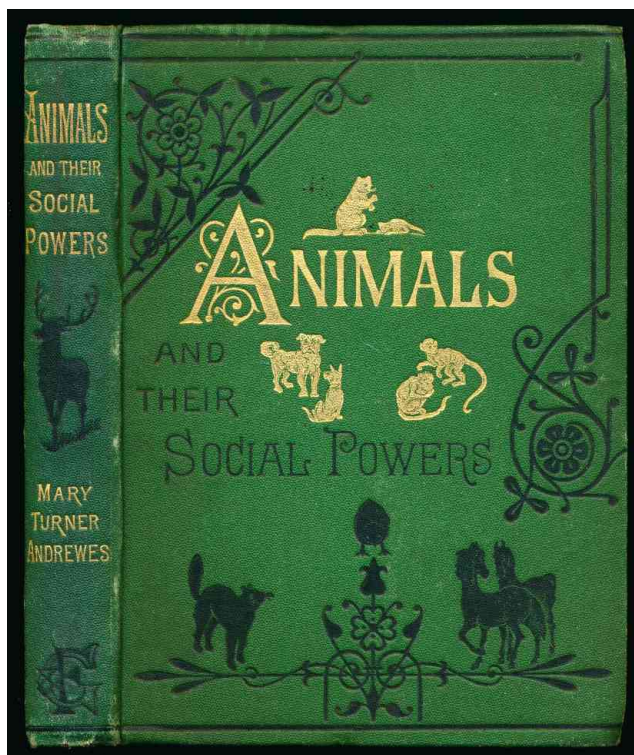
Her book contains thirty-three short, instructive stories many reminiscent of Aesop's fables include titles such as 'The Conscientious Cat,' 'The Pug and the Colley,' 'The Revengeful Horse,' and 'The Sky Terrier and the Sandy Cat.' The publication date of the animal tales aligns with the public zeitgeist in opposition to vivisection, which in turn led the Government to appoint the First Royal Commission on Vivisection in July 1875 and the Cruelty to Animals Act of 1876.

'The idea of this little work was suggested to the mind of the Authoress by reading a book in which a dog was the first-mentioned hero, and in which the characters of all the animals were of a high moral tone, while the human characters were very much the reverse. The object of this little publication is to present to children an amusing story, illustrative of the communication we may suppose passes between animals friendly to each other and to their respective masters and mistresses. The Authoress has also had it strongly represented to her that good might be done to the rising generation by introducing into schools lessons on kindness to animals, inculcated by the recognition of their having feelings of pleasure and pain similar to our own. The Authoress trusts this humble but sincere attempt to draw the attention of young children to the noble attributes and sentiments of some of the brute creation will receive encouragement in the playrooms of the well-to-do portion of the community, and in juvenile libraries.'

Born in 1839, Mary was the child of Mary and the Rev. William Andrewes Uthwatt, J.P., Vicar of Howe, Rector of Maids Moreton, and Private Chaplain to three successive Dukes of Buckingham. In the preface, the author explains 'that she has done her best to work up facts that have either come under the notice of herself or of one of her home circle, and also authentic instances of animal sagacity extracted from newspapers.' - a statement that implies that the author was fairly house bound. As far as we can tell, Andrewes spent much of her life described in records as both a 'Landowner' and, more disconcertingly, as a 'Lunatic.' As is often the case, we have no real idea what form her lunacy took, but it is clear that she was still able to help with local charitable works, underwrite an annual school treat at Maids Moreton, and write her only book, *Animals and their Social Powers*. From the 1880s onward, Mary spent some of her time at various watering places in England. Being the Lady of the Manor of Maids Moreton, her wealth provided her with a full staff and a constant companion until her death in 1916, with her family conscientious enough not to have her incarcerated.

This copy belonged to Henry Gilbert Wintle a near relative of the author and also a master at the Eton school, perhaps the moral tone of the work was thought of as suitable for the boys there.

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

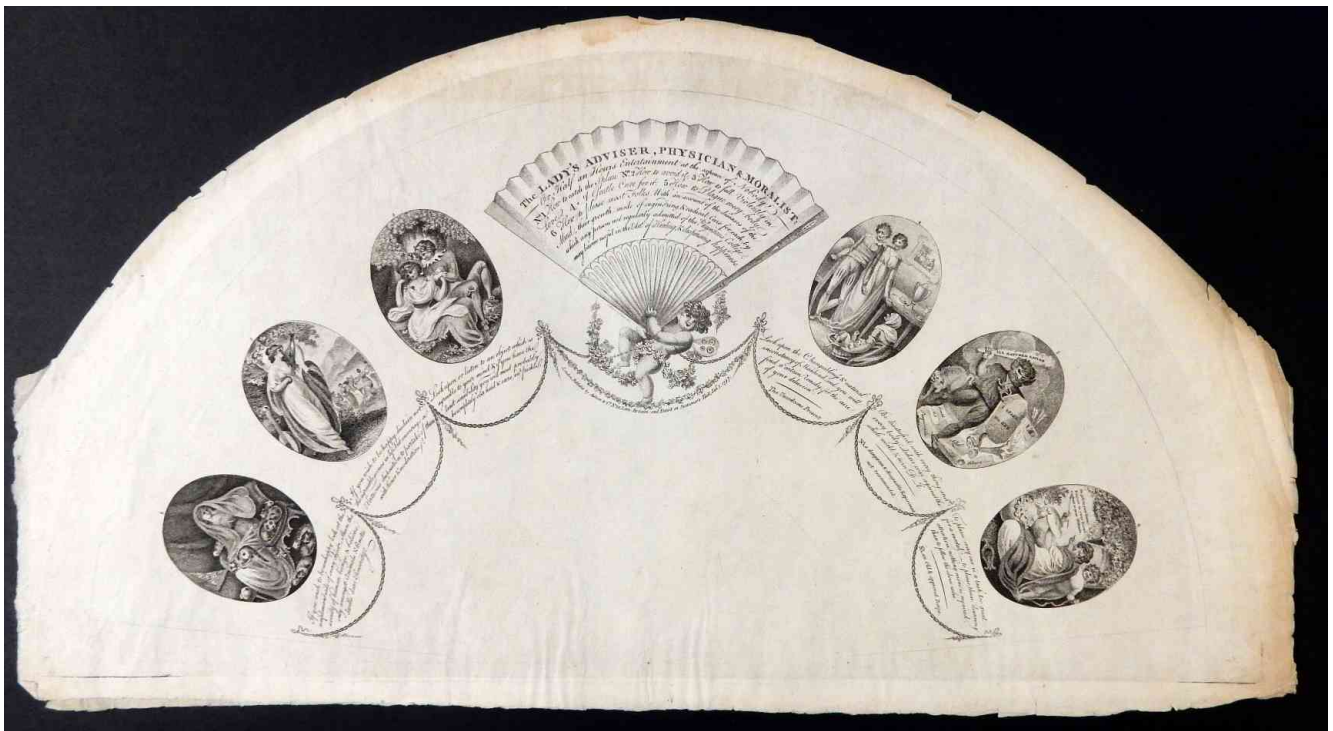


PUBLISHED BY A LADY FAN MAKER

5 ASHTON, Sarah, *fan maker*. THE LADY'S ADVISER, PHYSICIAN AND MORALIST: or Half an Hour's Entertainment at the Expense of Nobody! London, Publish'd by Ashton and Co. No. 28 Little Britain; and Enter'd at Stationer's Hall. Jan'y 7, 1797. £ 2,250

Unmounted stipple engraved fan leaf [29 x 54 cm], with original double paper backing leaf; in fine condition with some minor fraying to the extremity of the sheet well outside the engraved area.

George Wilson, the engraver of this fan leaf, flourished during a relatively short period between 1795 and 1802. Generally, his known fan leaves tend towards the 'late the eighteenth-century feminine pre-occupations of choosing the right moral path to happiness, moderation in daily life, marriage and bearing children, in addition to illustrating the perceived multitude of follies translated from contemporary literary and pictorial sources.' [Harrison]



There are six questions posed on the fan leaf which have been engraved on a central fan shaped cartouche held in the arms of a cherub: No. 1, How to catch the Spleen. No. 2, How to avoid it. No. 3, How to fall violently in Love. No. 4, A Gentle Cure for it. No. 5, How to Plague every-body. No. 6, How to Please most Folks. With an account of the diseases of the Mind, their growth, mode of engend'ring & radical Cure for each by which any person not regularly admitted of the Physician's College may become useful in the Art of Healing, & dispensing happiness.'

From left to right are six engraved ovals, with text below, containing a scene illustrating the answers by *The Lady's Adviser, Physician and Moralist*:- 1. 'If you wish to be unhappy look at the unpleasant side of every object-then reject the society of human beings, & believe only amongst animals & Brutes dwells dear Sincerity.' - 2' If you wish to be happy disdain not the agreeable scenes but encourage a virtuous aspiration to partake of them with honour & Moderation.' - 3. 'Look upon or listen to an object which is agreeable to your mind & if you have the least sensibility you will most probably be completely overhead & ears in pickles.' - 4. 'Look upon the changeableness & natural in-consistency of Mankind and you will find a certain remedy for the cure of your delusion.' - 5. 'Be dissatisfied with everything, and everybody & declare war against the whole world, & turn D[evi]l. N.B. A dangerous & disagreeable experiment, not recommended.'- 6. 'Be just to your Enemy, Sincere to your friend, constant to your Mistress-To please everyone is a task too great for a mortal-to please those deserving attention, nothing more is required than to follow the above rules. N.B. An Old and Approved Recipe.'

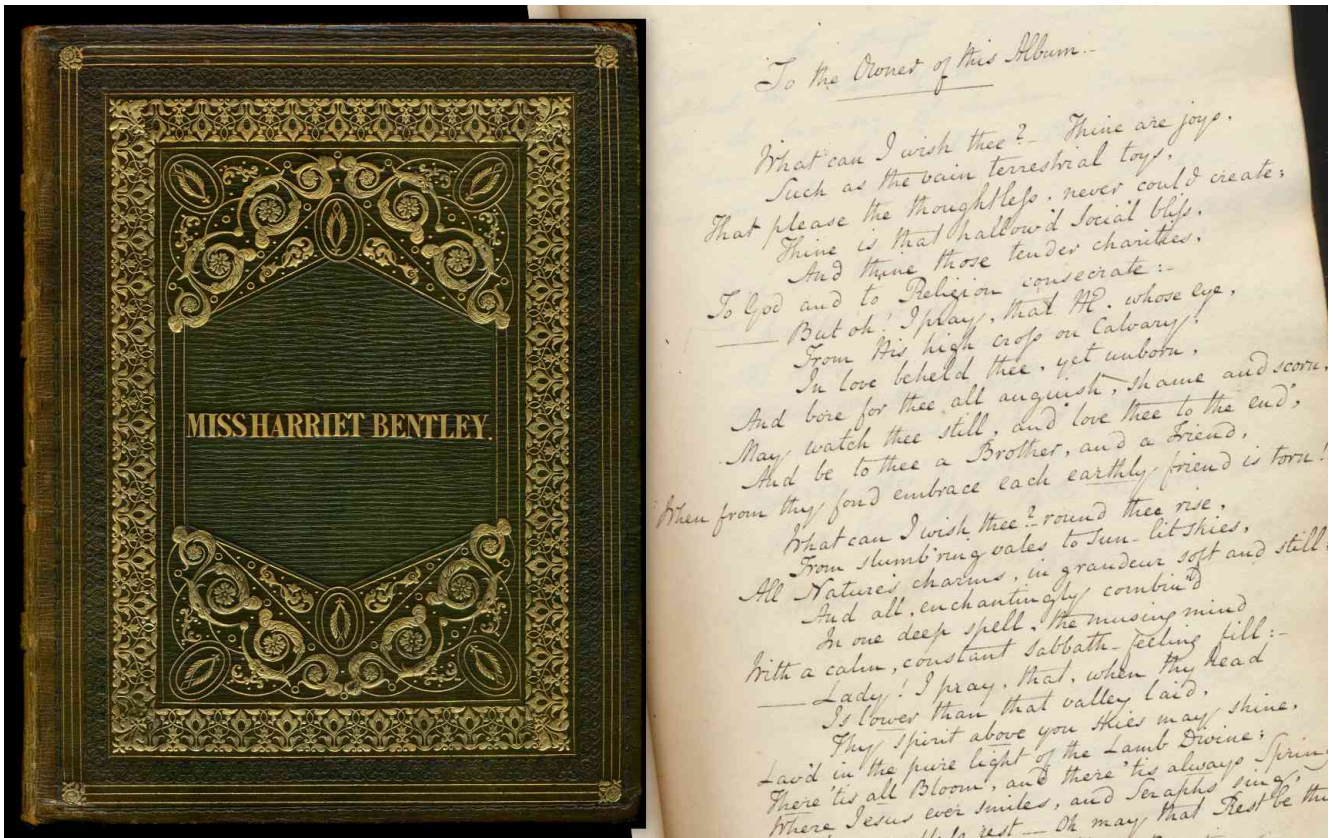
The publisher Sarah Ashton was a very prominent female publisher of fan leaves in the latter decades of the eighteenth century. She was admitted into The Worshipful Company of Fan Makers in 1770 after her husband died, carrying on the printing business at Little Britain, near St. Paul's Churchyard. She is known to have published at least 13 engraved fans, several in conjunction with the engraver George Wilson.

Schreiber, unmounted fan leaves, No.121; see Rosanna Lucy Doris C. Harrison *A scholarly catalogue raisonné: George Wilson and the engraved fan leaf design, 1795-1801*, M.A. Research, University of York, 2012.

WELL CONNECTED

6 **BENTLEY, Harriett.** COMMONPLACE ALBUM. Chiefly relating to the Methodist community in Yorkshire and the North-West of England. Huddersfield and Liverpool, [1826-1832]. **£ 950**

MANUSCRIPT IN INK. 4to, [19.5 x 25 cm (7½ x 10 inches)], 120 leaves, of which 63 leaves have been inscribed with poems, reflections and quotes, paper watermarked 'J. Whatman, 1821 and 1823; original green panelled morocco, decorated in blind and gilt with the name 'Miss Harriet Bentley' on the upper cover, spine similarly gilt and lettered 'Album', spine sunned; binding signed by 'J. Brook, Huddersfield'.

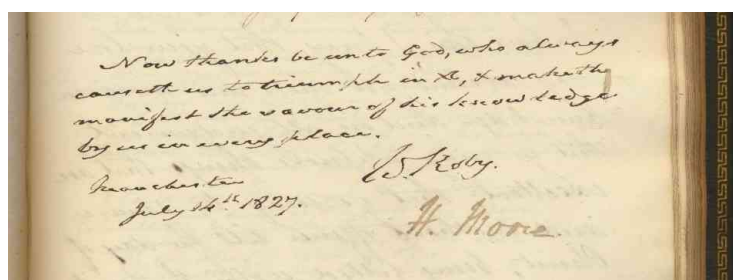


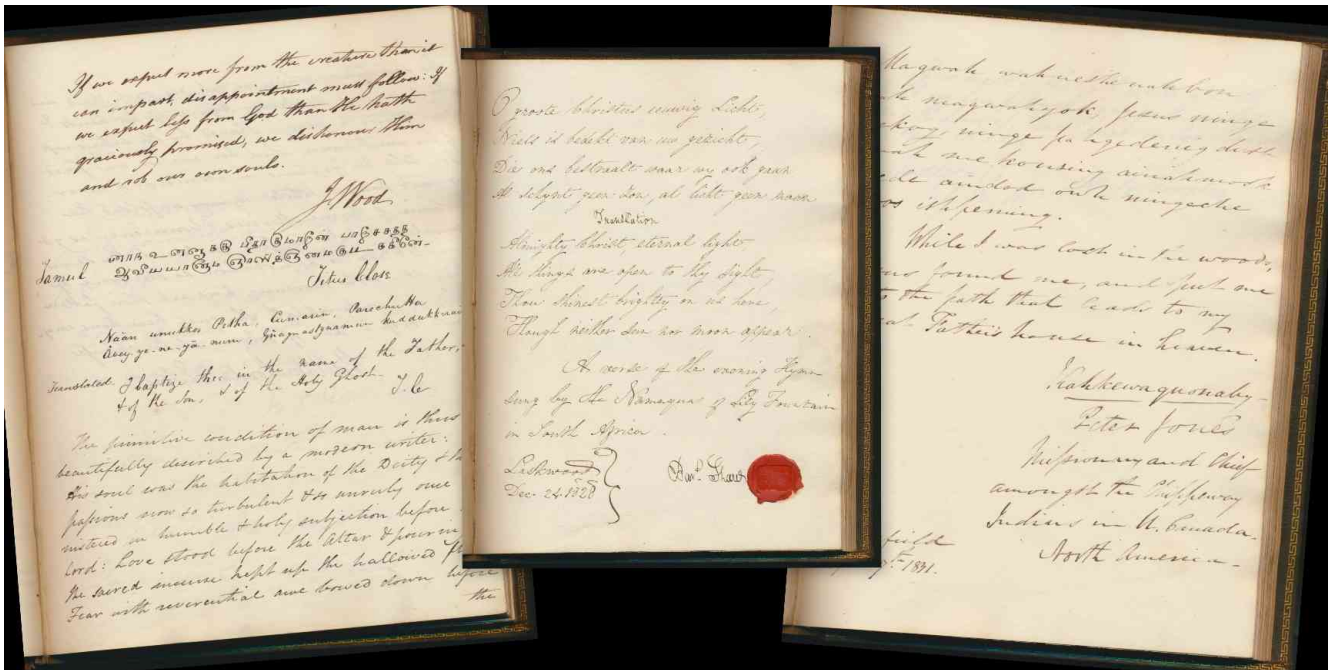
Harriet was the daughter of the notable nonconformist brewer Timothy Bentley (1868-1834), who had opened a successful brewery in Lockwood, Huddersfield. In 1829, she married the Wesleyan Methodist minister William Maclardie Bunting, who had been received into full 'connection' the previous year after serving in the Salford and Manchester circuits. Thereafter, he performed the role of an itinerant minister in circuits in Huddersfield, Halifax, Manchester, and London. The contents of Harriet's album were collected chiefly between 1826 and 1828, from the time she was 19 until her marriage at 21.

A few pages into the album is a full-page poem titled "To the Owner of the Album" by Harriet's future husband, dated "Lockwood, Ap. 6, 1826." This strongly indicates that they were already engaged when the album was commenced. The number of people connected to Bunting's circle is evident throughout, with contributions from the Reverend Joshua Marsden, a missionary in Nova Scotia and Bermuda; Isaac Woodcock, a Wesleyan minister in Newcastle-under-Lyme; Jacob Newton, a Rotherham Methodist minister; and Rev. David Stoner of Huddersfield—names that are now largely forgotten except in Methodist history, but then all important proselytizers.

Bunting's father, the more famous Jabez Bunting, was elected President of the Wesleyan Methodist Conference held in Liverpool in 1826. It would seem that Harriet, probably with her father, stayed in Liverpool for the duration of the meeting. Consequently, we find numerous contributions from participants like M. Tobias, Thomas Waugh (the Irish Representative at the conference), Thomas Edwards (Superintendent of the Mission Schools), and Rev. Valentine Ward from Leeds. A host of other preachers also penned good words and sound Methodist doctrine. Isaac Keeling (1789-1869) contributed a poem titled 'On the Death of Miss M.A. Smallwood of Macclesfield,' and Titus Close, a former missionary in India, penned his contribution in Tamil.

While there are few lighter moments in the album, with the contents generally of a pious and evangelical nature, it does help to highlight the interrelationships and networking among the Methodist community in the early part of the nineteenth century. There are only a couple of later entries from 1831 and 1832, including one from Peter Jones, or Kahkewaquonaby (1802-1856), the Ojibwe Methodist minister. Jones, who was touring Britain and giving sermons in traditional attire, aimed to raise desperately needed funds for the Wesleyan Mission in Upper Canada. It is also interesting to note that Harriett managed to get an autograph from the ageing Hannah More at some point between July and August 1827. In Hannah More's last years, philanthropists from all parts made pilgrimages to Wrington in rural Somerset (where she had built a comfortable house and laid out a garden in 1802), and perhaps the family visited her during a summer holiday to the south coast.

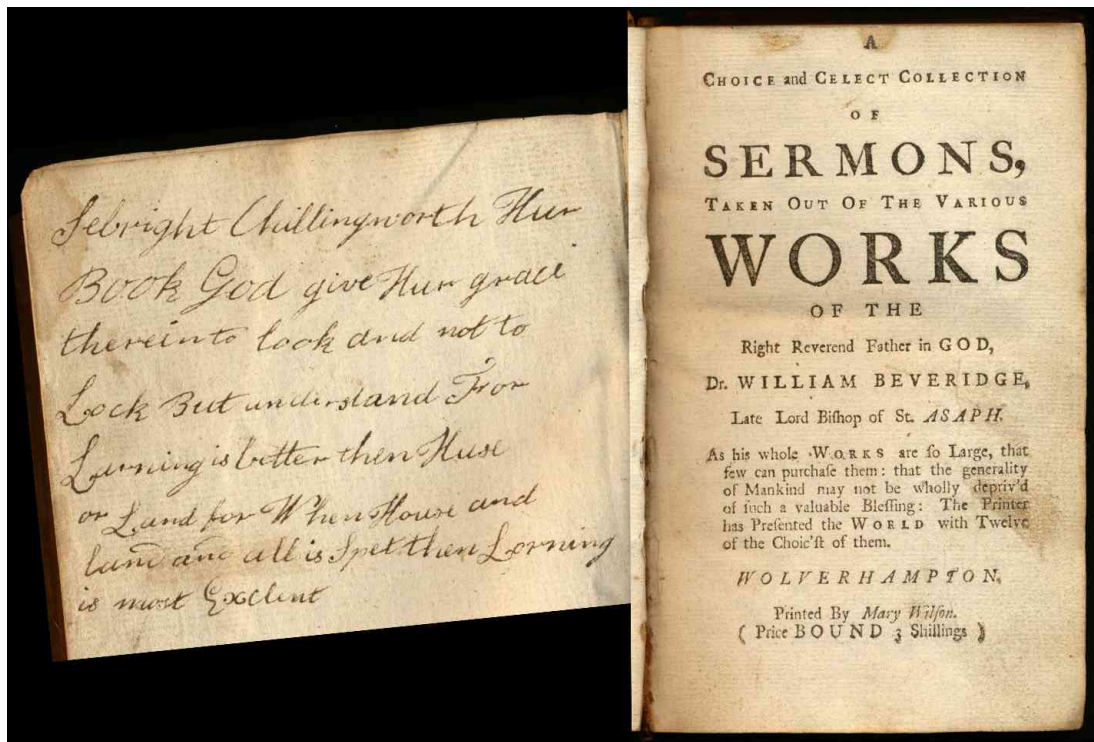




William Maclardie Bunting's health gave way in 1841 and he lived out his remaining years in London until his death in 1866. He was not afraid to oppose his father in Conference, and was a minor hymn writer. Like his father he was not a supporter of abstinence from alcohol which must have made the marriage with Harriet uncontentious. Harriet lived out the rest of her life in Highgate London but apart from our album nothing is known about her except that record in her husband's biography 'that he fell deeply in love with the lovely and accomplished lady who, in 1829, became his wife, and who was his wise, faithful, and affectionate companion to the end.



The album was purchased, or more probably commissioned, from Joseph Brook at 1 Westgate, a Huddersfield printer, subscription library owner and vendor of patent medicines and to our knowledge not known for bookbinding.



PRINTED BY A LADY, OWNED BY A LADY

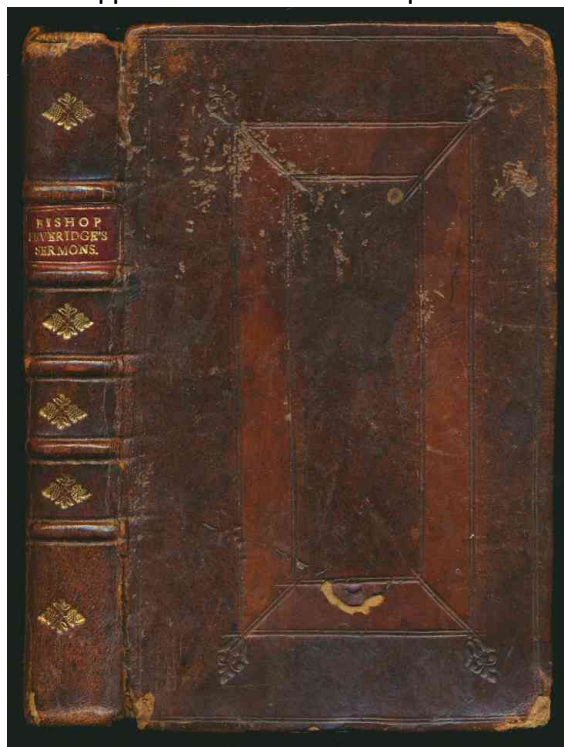
7 **BEVERIDGE, William.** A CHOICE AND CELECT [SIC] COLLECTION OF SERMONS, taken out of the various works of the right reverend father in God, Dr. William Beveridge, late lord bishop of St. Asaph. Wolverhampton, Printed by Mary Wilson, 1757 (Price BOUND 3 Shillings). **£ 850**

FIRST EDITION THUS. 8vo, pp. [ii], vii, [i] blank, 301, [1] blank; with contemporary ownership inscriptions to endpapers (see below); bound in the original panelled calf, spine in six compartments, tooled in gilt, with red morocco label lettered in gilt, head chipped, corners worn and some surface wear and rubbing to extremities, otherwise a desirable copy.

Mary Wilson was the wife of George Wilson who printed works at Wolverhampton from about 1724 until his death in 1748. His widow succeeded him although her output was probably chiefly confined to locally produced printed flyers and stationary work, as only two publications appear to have her own imprint.

The 'Choice and Celect Collection' were derived from the two volume folio volume edition published in 1720. The subtitle explains 'As his whole Works are so Large, that few can purchase them: that the generality of Mankind may not be wholly depriv'd of such a valuable Blessing: The Printer has Presented the World with Twelve of the Chois't of them.' Mary Wilson, or possibly someone who worked with her took just twelve of the, 151 sermons for reprinting. In his time Beveridge was called the 'the great reviver and restorer of primitive piety' which may have

Wolverhampton had a population of some 7,500 at the time the Beveridge *Sermons* were printed: 'In the mid-eighteenth century the educated and wealthy people of Wolverhampton had an active and enlightened associational culture. There was a flourishing debating society which allowed women 'of rank and distinction' to become members.... The town became a stronghold of dissent and there were sporadic outbreaks of sectarian conflict. John Wesley visited Wolverhampton frequently from 1760 onwards and encountered mob violence; he wrote of 'this furious town'. By 1800 a wide range of nonconformist denominations - including Congregationalists, Irvingites, Methodists, Quakers, Trinitarians and Unitarians - had established chapels or meeting houses, often receiving support from local manufacturers.



This copy is inscribed on one of the endpapers 'Sebright Chillingworth Her Book, God give her grace there into look and not to Lock But understand For Lurning is better than Huse or Land for When House and land are all Spetthem Lorning is most Excellent' Another inscription by her is subjoined together with the name 'Henry Chillingwort[h]'. We have traced that Seabright Chillingworth was baptised in 1738, the daughter of Sarah and Shadrack Chillingworth of Kidderminster near Worcester and so this copy probably given to her or purchased when she was in her early 20's. We know she married Edward Spencer in 1759 at Worcester but have not been able to discover more about her; Henry Chillingworth may have been Seabright's nephew but we can't be sure.

OCLC records four copies in the UK, at the British Library, National Library of Scotland, Birmingham, and Manchester, and three in North America, at Florida, Emory and Cornell; ESTC adds further copies, all in the UK, at the National Library of Wales, Wolverhampton Central Library, and the Bodleian.



THE LIMITED EDUCATIONAL ABILITIES EXPECTED FROM YOUNG LADIES

8 [BLOCK TOY] YOUNG LADY'S JOYS AND INSTRUCTIONS. New dissection game. - Des Mädchens Lust und Lehre. Newues Legespiel - Le plaisir et l'instruction à la jeune demoiselle. Nouveau jeu de patience. [Germany, Nurnberg]: G[eorg] W[olfgang] Faber, [c. 1855]. £ 2,750

Containing 12 blocks [each 42 mm square], with 6 dissected hand coloured tinted lithograph schoolroom scenes each depicting a teacher and their class of pupils; together with 5 [of 6] hand coloured tinted lithograph 'key sheets'; all contained in the original box with hinged lid, [18.5 x 14 x 5cm], the upper-side with a large hand coloured and illustrated label; gilt embossed paper border; some edge wear to blocks and minor scuffs to the box but otherwise fine.

A delightful and unrecorded block game depicting the limited educational abilities expected from young ladies in the mid nineteenth century.

The four scenes include:- [1] Jrimary [sic] Instructor - Der Elementarlehrer - Le maître primaire; [2] Young ladies-handworkings - Weibliche Arbeiten - Ouvrages aux filles; [3] Drawingmaster - Der Zeichenlehrer - Le maître de dessin; [4] Musicmaster - Der Musiklehrer - La maître de musique; [5] Vicar- Der Religionsleher - Le religiuaæ; [6] Instructor of Gymnastic - Der Turnlehrer - Le maître d'exercices gymnastiques.

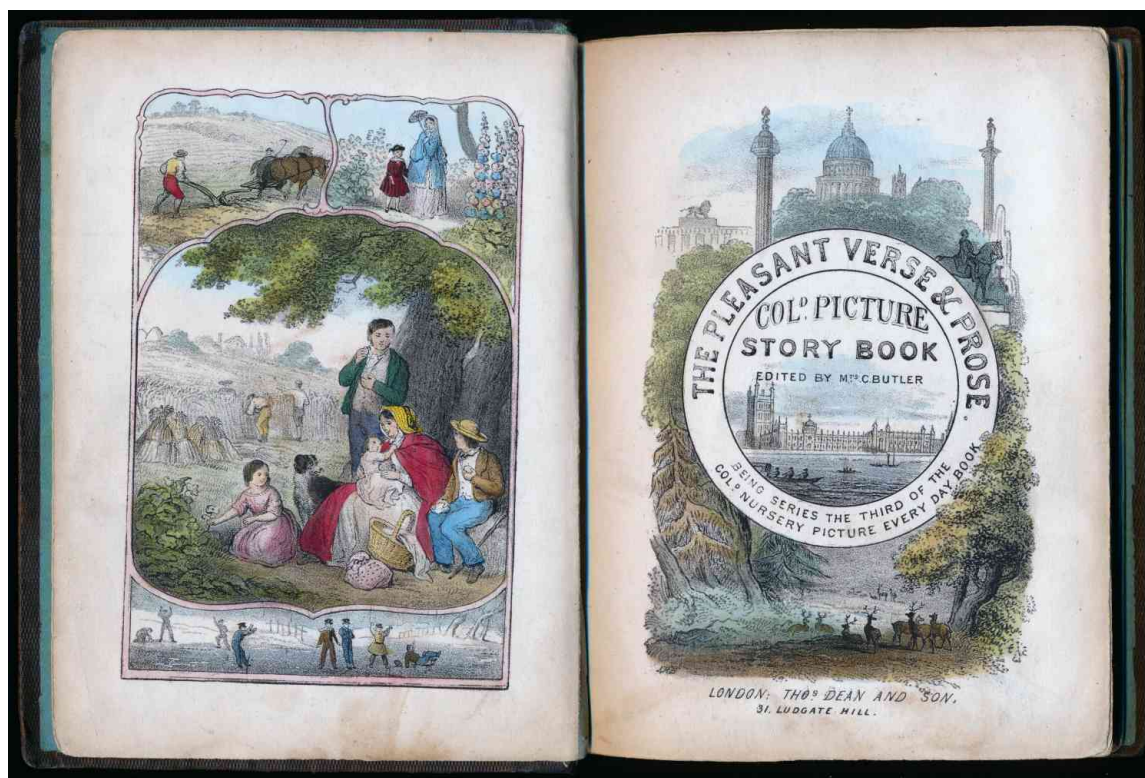
The expectations from the lessons given to young lady's are vividly illustrated through various scenes. The initial scene on Primary Instruction show the



teacher explaining the vowels and alphabet while surrounding him are the eight scenes of the young ladies working on her on a slate, learning their letters, copying a religious text, thinking out her addition - again on a slate; tracing patterns; reading; study; and grammar.

The other five scenes all feature genteel occupations or accomplishments that were expected prior to adulthood. These include needlework such as lace making, ironing, and embroidery, as well as gardening and cookery. The drawing master advances to sculpture and architectural drawing, while the music master provides a full range of accomplishments including playing the guitar, harp, handbells, zither, piano, and singing in various forms. The gymnastics teacher, looking rather suave in his loose cotton trousers, has all his charges fully dressed and engaged in restrictive activities like lifting a bar, using a hoop and stick, playing shuttlecock, skipping, skating, and horse riding, among others. Another important requisite for a young lady was to be well-instructed in religion, shown here as administering to the poor, rescuing animals, being obedient to parents, showing deference to the elderly, and, of course, regular attendance at church.

One feels that the clever Georg Wolfgang Faber also produced a companion block toy illustrating the contemporary expectation that were expected of 'young gentlemen'.



WITH DELIGHTFUL HAND COLOURED ILLUSTRATIONS

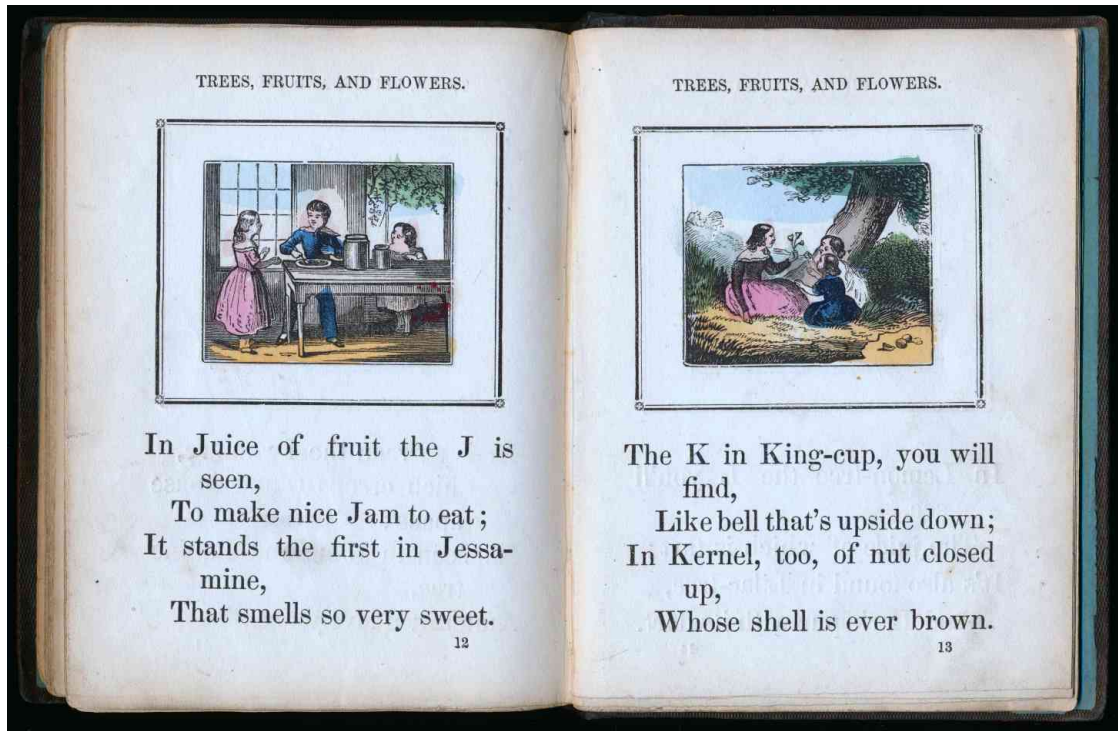
9 BUTLER, Mrs. Charles. THE PLEASANT VERSE & PROSE. Col. picture story book. Edited by Mrs. C. Butler... London: Thos. Dean and Son, 31, Ludgate [n.d., c. 1855]. £ 450

FIRST EDITION. 8vo, pp. [iv], 27, [1], 20, 28; with hand coloured frontispiece and title, and 49 hand coloured illustrations throughout; advertisements on endpapers; apart from some light dust-soiling, a clean copy throughout; in the original blindstamped publishers cloth, spine and upper board lettered in gilt, expertly recased, cloth lightly sunned, nevertheless a lovely clean copy.

Scarce first edition of this collection of three works by Mrs. Charles Butler, comprising "The public buildings of London", "Tales of the months and seasons of the year" (in verse) and "Trees, fruits, and flowers" (in alphabet rhyme) all with charming hand coloured illustrations.



The first work is by far the most desirable where Mrs. Butler presents the public buildings of London for a juvenile audience. The buildings covered include The British Museum, New Houses of Parliament, St. Pauls Cathedral, Westminster Abbey and Buckingham Palace which had only been completed six years earlier: 'Buckingham House was pulled down in the reign of George IV., and a new palace was built in its stead; which has since been enlarged and improved for her present Majesty, and is now the principal royal residence in town' (p. 11).



It is noted on the general title that the present work is 'series the third of the Col^d nursery picture every day book', but is a separate publication, complete in itself. The first and second series appeared in 1854, with the third and fourth following in 1855. All are edited by Mrs. Charles Butler, of whom we have been unable to find any further information.

OCLC records three copies, at McGill, Indiana and Miami, with one further copy at the British Library.

RESONATING THE ROMANTIC AND PATRIOTIC IDEALS OF THE CRIMEAN WAR

10 **CADOGAN, Lady Augusta.** COLNAGHI'S PATRIOTIC FUND ALMANAC FOR 1855 Facsimile of a drawing by the Lady Augusta Cadogan. The profits arising from the sale of this Almanac will be given to Her Ladyship to the Patriotic Fund. London: Publd. 1854, Decr. 5th by Paul & Dominic Colnaghi & Co., 13 & 14 Pall Mall East, Publisher to Her Majesty. Day & Son Lithrs. to the Queen. [1854]. £ 275

Chromolithograph on wove paper [27 x 37 cm (10½ x 14½ inches), some foxing to blank border otherwise clean.



The almanac proper, placed in the centre of the design, records the main battles and events of the Crimean War to date, interspersed with various red-letter days in the Christian calendar. The decorative border, designed by Lady Cadogan, includes subjects illustrative of the ongoing war, such as: 'Over the Field of Alma, the Angel of Mercy restrains the Spirit of Battle'; 'The Wife in her humble home reads that she is a Widow,' depicting a small child trying to comfort her and an imagined scene of a dead soldier under a moonlit sky; and 'Peace restores the Soldier to his Family,' showing a wife and young children reunited with her soldier husband, whilst an elderly man looks on. Above this pathetic scene is an angel of peace, replete with an olive branch, as other angels watch over the sick and wounded.

The design is deeply sentimental and likely resonated well with the romantic and patriotic ideals of the war as understood in Britain. The Royal Patriotic Fund was established 'By Her Majesty's Command' in October 1854 with Prince Albert as its President. Its purpose was to coordinate the collection and distribution of money donated by the public for the widows and orphans of men killed during the war. Commissioners were appointed across the country, and aid was distributed according to the needs of each family. Lady Cadogan also had at least one of the original illustrations in the almanac's design displayed at the Patriotic Fund Exhibition held at Ernest Gambart's French Gallery on Pall Mall in March 1855. This exhibition was restricted to artworks produced by ladies with an elevated rank in society, with any money raised there designated unashamedly, solely for the 'widows and orphans of British Officers.' Colnaghi sold the print for half a crown and advertised it only for a few weeks in January 1855, making it difficult to estimate how much was raised. We have located only one other copy at the National Library of Ireland, which bears a slightly different text advertising other Colnaghi items on the Crimean War.

Lady Augusta Sarah Cadogan (1811-1882) was the eldest daughter of 3rd Earl of Cadogan, Lady-in-waiting to the Duchess of Cambridge. We know hardly anything about her, however, she was clearly a competent artist - although her social standing in society meant that this talent had no outlet other than for good works, and portraits of friends and acquaintances through her role as Lady-in-waiting. David Laurent de Lara dedicated his *Elementary Instruction in the Art of Illumination and Missal Painting on Vellum* (1850) in which he exudes that Lady Augusta 'Were it not that your Ladyship has evinced so passionate an enthusiasm for the Art of Illuminating, in which few of my Pupils have succeeded in attaining that eminence your Ladyship has, I should have deemed this an intrusion; but, convinced that anything connected with Calligraphy is always interesting to your Ladyship' Before this dedication Augusta together with her sister had published in 1845 a series of coloured lithographs *Recollections of Rome in 1843* her only other publication was in 1850 when Joseph Cundall issued her illustrated *Book of Ruth*, which was like the *Almanac* was also produced for charitable purposes.



SOLD TO LADY THEATRE-GOERS, OR AT VAUXHALL GARDENS?

11 [CARICATURE FAN]. CONTAINING 10 VIGNETTES CHIEFLY REDUCED FROM CONTEMPORARY CARICATURES, derived from Rowlandson, Woodward & Cruikshank. [London?], [1805]. £ 2,000

Uncoloured engraved paper fan (approx. 19 x 34 cm when opened), printed on one side only; some wear on folds, loss towards the foot of the design, and repairs to verso; mounted on wooden staves.

An unusual and apparently unrecorded fan, incorporating various contemporary satires and most probably produced to sell to lady theatre-goers or visitors to Vauxhall Gardens, etc. As the vignettes are unauthorized

copies of Ackermann and S.W. Fores publications, the maker probably thought it expedient both to avoid registering the design and to add an imprint. Still, we can accurately date the fan to 1805 through the copies used.



We have been able to identify the seven of the published satires that the vignettes are derived from including: 1) Thomas Rowlandson, *New Installation Uniform* Ackermann, 1805, [not in BM collection]; 2) Charles Williams, *Johnny MacCree at confession*, S. W. Fores, 1805, [BM 10378]; 3) George Moutard Woodward, *Three Plagues of Life* S.W. Fores, 1805, [not in BM collection]; 4) George Moutard Woodward & Thomas Rowlandson, *Twopenny Cribbage* R. Ackermann, 1799, [not in BM collection, and possibly reissued in 1805, as it was to be in 1810]; 5) Isaac Cruikshank, *A North country Transfer*, S.W. Fores, 1805, [BM 10383]; 6) Charles Williams, *Naval Enquiry*, S.W. Fores, 1805, [BM 10377]; and 7) Isaac Cruikshank, *Young Roscius and his Pappa in company with John Bull*, S. W. Fores, 1805, [BM 10458].



There are also three other characters, but without titles and also untraced: one featuring an old man and a young woman with the caption 'Pray, miss, how old are you?' The young woman replies, 'Why, I'm as old as my tongue,' which is a quote from Jonathan Swift's *Polite Conversation in Three Dialogues*. Another untitled caricature appears to be a variation on Laurence Sterne's work, and a third features the caption beginning, 'Manners, you scoundrel! Have you no respect,' which we have been unable to trace. These were probably devised as space fillers, as it must have been a challenge to squeeze the original characters into the format of a semicircular fan. Two further small spaces to the left and right of the design were still to be filled, and here, some comic stanzas were pressed in to fit longitudinally.

We do not know of any other fan design that repurposed contemporary caricatures in this form.

Not in the Schreiber collection.

FOR GIRLS TO PLAY IN THEIR OWN 'CASTLE'

12 [CASTLE GAME]. DIE FERIE IM SCHLOSSE. - Les Vacances au Chateau - The Holidays at the Castle. [Germany], circa 1835. £ 3,000

Complete with a folding backdrop of a castle [16.4 x 30.5 cm] with turrets on folding wings to left and right and a grand staircase leading to the entrance; two addition wings with stone benches behind which are shrubs in bloom; the octagonal playing boards of a grass plot with the alleys or walks; and six figures [each 73 mm high]; three dressed in rose coloured gowns with green aprons on turned boxwood bases; and three with blue gowns with yellow aprons on turned ebonized bases, each figure individually designed some with various bonnets or hand gestures; together with two folding sheets of instructions [19.3 x 12.1 cm], one sheet in German and French and the other in more generously spaced, in English; all contained in the original box [20.5 x 14.1 x 3 cm] the lid with a scene of six young ladies variously dressed taking a pleasant walk through a garden; the title in German above and at the foot also in French and English; with the trade label on the underside of the box of 'J. Kunge. Rue Treurenberg No. 30, Bruxelles.' [see below]

The full title of the game is given in the instructions as 'The Game of the young Boarders, or the holidays at the castle.'



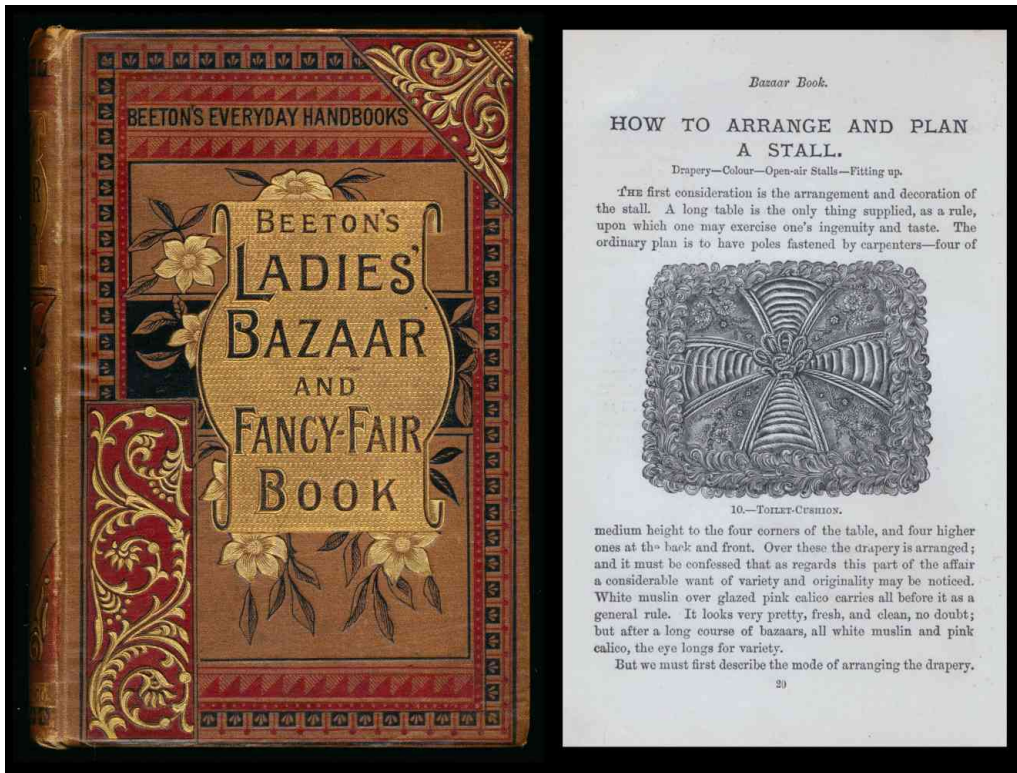
The instructions explain that 'Six pretty girls met one day in a large park on a grass-plot adorned with thousands of spring flowers, for the purpose of playing some game or other, after they had been learning their task. The game of four corners appeared stale and insipid to them, and being moreover six in number, but four could participate in it, though each was desirous of contributing to the general diversion, consequently the question arose: what is to be done? when one of the girls hit upon the game, which we are going to explain and which, thanks to our figures for it, may even be played by two only.'

The instructions further explain that three of the figures are dressed in rose coloured gowns and three in blue, the object of the game being to place the figures on the alleyways of the grass plot with the intention of each group coloured group aims to form a line of three. In truth this is but a very elaborately designed variation of Three Men's Morris, itself a simplified version of the ancient board game of Nine Men's Morris. As the instructions further explain there are 'thousands of combinations by which your endeavours may be crowned with success and which may prevent your adversary from gaining his [sic] end.'

Apparently, the girls were encouraged to play the game with friends on the grass plot of their own 'castle', with the board game reserved for 'cloudy and cold' days when the two players could amuse themselves 'either in some hall or parlour.'

We have not been able to identify the game's maker, although it is clearly typical of a German toy maker's work of the 1840s. A rather bold monogram 'ACC' is centred at the foot of the lid, which we have not been able to find any reference to. However, there is a trade label on the underside of the box of 'J. Kunge', who traded in 'jouets d'enfants.' This indicates that the game was marketed from his address at Treurenberg No. 30 in Brussels before 1838, when his business name changed to 'Stahl-Kunge.'





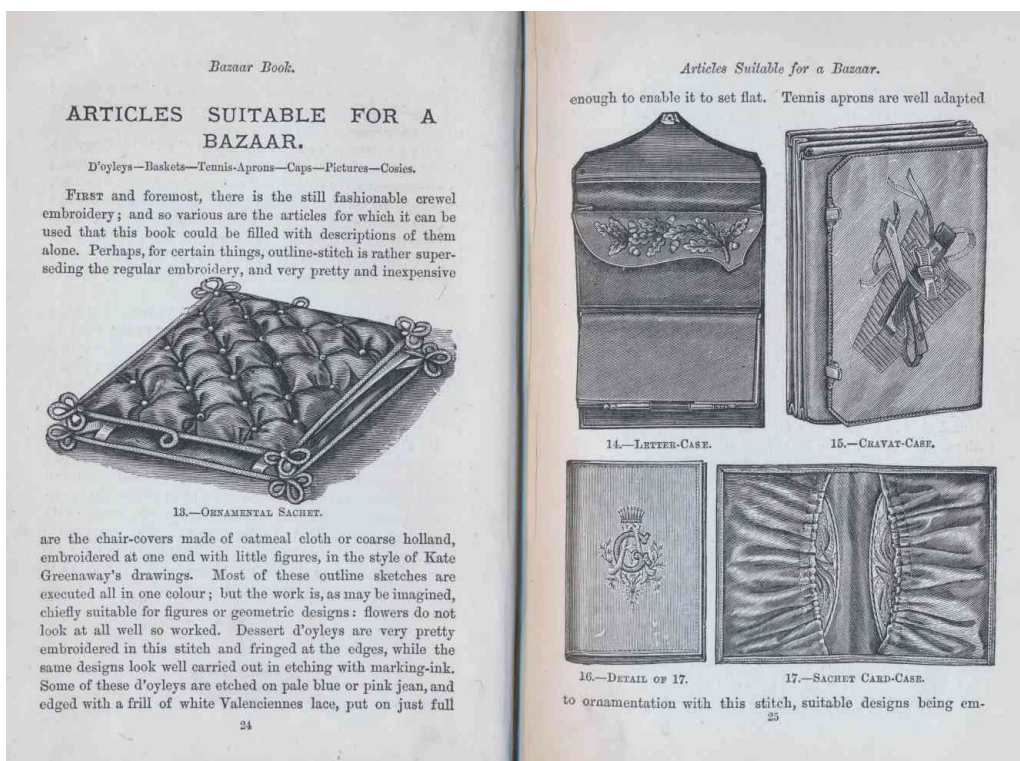
A LADY'S GUIDE TO GETTING-UP BAZAARS AND FANCY FAIRS

13 [CHARITABLE LADIES]. THE LADY'S BAZAAR & FANCY FAIR BOOK. Containing suggestions upon the getting-up of bazaars and instructions for making articles in embroidery, cane-work, crochet, knitting, netting, tatting, rustic-work, and cone-work; also directions for making skeleton leaves, phantom bouquets, and for painting on ivory, china, white wood, tapestry, and terracotta. London: Ward, Lock and Co., Warwick House, Salisbury Square, Fleet Street, E.C., [1880].

£ 450

FIRST EDITION. 8vo, pp. xi, [i] blank, 9-384, [24] advertisements; short tear to head of title, otherwise, apart from a few minor marks, a clean copy throughout; in the original decorative publisher's cloth, stamped and lettered in gilt, red and black, minor bubbling to lower board, otherwise apart from light surface wear and rubbing to extremities, a very good copy.

Uncommon first edition of this entertaining and informative guide for ladies, providing all the requisite details for getting-up bazaars and fancy fairs.



Bazaar Book.
ARTICLES SUITABLE FOR A BAZAAR.

D'oyleys—Baskets—Tennis—Aprons—Caps—Pictures—Cosies.

FIRST and foremost, there is the still fashionable crewel embroidery; and so various are the articles for which it can be used that this book could be filled with descriptions of them alone. Perhaps, for certain things, outline-stitch is rather superseding the regular embroidery, and very pretty and inexpensive



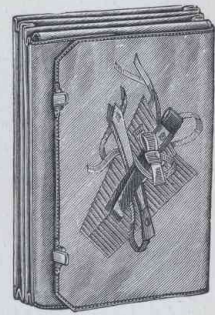
13.—ORNAMENTAL SACHET.

are the chair-covers made of oatmeal cloth or coarse holland, embroidered at one end with little figures, in the style of Kate Greenaway's drawings. Most of these outline sketches are executed all in one colour; but the work is, as may be imagined, chiefly suitable for figures or geometric designs: flowers do not look at all well so worked. Dessert d'oyleys are very pretty embroidered in this stitch and fringed at the edges, while the same designs look well carried out in etching with marking-ink. Some of these d'oyleys are etched on pale blue or pink jean, and edged with a frill of white Valenciennes lace, put on just full

Articles Suitable for a Bazaar.
enough to enable it to set flat. Tennis aprons are well adapted



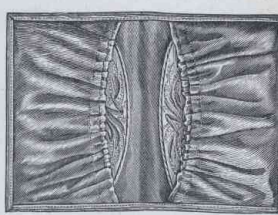
14.—LETTER-CASE.



15.—CRAVAT-CASE.



16.—DETAIL OF 17.



17.—SACHET CARD-CASE.

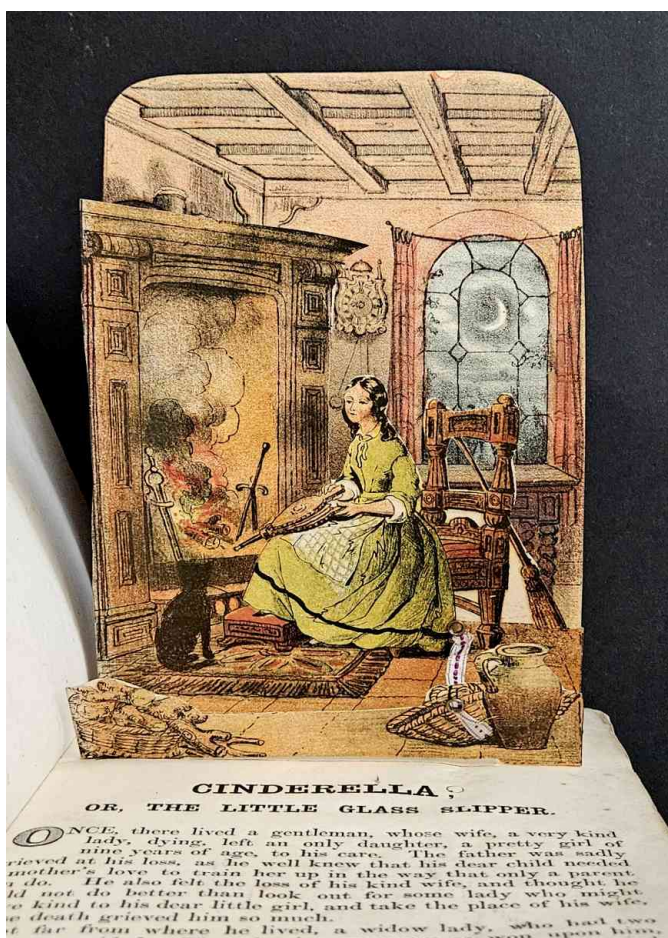
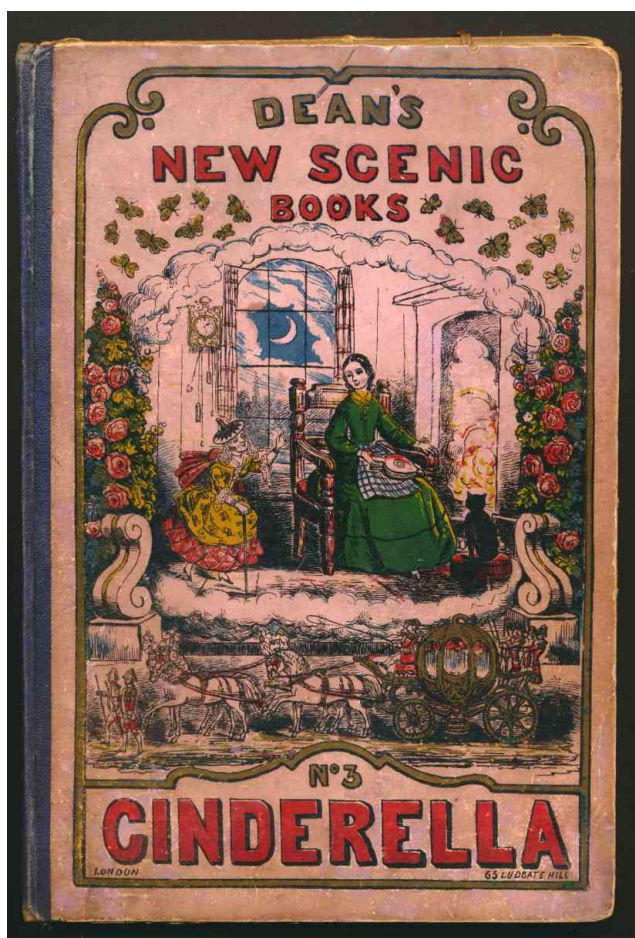
to ornamentation with this stitch, suitable designs being em-

'The fashion of raising money for charitable purposes by means of Bazaars and Fancy Fairs is not only an established institution in this country, but is decidedly on the increase. The consequence is that there is a persistent demand for some thing new, both in the mode of preparing the stalls and in the style of article to be sold. Ingenuity and originality are severely taxed in the effort to produce something different, from the ordinary monotonous line of pincushions, antimacassars and tennis aprons. It is with a view of assisting those who desire to strike out novelties in this direction, that the present volume has been compiled' (Preface).

The work begins with information on 'How to prepare articles', 'How to arrange and plan a stall', 'Articles suitable for a bazaar', and a lengthy section on the 'Novelties for Bazaars', with numerous illustrations showing all manner of articles, from penwipers, work baskets, and lampshades, to pincushions, cigar cases and stands, and boot-bags. More chapters follow on 'Fancy Needlework', 'Knitting', 'Tatting', 'Netting', and 'Embroidery', before concluding with 'Artistic Knickknacks' (covering, amongst other things, cone-work, rustic frames, colouring grasses, drying flowers and preparing autumn leaves) and 'Tapestry-Painting'.

In all, a fascinating volume, encapsulating this popular form of entertainment in Victorian Britain, with advice to ladies on the successful means for raising funds for charitable purposes and affording 'opportunities to many idle people of pleasantly exerting themselves' and bringing 'forward talents, promoting intercourse and amusement, and frequently ensuring most advantageous returns'.

OCLC records two copies in the UK, at the British Library and Cambridge, and six more in North America, at NYPL, Cincinnati, Brigham Young, Cornell, Illinois and the Winterthur museum.



EARLY 'POP-UP' BOOK

14 [CINDERELLA POP UP]. DEAN'S NEW SCENIC BOOKS NO. 3, CINDERELLA. London: Dean & Son, 65 Ludgate Hill [n.d., c. 1867]. £ 3,850

Small folio [25.5 x 17.5 cm], 8 leaves each with a chromolithograph pop-up scene of three sections contacted by silk ribbons (one ribbon replaced); endpapers with advertisements printed on purple paper (name clipped from head of first free-endpaper and two gutters with modern paper strengthening); original cloth backed pictorial paper boards the upper cover with a framed and titled scene depicting Cinderella sitting by a fire conversing with her Fairy Godmother, some slight abrasions and dust-soiling, discreet book-label of Megan & Michael Dawson; a very desirable copy, unusually clean and bright.

A rarely found example of an early 'pop-up' book. For Christmas 1866, Dean & Co. released the first two of his *New Scenic Books* series. These are now considered to be the first true pop-up books, a market that Dean was to be leader in for the next several decades.



The scenes in the books were crafted in a 'peep show' style. Each was illustrated on at least three cut-out sections. The sections were placed one behind another and attached by a ribbon running through them, when the ribbon was pulled the scene displayed 'lifelike effects of real distance and space.' This way, they could stay together and be folded flat as flaps, face down against a page. When readers lifted a flap, a three-dimensional scene would pop-up.

The pop up scenes were chosen for their dramatic effect and in the present example begin with Cinderella sitting alone, looking forlorn, beside the fire in a kitchen; 2) the two Ugly sisters in their boudoir, with Cinderella looking on 'dressed in coarse clothes' and cleaning; 3) Cinderella resplendent in ball gown, being led to an awaiting coach by her Fairy Godmother; 4) Cinderella at the ball, dancing with the handsome Prince; 5) Cinderella running from the ball and losing a glass slipper, as the clock strikes twelve; 6) a Royal equerry announcing to the town folk the intention of the Prince to track down and marry the owner of the glass slipper; 7) the glass slipper fitted on to Cinderella, to the delight of the equerry, as the disappointed ugly sisters look on; 8) Cinderella marrying her Prince charming to the delight of all those attending, including the ugly sisters, the concluding paragraph stating that 'although Cinderella had been so ill-used by her two step sisters, she felt no wish to punish them: on the contrary, she sent for them to court, and by her influence, they were married to two noblemen. Cinderella lived a long and happy life, an example to all of the reward which awaits good conduct'.

These were rather delicate productions so it is not surprising that the books have not survived well and are consequently difficult to find complete or indeed even incomplete. Only four title's were issued by Dean & Co.: No.1 Little Red Riding Hood; No. 2 Robinson Crusoe (issued for Christmas 1866); No. 3 Cinderella, and No. 4 Aladdin (probably for Christmas 1867).



RARE CIRCUS TOY CELEBRATING THE MAGNIFICENT FRANCONI FAMILY OF ACROBATIC EQUESTRIANS

15 [CIRCUS TOY]. FABER, Georg Wolfgang. DIE GROSS KUNSTREITER GESELLSCHAFT MIT 17 PERSONEN IN ALLERLIEBSTEM COSTUM UND 6 PFERDEN - La Grande Compagnie de Franconi. Avec 17 personanges en charmiant costume et 6 chevaux - The Great Company of Franconi. With 17 persons in charming costume and 6 horses. [Germany, Nurnberg]: Original Eigenthum, G.W.F. [i.e. Georg Wolfgang Faber] [c. 1840s]. £ 3,750

With 20 hand coloured lithograph pieces, all heightened in gum-arabic; including 6 horses, 13 acrobatic figures (of 17) and a decorative saddle blanket; housed in the original box [23.4 x 28.7 x 3.75 cm], with large attractive hand coloured title label enclosing a scene to lid (more details below), wood slightly warped, and some minor dust-soiling and rubbing, but still a very good example, in better than usual condition.



A scarce and attractive toy exploiting the popularity of the magnificent Franconi family of acrobatic equestrians.

The various horses can each be mounted with historical, mythological, and comic figures, including a crusading knight, a South American Indian, an Irishman, a jockey, a young woman with a garland, another with a bow and arrow, a dancer, and an old woman with a child in her basket, etc.

The design of the toys was probably based on prints of the Cirque Olympique in Paris, where Laurent and his son Victor Franconi were the star attractions. As a family, the Franconis were the first to exploit the mania for the equestrian circus created by Philip Astley. From the end of the Napoleonic Wars until the last quarter of the nineteenth century, it was the Franconi name that stood above all others for their skills in horsemanship. The troupe was rather fluid throughout its reign, with various generations of the Franconi family, together with other skilled performers, forming the entertainment. These were staged in Paris at the Cirque Olympique, then at the Cirque d'Été, and the Cirque d'Hiver, and also at various hippodromes both in Europe and America. Sometimes, it has to be admitted, the Franconi name was used even when there were no family members performing.



Interestingly, the German title of the game omits the name 'Franconi' altogether. The name may not have had the cachet value there as it did in France, England, and America, or indeed, local circuses were more popular.

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



COMPILED IN THE FINAL YEARS OF THE BELLE ÉPOQUE

16 **CLARK, Evelyn Mary 'Molly'**. LARGE ALBUM, covering the life of a young woman, just turned 21, until her marriage five years later. Britain and Continental Europe, 1912-1915. £ 875

ORIGINAL ALBUM. Large 4to, [29.5 x 26 cm (11½ x 10¼ inches)], 36 leaves mounted with photographs, menus, dance engagement cards, cuttings, signatures, caricatures, etc original red half calf over watered cloth boards ruled in gilt with the initials EMC on upper cover, joints split but holding; decorative bookplate of EM Clark' showing molly reading a book.

The album was compiled by Evelyn Mary 'Molly' Clark in the final years of the Belle Époque through to the beginning of the momentous First World War, opening with parties, dances, weddings, shoots, and holidays, before concluding with patriotism, preparations for invasion, and army training.

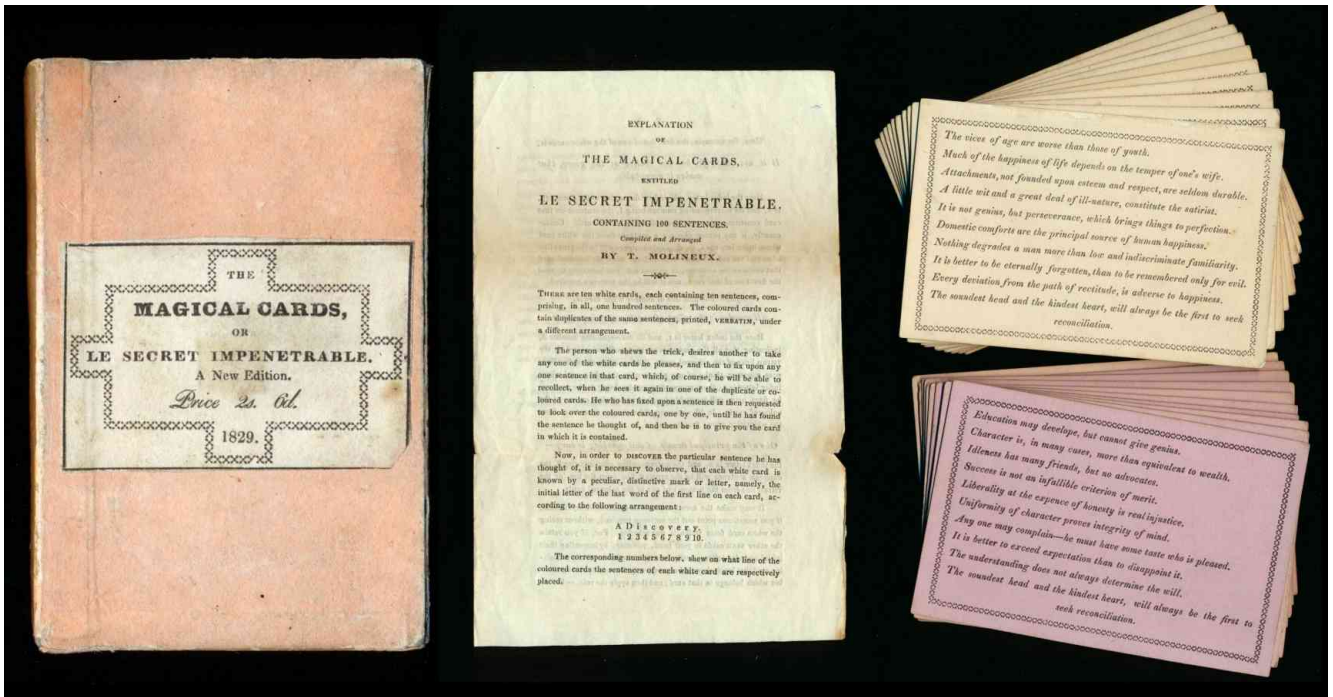
Molly was the daughter of Henry Clark who headed the leading British marine engineering business George Clark Ltd based in Tyne and Wear. As a family, they were very independently wealthy but had no links to the aristocracy or the landed gentry of Britain. She was born in 1891 and when the album commences would have been 21. She appears to have been attending one of the colleges at Cambridge, although as no college is mentioned she may instead have been up to Cambridge to help host for her elder brother. There were at least half a dozen such lunches given in rooms at 37 Market Square, Cambridge, with the other guests all signing her copy of the menu. Photographs were taken at some of the lunches showing equal numbers of young men and women, usually with an older couple as chaperone. Probably these lunches had the dual purpose of examining suitable marriage partners.



Molly also visited and stayed at several country houses, not those actually lived in by the landed gentry but rented by people of the same class of mercantile families as the Clarks. These included St Leonards Priory, Norfolk; Mount Oswald, Durham; Culeaze, Wareham in Dorset; Old Buckenham Hall, Norfolk (formerly home to Duleep Singh), and Hildon House, Hampshire. She also went further afield to watch the Ireland Polo Club and stayed at the hunting lodge of Fox Knowe in Perthshire, where dances, shooting parties, swimming, tennis, golf and general mucking about, were all on offer. The camera was ready to take a snapshot of the people and places, and Molly, who clearly travelled with her precious album, also encouraged everyone to autograph the pages. Of course she also went up to London to mix with society and enjoy the current musical theatre on offer, so we find her enjoying the 'Chocolate Soldier' and 'Miss Hook of Holland' and staying at the Savoy and The Royal Palace Hotel, Kensington. In 1912, Molly wintered at Mürren in the Swiss Alps and was clearly having lots of fun with her friends of the same age, skiing, sledging, and skating. The first British tourists had begun to use the resort only in 1911, so this must have been the very height of fashionable travel. In the following year, we find her in Monaco for another holiday with friends.

The album continues in much the same way until the 27th July 1914 when Molly stayed at Hildon House in Hampshire, and here she was dancing playing tennis and other entertainment just as the storm clouds of war were gathering. The next page is dated September, and a sober theme concludes the album with a great number of the men dressed in military uniform, all still very happy to smile at the camera, and learning to march etc. but a certain seriousness is now very apparent. A page lists some sixty names framed as a roll of honour with the flags of the allies and a banner reading 'For King and Country.' Included among the names are some fifteen captains and two majors, but also due to her connection to shipbuilding, a dozen of her friends had joined the Royal Fleet Auxiliary. The remainder of the album has various friends in military uniform, expectantly waiting to do their bit for the war effort. Also, many scenes of digging trenches on the dunes before the estuaries of the Rivers Tyne and Wear in case of a German invasion and doubtless good training for the trenches of the Western Front.

Molly married Lt. Col. Fendall Frederic Ivor Kinsman in January 1916, and here the album closes on her life before. Her husband was from an army family, and she, therefore, spent the next few decades in India and West Africa and when her husband retired, settled down in Bagshot in Surrey. She later moved to a nursing home in Devon where she died in 1981.



'IMPENETRABLE', BUT WORKING ON A SIMPLE PRINCIPLE

17 [COURTESY GAME]. MOLINEUX, Thomas, *Compiler* THE MAGICAL CARDS, *Le Secret Impenetrable. A New Edition. Price 2s 6d.* [Leicester, Printed and Sold by R. Tebbutt; and Sold by G.B. Whitaker, London, 1829]. **£ 850**

Complete with 20 cards [11.5 x 7.5 cm (4½ x 3 inches)] printed on pink and white card together with a pp. 4 of printed instructions; original pink card box with a printed title label on the upper side; ribbon pull for extracting the cards replaced.

The Magical Cards work on a simple principle but to anyone not knowing the trick it seems pretty 'Impenetrable.'

There are two sets of ten cards, with each set printed on either white or pink card stock. Each white card has a set of ten sayings, which are repeated on one of the pink cards but in a different and seemingly random order. The holder of the cards asks their friend to pick a saying from one of the white cards and also to identify which pink card contains the same saying. The magical element is that the holder can quickly and accurately identify the corresponding saying on the pink card, even though there are no obvious clues indicating how this could be achieved!

The trick is that certain words on the white card can be equated to the numbers 1 to 10, and by counting down the lines of sayings on the chosen pink card the answer can be found. The precise instruction included with the game explains that they are 'designed for the private use of [the] purchaser only, and ought not to be shewn with the Cards, when they are produced for the amusement of strangers.'

Thomas Molineaux who devised his game was born in Manchester in 1759. He was taught by mathematician Henry Clarke at his Salford mathematical and commercial school at Salford and in 1775 became writing-master and teacher of accounts in King Edward the Sixth's Grammar School at Macclesfield. He published several works chiefly for use at the school in Macclesfield including *The scholar's question-book: Or, An introduction to practical arithmetic* (1781); *A short introduction to the use of the globes* (1792); *The elements of short-hand: being an abridgement of Mr. Byrom's universal English short-hand.* (1793) *Stenographical Copybook* (1809) etc. several of which went through several editions. *The Magical Cards* which were first published in Macclesfield in 1821 appear to be his last work although he lived on at Macclesfield until his death in 1850.

Although the game is mentioned in advertisements in the back of Molineaux's other works we have not been able to find another example of this or any earlier edition.

DEvised BY A TEACHER

18 DAVIDGE, Miss. MANUSCRIPT ARITHMETIC SCHOOL BOOK, [N.p.] [circa 1770]. **£ 400**

MANUSCRIPT IN INK. 4to, [21 x 17 cm], pp. [44]; final two pages pinned and loosely inserted, along with a further unrelated four pages; in blue paper wrappers, upper cover inscribed boldly in manuscript 'Miss Davidge'.

A neatly and carefully laid out group of school arithmetic exercises belonging to Miss Davidge, with her name boldly written on the upper cover. The exercises would have first been worked out and polished using chalk and slate, before being practised enough to be carefully taken down in Miss Davidge's arithmetic book.

Miss Davidge

Addition

(Additions are brought to date or put together several Numbers into one sum Total)

	Yards	Ells	Tuns
945	636	57	905
67	85	984	2641
0	972	8261	0
231	0	83	53
20	5763	9	1017
0	110	635	692
452	3589	1302	3846
Total	1732	16091	11401
	707	10527	11344
Proof	1732	16091	11401

Money

100 Shillings make one Pound 12 Pence one Shilling and 4 Farthings one Penny

£	s	d	q	£	s	d	q	£	s	d	q
647	15	11		709	14	9		897	16	0	
0	6	6		67	15	10		54	13	6	
53	17	5		0	10	7		3	10	4	
2	0	4		645	12	6		750	12	9	
109	9	10		34	19	0		49	17	11	
5	19	9		6	17	5		6	14	7	
90	2	5		147	16	3		862	10	10	
Total	910	0	2	1701	15	0		2634	4	7	
	270	4	3	912	0	3		1730	7	11	
Proof	910	0	2	1701	15	0		2634	4	7	

The manuscript opens with 'Numeration' and the 'Pence Table,' which involves calculating various multiples of pennies, shillings and pounds. The following pages containing ever more difficult addition and money calculations. Miss Davidge, along with other children in her class, must have already advanced to a stage where they understood the difference between yards, ells, and 'tuns'. One might actually wonder if they were copying down the information rather than fully understanding the principles. Typical for the time, are exercises in cloth measure, troy weight, avoirdupois weight, liquid measure, subtraction, and several other pages on money loaned and received for such goods as bushels of malt, loads of hay, and other items typical of a rural area.

A Blacksmith delivered a Bill to a Farmer of £ 45. 14. 6 p and the Farmer has paid him in part as under. I desire to know what is still due to the Blacksmith.

	£	s	p
By Cash	20	0	0
By 10 Bushels of Malt	1	15	0
By a Load of Hay	1	16	0
By Meat at several times	2	7	6
By 14 Bushels of Oats	2	11	0
By 20 Bushels of Wheat	4	7	3
	32	16	9
Blacksmith's Bill	45	14	6 p
Farmers Bill	32	16	9
Balance due to the Blacksmith	12	17	9 p
Proof	45	14	6 p

Cloth measure

	Yds	Ells	Qts	Yds	Ells	Qts
Sold	215	1	2	964	2	2
Unsold	025	2	3	529	0	3
Proof	215	1	2	964	2	2
Bought	675	3	2	854	0	2
	84	2	2	14	2	3
	3	1	3	18	1	2
	46	3	1	9	1	1
	7	2	0	128	0	2
	30	1	2	16	2	1
	7	3	1	8	0	3
Added all	180	2	1	196	0	0
Rem^d unsold	495	1	1	658	0	2
Proof	675	3	2	854	0	2

Unlike later exercise books, this example does not appear to be modelled on a printed source and so must have been devised solely by Miss Davidge's teacher. Pinned at the end is a leaf from someone else's arithmetic book that contains a multiplication table penned by a 'T. Shortt' in 1768. Another unconnected, or seemingly unconnected, leaf includes some punishment lines written by a James Gifford, who noted that it was 'his book, November 10, 1800.' Both of these stray leaves would have been pulled from similar exercise books but here kept together. As these exercises were often kept by their creators as a ready reference for their future lives as farmers, shopkeepers, and traders, the names of Davidge, Shortt, and Gifford were undoubtedly somehow connected generationally within the same family. Although we do not have a source for the manuscript, it is likely that Miss Davidge attended a school in the south-west of England, where these names are collectively more common.

'COMMITTED TO HELPING WORKING GIRLS'

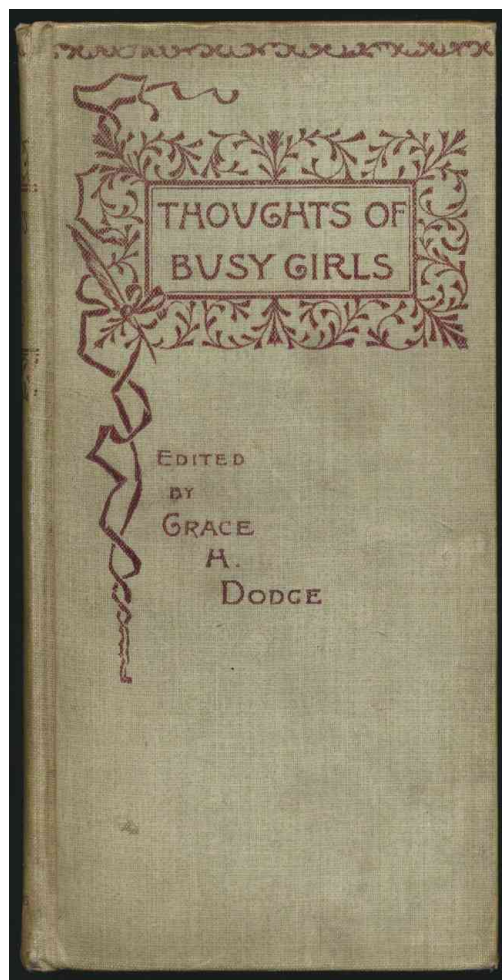
19 **DODGE, Grace Hoadley, *Editor*.** THOUGHTS ON BUSY GIRLS. Written by a group of girls who have little time for study, and yet who find much time for thinking. Edited by Grace H. Dodge. New York, Cassell Publishing Company, 104 & 106 Fourth Avenue. 1892. £ 300

FIRST EDITION. 8vo, pp. x, 137, [1] blank; apart from a few minor marks in places, a clean copy throughout; in the original publisher's buckram, spine and upper board lettered and decorated in brown, cloth lightly dust-soiled, but still a very good copy.

Uncommon first edition of these *Thoughts for Busy Girls*, born out of 'practical talk nights' by group of more than fifty girls from different branches of industrial work, which in turn had resulted in the formation of the first working girls' club in New York.

'Another of the characteristics common the papers that the reader will mark with plea sure is the natural and matter of course recognition of the necessity of labor. One writes of her shop and another of her life with seemingly as high a sense of the worthiness of her subject as still another feels in writing of *Ideal Womanhood* or of *The Influence of Art upon Life*. One only standard of measure is recognized by the Working girls Club, the only one possible to all its members without exception - that of character. It is not the occupation of the hand, but worth of heart and mind that stamps the individual as great or small. This or its substance has been expressed directly or indirectly by these papers in a way that proves that those busy girls, who find as their editor puts it, little time for study but much for thinking are learning to think justly and some of them even to write vividly' (review in *The Nation*, February 23rd, 1893, p. 194).

The work is set out in fourteen chapters, under headings 'What constitutes an ideal womanhood, and how to attain it'; 'Purity and Modesty: Two words of value'; 'Married and Single Life'; 'Family Life'; 'Hints as to Education and Books' (with one girl noting "I think one of the great mistakes we working girls make is the crowding of so much reading in our half hour for lunch" p. 46); 'How to cultivate good manners'; 'Jealousy: What is it?'; 'Practical Matters'; 'Influence of Art upon Life'; 'Women as Moral Reformers'; 'Glimpses into the business part of Life'; 'How can we help one another?' and 'Club Life: Its Power'.



Thoughts as to dress.

Women should dress according to their means, and not go beyond their income for fashion's sake. There is often danger in buying something new because it is the fashion, and when it is not necessary this means extravagance. If women would follow a fashion of kind deeds and good will toward their sisters half as earnestly as they do fashionable dressing, they would find much happiness.

The editor, Grace Hoadley Dodge (1856-1914), was an American philanthropist who was the first woman appointed a member of the New York Board of Education. 'She donated millions of dollars and years of service to philanthropic work. She was instrumental in forming the Kitchen Garden Association, which became the Industrial Education Association. She was the main source of funds, and first treasurer, for the New York College for the Training of Teachers, which became Teachers College, and subsequently a school of Columbia University. Committed to helping working girls, she organised the first Working Girls Society among a group of silk workers in 1884. According to Dodge, the specific objectives of the Society were to "furnish pleasant rooms where its members can pass the evening; to organise classes for mutual enjoyment and improvement; to collect a circulating library for use of members; and to develop co-operative measures which shall be for the benefit of the members."'

OCLC records one copy in the UK, at the British Library, and three in North America, at Harvard, Rhode Island and UC Davis.



OF THE HIGHEST QUALITY

20 [DRESSING TOY]. L'ECOLE DES MODES. Paris: Delanville, circa 1835.

£ 3,000

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.



COLOUR PRINTING

21 [DUMAS, Alexandre, *père*]. THE HONEY STEW OF THE COUNTESS BERTHA, A Fairy Tale, translated from the French by Mrs. Cooke Taylor, illustrated by H. Weir and Printed in Colors by Gregory & Co., London: Jeremiah How, 209, Piccadilly. 1846. £ 300

FIRST ENGLISH TRANSLATION. 12mo, pp. [viii], iv, [ii], 85, [1] imprint; all within gold printed borders, frontispiece, title and four plates, all colour-printed wood-engravings; in the original blue blindstamped publisher's cloth, spine and upper board lettered and stamped in gilt; a fine copy, from the library of Robin de Beaumont, with his book label on front pastedown.

An attractively produced first translation of Dumas *La Bouillie de la Comtesse Berthe* into English, published the previous year in France.

One of several fairy tales that Dumas wrote or adapted for children which the translator, Marianne Taylor, explains was 'placed in my hands while spending the bathing season at Boulogne; I read it aloud during the summer evenings to my children, and they were so delighted with the narrative, that they requested me to translate it for their use. Feeling persuaded that it would be an interesting and valuable addition to the juvenile library, I complied with their request, and I now offer the result of my labours to other parents. It is not necessary to defend the placing of works of fancy in the hands of children; they have been stigmatized as vehicles of deception; but what child was ever deceived by them? It cannot seriously be contended, that the story of Aladdin ever induced a boy to search for the Wonderful Lamp.'

The tale is set in Germany, on the banks of the Rhine, where the Countess and her husband live a simple life of virtue and good works. They decide to rebuild the old castle but worry that they might upset the elves who bring them good luck. The couple strikes a bargain with the elves: the elves will depart from the old castle and assist in constructing the new one. In exchange, Countess Bertha and her descendants will host an annual feast for all the people in the neighbourhood. The old castle is pulled down in record time, and the new castle is built, with the nocturnal assistance of the elves, in half the time predicted by the architect. The Count and Countess host their annual feast for many years until their death, and the tradition is continued by the Count's son. However, the Count's grandson tries to escape his family obligation, only to encounter the ghost of Countess Bertha, who warns him of grave misfortune if he fails to continue the feast tradition. The grandson attempts to short-change the elves through various amusing schemes, all of which bring misfortune upon him,

ultimately leading to the loss of his kingdom to an invader. The invader also receives a visit from the ghost of the Countess, who advises him of his obligation to continue the feast. Instead, he hires an itinerant knight to rid him of the castle's ghosts and elves. In the end the invader and his knight are vanquished, the castle returns to its rightful owner, and the feast tradition is continued by succeeding generations.

The translator was Marianne Taylor of Youghal (1820-?), a first cousin and also wife of historian and economist William Cooke Taylor (1800-1849). After the death of her husband she moved to France and remarried in 1850 at Boulogne-sur-Mer to John Thompson after which we lose sight of her. The translation was reviewed favourable, naturally enough, in the *Athenaeum* where her husband was a leading contributor noting the pages are severally framed in a handsome border in gold which makes the lesson pleasant to the eye while it is wholesome to the young digestion.'

Some care was taken with this attractive publication. The illustrations were commissioned from Harrison Weir and printed in colours by Gregory, Collins, and Reynolds. Although these former apprentices knew Baxter's process, they were forced to work with woodblocks alone, attempting to rival the Baxter patent until 1849, when the firm gradually broke up. The publisher Jeremiah How had previously been employed by Whittakers during the 1830s as the manager of the publishing department, where he handled Annuals, Literary Souvenirs, and other similar products. He later worked for Charles Knight, superintending the warehouse and distribution of such publications as the *Penny Cyclopaedia*. However, he ventured into business for himself in 1840, first in Fleet Street and later in Piccadilly. His previous knowledge of the publishing trade is reflected in the design and attractive makeup of the books he published. Unfortunately, due to some unwise speculation, probably in railway shares, he sustained major losses and tried to re-establish himself as a picture dealer. This proved unsuccessful, and in 1850 he became a reader for Routledge and Sons. His last years were spent at the Booksellers' Provident Retreat, just outside Hemel Hempstead, where he died aged eighty-eight in 1884.



Gleeson White *Children's Books*. Studio Winter 1897-8, p. 26, ill. p. 12; Osborne p. 877-78; OCLC: 1008340143.

'HER VOICE IS SINGULARLY FLEXIBLE,
SWEET, AND POWERFUL'

BRIDGNORTH SOCIETY
FOR THE PROMOTION OF
RELIGIOUS AND USEFUL KNOWLEDGE.
PRESIDENT—THOMAS PARDOE FURTON, ESQ.
The Committee of the above Institution have pleasure in announcing to their Patrons, their engagement with that justly popular and talented Artiste,
MADAME ERNESTINA,
WHO WILL,
On Thursday Evening next, November 15th., 1860,
IN THE
ASSEMBLY ROOM,
GIVE A
DRAWING-ROOM ENTERTAINMENT
As given before the LORD-LIEUTENANT OF IRELAND (EARL OF CARLISLE), at his special command, in August last.

PROGRAMME—PART FIRST.

CATO'S SOLILOQUY	.....	Adrian.
SONG OF THE SHIRT	.....	Hoop.
THE MAY QUEEN	.....	Tommyon.
MERCHANT OF VENICE	.....	Shakespeare.
SCHOOL FOR SCANDAL	.....	Shardian.
NOTHING TO WEAR	.....	Deller.

AN INTERVAL OF TEN MINUTES.

PART SECOND.

ODE TO THE PASSIONS	.....	Collin.
JULIUS CAESAR (Part Some)	.....	Shakespeare.
LADY CLARA VERE DE VERE	.....	Tommyon.
FARE THEE WELL	.....	Pyrie.
HENRY VIII (Part Some)	.....	Shakespeare.
LOCHINVAR	.....	Sir Walter Scott.
WELL OF ST. KEYNE	.....	Scottish.
THE CHARGE OF THE SIX HUNDRED AT BALACLAVA	.....	Tommyon.

MADAME ERNESTINA'S DRAMATIC READINGS.

"It would not be easy to exaggerate Madame Ernestina's merits. Her voice is singularly flexible, sweet, and powerful,—yielding to every mental emotion, and enabling the speaker to maintain an interesting dialogue among any number of *diversified persons*. Her features are also full of intelligence and fire, and she throws into the tones of her pronunciation with an impressive energy that lends truth and conviction to each declaration. Through careful study, she has reached the exact pronunciation of her characters, and what between her plastic features, supple voice, and graceful attitude, she places them before her audience with the life and action of the Poet's fancy. The audience's experience with which, for two hours and a half, her audience hung upon her voice and action, earnestly telegraphing an imperishable cheer, was itself evident of her success beyond any words of ours."—*Scottish Free Press*, December 9th., 1859.

Admission.—Reserved Seats, 2s.; Unreserved, 1s.; Promenade, 6d.;
MEMBERSHIP, HALF-PRICE.
TICKETS may be had of MR. EDKINS, and of MR. ROWLEY, High Street.
DOORS OPEN AT HALF-PAST SEVEN, ENTERTAINMENT TO COMMENCE AT EIGHT O'CLOCK PRECISELY.
ROWLEY, PRINTER, HIGH STREET, BRIDGNORTH.

22 ERNESTINA, Madame. BRIDGNORTH SOCIETY... DRAWING ROOM ENTERTAINMENT. Bridgnorth Society... Madame Ernestina who will on Thursday Evening next, November 15th, 1860, in the Assembly Room, give a Drawing Room Entertainment... Bridgnorth Rowley, Printer, High Street, [1860]. £ 185

Printed poster [25.5 x 38 cm (10 x 15 cm)], printed on one side only, some edge pin holes possibly from filing and minor edge damage, but still an attractive item.

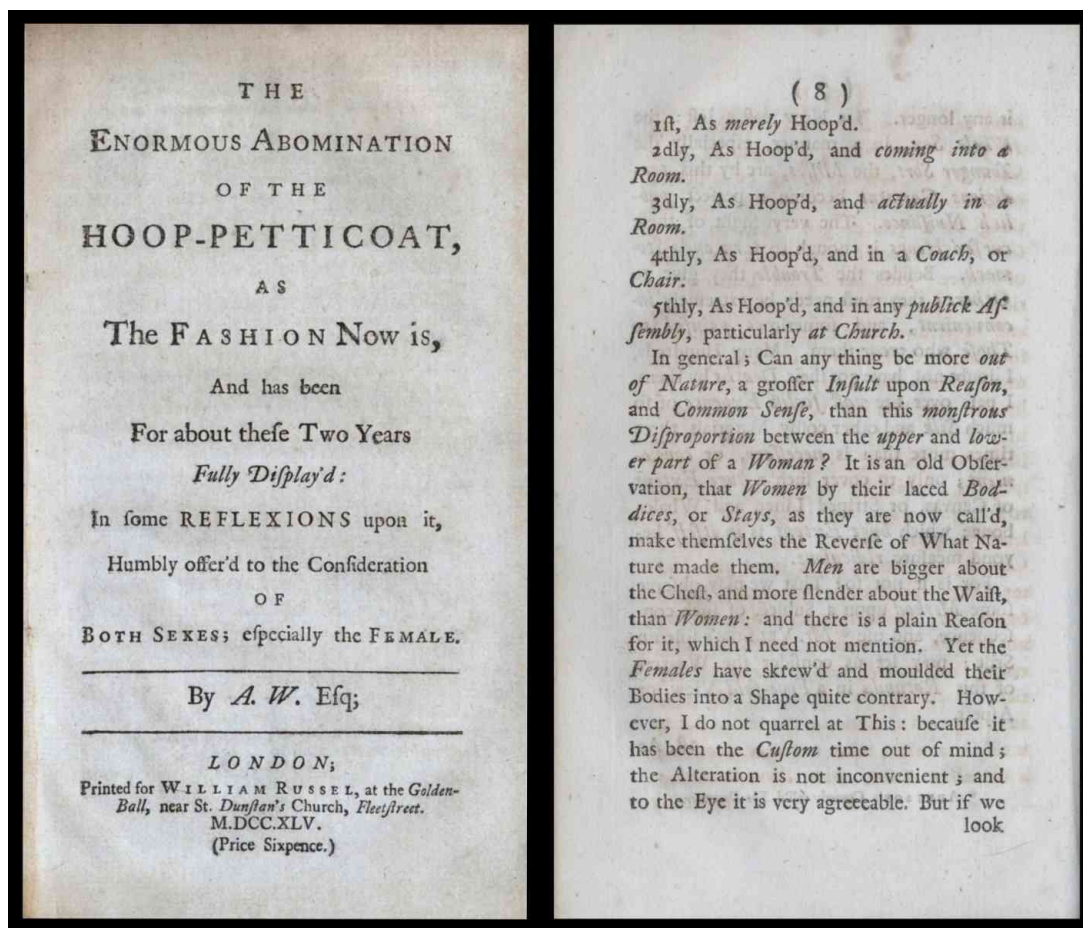
Madame Ernestine first appeared in dramatic recitation around 1858, having been a pupil of 'Professor' Thomas King Greenbank, a Yorkshire-born orator who had gained an LL.D from an American institution but subsequently settled in Manchester. There he gave lessons and lectures on elocution and rhetoric and doubtless helped an array of pupils who felt inadequate about their own speaking skill.

We have not been able to pin down any specific information about Ernestine, other than that she travelled around Britain giving recitations everywhere from country houses to music halls, ragged schools, and any place keen for such elevating entertainment. During the second half of 1860 she toured Ireland and appears to have stopped off at Bridgnorth on her way to make a Scottish tour.

The poster sets out, in various eye-catching typefaces, the contents of her programme, including single recitations from works by Addison, Hood, Scott, Byron, Southey, and Collins. Shakespeare and Tennyson are each allotted three works, with the evening ending on the latter's rousing 'Charge of the Six Hundred at Balaclava.'

A glowing newspaper review is appended to the foot of the sheet in which an idea is given on what the audience could expect at the Bridgnorth Society: 'Her voice is singularly flexible, sweet, and powerful,—yielding to every mental emotion, and enabling the speaker to maintain an interlocutory dialogue among any number of *dramatis personæ*. Her features are also full of intelligence and fire, and she enters into the spirit of representation with an impulsive energy that lends truth and *vraisemblance* to each delineation. Through careful study, she has realized the exact portraiture of her characters, and what between her plastic features, adaptive voice, and graceful attitude, she places them before her audience with the life and action of the Poet's fancy. The unflinching eagerness [sic] with which, for two hours and a half, her audience hung upon her voice and action, scarcely tolerating an impressible cheer...'

Her last appearances in Britain were during 1868, after which nothing more is known of her.



ATTACK ON THE FASHION FOR A WOMAN'S UNDERGARMENT

23 [FASHION]. [A.W.]. THE ENORMOUS ABOMINATION OF THE HOOP-PETTICOAT, as the Fashion Now is, And has been For about these Two Years Fully Display'd: In some REFLEXIONS upon it, Humbly offer'd to the Consideration OF BOTH SEXES; especially the FEMALE. By A.W. Esq; London; Printed for WILLIAM RUSSEL at the Golden Ball near St. Dunstan's Church, Fleetstreet. M.DCC.XLV [1745]. £ 2,750

FIRST EDITION. 8vo, pp. 27, [1] advertisement; light toning to title, otherwise clean throughout; with numerous additional rear blanks, and evidence of a bookplate (Foyle?) having been removed from front pastedown; attractively rebound in full panelled calf with five raised bands to spine, spine is sunned with some dark marks, scuffed patches to compartments, nevertheless a very good copy of a highly desirable item.

First edition of this rare and fascinating work, in which the anonymous author vehemently attacks the fashion for the hoop-petticoat, the woman's undergarment worn to hold the skirt extended into a fashionable shape.

'As to the *Ladies*, the chief new Invention in my time, if not the *only* considerable one, is the HOOP-PETTICOAT. A Dress, which even in its *original institution* was sufficiently absurd; and greatly disgusted the Men, however it might please the Women. This, I think, was in, or about the Year 1709. Tho' I was then young, I well remember Every Body thought this New Fashion would be *out* in a Twelve month at farthest: especially considering that ISAAC BICKERSTAFF Esq; of censorious and facetious memory, expos'd and ridicul'd it with so much Wit and Humour, that it was believ'd the *Fair Ones* would be soon *laugh'd out of it*,

heartily weary, and asham'd of so *nonsensical a Whimsey*. But We all found ourselves mistaken: the *Hoop* stood its ground; and has continued to this very Day. For *many Years* however, it was a little *modest*, and *refrain'd* within some *reasonable Compass*, and so to a degree *tolerable*. But *of late*, within these Two Twelve months, or thereabout, it has spread itself to so *enormous a Circumference*, that there is *no enduring* it any longer. 'Tis Now past a Jest: the *Whole Sex*, in a manner, especially the *Younger Sort*, the *Misses*, are by this

It certainly takes up much less Time, and Pains, and Expence to *hoop a Cask* compleatly, than to *hoop a Woman*. And since I have made this Comparison, which, I hope, is natural enough; I would by all means have the *Tall and Big* Females call'd *Hogheads*; the *Middle-siz'd*, *Barrels*; and the *Dwarfish*, *Kilderkins*. Of which last Sort, by the way, there are not a Few, who would be *pretty*, were it not for their *Hoopage*. But as *They* too must needs be surrounded with that fashionable Incumbrance; they *strut*, and *waddle*, like a *Crow in a Gutter*, to the great *Diversi- on* of the *ill-natur'd*, and no less *Con- cern* of the *compassionate Spectators*.

Prodigious Garment become a perfect *publick Nuisance*. The very Sight of these *cursed Hoops* is enough to *turn one's Stomach*. Besides the *Trouble* they give to *Others*; they must needs be extremely *inconvenient*, and sometimes *painful* to *Those* who *wear* them. Many Hundreds, I doubt not, have got their *Deaths* by them. I pass over the *vast foolish Expence* of so much *Silk* and other costly Materials, three times more than is *necessary*, or *convenient*; only to cover such a *huge Extent* of Canvas, or Striped Linen and Whalebone: which *huge Extent* is in *itself* beyond measure *ridiculous*' (pp. 6-7).

The writer goes on to discuss the many negative issues, including the difficulty for women to pass through a door or even to sit on a chair: 'Was ever sight more odious and ridiculous?' He highlights their inconvenience for the wearers: 'Yet the females have screwed and molded their bodies into a shape quite contrary,' and points out, 'Modesty, which used to be the most amiable and distinguishing character of that sex, seems now to be as much out of fashion as the hoop is in fashion.' He also argues that some went to church only to show off themselves and make a display of their petticoats, before concluding:

'My Readers, both Male, and Female, must have observ'd that I have been sometimes *jocular* and sometimes *serious* upon this Subject; the Nature of it being such that, it could not well be handled otherwise. Tho' all along when I most seem to *trifle* I am (God knows) very much in *earnest*; when I appear to be *merry*, I am really *sad*; laughing on one side of my Face, and crying on the other. I shall now, at the Conclusion, be *quite serious*; not doubting but (as bad as the World is) SOME *Ladies*, MANY, I hope, have still a Sense of *Religion*, and of their *Duty*. An ancient, grave, learned, and eminent *Divine* has been consulted upon this Occasion: and will give You his Answer in his own Words' (p. 25).

Of the author, 'A.W.', alas, we have been unable to find any further information, though by his own admission he claims to be 'neither a Quaker, nor a Methodist, no nor a very old Man, but young enough to retain clear, strong and pleasing ideas of whatsoever is truly beautiful and lovely in the other Sex' (p. 3). Given that he was young in 1709 when he first remembered the fashion, we suspect he was around 40 when he published his work. Clearly, above all, he was quite a character!

In good eighteenth century fashion the work did beget a fairly immediate in defence of the vogue: *The hoop-petticoat vindicated, in answer to the enormous abomination of the hoop-petticoat. By the ladies most humble servant Jack Lovelass.*

ESTC records copies in the UK at the British Library, V & A (National Art Library), Oxford, Leeds, Edinburgh University and the National Library of Scotland, and three in North America, at Harvard, Washington State and the Newberry Library; OCLC adds one further copy, at Yale.

UNRECORDED GHOST STORY

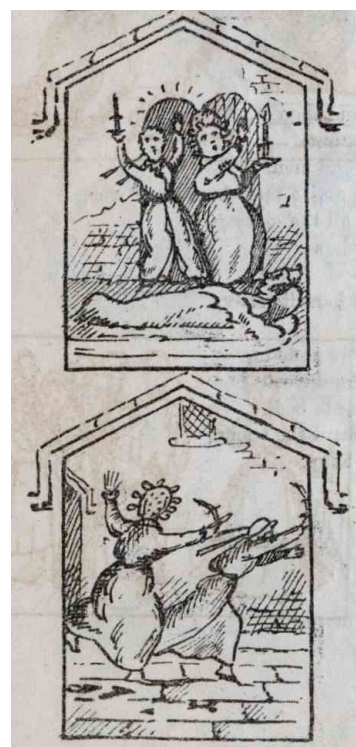
24 [FFARRINGTON, Susan Maria]. A GHOST STORY which *is* true. Illustrated by the Author. [London]: 'Griffith & Farrar, Ludgate Hill' colophon Cowell, Printer, Old Butter Market, Ipswich [c. 1865]. £ 1,250

FIRST EDITION. 4to [19.9 x 16.3 cm], pp. 9 [1] blank; letterpress text with title and illustrations by the anastatic process; original green paper covers, the upper cover with an anastatic title replicating the title-page. Title with authors name and imprint in manuscript; tipped in contemporary letter confirming the identification of the authorship [see below].

Rare, apparently unrecorded, first edition of this entertaining ghost story in verse, with equally delightful pictorial scenes.

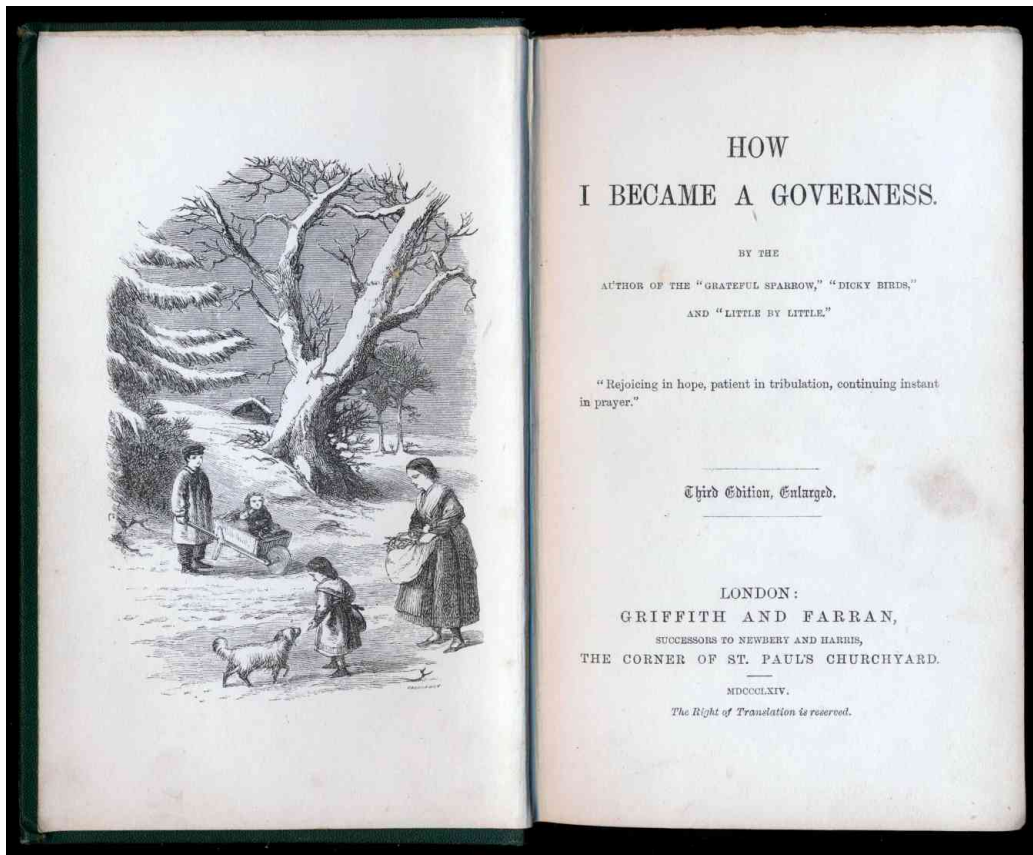
The story revolves around the purchase of a house 'In one of those lanes, between Windsor and Staines,' where 'There 'tis said, in days gone by, / A wicked butler, I know not why, / Had got in a rage. With a poor little page / And cruelly murdered that serving boy.' Mr. Jay decides he is not afraid of any ghosts and decides to take the old house. However, 'Mrs. Jay, when she heard, Was sadly affeared / For at ghosts, many times, she had openly sneered / Though she inwardly knew She half thought such things true...'

The couple settle into the house and invite some relatives over to stay. One of these was Mrs. Monk, a cousin 'Exceedingly stout, and exceedingly tall, / Fat too, and fair too, and forty withal.' Arrangements were made for her to sleep in



The ALS that is attached to the work is from an Anna Mathews of 3 Highbury Grove who gifted this copy to a friend. She helpfully identifies the authors name, which she has also added to the title. Mathews also added a manuscript imprint indicating that Griffin & Farran distributed the work. Mathews was the wife of the barrister John Hubbersty Mathews, and we know that they had moved away from Highbury Grove sometime in the late 1860's thus helping to pinpoint a possible date for the work as around 1865.

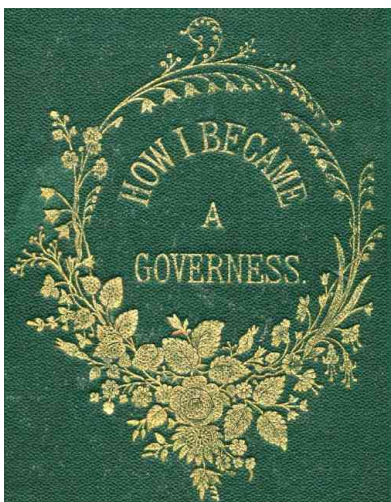
Not in OCLC, apparently unrecorded.



BASED ON THE AUTHOR'S OWN EXPERIENCES

25 [FITTON, Sarah Mary]. HOW I BECAME A GOVERNESS. London: Griffith and Farran, successors to Newbery and Harris, the corner of St. Paul's Churchyard. 1864. £ 385

THIRD EDITION, ENLARGED. 8vo, pp. [ii], 158, 32 advertisements; with engraved frontispiece; apart from a few minor marks, a clean copy throughout; in the original green blindstamped publisher's cloth, spine and upper board lettered and tooled in gilt, lightly rubbed, but still a very desirable copy.



Third, enlarged edition of Sarah Fitton's novel, *How I became a Governess*, seemingly based on her own experiences, having taken a position as a governess in France at some point in her life.

'Sara Mary Fitton's *How I Became a Governess* (1861) centres round the heroine's experience of a school in France. As it is set in a school and not in a private family, this novel is disqualified from being a pure governess novel; but its depiction of a young woman's educational path towards a good position as a governess is nonetheless of interest for this study. The protagonist, Margaret, is a clergyman's daughter who is first educated by her elder sister at home, then spends some years at a school in England and, after the unexpected death of her father and sister, goes to Paris in order to obtain "a tolerable knowledge of French, acquired in France, [which] was considered indispensable for an English governess". Teaching English in return for French lessons, Margaret is dismayed by the low standard of her pupils and indeed by the school as such. Fitton apparently wished to convey the impression that this was not unique, as she had Margaret state that the "slight knowledge of French to be acquired by a short residence in a French school is more than counterbalanced by the possible destruction of health

[and] by the un-English habits likely to result from living in a state of false independence amongst foreigners" (Cecilia Wadsö Lecaros, *The Victorian Governess Novel*, Lund Studies in English, 2001, p. 73).

Sarah Fitton (c. 1796-1874) was an Irish writer and botanist, born in Dublin to Nicholas Fitton, a Dublin attorney, and his wife Jane Greene. 'She had one brother, William Henry Fitton, and two sisters, Elizabeth (fl. 1817-1834) and Susanna. For much of their lives, Sarah, her sisters and her mother were satellites of their brother William, following him to Edinburgh, Northampton, and London. William was trained as a physician

and was by avocation a geologist. He was active in scientific circles both professionally and socially, including among his circle of friends such notables as botanist Robert Brown, of the Linnean Society of London. In 1817, Sarah and Elizabeth Fitton published *Conversations on Botany*. In 1820, William married heiress Maria James, enabling him to give up medical practice, follow his interests as a gentlemen scientist and travel extensively... In addition to her popularization of botany, Fitton wrote other instructional books and short stories for children. Her *Conversations on Harmony* (1855), a work on music, was dedicated to Cipriani Potter of the Royal Academy of Music in London. *Little by Little* (1857) consisted of lessons in reading music, [with the present work first appearing in 1861]. Her last book was published in 1866'.

All editions are rare, with apparently none recorded outside the UK: OCLC records three copies of the third, at Oxford, Cambridge and the National Library of Scotland, with the same three institutions holding the second edition (1862), and also three for the first of 1861, at the Bodleian, Cambridge and British Library.



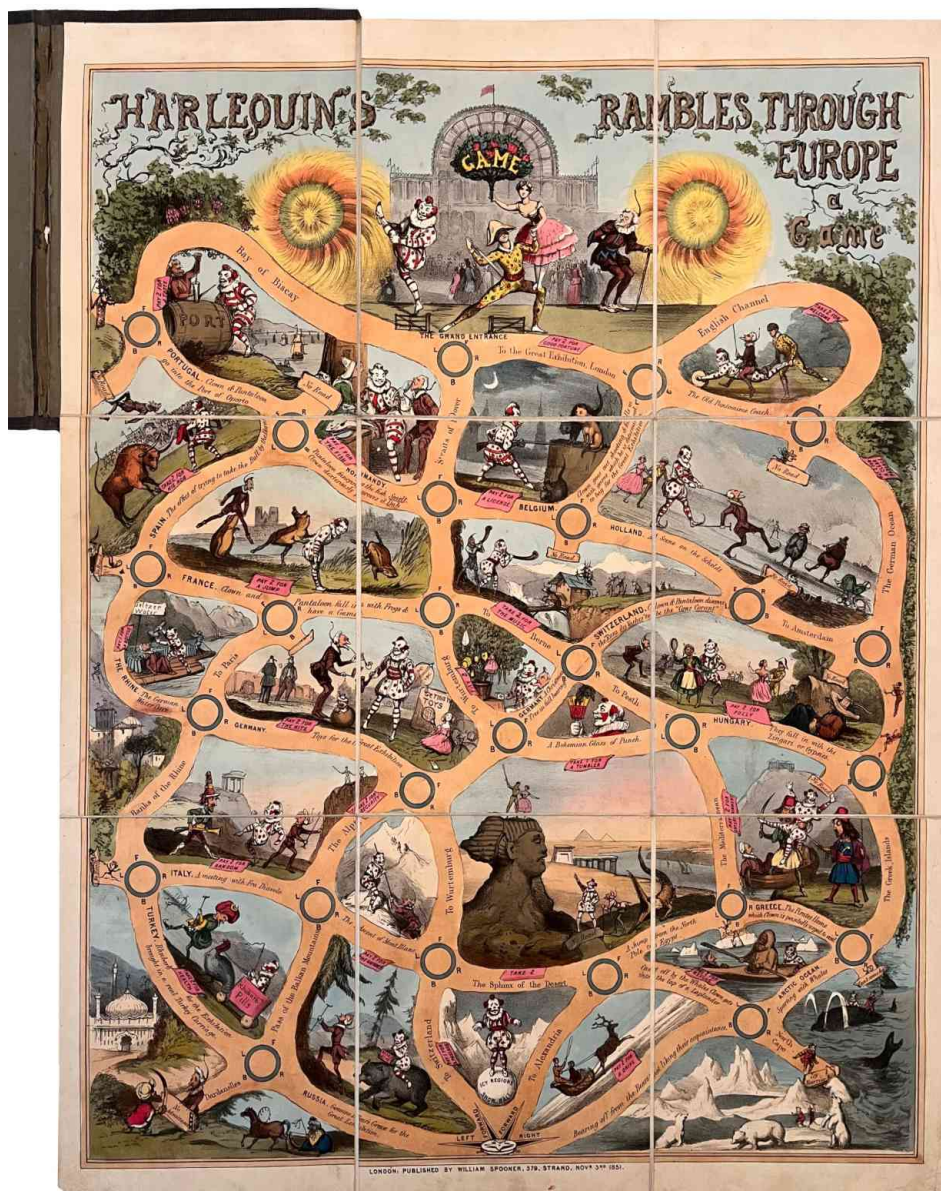
TEACHING YOUNG GIRLS HOW TO CRAFT PAPER FLOWERS

26 [FLOWER GAME]. L'ART DE LA FLEUR. G. Migeon, Editeur, Paris. [n.d., c. 1900]. £ 650

Containing an array of various shaped coloured paper flower heads, petals, leaves and stamens; coloured paper; two china mixing dishes; a pair of scissors and an illustrated 16 page book of instructions; separated in a compartmentalised tray; contained in the original decorative paper covered box [22 x 32 x 6 cm] with a hinged lid, somewhat worn at extremities.

An enchanting toy that teaches children how to craft paper flowers, including Marguerite, Poppy, Dahlia, Cornflower, Lily, Rhododendron, Hyacinth, Buttercup, and even Bindweed! The accompanying booklets provide clear instructions for each design, progressively increasing in difficulty.

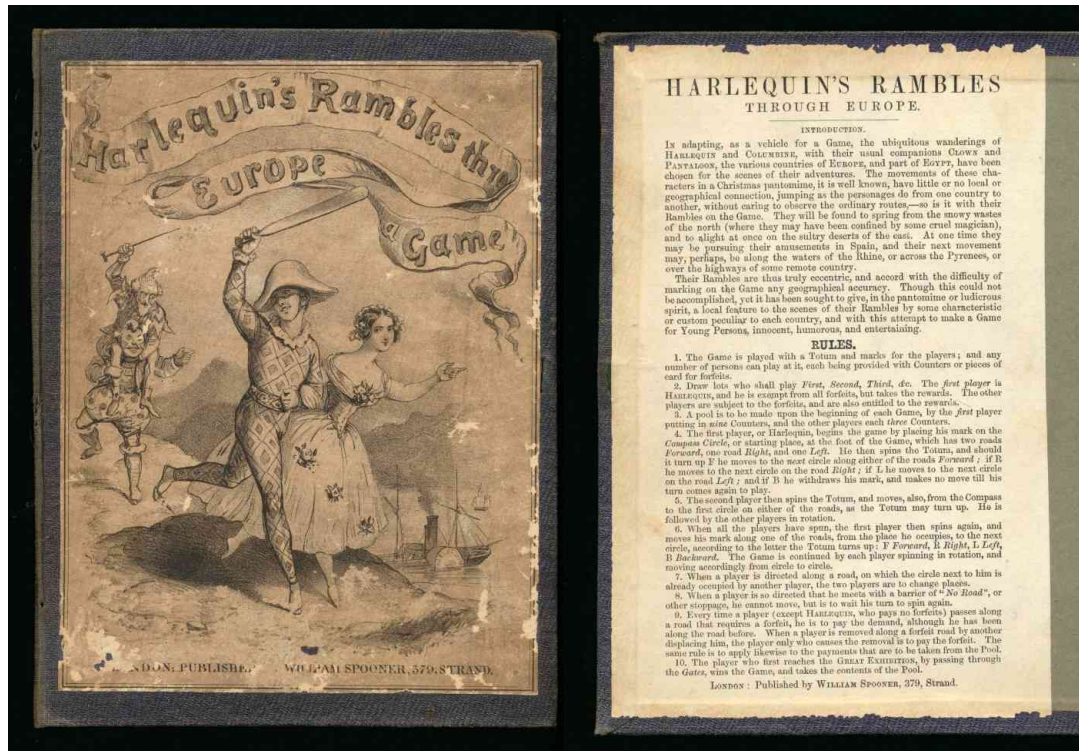
It is highly likely that a skilled paper flower artisan from the Marais district of Paris contributed to the design of this toy. Unfortunately, little is known about the maker, Migeon, aside from his production of a silhouette game around the same time. His address was 11 rue Portefoin in the Marais district of Paris, where he was documented around the turn of the twentieth century as a maker and vendor of toys and boxed games.



HARLEQUIN'S JOURNEY TO THE GREAT EXHIBITION

27 [GAME]. HARLEQUIN'S RAMBLES THRO EUROPE. A Game. London: Published by Wm. Spooner, 379, Strand. [1851]. £ 3,850

Hand-coloured lithograph game dissected into twelve sections and backed onto linen, measuring 56 x 43 cm., and folding down into original green cloth covers [14.7 x 14.7 cm] the upper cover bearing the original pictorial title label, lightly dust-soiled, but still an appealing example; with the rules sheet, pasted to the inside the front cover.



Rare and attractive game issued to coincide with the Great Exhibition, by William Spooner, producer of some of the most popular games of the mid-nineteenth century.

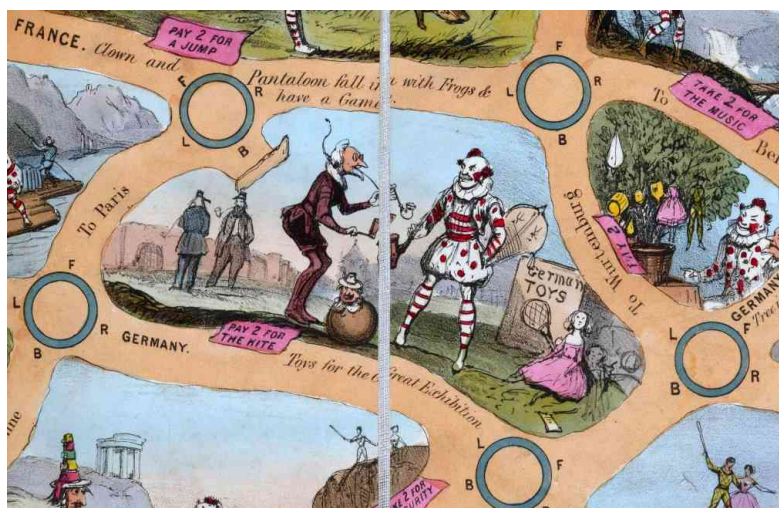
For this game, Spooner has employed the pantomime characters of Harlequin, Columbine, Clown and Pantaloon, as, 'The movements of these characters in a Christmas Pantomime, it is well known, have little or no local or geographical connection, jumping as the personages do from one country to another, without caring to observe the ordinary routes... at one time they may be pursuing their amusements in Spain, and their next movement may, perhaps, be along the waters of the Rhine, or across the Pyrenees, or over the highways of some remote country' (Introduction).

The game is played with a totem with F (front), B (back), L (left), R (right). The player begins at the bottom of the board on the image of a compass, and moves around the board depending what letter they spin. As is common, various forfeits are to be paid depending on what square one lands on, for example, a player has to pay two tokens in France as they get involved in a game of leap frog. Curiously, and much to the annoyance of the other players, Harlequin is free of any fines or forfeits. The winner of the game is the first to reach the entrance to the Great Exhibition.

Spooner had produced two similar games, *The Journey, or Cross Roads to Conqueror's Castle* (1834) which had proved very popular, followed by *The Cottage of Content, or right roads and wrong ways*, in 1848 after he had moved to new premises on The Strand. The present game, produced in 1851 to coincide with the Great Exhibition, is by far the rarest, and the first example we have handled.

William Matthias Spooner (1796-1882), printer seller and publisher of puzzles, games, juvenilia, satires and transparencies, operated from 259 Regent Street from 1831 until 1836, after when he move to addresses in the Strand until his death.

Whitehouse p. 64; Georgian and Victorian Board Games: The Liman Collection, p. 82 (also used as the cover image); copies held at the Bodleian library (John Johnson and Harding Collections), and at the V&A (E.1779-1954, a later impression).





THE FIRST AMERICA'S CUP

28 [GAME]. THE ROYAL REGATTA. A GAME. [London, David Ogilvy, c. 1852]. £ 3,000

Lithographed sheet, measuring 73.5 x 54 cm, hand-coloured, mounted on linen in 9 sections, central aerial view of the Isle of Wight, ships crowded in the Solent and in the foreground the watching crowds, including some members of the Royal party as well as the Queen and King on horseback; dissected and folding into the original publisher's blue cloth-covered portfolio in 4to, ornamented in blind, front cover ornamented and lettered in gilt; a little soiled, marked and worn, but a desirable game, nonetheless.

This finely produced game was issued to commemorate the race for the Royal Yacht Squadron's 100 Guinea Cup that was being contested at Cowes on the Isle of Wight during August of 1851. Famously, the New York Yacht Club built and sailed their own boat *America* across the Atlantic and confounded the British hopes by carrying off the cup which they were to hold until 1987.

In the foreground with spectators and the island surrounded by many different kinds of vessel including the 'Victoria and Albert', Queen Victoria's steam yacht. Racing yachts round the Isle of Wight began with George IV who had a passion for sailing. The first race started at 09:30 on Thursday 10 August 1826 with the prize of a "Gold Cup of the value of £100" and was held under the flag of the Royal Yacht Club, which later became the Royal Yacht Squadron. Another race was held the next day for prize money only (£30 for first place, £20 for second). By the middle of the nineteenth century the race had become a huge and popular social event, with crowds lining the banks of the mainland as well as the Isle of Wight.

Players circumnavigate the Isle of Wight, with their yachts (*Eclipse*, *Gipsy Queen*, *America*, *Aurora* and *Titania*) bypassing East and West Cowes, Ventnor, Blackgange etc... sailing through the British Fleet and taking a choice of course to the port or starboard of Queen Victoria's steam yacht. We can also add, for context, from a previous example we handled, that five printed cards representing the yachts, were also supplied with the game: *America*, Schooner 170 tons owned by Mr J. B. Stevens and Co; *Aurora*, Cutter 84 tons owned by Mr T. E. Le Merchant; *Eclipse*, Cutter 50 tons owned by Mr H. S. Fearon; *Gipsy Queen*, Schooner 160 tons owned by Sir H. R. Hoghton; and *Titania*, Schooner 100 tons owned by Mr R. Stephenson. This seems to be a rather odd group of competitors as *Titania* did not manage to compete; the *Aurora* coming second and *Eclipse* fourth, *Bacchante* which came in third was dropped because it was not a suitable name for a children's game, and instead substituted by the more romantically named *Gipsy Queen*.

A scarce game which is mentioned by both Whitehouse and Hannas, but with no date or publisher given. John Nichols, who did the letterpress for the rules (not present here) added at the bottom of the sheet advertisements for games in boxes, puzzles and games on sheets.

Whitehouse p. 100; OCLC records only one institutional example, at the British Library.



GARDEN ETIQUETTE FOR LADIES

29 [GARDEN]. [ENGELBRECHT, Martin]. [THE FORMAL GARDEN]. [Augsburg, Martin Engelbrecht, c. 1760]. £ 850

Five hand-coloured cutaway engraved scenes and backdrop; some soiling and scuffing but generally fine; contained in a contemporary brown paper envelope.

The cutaways depict [1] a lady and gentleman greeting each other under an arch of pillars and shell ornaments; [2] a lady walking between an arcade of pillars with antique statues; [3] an arcade with a couple and a servant maid before an arcade with a balustrade; [4] a lady strolling through an open area with a backdrop of a semi-circular classical arcade; [5] a terrace with a perched wall and gate, with steps leading down to an area of trees; and [6] a back scene with a neat classical building, covered terrace, and trees.

Martin Engelbrecht (1684-1756), a native of Augsburg, was the son of a color merchant. He began his career as an artist attached to a local publishing house but by 1708, had moved to Berlin where he was engaged in designs after Eosander von Goethe of the Silberbüfett im Ritterall at Berlin and a porcelain cabinet in Charlottenberg. Returning to Augsburg, he was involved in illustrating a wide variety of works after various artists, mainly on subjects connected with the decorative arts. However, in 1711, Engelbrecht was again in Berlin working at a fine art publisher's with his older brother, Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house in Augsburg in 1719, where they produced a wide variety of graphic works. It was with peepshows that Martin Engelbrecht excelled, holding the unique position of having no other publishing house or place of publication to compete against him.

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

OPENING OF A NEW GIRLS SCHOOL, WITH RATHER LAVISH PHOTOGRAPHS

30 [GIRLS SCHOOL PHOTOGRAPH ALBUM]. STOCKPORT HIGH SCHOOL FOR GIRLS 1911. £ 300
[Stockport] [October, 1911].

Oblong folio, [31 x 24 cm (12 x 9½ inches)], 12 leaves of thick card each mounted on the recto with a gelatin silver photograph [20.3cm x 15.4cm (8 x 6 inches)], each numbered in the lower right of the negative I to XII; some foxing and browning to endpapers, and some very minimal fading to edges to a few of the images; original black half calf over cloth boards, gilt edges, upper cover lettered in gilt with title and date; some wear to head and foot of spine; loosely inserted are two copies of programmes for Speech Day 1946, together with a photograph of Miss E. M. Sewell, the principal of the school, signed and dated June 24th 1924 at time of her retirement.

The new Stockport High School for Girls was opened in October 1910, the album being commissioned to record Speech Day, and the awarding of certificates, that took place the following October.

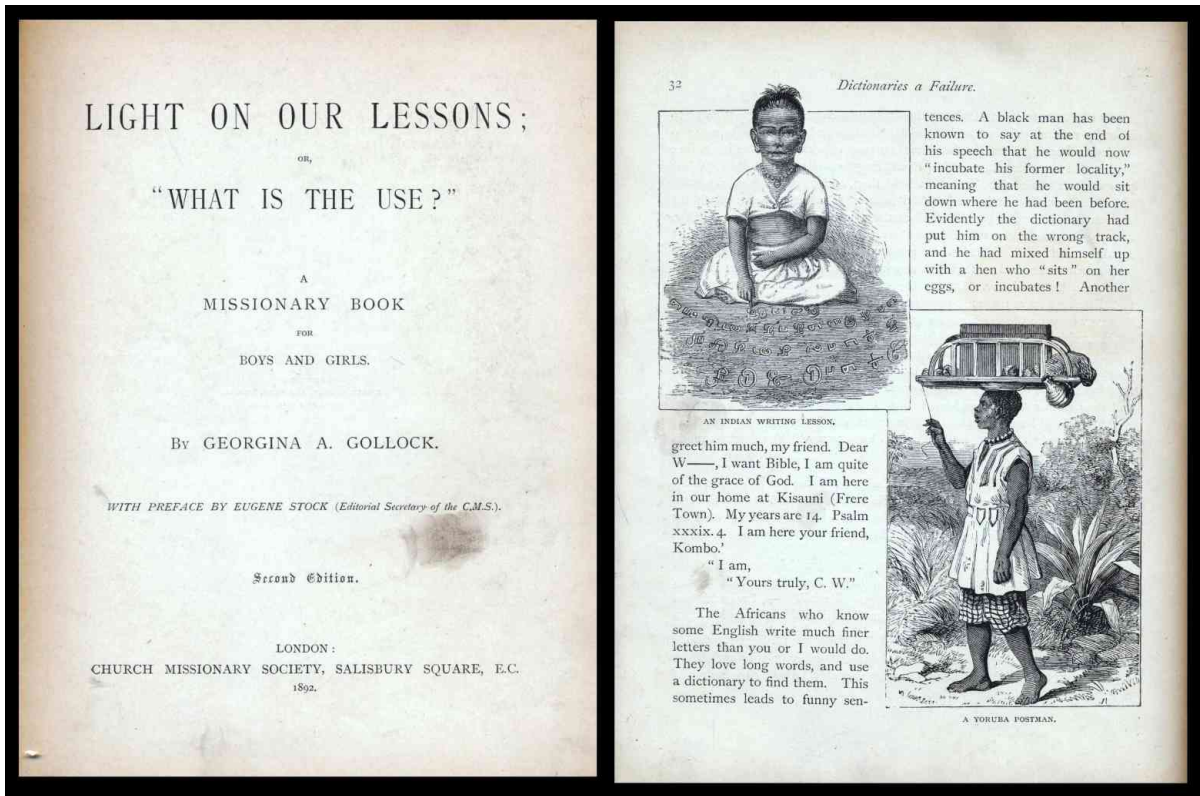


The High School was founded in 1894 as a limited company with the intention of providing the highest level of education to girls growing up in Stockport. By 1910, the company had been taken over by the Stockport Education Committee, at which time a completely new building was required. There was a good amount of grumbling over the construction of this new school, as it had been funded by the Stockport Council but was restricted to fee payers. Most of the families in Stockport at the time could not afford the term fees of one to four guineas, and this was therefore an institution necessarily restricted to middle-class children. The school provided a Kindergarten for girls and boys from three to eight, and for older children, it offered instruction in English, languages, mathematics, natural science, drawing, music, and domestic arts. Additional classes included music (piano, violin, singing), drawing, elocution, dancing, gymnastics, and swimming.

From 1896 until 1925, the school had the redoubtable Miss Edith Mary Sewell as its principal, and so every photograph features her prominently seated among the several classes with their own dedicated teachers who received Cambridge Examination Certificates and other prizes. At the beginning of the album is a group photograph of the whole school, then counting some 200 pupils and teachers, together with the Kindergarten school cross legged in the foreground.

Sewell was born in 1868 in Newcastle to the headmaster of a school in Ormsby, Yorkshire. Initially, she worked as a governess but then, like her father, earned her B.A. at London and the Cambridge Teachers' Training Certificate which led her running the girls' school in Stockport. After her teaching career, she had ambitions to retire to France and lived in Tours, where she was caught during the Second World War. Some indication of her moral fibre is evident in her remark to one of her former pupils that, while living under Nazi occupation, she described her circumstances as 'moderate, considering limitations.' Somehow, she escaped to Switzerland but later returned to live in Hastings, where she died in 1955 as a result of a tragic flat fire.





THE IMPORTANCE OF MISSIONARY WORK

31 **GOLLOCK, Georgina Ann.** LIGHT ON OUR LESSONS; or, "What is the use?" A Missionary Book for Boys and Girls... with a preface by Eugene Stock (Editorial Secretary of the C.M.S.). London: Church Missionary Society, Salisbury Square, E.C. 1892. £ 385

SECOND EDITION. 8vo, pp. vi, [ii], 88; with illustrations throughout the text; some marking and toning to paper; in the original red publisher's cloth, upper board lettered in gilt, cloth unevenly faded with some marking, spine defective, but nevertheless still a good copy with the contemporary ownership signature of 'John M. Isbister, Age 11, 2/3/94' on recto of frontispiece.

The work was designed to inculcate the aims of missionary work in young children. It was not so much a proselytising text, but an explanation of the educational values that needed encouragement around the world.

Gollock includes chapters that offer a tour of various schools around the world, along with information on how subjects such as Reading, Writing, Arithmetic, History, Geography, Languages, Music, and Drawing are taught in each part of the world. It also discusses how missionary work can contribute to the education of the 'heathen' sections of society. The book was given a rather deluxe appearance, well illustrated, rounded corners, gilt edges and a padded binding.

Georgina Ann Gollock (1864–1940) was born in Ireland and was a descendant of Walloon Protestants who fought in William III's War in Ireland. She became a major contributor to the Young Women's Christian Association journal, *Our Own Gazette*. A significant turning point in Georgina's life came in 1890. The key person involved in this change was Eugene Stock, a layman who joined the Anglican Church Missionary Society

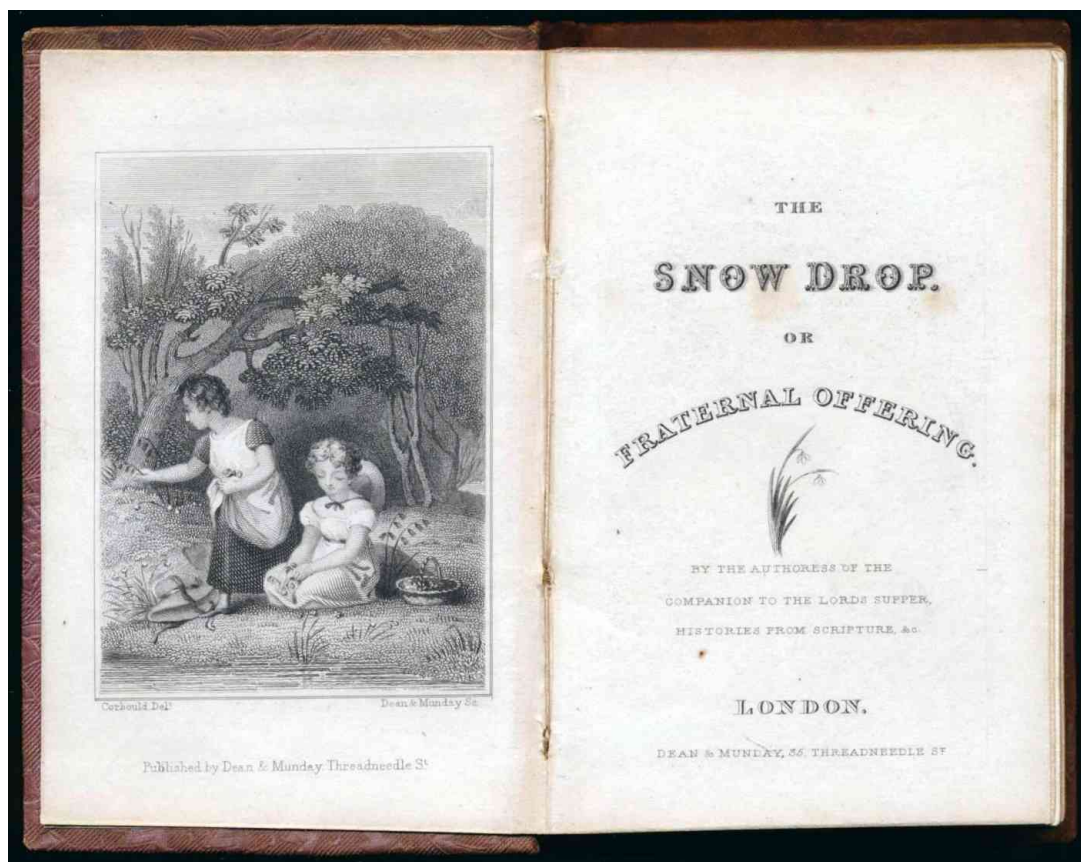


(CMS) in 1873 and served as the Society's editorial secretary and was responsible for its publications, including the highly regarded and widely read journal, *The Intelligencer*. Stock described how, in 1890, the CMS Publications and Library sub-committee members were adamant that they would not employ a woman. It was, they insisted, a "preposterous" idea. Stock, while recognizing that it was "a grave innovation" for the CMS (since no women were employed at the CMS Head Office in Salisbury Square, London), invited Georgina to come to the CMS building during the interview period. In the sub-committee meeting, Stock raised the issue of interviewing her. After initially rejecting his proposal, they agreed to see her when Stock mentioned that she was waiting in another room. In a dramatic turnaround, after talking with her for ten minutes, the sub-committee, as Stock reported, "resolved unanimously to recommend the appointment, which the General Committee confirmed." This incident highlighted Georgina's abilities, including her skill in dealing with difficult situations. In finding her vocation, Georgina was truly a pioneer. [www.cbeinternational.org]

It was at this juncture that *Light on our Lessons* was published with a preface included to add weight to the work. Later Gollock became editor of *The International Review of Missions* and served on the Council of the Jerusalem and the East Mission and generally devoted her whole life to missionary work. She wrote a number of popular missionary work, including *At the Sign of the Flying Angel* - an account of the Missions to Seamen, *Heroes of Health*, *Daughters of Africa*, and *Lives of Eminent Africans*. Gollock by the time of her death was regarded as one of the most influential women in the formative period of twentieth-century World Christianity.

The first edition appears to have been published in the same year.

OCLC records one copy in the UK, at the British Library, and two in North America, at Stamford and Cornell, though these presumed to be the first edition, with no copy of the second listed.



POCKET 'GUIDE' FOR YOUNG CHILDREN

32 [GRAHAM, Elizabeth Susanna Davenport]. THE SNOW-DROP; or, Fraternal Offering. Original and Selected. By the Authoress of "Histories from Scripture," &c. London: Dean and Munday, Threadneedle Street [1836]. £ 250

FIRST EDITION. 12mo, pp. x, 11-186, v contents, [1] blank; with engraved frontispiece and title; a fine copy in the original decorative publisher's cloth, upper board lettered in gilt.

Scarce first edition of this collection of tales, poems and maxims, or 'fraternal offering', for children by Elizabeth Graham.

'We can strongly recommend this little volume to our readers. It promises to be an annual offering and appears calculated to afford amusement and at the same time to instil into the minds of the young those pure religious precepts which alone can render them really happy. Its pages comprise original tales and select passages from some of our best poets. The idea is pretty and well executed, the stories being told with a naïveté that is sure to please' (*Literary Gazette and Journal of Belles Lettres, Arts, Sciences &c. for the year 1836*, p. 328).

The work, 'affectionately dedicated to my brother in India', was evidently designed to keep children on the right path, including noteworthy original tales "The Triumph of Principle" (p. 17), "Vanity Punished" (p. 87), and "The Change" (p. 165), and numerous passages from the best known poets. Graham is keen to note in her preface that her work 'bears no ill-will, nor jealousy, towards the "Forget Me Not," the "Keepsake," the "Amulet," &c.... [and] hopes only for a kind reception amongst the many' (p. x).

Elizabeth Susanna Davenport Graham (1762 or 1763-1844) was the daughter of John Davenport, Master of the Merchant Drapers Company, Draper to the King. When he died in 1789, John left £10,000 to his daughter, so by the time she married Thomas Graham two years later, Elizabeth was comfortably off, probably just as wealthy, if not more so, than her husband. Thomas and Elizabeth proceeded to have six children, five of whom survived to adulthood. In 1806 Elizabeth's widowed mother died, and the happy couple and their five surviving children moved into The Hall, Clapham Common, the mansion built by John Davenport around 1770. Reginald was the son of her second son Thomas (b. 1794). In 1821 Thomas married Caroline Curteis, whose family were good friends of the Grahams. They had five children together (Reginald being the eldest) and lived at Windmill Hill, close to Eastbourne, where the Grahams spent their summer/autumn at the seaside. This time is briefly referred to by Henry Davenport Graham (Reginald's brother) in his *The Birds of Iona and Mull 1852-70* 'During this time we resided half the year at Rose Lodge, Clapham Common, within ball-shot of the Hall, where my father's mother lived. Of course, we spent a great deal of our time there. She was a very superior and clever woman, an excellent artist, and exceedingly particular. Indeed, she was the authoress of Teresa Tidy's Eighteen Maxims on Neatness and Order. As her publisher observed of her, "Mrs G. was a lady who made herself beloved and feared." The other half of the year we spent at Rose Cottage. Eastbourne was then a lovely, retired spot'.

OCLC records one copy in the UK, at the British Library, and three more in North America, at Washburn, Florida and McGill.

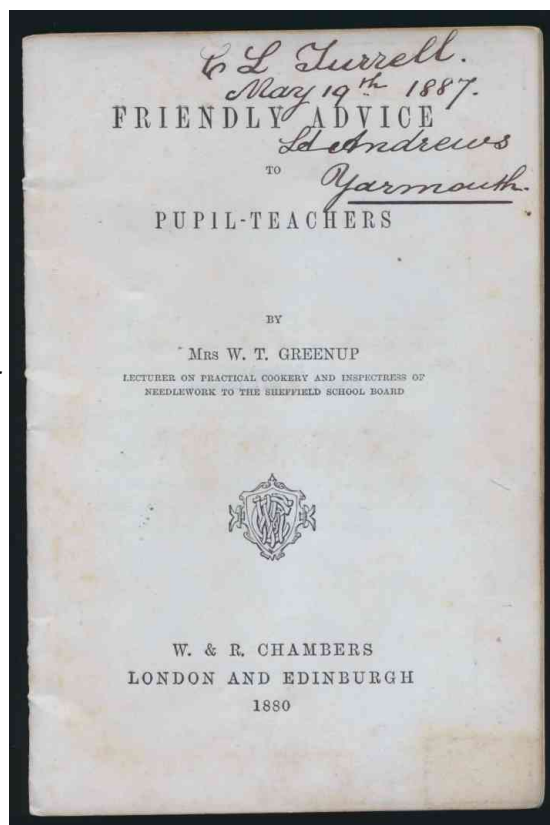
'ESPECIALLY DESIGNED FOR PUPIL-TEACHERS
IN INFANT SCHOOLS'

33 GREENUP, Mrs. W[illiam]. T[homas]. FRIENDLY
ADVICE TO PUPIL-TEACHERS. W. & R. Chambers,
London and Edinburgh. 1880. £ 285

FIRST EDITION. 12mo, pp. 31, [1] blank; a few minor marks in places, but generally clean throughout; in the publisher's limp brown cloth, upper cover lettered and decorated in blind, expertly restitched, with booksellers ticket on front pastedown, and contemporary ownership inscription at head of title.

A rare, and apparently unrecorded, first edition of this useful guide, providing lines of *Friendly advice to pupil teachers*, the author noting 'that they were originally *conversations* with her own pupil-teachers in the early years of their training'.

Advice is given on 'order'; 'Firmness' (noting "Looks often speak more than words"); 'Kindness'; 'Cheerfulness'; 'Punishment'; 'Conscientiousness'; 'Self-Respect'; 'Reading'; 'Spelling'; 'Writing'; 'Arithmetic'; 'The Object Lesson'; 'Form and Colour'; 'Muscular Exercises'; and 'The Play-Ground', with the author suggesting 'Don't scruple to have a regular romp with them yourselves. Suggest games; teach them new ones; let it be *your* turn to have a swing, and there will be a hundred ready to toss you up to the ceiling' (p. 30).



SELF-RESPECT.

By self-respect is not implied self-satisfaction or pride—very far from it. It implies having such a respect for yourself as will enable you to be a pattern to those you have to teach—a regard for yourself in your position that shall help you to conduct yourself with lady-like or gentlemanly deportment; to be always the essence of cleanliness and neatness in your habits and dress; and above doing anything that might lower you in the estimation of your scholars or their parents, such as being bribed into favouritism by presents of trifling value. If you have sufficient regard or respect for yourself, you will be able to rise above anything mean. Try, therefore, to cultivate a self-respect that shall make you genuine, well behaved, clean, neatly dressed, and above doing anything of which you would afterwards feel ashamed.

The conclusion, in many ways, is perhaps the most eye opening aspect of this little book, with the author proffering advice on the conduct of the teachers *out* of school: 'If you mean to make your way in your profession, don't allow anything to interfere with your studies. You must have *some* recreation, but take care that it is of the right kind. Be careful in your selection of your friends. Be careful how you spend your spare time, and where you spend it. Don't waste your time in reading what is commonly called "trash", in the form of various penny papers of questionable repute. Don't spend your evenings in parading the streets up to a late hour at night; and never go to any place of amusement where you would be ashamed to be seen. Set a high value upon your character; and if you wish to become truly great, endeavour first to become truly good' (pp. 30-1).

The author, Mrs. William Thomas Greenup, according to the title page of the present work, was 'lecturer on practical cookery and inspectress of needlework to the Sheffield school board', though we have been unable to find much further

information on her. Her best known work seems to have been *Food and its Preparation. A Course of Twenty Lectures delivered to upwards of Five Hundred Girls from Elementary Schools* (1878), which proved popular, going through a number of editions.

Not in OCLC, apparently unrecorded.



UNRECORDED

34 [HAIRDRESSING]. [ILLUSTRATED PRICE LIST OF HAIRDRESSER'S SUNDRIES]. London & Birmingham: Osborne, Garrett & Co. November, 1901. £ 350

4to, pp. x, 330; printed throughout in dark blue, numerous text illustrations; contemporary burgundy sheep, upper cover lettered in gilt 'Catalogue 1902' and 'Mr Horace Osborne'.

A superbly illustrated catalogue that includes every possible product and shop fitting that any well appointed Edwardian hairdressing establishment could possibly need.

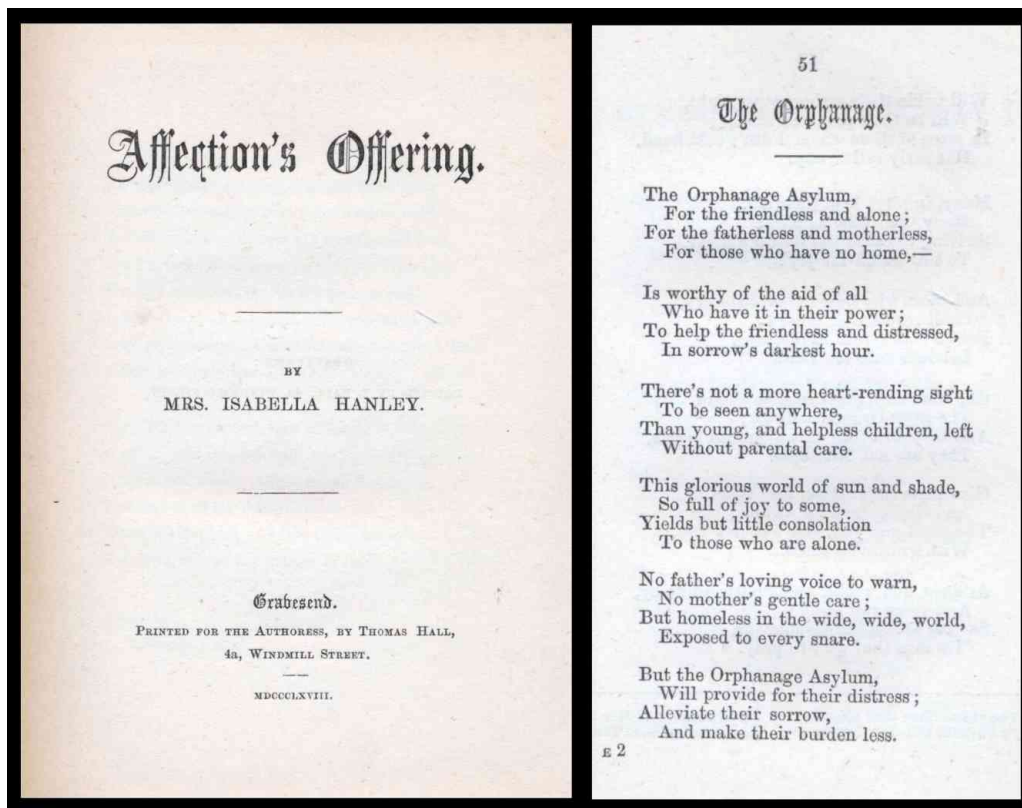
Among the various patent hair brushing machines, basins, taps, shampooing stands, shaving lamps, hairpins, razors, clippers, scissors, strops, and combs are examples of wax figures for displaying wigs, an incredible variety of tortoiseshell combs, powder puffs, and a whole department dedicated to 'Human and Ornamental Hair.' This department guaranteed hair that was 'free from any mixture of inferior quality' and 'prepared from the best quality raw cutting' and obtainable in any colour or shade.

The origin of all this hair is revealed in the classification system, which divides hair types by name into categories such as 'Japanese Hair – Straight, Dark, Black,' 'Prepared Chinese Hair,' and 'Second Quality Foreign Prepared Hair.' All kinds of patches and fringes could be acquired. The wig department is equally revealing, as it catered to everyday use and theatrical needs with no continent, person, or animal under represented. Indeed, Osborne Garette & Co stocked every other need that a customer to a hairdressing establishment could need with perfume or proprietary article overlooked, and if you were suddenly in need of a walking stick, this too was available.

This copy was for the use of Osborne Garrett & Co. Ltd., managed by Director Horace Osborne. From the mid-1880s through the 1930s, the company was one of the leading 'hairdressers' sundriesmen' in Britain. This was a highly competitive business, and the company was often engaged in legal disputes over curling paper, hairpins, and dubious ointments. Like many such trade catalogues, they were frequently discarded after a new edition appeared. This copy probably survived because it was kept as a kind of file copy. To our knowledge, only two other editions of their catalogue have been recorded: one from 1907 at Manchester Metropolitan University and another from 1914 at the British Library.

Not in OCLC, apparently unrecorded.





'PRINTED FOR THE AUTHORESS' IN GRAVESEND

35 HANLEY, Mrs. Isabella. AFFECTION'S OFFERING. Gravesend. Printed for the Authoress, by Thomas Hall, 4a, Windmill Street. 1868. £ 150

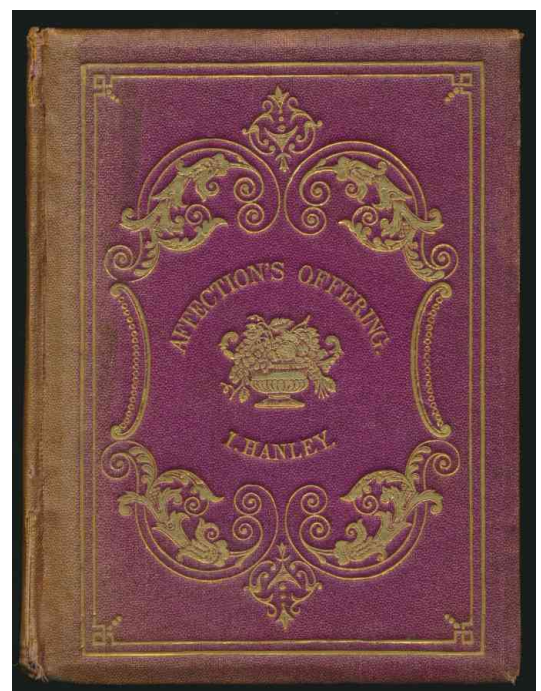
FIRST EDITION. 12mo, pp. vii, [i] errata, 144; original purple bevelled cloth, upper cover and spine decorated and titled in gilt; spine faded with some wear to upper joint, but still firm

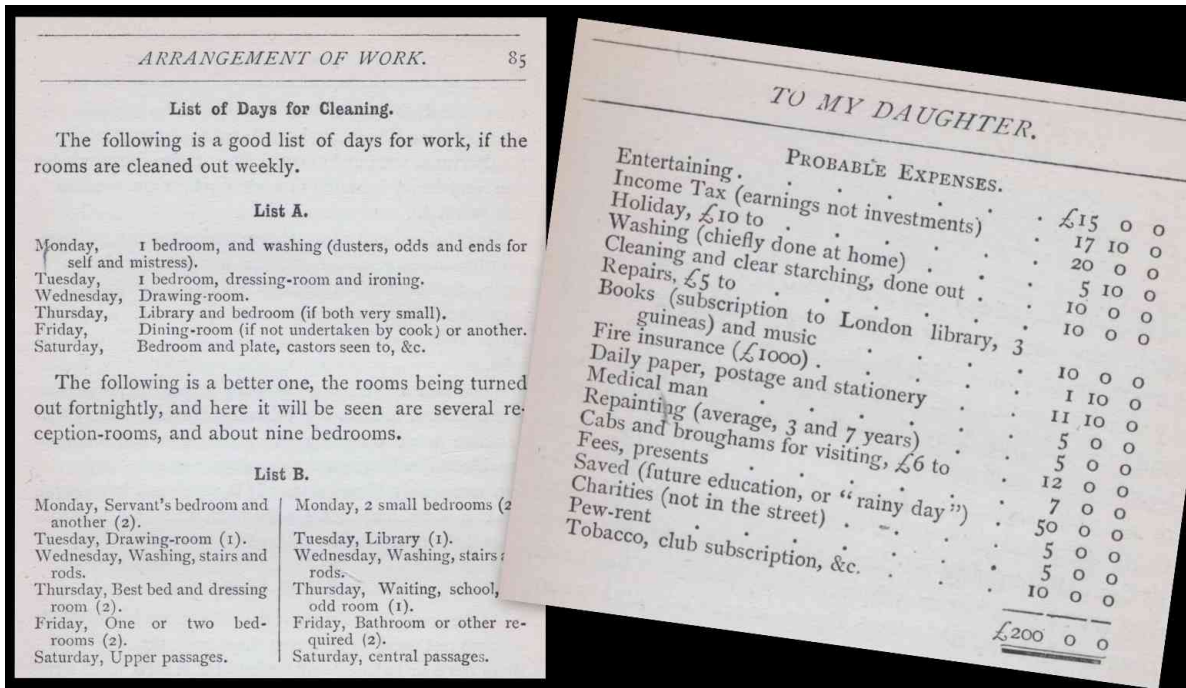
The subjects of the poems are mostly reflective, religious, topical, or personal. Her longer poems tend to focus on subjects such as 'The Dying Child' and 'The Funerals; or, the Contrast,' with shorter works devoted to 'One by One; or Autumn Leaves,' 'Sad and Cheerful Thoughts,' and 'To a Sister, on Her Birthday.' Living in Gravesend, then the first port of entry on the Thames, and married to a customs officer, some of these poems, including 'The Drunkard's Children' and 'The Smuggler's Wife,' were clearly influenced by her own experiences, perhaps including the longest poem in the collection, 'The Orphans,' which runs to almost 300 stanzas.

The poem on 'The Death of the First-Born' appears to recall a very personal tragedy indeed: 'Darkened was the chamber, / Hushed was every breath ; / For there a babe was lying / Near unto death. / Sunken was the bright eye, / Pallid was the cheek; / Quiet the dimpled hands, / And cold the tiny feet. / Nearly ceased the beating / Of the little heart; / The little breast was heaving, / The little lips apart. / Silent were the watchers, / Round that little bed; / Scarcely knowing whether / The spark of life had fled!'

Isabella Chesterton was born in 1834 and spent her early years in the town of Cliffe in Kent. By the time her poems were published, she had married a customs house officer, James Hanley, and was living in Gravesend in a row of houses designated for the families of customs house officials. Her husband's work meant that he was continually travelling throughout their marriage, and Isabella seems to have spent most of her time bringing up her family of six children. She later moved to Hackney in North London, possibly when her husband's work moved to the busy Port of London. In 1874 her collection was extended and republished under the publisher imprint of Watson and Hazell rather than in this 'self-published' form of 1868.

OCLC records four copies in the UK, at the British Library, Oxford, Cambridge and the National Library of Scotland, and two more in North America, at UC Davis and Wisconsin Madison.





RECOMMENDED TO ALL HOUSEKEEPERS, OLD OR YOUNG

36 **HAWEIS, Mary Eliza.** THE ART OF HOUSEKEEPING. A Bridal Garland. By Mrs. Haweis... London: Printed by Sampson Low, Marston Searle, & Rivington, of Saint Dunstan's House in Fetter Lane. 1889. **£ 185**

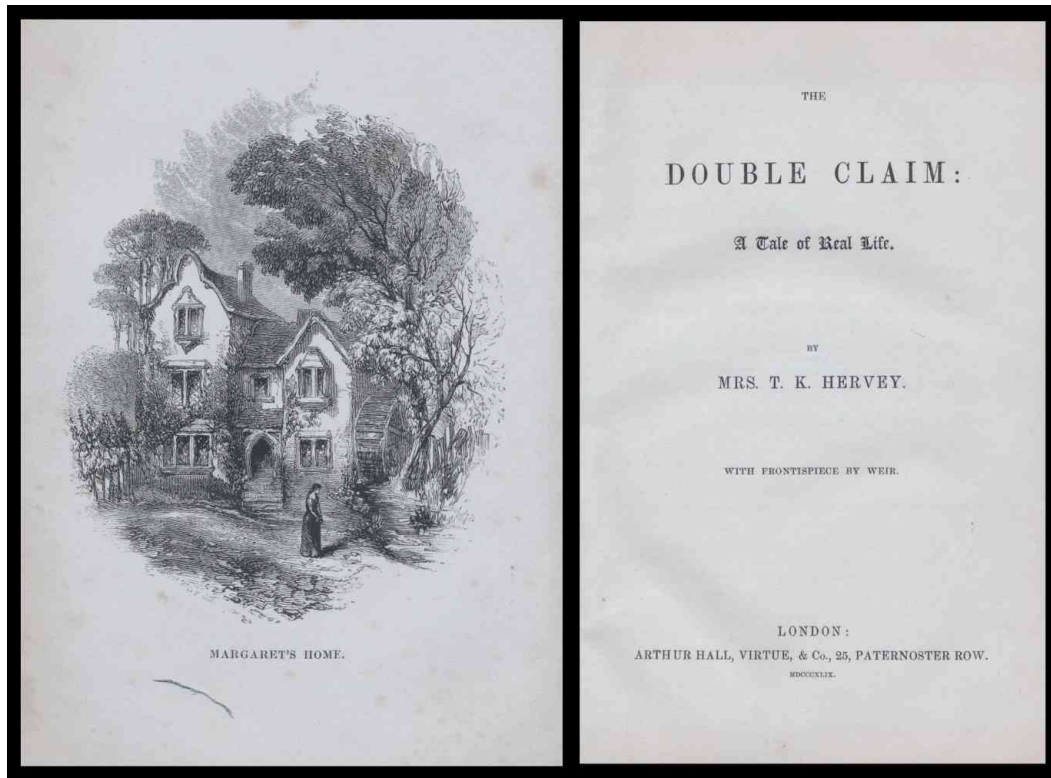
FIRST EDITION. 8vo, pp. vii, [i] blank, 183, [1]; prelims browned due to paperstock, with some offsetting to title, otherwise clean throughout; in the original decorated publisher's cloth, spine and upper board lettered in gilt, head of spine with minor chipping, and cloth a little dust-soiled, but a good copy, nonetheless.

Scarce first edition of this practical household management guide, which, whilst aimed at newly married women, was useful to all housekeepers, old or young.

'We know of nothing better in its way this useful little volume. Though as a guide to young married women even experienced housekeepers may gather valuable hints from Mrs Haweis. The author's calculations are based on the position that her reader has an income of £300 per annum. Some details of Mrs Haweis's apportionment of that sum may be of interest, Rent and rates £62; food £100; clothing £30; fuel lighting and washing £33 8s 4d; saved, £50. We fear that few young married women can manage to dress on £15 a year - at any rate after the trousseau is worn out. But in glancing at Mrs Haweis's list it is difficult to decide which item could be cut down in favour of finery, unless it be the £50 of savings. Our author recommends a very indulgent treatment of the master of the house. However small the home, he is to have his own den, where he may smoke, and leave everything 'lying round'; also - and this savours of pampering - boiled mackerel and toad-in-the-hole are good enough for wives to eat, but not good enough for husbands. The tables showing the relative price value and digestibility of various kinds of food are most interesting and useful, as are the 'Legal Hints Worth Knowing'. We can thoroughly recommend the book to all housekeepers, old or young, and consider it a most appropriate Bridal Garland' (Review in *The Literary World*, May 1890).

Mary Eliza Haweis, *née* Joy (1848–1898), author and essayist, particularly for women, and also a scholar of Geoffrey Chaucer, illustrator and painter. Her 'knowledge of art and literature can be seen in the range of her published books. The first, *Chaucer for Children: a Golden Key* (1st edn. 1877, 2nd edn. 1882), skilfully combined both interests; aiming at a historically accurate representation of medieval costume and furniture, it was meticulously illustrated with woodcuts and colour plates whose details were drawn from medieval manuscripts. Her knowledge of the history of fashion clearly informed her series of publications on domestic décor: *The Art of Beauty* (1878), *The Art of Dress* (1879), and *The Art of Decoration* (1881), and these books also provided a forum for the expression of her wholesome views on the dangers fashion posed to health, and on the necessity that decoration should be both useful and in harmony with natural proportion. Haweis economically recycled material between publications' (ODNB). During the last ten or fifteen years of her life, Haweis lost interest in her artistic occupations; instead, she became interested in philanthropic causes and extending the Parliamentary Franchise to women, besides other social causes connected with the interests and general progress of women. She joined women's clubs and circles where women's interests were discussed, and though she disliked public speaking, she became an influential public speaker, beloved by audiences.

OCLC records five copies in the UK, at The British Library, The Wellcome, Cambridge, Exeter and the National Library of Scotland, and three more in North America, Duke, Kansas State, and Buffalo & Erie County Public Library.



STOLEN BY GYPSIES

37 HERVEY, Eleanora Louisa, *née* Montagu, 'Mrs. T. K. Hervey'. THE DOUBLE CLAIM: A Tale of Real Life... with a frontispiece by [Harrison] Weir. London: Arthur Hall, Virtue, & Co., 25, Paternoster Row. 1849. **£ 285**

FIRST EDITION. 8vo, pp. viii, 144, 16 advertisements; with engraved frontispiece; apart from a few marks, a clean copy throughout; in the original olive blindstamped publisher's cloth, spine lettered in gilt, lightly sunned with a some minor spotting to upper board, otherwise a very good copy.

Margaret, a lost child who is kindly fostered and adopted by a lonely magistrate 'in the sunny south of France, not far from Carcassonne,' begins to recollect her early years and tries to discover her true parents. When she was six, she was stolen by gypsies, who then exchanged her clothes with another girl, Lisette, also stolen from her parents and now also in the clutches of the gypsies. Lisette escapes their grasp and is assumed to be the lost Margaret, having been recognized from the clothes she now wore. Margaret was betrothed to Claude, but now Lisette, who loves Claude and does not want to lose him to a rival, produces the clothes as proof that she is the 'real' daughter. Over the course of the story, various problems must be resolved to reunite each girl with the correct family. Legal and moral difficulties all have to be overcome, with disbelieving lawyers making things difficult. The story ends with a kind of happiness: Margaret, not having seen Claude since she was betrothed to him as a girl, marries him, and Lisette finds another love.

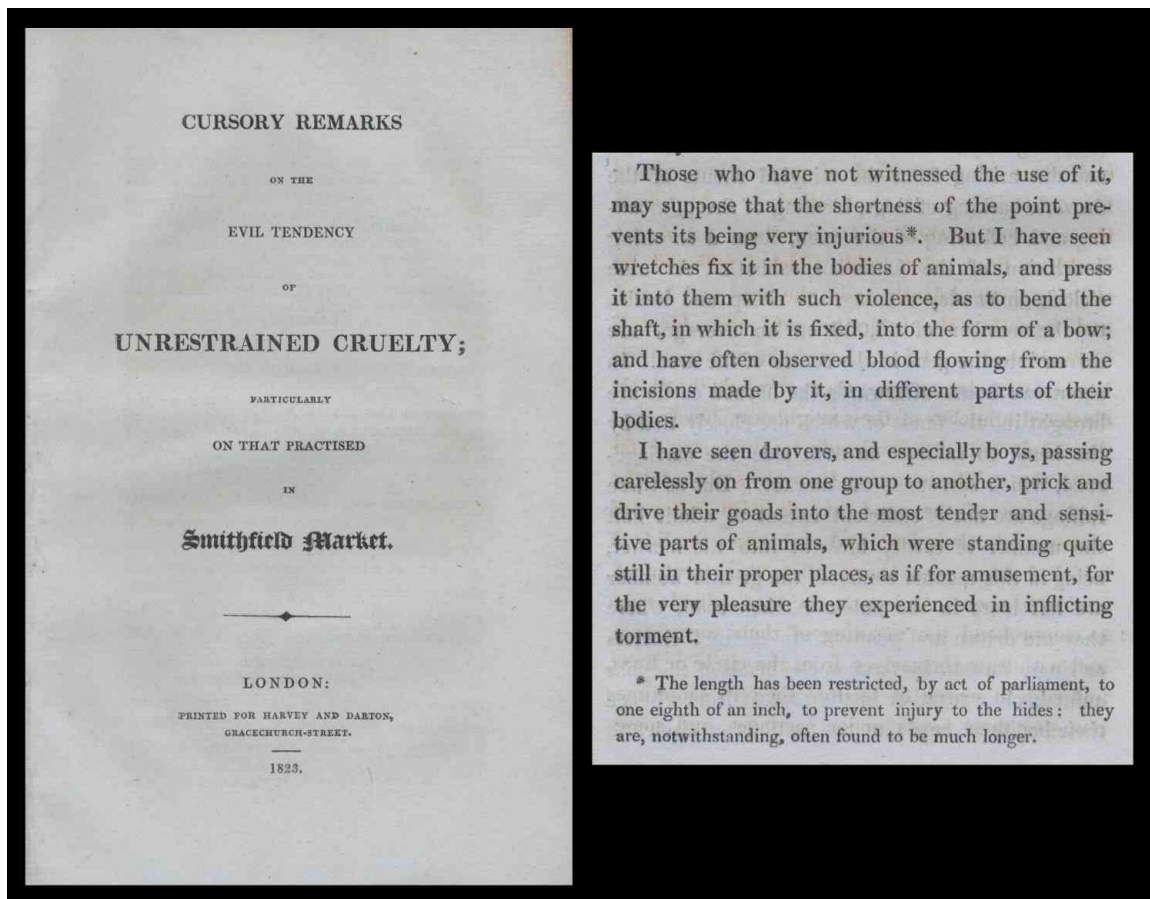
The writer, Eleanora Louisa Hervey, was born in 1811 in Liverpool. Her father was a complete cad; having married at Gretna Green, he deserted his wife and children and lived with two servants in Islington, both of whom had a child by him. Eleanora's mother tried to claim against him, but this failed. He then married again, to a sixteen-year-old, when he was in his sixties and ended up in debtor's prison, by which time Eleanora had long since lost sight of him. She and her mother probably lived a fairly precarious existence, especially after 1834 upon the death of her mother. Eleanora had already begun to have her poems, plays, and novels published, having produced a long poem, *Edith of Graystock* (1833), a five-act play in verse, *The Landgrave* (1839), and a number of short poems, some of which had appeared in annuals. She married the poet, journalist, and editor of the *Athenaeum* in 1840, from which time she wrote under the name Mrs. T.K. Hervey. Eleanora continued to write for the next forty years, mostly short works, novels, and poetry, including a three-decker novel *Snooded Jessaline* (1865). Her later years appear to have been dogged by ill health, although by this time she had private means enough to live on until her death in 1903.

OCLC records two copies, both in the UK, at Cambridge and the National Art Library at the V & A.

'CRUELTY SEEMS TO BE ONE OF THE MOST CONTAGIOUS OF MORAL DISEASES'

38 HEYRICK, Elizabeth. CURSORY REMARKS ON THE EVIL TENDENCY OF UNRESTRAINED CRUELTY; particularly on that practised in Smithfield Market. London: Printed for Harvey and Darton, Gracechurch-Street. 1823. **£ 850**

FIRST EDITION. 8vo, pp. 24; light toning to paper, otherwise clean throughout; in recent wraps.



Rare first edition of this controversial essay denouncing the abuses of animals in London's Smithfield Market and describing from first hand experience their gratuitous ill-treatment by humans.

'Let the friends of humanity, the great philanthropists, who unite the love of justice with the power to administer it - the abhorrence of cruelty with the power to restrain it: who deeply feel, and anxiously desire to restrain, the depravity and consequent misery of their own species, as well as the suffering inflicted by that depravity on the lower creation, visit Smithfield, on a Monday, (the great cattle-day,) between the hours of ten in the morning and three in the afternoon: let them take their station at an upper window, commanding a general view of the market; and, from this field of observation, they will acquire a deeper insight into human nature - into the extremes of depravity into which it may be sunk, than they could easily obtain from any other quarter: and, from thence, they will perceive the necessity of some more effective restriction upon the propensity to cruelty, than have ever yet been adopted (p. 4)... The allowance of public and habitual exhibitions of cruelty, has a most injurious influence upon the public character. Cruelty seems to be one of the most contagious of moral diseases: on the thoughtless multitude, its frequent exhibition leads insensibly to its practice; and its influence upon the most humane, when once it becomes familiar, is hardening, if not corrupting' (p. 23)

Elizabeth Heyrick, née Coltman (1769-1831), was an English philanthropist and campaigner against the slave trade, supporting immediate, rather than gradual, abolition. 'Heyrick came from a dissenting background (her father had been taught at Warrington Academy by John Aikin the elder, father of John Aikin the younger and Anna Laetitia Barbauld, the celebrated writers for children), and she later became a Quaker. She was described as being 'singular in her childhood', and several anecdotes 'depict her giving scarce pennies to a beggar and rescuing a kitten'. In later life she is said to have stopped a bull-baiting session by purchasing the bull and to have liberated numerous poachers from prison by paying their 'gaol fees' herself (Nicholls 1993: 308). Whether this represents a romanticised view of her life or not, Heyrick certainly published extensively on a variety of issues including slavery, war, prisons, corporal and capital punishment, the plight of the industrial poor, vagrancy legislation, cruelty to animals and elections. Her most successful work was *Immediate, not Gradual Abolition; or, an Inquiry into the shortest, safest, and most effectual means of getting rid of West Indian slavery* (1824), which is said to have sold hundreds of thousands of copies in Britain and America. Its arguments against a gradual approach to the abolition of slavery were directed as much against the leading figures of the abolitionist campaign as against those who wished to maintain the legality of slavery. Likewise, her *Appeal to the hearts and consciences of British Women* (1828), an appeal for a boycott of slave-produced sugar, was directed not at the legislators but at those who could through their own direct action force change. Other works included *Bull-Baiting: a Village Dialogue between John Brown and John Simms* (1809), a pamphlet in the style of Hannah More's *Village Politics* or some of her *Cheap Repository Tracts*, and *Cursory Remarks on the Evil Tendency of unrestrained Cruelty, particularly on that practised in Smithfield Market* (1823)' (see <https://hockliffe.dmu.ac.uk/items/0097.html>).

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

39 [JAMES, Elizabeth Maria]. THE HISTORY OF JENNY SPINNER, the Ghost of Knebworth House, written by herself. London: Printed for the author. 1800 [but London, Reynal & Wright, circa 1857]. £ 850

FIRST EDITION THUS, PRESENTATION COPY. *Small 4to, pp 70, [2]; a clean copy throughout, save for the odd mark here and there; in the original blue blindstamped ribbed cloth, upper cover with central cream onlay lettered in gilt, blue endpapers, neatly recased with original spine laid down, wear to corners, inner joints neatly reinforced, but still a very desirable copy, inscribed by the author at head of title (see below).*

The story of Jenny Spinner was an eighteenth century legend, dug up by Elizabeth Maria James and later elaborated into Gothic status by Bulwar Lytton [of Knebworth], who, as an interesting aside, wrote a letter to James in 1856 declaring her work a 'masterpiece' (admired by great authors, such as Dickens), 'the delight of his childhood' and further enquiring 'where have you hidden your genius? ... now that I have found you, do let us know each other'.

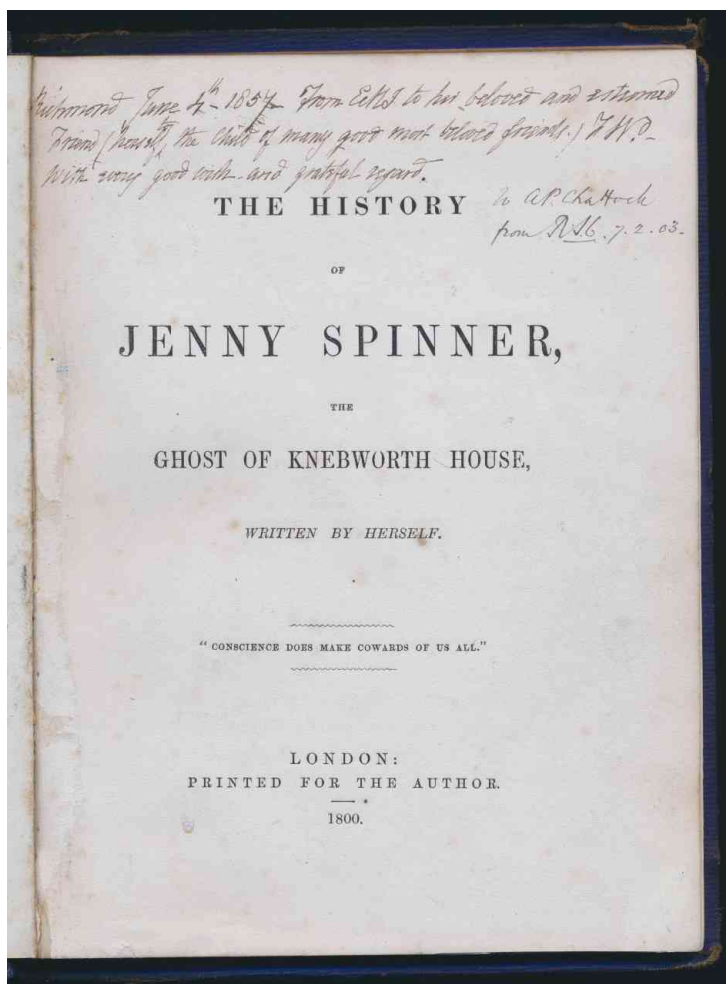
'*The History of Jenny Spinner, the Ghost of Knebworth House [Written by Herself]*, which was originally published in London in 1800 when the haunted room [at Knebworth] was still in existence. It was composed at Christmastime of that year by a Miss E. M. James, then aged 25, who during a party at Knebworth House responded to a challenge to the guests to write an account of the origins of the spinning ghost, in much the same way that Mary Shelley created *Frankenstein* and John Polidori set down his *The Vampyre* (a seminal story from which it is possible to trace the origins of Stoker's *Dracula*) at the Villa Diodati on the shore of Lake Geneva in 1816. Miss James' account was completed in three days and for inspiration drew on the traditional theme of a starved spinning girl which was commonplace in the house at the time. Fortunately for Jenny her ending is a happy one as she is rescued from her prison and her sinister captor ultimately gets his just desserts. Although the whole story of 'Spinning Jenny' is clearly fictional, it seems highly likely that at some point in Knebworth's past, paranormal phenomena (aural and possibly physical) that gave the impression of the operation of a spinning wheel were experienced in the former Tudor east wing over time and which today survives in a colourful romance which itself is now over 200 years old' (Paul Adams, *Haunted Stevenage*, 2015).

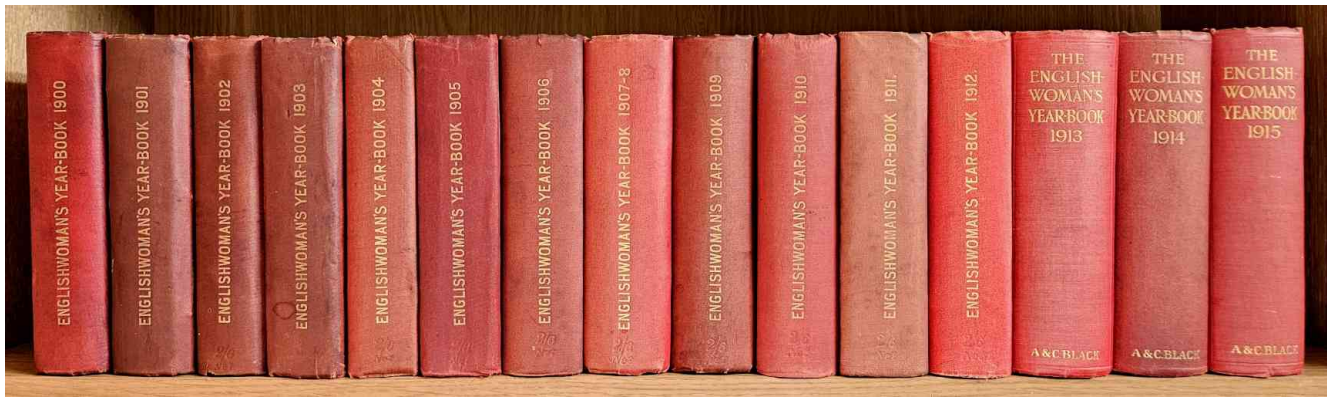
The work originated from a hugely rare 1800 chapbook, published by Crosby at Chatham, here reprinted [with some changes] in a small privately printed edition. As with all copies it bears an inscription from the author 'Richmond June 4th 1857. From EMJ to her beloved and esteemed Friend [herself the child of many good most beloved friends] JW. With every good wish and grateful regard.' Miss James must have been quite old at the time of this publication, with her writing career going back as far as 1794. There is scant information on James' life, but a typed note in the copy held in the British library usefully gives some biographical details, such as her being acquainted with Mary Russell Mitford, and having lived in Richmond and Bath: 'The last years of this clever and amiable old lady were passed at Bath where she died at a very advanced age retaining to the last all the vivacity of a bright, sensible, active spirit, and surviving her long lived neighbour Walter Savage Landor to whose orphaned nieces she was warmly attached'. There is also second presentation to one 'A P Chattock' on the title page, dated 1903.

OCLC records two copies in the UK, at the British Library and National Library of Wales, and two more in North America at UC Riverside and Michigan State.

AROUSING 'ENGLISHWOMEN TO A SENSE OF THEIR OWN POWERS'

40 [JANES, Emily, *Editor* & later G. E. MITTON]. THE ENGLISHWOMAN'S YEAR-BOOK AND DIRECTORY 1900 Second Year of New Issue [- Thirty-Fourth Year of Issue, 1915] London, Adam & Charles Black. 1900 [-1915]. £ 3,750



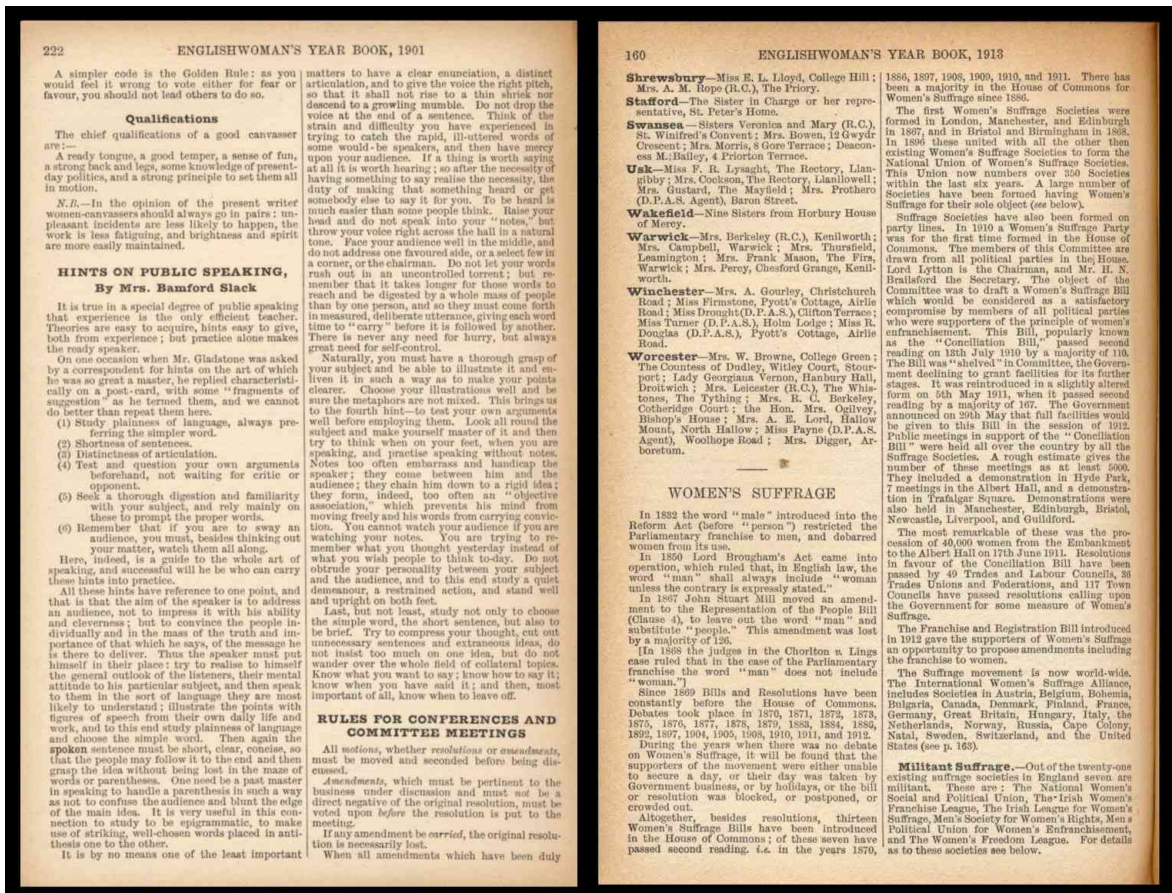


FIRST EDITIONS. Fifteen volumes, 8vo, various pagination from approx. pp. 330 and expanding to pp. 450, some vols. slightly browned due to paper quality but overall clean throughout; original red publisher's cloth, upper covers and spines lettered in gilt.

An important annual publication detailing every aspect of a woman's role in society during the most transformative, sometimes violent, and critical phase of the Women's Suffrage movement in Britain.

The *Englishwoman's Year Book* was instigated by the English feminist social reformer Louisa M. Hubbard under the title *The Handbook of Women's Work* in 1875 as 'an organized effort to arouse Englishwomen to a sense of their own powers, and at the same time to give them the information which might enable them to meet the demands laid upon them by the changing conditions of modern life.' In 1881, the work was enlarged and issued under the new title of *The Englishwoman's Year Book and Directory of all Institutions for the Benefit of Women and Children* and continued under Hubbard's editorship until 1898. The following year, the editorship fell to Emily Janes (1846-1928), an important advocate for women's rights and secretary of the National Union of Women Workers. She, in turn, was followed as editor by the English novelist and biographer Geraldine Edith Mitton (1868-1955) until the work ceased in 1916.

The earlier volumes are here divided into fourteen sections, each dealing with a separate topic, which included Education, Employment and Professions, Industrial, Medicine, Science, Literature, Art, Music, Sports, Pastimes and Social Life, Public Works, Philanthropy, Temperance, Homes and Charitable Institutions, and Religious Work, together with sections on events of the year, obituaries, and a directory. Only a few pages were given over to Women's Suffrage, with the editor and publishers preferring to concentrate on women's progress through gaining professional qualifications. A staggering amount of detail on various trades open to women, school boards, emigration, societies, rescue and missionary work, etc., with initially just few pages given over to a short history of Women's Suffrage with a directory of societies and names.



A simpler code is the Golden Rule: as you would feel it wrong to vote either for fear or favour, you should not lead others to do so.

Qualifications

The chief qualifications of a good canvasser are:— ready tongue, a good temper, a sense of fun, a strong back and legs, some knowledge of present-day politics, and a strong principle to set them all in motion.

N.B.—In the opinion of the present writer women-canvassers should always go in pairs; unpleasant incidents are less likely to happen, the work is less fatiguing, and brightness and spirit are more easily maintained.

HINTS ON PUBLIC SPEAKING,
By Mrs. Bamford Slack

It is true in a special degree of public speaking that experience is the only efficient teacher. Theories are easy to acquire, hints easy to give, both from experience; but practice alone makes the ready speaker.

On one occasion when Mr. Gladstone was asked by a correspondent for hints on the art of which he was so great a master, he replied characteristically on a post-card, with some "fragments of suggestion" as he termed them, and we cannot do better than repeat them here.

- (1) Study plainness of language, always preferring the simpler word.
- (2) Shortness of sentences.
- (3) Distinctness of articulation.
- (4) Test and question your own arguments beforehand, not waiting for critic or opponent.
- (5) Seek a thorough digestion and familiarity with your subject, and rely mainly on these to prompt the proper words.
- (6) Remember that if you are to sway an audience, you must, besides thinking out your matter, watch them all along.

Here, indeed, is a guide to the whole art of speaking, and successful will be he who can carry these hints into practice.

All these hints have reference to one point, and that is that the aim of the speaker is to address an audience, not to impress it with his ability and cleverness; but to convince the people individually and in the mass of the truth and importance of that which he says, of the message he is there to deliver. Thus the speaker must put himself in their place; try to realise to himself the general outlook of the listeners, their mental attitude to his particular subject, and then speak to them in the sort of language they are most likely to understand; illustrate the points with figures of speech from their own daily life and work, and to this end study plainness of language and choose the simple word. Then again the spoken sentence must be short, clear, concise, so that the people may follow it to the end and then grasp the idea without being lost in the maze of words or parentheticals. One must be a past master in speaking to handle a parenthesis in such a way as not to confuse the audience and blunt the edge of the main idea. It is very useful in this connection to study to be epigrammatic, to make use of striking, well-chosen words placed in antithesis one to the other.

It is by no means one of the least important

matters to have a clear enunciation, a distinct articulation, and to give the voice the right pitch, so that it shall not rise to a thin shriek nor descend to a growling mumble. Do not drop the voice at the end of a sentence. Think of the strain and indelicately you have experienced in trying to catch the rapid, ill-uttered words of some would-be speaker, and then have mercy upon your audience. If a thing is worth saying at all it is worth hearing; so after the necessity of having something to say realise the necessity, the duty of making that something heard or get somebody else to say it for you. To be heard is much easier than some people think. Raise your head and do not speak into your "noises," but throw your voice right across the hall in a natural tone. Face your audience well in the middle, and do not address one favoured side, or a select few in a corner, or the chairman. Do not let your words rush out in an uncontrolled torrent; but remember that it takes longer for those words to reach and be digested by a whole mass of people than by one person, and so they must come forth in measured, deliberate utterance, giving each word time to "carry" before it is followed by another. There is never any need for hurry, but always great need for self-control.

Naturally, you must have a thorough grasp of your subject and be able to illustrate it and enliven it in such a way as to make your points clearer. Choose your illustrations well and be sure the metaphors are not mixed. This brings us to the fourth hint—to test your own arguments well before employing them. Look all round the subject and make yourself master of it and then try to think when on your feet, when you are speaking, and practise speaking without notes. Notes too often embarrass and handicap the speaker; they come between him and the audience; they chain him down to a rigid idea; they form, indeed, too often an "objective association," which prevents his mind from moving freely and his words from carrying conviction. You cannot watch your audience if you are watching your notes. You are trying to remember what you thought yesterday instead of what you wish people to think to-day. Do not obtrude your personality between your subject and the audience, and to this end study a quiet demeanour, a restrained action, and stand well and upright on both feet.

Last, but not least, study not only to choose the simple word, the short sentence, but also to be brief. Try to compress your thought, cut out unnecessary sentences and extraneous ideas, do not insist too much on one idea, but do not wander over the whole field of collateral topics. Know what you want to say; know how to say it; know when you have said it; and then, most important of all, know when to leave off.

RULES FOR CONFERENCES AND COMMITTEE MEETINGS

All motions, whether resolutions or amendments, must be moved and seconded before being discussed. Amendments, which must be pertinent to the business under discussion and must not be a direct negative of the original resolution, must be voted upon before the resolution is put to the meeting.

If any amendment be carried, the original resolution is necessarily lost.

Shrewsbury—Miss R. L. Lloyd, College Hill; Mrs. A. M. Rope (R.C.), The Priory.

Stafford—The Sister in Charge or her representatives, St. Peter's Home.

Swansea—Sisters Veronica and Mary (R.C.), St. Winifred's Convent; Mrs. Bowen, 12 Gwydr Crescent; Mrs. Morris, 8 Gore Terrace; Deaconess M. Bailey, 4 Prior's Terrace.

Uak—Miss F. R. Lysaght, The Rectory, Llan-gibby; Mrs. Cookson, The Rectory, Llanllowell; Mrs. Gustard, The Mayfield; Mrs. Prothro (D.P.A.S. Agent), Baron Street.

Walsfield—Nine Sisters from Horbury House of Mercy.

Warwick—Mrs. Berkeley (R.C.), Kenilworth; Mrs. Campbell, Warwick; Mrs. Thursfield, Leamington; Mrs. Frank Mason, The Firs, Warwick; Mrs. Perry, Clonard Grange, Kenilworth.

Winchester—Mrs. A. Gourley, Christchurch Road; Miss Firsirotu, Pyott's Cottage, Airle Road; Miss Drought (D.P.A.S.), Clifton Terrace; Miss Turner (D.P.A.S.), Holm Lodge; Miss R. Douglas (D.P.A.S.), Pyott's Cottage, Airle Road.

Worcester—Mrs. W. Browns, College Green; The Countess of Dudley, Witley Court, Stourport; Lady Georgiana Vernon, Hanbury Hall, Droitwich; Mrs. Leicester (R.C.), The Whilsons, The Rything; Mrs. E. G. Berkeley, Cotteridge Court; The Hon. Mrs. Oatley, Bishop's House; Mrs. A. E. Lord, Hallow Mount, North Hallow; Miss Payne (D.P.A.S. Agent), Woolhope Road; Mrs. Digger, Arboretum.

WOMEN'S SUFFRAGE

In 1832 the word "male" introduced into the Reform Act (before "person") restricted the Parliamentary franchise to men, and debarred women from its use.

In 1850 Lord Brougham's Act came into operation, which ruled that, in English law, the word "man" shall always include "woman unless the contrary is expressly stated."

In 1867 John Stuart Mill moved an amendment to the Representation of the People Bill (Clause 4), to leave out the word "man" and substitute "people." This amendment was lost by a majority of 185.

In 1868 the judges in the Chorton v Lings case ruled that in the case of the Parliamentary franchise the word "man" does not include "woman."

Since 1869 Bills and Resolutions have been commonly before the House of Commons. Debates took place in 1870, 1871, 1872, 1873, 1875, 1876, 1877, 1878, 1879, 1883, 1884, 1886, 1889, 1897, 1904, 1906, 1908, 1910, 1911, and 1912.

During the years when there was no debate on Women's Suffrage, it will be found that the supporters of the movement were either unable to secure a day, or their day was taken by Government business, or by holidays, or the bill or resolution was blocked, or postponed, or crowded out.

Altogether, besides resolutions, thirteen Women's Suffrage Bills have been introduced in the House of Commons; of these seven have passed second reading. *L.* in the years 1870,

1886, 1897, 1908, 1909, 1910, and 1911. There has been a majority in the House of Commons for Women's Suffrage since 1886.

The first Women's Suffrage Societies were formed in London, Manchester, and Edinburgh in 1867, and in Bristol and Birmingham in 1868. In 1868 these united with all the other then existing Women's Suffrage Societies to form the National Union of Women's Suffrage Societies. This Union now numbers over 350 Societies within the last six years. A large number of Societies have been formed having Women's Suffrage for their sole object (see below).

Suffrage Societies have also been formed on party lines. In 1910 a Women's Suffrage Party was first time formed in the House of Commons. The members of this Committee are drawn from all political parties in the House. Lord Lytton is the Chairman, and Mr. H. B. Brailsford the Secretary. The object of the Committee was to draft a Women's Suffrage Bill which would be considered as a satisfactory compromise by members of all political parties who were supporters of the principle of women's enfranchisement. This Bill, popularly known as the "Conciliation Bill," passed second reading on 13th July 1910 by a majority of 110. The Bill was "shelved" in Committee, the Government declining to grant facilities for its further stages. It was reintroduced in a slightly altered form on 6th May 1911, when it passed second reading by a majority of 167. The Government announced on 29th May that full facilities would be given to this Bill in the session of 1912. Public meetings in support of the "Conciliation Bill" were held all over the country by all the Suffrage Societies. A rough estimate gives the number of these meetings as at least 5000. They included a demonstration in Hyde Park, 7 meetings in the Albert Hall, and a demonstration in Trafalgar Square. Demonstrations were also held in Manchester, Edinburgh, Bristol, Newcastle, Liverpool, and Guildford.

The most remarkable of these was the procession of 40,000 women from the Embankment to the Albert Hall on 17th June 1911. Resolutions in favour of the Conciliation Bill have been passed by 49 Trades and Labour Councils, 30 Trades Unions and Federations, and 117 Town Councils have passed resolutions calling upon the Government for some measure of Women's Suffrage.

The Franchise and Registration Bill introduced in 1912 gave the supporters of Women's Suffrage an opportunity to propose amendments including the franchise to women.

The Suffrage movement is now world-wide. The International Women's Suffrage Alliance, includes Societies in Austria, Belgium, Bohemia, Bulgaria, Canada, Denmark, Finland, France, Germany, Great Britain, Hungary, Italy, the Netherlands, Norway, Russia, Cape Colony, Natal, Sweden, Switzerland, and the United States (see p. 163).

Militant Suffrage.—Out of the twenty-one existing suffrage societies in England seven are militant. These are: The National Women's Social and Political Union, The Irish Women's Franchise League, The Irish League for Women's Suffrage, Men's Society for Women's Rights, Men's Political Union for Women's Enfranchisement, and The Women's Freedom League. For details as to these societies see below.

EIGHTY PROFESSIONS FOR WOMEN DESCRIBED

Few things are more striking in the Employment world than the ignorance which exists on questions of supply and demand. Even well-educated girls rush into professions, because in some vague way they have been told that posts can be obtained. When hard-earned money has been spent, they discover, all too late, that they are not required, and are obliged to turn to some unskilled work which offers no future, and for which the remuneration is pitifully inadequate. At present hundreds of women desire to obtain work in directions where there is no demand, while on the other hand certain professions are in great need of workers, and the supply is not forthcoming. The remedy for this state of things lies, first, in more accurate information as to the facts of supply and demand; and, secondly, on the greater adaptability of the workers themselves. It is becoming a recognised idea that every girl should become an expert in some one branch of employment, so

that, be she rich or poor, married or unmarried, or widowed in the future, she may possess the means of gaining her own livelihood. For these reasons the modern Bureau makes a special feature of information, and great care is taken that the information shall be as accurate, as up to date, and as complete as possible. The following are among the many occupations now open to educated women. They are tabulated in alphabetical order, with approximate salaries, and general information as to suitable preparation and demand for workers. In the present condition of women's work the tabulation can be but partial and fragmentary. Additional information, with all details of the best Schools, Institutions, and private firms offering training, can be obtained at the Central Bureau, 9 Southampton Street, Holborn, W.C., or at any of the Provincial Bureaux.

Occupation.	Training.	Approximate Salary.	Comments.
Accountant , p. 86	Thorough professional training essential. Three to five years.	Variable, from 2 or 3 guineas weekly.	By no means easy work. A high standard essential.
Actress , p. 96	Thorough professional training essential. Three to five years.	Variable.	The best openings on the stage are largely dependent on private influence. No one should attempt this profession who is not capable of continuous, steady work.
Architect , p. 98	Three to five years.	Variable.	Very few women have as yet entered this interesting profession. All the examinations are open to them.
Book-keeper	From one year.	20s. to 40s. Non-resident.	
Canvasser	No special training.	10s. to 30s. and commission. Non-resident.	Requires great tact, energy, and physical strength.
Chemist , p. 75	Three years.	Qualified assistants £50 to £60, resident; £100 to £120, non-resident.	Valuable work is being done by women chemists in science. The commercial side has been little entered. A few chemists' shops managed by ladies with success.
Clerk (Shorthand Typist)	Six months to one year.	15s. to 35s. Non-resident.	Good general education desirable.
Clerk (Foreign Correspondent)	About one year.	30s. to 50s. Non-resident.	French or German and English. Shorthand essential.
Companion	None.	Variable.	The most popular and the most unsatisfactory of professions. Practically no demand. Advertised posts usually those of general servants.
Cook (Private)	Six months to a year.	£25 to £50. Resident.	The position of lady-cook, where other servants are ladies, is often very satisfactory. Wage-earning period exceptionally long.

PROFESSIONS FOR WOMEN

76

However, in the earliest volume in this run there were included short essays on how to write petitions and also 'Hints on Public Speaking' by Mrs. Bamford (Agnes) Slack, herself a formidable public speaker. Her husband was later to introduce the Women's Enfranchise Bill to the British Parliament in 1905, the failure of which instigated the militant suffragette campaign.

The editors and publishers were clearly treading a difficult path. On one hand, they aimed to highlight the positive strides women were making, while also acknowledging the increasing disillusionment regarding women's societal position. However, they were careful not to antagonise either side in the ongoing political debate. With the change of editor in 1908, the work developed something like a split personality. The original fourteen topics were now divided into two main sections, the first section dealing with 'Education, Profession, and Social Life' and the second on 'Philanthropic and Social Work'. It was also thought wise to drop the 'Obituary' notices and 'Events of the Year' as reporting on the militant campaign was becoming unavoidable.

EMIGRATION 213

Manchester—The Art Museum and University Settlement. Ancoats Hall, Every Street, Manchester. For men and women. *Wardens—* Alice Compton, T. H. Marr.

Middlesbrough—Congregational Women's Settlement. 132 Newport Road, Middlesbrough. The work is partially supported by the Yorkshire Women's Guild of Christian Service. Established in 1894. Carries on work in poor districts among women, girls, and boys, by means of sick visiting, meetings, Bible Classes, clubs, etc. *President, Mrs. Armitage Rawlinson, near Leeds. Resident Superintendent, Miss Harris.*

Bombay—The Missionary Settlement for University Women. Kumbhal Hill, Bombay. Un-denominational. Founded Nov. 1896. Number of residents, 4. Chief lines of work: educational classes for Indian ladies, and Bible Classes; visiting among the Indian ladies, and work among the Christian women-students in the colleges. The missionaries are all students from the women's colleges in the United Kingdom. Students in those colleges and school girls are banded together as home members and home associates to help the Settlement. Home members, 1400; Colleges represented, 30; Home Associates, 800; Schools, 50. There are Branches and Helpers in the Colleges and Schools of South Africa, Australia, New Zealand, Canada, and Sweden.

Missionaries— Miss L. M. Cooke, Newnham College, Cambridge; Miss A. M. B. Dobson, Mus. Bac., London; Miss C. H. House, Girton College, Cambridge; Miss D. St. D. Dobson, St. Andrews University.

President— Rev. E. A. Stuart, M.A., Vicar of St. Matthew's, Baywater.

Hon. Treasurer— Lord Kinnaird.

Office— 3 Bolton Gardens, London, S.W.

Secretaries— Miss Iva Saunders and Miss A. M. Motnet (Somerville College, Oxford).

EMIGRATION

I. INTRODUCTORY ARTICLES

II. LIST OF SOCIETIES AND HOMES

Emigration.—A great inducement to emigrate is the advantage of a drier or warmer climate, as well as better prospect of employment, and generally higher pay than in the British Isles.

Women of all classes who are prepared to work hard and adapt themselves to circumstances are welcomed in the Colonies, but it is for domestic work they are most needed. With the good education now universal in the British Colonies, the posts for teachers, typists, etc., are generally filled by those brought up on the spot, but the demand for domestic servants cannot be met from the local supply. Strong, steady women of the general average class find themselves valued, and obtain better wages than in England, but they must be ready to undertake washing besides the other work of the Colonies as well as more wages.

Persons residing in Queensland or Western Australia can apply in either Colony for "nominated" passages for their friends in

England, at reduced rates. Wages for servants in Australia are from 10s. to £1 a week.

In South Africa women workers of all classes can find employment, the demand for each type of worker varying in the different Colonies. No woman should think of emigrating to South Africa except with full knowledge of the conditions to which she is going. Unless going to friends, it is advisable to go out only under the auspices of one of the various well-known Emigration Societies. Advertisements not authorised or backed by any of these should be treated with caution.

The South African Colonisation Society, 47 Victoria Street, S.W., acts as the official agent of the Transvaal Government, and procures for employers in Cape Colony, Rhodesia, and Natal, teachers, typists, dressmakers, laundrymaids, domestic servants, etc., as they are required. When the workers are sent out to South Africa under the auspices of the Society, the whole of the arrangements for the ocean voyage and inland travelling are made by the Society, under certain conditions at reduced rates, and the emigrant remains under the care of the Society from the moment she leaves her home to that when she takes up her allotted post. Even then she is still in touch with the local representative of the Society, to whom she is furnished with letters of introduction. In the case of women proceeding to South Africa to take up posts obtained privately, not through the medium of the Government Departments, the Society is willing to make arrangements for the journey and to furnish protection, with escort where possible, but undertakes no responsibility as to either employer or employees.

The demand for teachers is greatest in Cape Colony and Natal, which have been the longest settled. In Natal private governesses for remote country places are often required, at salaries of from £35 to £60 per annum. Teachers are also required occasionally for Government Schools in the Transvaal as well as in Natal. Domestic servants are in demand everywhere, particularly in the Transvaal.

The Education Sub-Committee of the South African Colonisation Society acts as an intermediary between—

(1) Women Teachers in Great Britain desiring to obtain posts in South Africa, and

(2) Government Departments for Education, or private employers, in South Africa.

The Committee invites communication and co-operation from—

(a) Principals of Training Colleges or other Educational Bodies, and qualified teachers of all sorts, in Great Britain.

(b) Officials and private persons in South Africa who require the services of first-rate teachers.

The Education Sub-Committee is in communication with the departments for Public Education, and with a large number of private correspondents, in every South African Colony and in Rhodesia. Fortnightly lists of teachers on the books are published in the official Cape Education Gazette. Extensive opportunities therefore exist for keeping in touch with educational openings of all kinds in South Africa.

The Education Sub-Committee desires to preserve the highest standard of efficiency in the individuals selected for employment in South Africa. Candidates applying to be sent out will

BOARDING-HOMES FOR WOMEN 259

TABLE OF TERMS FOR LODGINGS, ETC.

POSTAL DISTRICT.	NO. OF BEDS.	TERMS.	CLASS.
W. Welbeck House	54	4s. 6d. to 6s. 6d.	Business Assistants
W. Ames House	44	4s., 4s. 6d.,	Business Assistants
W. Kent House	66	Partial board	Students and Teachers
		12s. and 14s.	
W. Stratford Road, }	12	3s. 6d. to 5s.	Business and Servants
Kensington	10	4s. 6d., board for	Business
W. Ealing Institute	10	10s. 6d.	
W. Westbourne Home, }	16	1s. 6d. per day, board and	Business and Servants
(Purchester Road)		lodgings	
S.W. Princess House	22	4s. to 6s.	Business
S.W. Walham Green	8	3s. 6d. to 5s.	Business and Teachers
S.W. Tooting	5	10s. 6d. to 5s.	Business and Servants
S.W. Clapham	18	12s. to 15s.	Business and Teachers
S.W. Brixton	15	11s. 6d.	Business
S.W. Gurdon Lodge	15	11s. 6d.	Business and Servants
W.C. Morley Rooms	9	5s.	Waitresses and Restaurant
			Assistants
N. Holloway	26	3s. to 7s. 6d.	Business and Teachers
N. Clonsdaley	29	3s. 6d.	Milliners, Dressmakers,
			Clerks and Teachers
N. Crouch End	3	14s. 6d. weekly	Business and Teachers
N. Victoria Institute	6	10s. 6d. to 12s. 6d.	Teachers and Servants
N. Aubert Park	10	3s. 6d. to 5s.	Business and Business
N.W. St. John's House	22	3s., 6s.	Business and Students
N.W. Ditto ditto	1	Traveller's Bed	
N.W. Hampstead	21	4s. 6d. to 6s.; from	Business, Governesses, and
		12s. 6d. inclusive	Servants
N.W. Grove End Lodge	6	12s. 6d. and 15s.	Business Teachers and
			Servants
N.W. Park Mission Lodge	8	3s. and 3s. 6d.	Servants
N.E. Seymour House	28	3s. 6d. to 5s.	Business and Teachers
S.E. Woolwich	18	11s. 6d. to 14s. 6d.	Business or Servants and
			Teachers
S.E. Blackheath	9	from 9s. 6d.	Business or Servants and
			Teachers
S.E. Lewisham High Road	2	from 10s. 6d.	Business or Servants
S. E. Sydenham	6	3s. to 4s. 6d.	Business Assistants
E. Leytonstone	8	3s. 6d. to 5s.	Business and Servants
"Peace Cottage"	10	Board and Lodging per	Business Assistants, Teachers,
(Holiday Home)		week 12s.; Sat. to Mon.	Students, etc.
		morning 2s. 6d. Reduced	
		fare 1s. 7d. return.	
Total	502		

ENGLAND AND WALES

(Charges vary from 10s. 6d. to £1 a week, for board and lodging.)

Babbacombe (Home of Rest for business women), Ferry Bank, Babbacombe.

Bath, Y.W.C.A., 87 Milson Street, Bath, Somersetshire.

Bath, Home of Rest, Russell House, Bath.

Bath, Russell House, Russell Street (in connection with G.F.S.). Accommodation for ladies. Apply, Miss Jeffes, Russell House, Bath, Somersetshire.

Beckenham, Y.W.C.A. Home of Rest, 13 Kelsey Park Road.

Bexhill-on-Sea, Y.W.C.A., The Harecourt Home of Rest, Marina.

Birkenhead, Y.W.C.A., 42 The Woodlands.

Birmingham, Y.W.C.A., 17 Crescent.

Blackheath, Y.W.C.A., 67 St. John's Park.

Blackpool, 24 Charles Street.

Blackpool, Y.W.C.A., 107 Church Street, South Shore.

Bognor, The Scott Memorial Home of Rest.

Bootle, Y.W.C.A., 53 Trinity Road.

Bournemouth, Y.W.C.A., Digby Institute, Post Office Road; Milton Home, Westover Villa, Boscombe; Daisy House, St. John's Road, Westbourne; Digby House, Middle Road.

Bridlington Quay, Y.W.C.A., 1 Sewerby Crescent, Home of Rest.

Brighton, Y.W.C.A., Victoria House, 83 Montpelier Road. Servants' Home, 9 St. Peter's Place. Home for young ladies in business. "Clovell," 25 Cannon Place.

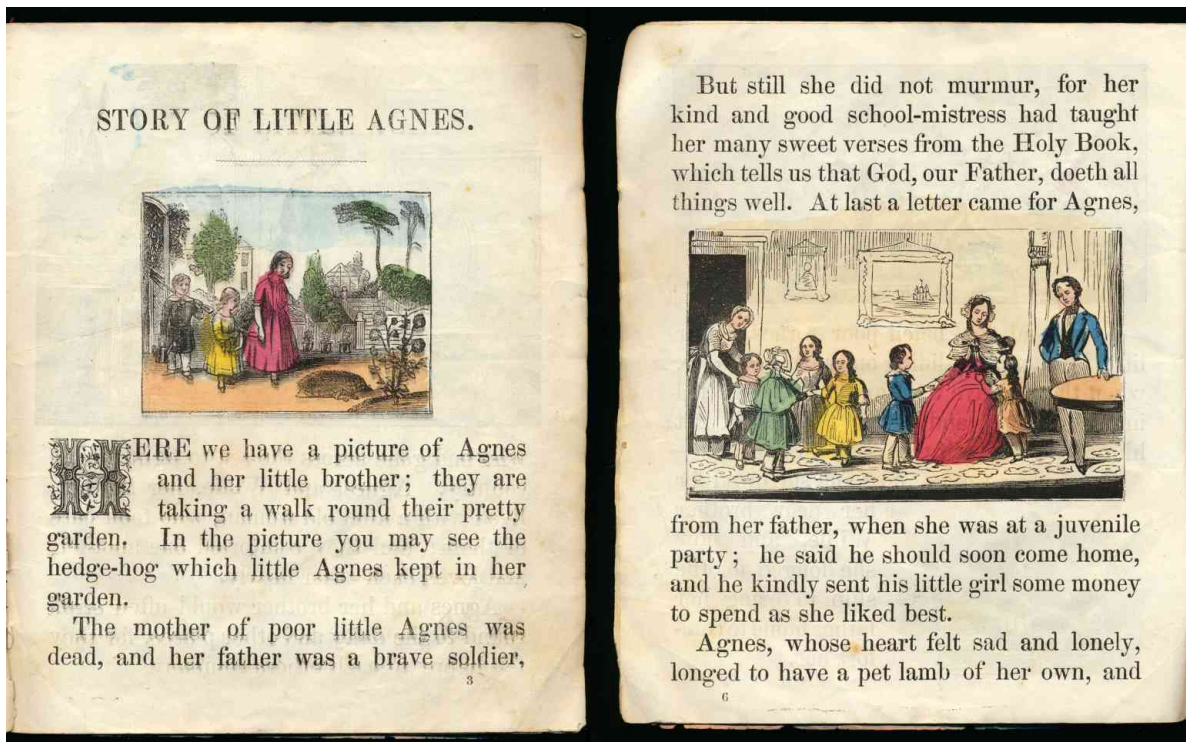
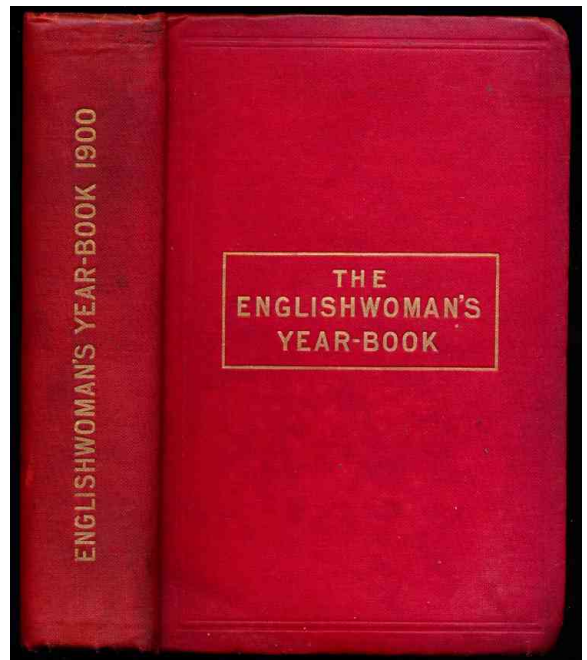
Bristol, Y.W.C.A., Neville House, 19 Berkeley Square, Clifton; Victoria House, Portland Square, Bristol.

Still, the gnawing inadequacy of the professions, etc..., to allow women into their ranks is a constant theme in many of the introductory notices to several sections: 'The wide field of colonial journalism offers very few opportunities to English Women journalists, fewer perhaps than in former years.' The Year 1913 saw several efforts made to open the closed profession of the law to women ... 'The Law Society, for its part, refused to permit four women to enter the profession of Solicitors' are something typical of this evident frustration by the editor and her staff.

There was only one subsequent volume issued for 1916 before the work was discontinued by the publishers. This was probably more to do with paper shortages and increased amount of print media given over to war work than any want of sales.

Altogether, *The Englishwoman's Year-Book* provided an absorbing wealth of detailed information that would otherwise be difficult to locate, meticulously updated each year and condensed into volumes ranging from 300 to 400 pages.

OCLC records the title, but with no locations noted, although some volumes held at Harvard.



NOT SO AMUSING

41 [JUVENILE]. THE AMUSING STORY OF LITTLE AGNES. [Deans' New Series of 3d. Coloured Tale Books]. London: Dean & Son, 11 Ludgate Hill, Printers, Lithographers, and Book and Print Publishers. [1857]. **£ 300**

FIRST EDITION. 8vo, pp. 12; with frontispiece and 10 woodcut illustrations throughout the text, all coloured by hand, and one uncoloured vignette on p. 12; apart from a few minor marks, and light creasing in places, a clean copy throughout; in the original pink printed pictorial wraps, rear wrapper dated '9 57' (i.e. September 1857) at foot, spine with early neat stitched repair, chipping and close tears to edges (with some discreet repairs), but still a good copy nonetheless.

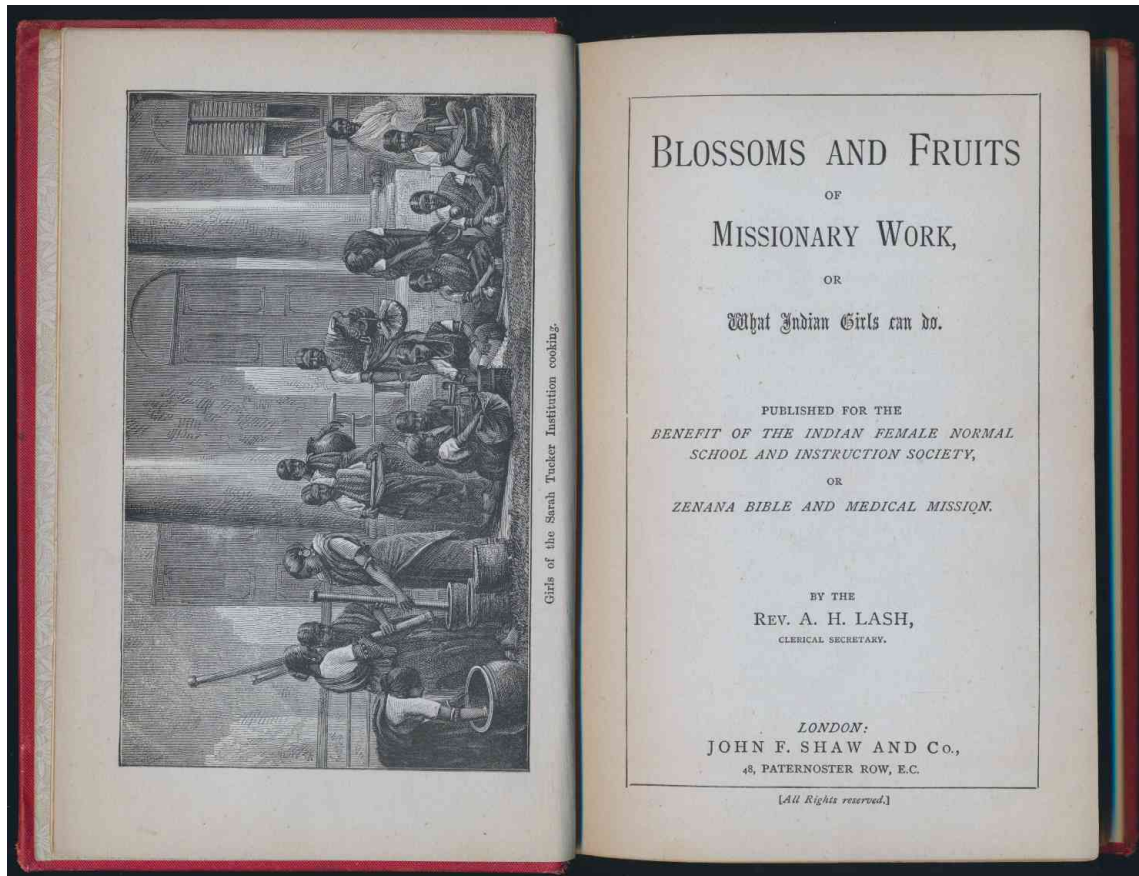
Scarce first edition of *The Amusing Story of Little Agnes*, published by Dean & Son as part of their 'New Series of 3d. coloured Tale Books'. Like many similar works the idea was to encourage goodness and godliness in young minds, usually born out of adversity and tragedy.

'The mother of poor little Agnes was dead, and her father was a brave soldier who had gone across the sea to fight for his country. Agnes, and Willie, her brother, lived with a kind old woman, who took care of them; and they comforted one another, and loved each other dearly... But a sad trial befell poor Agnes. Her little brother was sliding on the ice, one day, when the ice gave way, and poor Willie fell in to the water, and before they could get him out, his breath was gone for ever' (pp. 3-5).

Thankfully a happy ending is reached with Agnes' father returning from the war, and once more she is able 'to lean her head upon her loving father's arm, and tell him of dear Willie, who was gone to God above' (p. 11).

The illustrator, William Calvert, was born about 1819, the son of a cutler in London. He styled himself variously as engraver, artist and engraver, and wood-engraver, he married Elizabeth Mosley the daughter of a lapidary so initially he may have been employed as a gem or cutlery engraver. Calvert appears to have flourished between 1850s and 1860s as an illustrator of books and by the time our work was published he was a jobbing wood-engraver living at 10 East Harding Street, London, right in the centre of the printing trade off Fleet Street. He does not seem to have moved from central London and died there in 1868, aged 50.

Osborne, p. 81; OCLC records two copies, at the National Art library (V & A) and Connecticut College.



EVANGELIZING THE WOMEN OF INDIA THROUGH TEACHING SCHOOLS

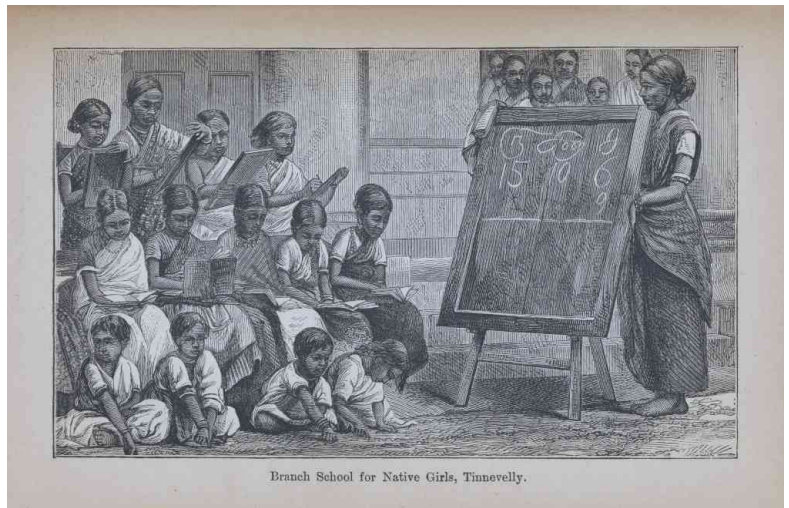
42 LASH, Rev. Augustus Henry. BLOSSOMS AND FRUITS OF MISSIONARY WORK, or What Indian Girls can do. Published for the benefit of the Indian Female Normal School and Instruction Society, or Zenana Bible and Medical Mission. London: John F. Shaw and Co., 48, Paternoster Row, E.C. [1885]. £ 425

FIRST EDITION. 8vo, pp. 125, [1], [18] advertisements; with frontispiece and three engraved plates; paper evenly toned throughout; in the original red publisher's cloth, spine and upper board lettered in gilt. some minor marks of use with the head of the spine slightly chipped.

Rare first edition of this unusual missionary work, written to draw attention to 'the value of Normal Schools in India for training native school mistresses' and to solicit increased support for the Indian Female School and Instruction Society.

The main aim of the Society was to evangelize the women of India through teaching schools. Of course, the first requirement for any schoolmistress was to be converted to Christianity, and Lash found that 'The people may be divided into Hindus, Mohammedans and Devil Worshippers. It is from the last of these divisions that the bulk of Christians have come from.' The missions in the Tinnevely [today Tirunelveli] area of Madras, where Lash worked, claimed to have 60,000 baptized Christians in 1,500 villages, supervised by 89 native ministers. This was despite the mission working in this area of India for over 100 years.

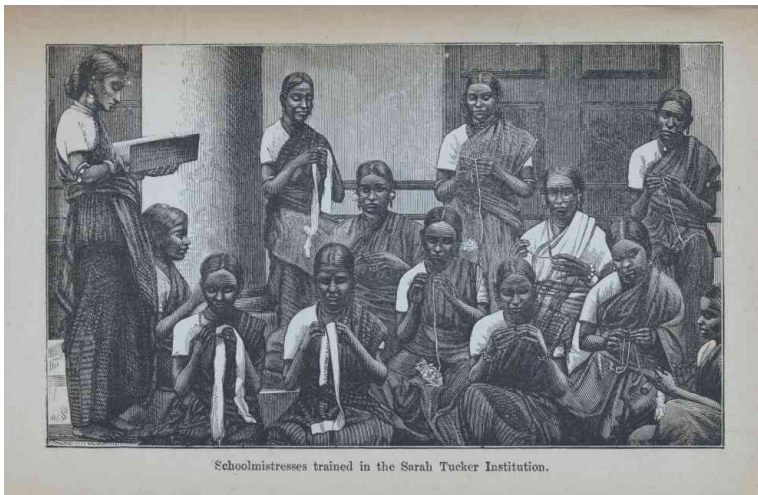
The work explains that after the girls' conversion and basic preliminary education, they were sent to Tinnevely to train as teachers. 'From the very first we determined to conduct the institution on the most economical scale compatible with efficiency. We considered that we should be doing our pupils more harm than good if we accustomed them to luxuries, and a style of living they would not have in their own homes. We consequently allowed and encouraged them to keep their simple habits as far as they were unobjectionable. They slept on the common mat of the country, laid on the clean, cool brick floor of their large dormitories. Their food was rice with a little simple curry, their only drink water; their clothes the graceful, inexpensive native cloth, with a neat jacket added to cover their necks and arms. They were taught to cook, and took it in turns to assist in preparing their food. They had also to draw water, and keep the school-rooms, dormitories, and grounds clean and in order.'



Branch School for Native Girls, Tinnevely.

Lash points out that there was no sectarianism in the school regarding who they accepted, although this worthy and enlightened idea also probably hampered the progress of the mission's work: 'The girls were originally descended from a variety of castes, some were considered by the Hindus of high, others of very low parentage, but no distinctions were recognized in the institution. All were treated alike, all took part by turns in the preparation of the food for all, and all lived together in harmony; it was no uncommon thing to find that two girls of different castes were firm friends. The result of our management was very satisfactory. In the first place it was extremely inexpensive. We were able to feed and clothe each young woman for an average expenditure of £4 a year, and as we gained about £2 a scholar from Government, and the girls paid a fee of £1 the expense to the Society was very trifling. Again, another result of our simple economical habits was, that the young Christian schoolmasters and others who wanted wives were not afraid to marry our girls; on the contrary, they eagerly sought them, which they would not have done had they been taught extravagant habits.'

Lash's account explains in outline 'The Students' Work' at the mission, but the bulk of the volume is taken up with the life stories of several students, most of whom appear to have been abandoned or orphaned. In the case of Edith Anâl, she was simply 'taken' to the mission boarding school from her 'heathen parents of the Maraver, or thief caste.'



Schoolmistresses trained in the Sarah Tucker Institution.

'Augustus Henry Lash (1838-1932) of Cork was educated in a Naval School. He was accepted as a Church Missionary Society missionary in 1866. He was Principal of Sarah Tucker Female Training Institution, Palamcottah, South India from 1866 until 1883 and under his charge, the Institution became an important centre of influence, training many native Christian schoolmistresses and having a large system of Branch Schools in different towns and villages in connection with it. He retired from the CMS in 1883 and became the Organising Secretary for the India Female Normal School Society until 1890. He rejoined the CMS in 1890 and started the Buchanan Institution on the lines of the Sarah Tucker Institution at Pallam, Travancore Mission until 1893 when he transferred to Ootacamund as Superintendent of the Nilgiri and Wynaad Tamil mission. He retired in 1909. He married twice: in 1864 to Alicia Elizabeth de Clare Quinlan, who died in 1892; and Emma Gehrich who was in service with the CEZMS at Palamcottah, 1877-1893' [Archives Hub online].

OCLC records four copies in the UK, at the British Library, Oxford, Cambridge and the National Library of Scotland, and three in North America, at Yale, Chicago and Iliff School of Theology.

'MARIA STILL SLEEPS WITH MISS TROWARD'

43 LINLEY, Miss Maria. STIPPLE ENGRAVED PORTRAIT. [R. Westall del. / T. Ryder Sculp / Publish'd as the Act directs Feb 1 1785 by S. Watts No.50 Strand] [1785]. £ 225

Stipple engraved portrait 26.4cm x 20.5cm (plate-mark); her figure standing half-length in an oval in profile left, loose hair, close-fitting jacket, white frill at neck, with a lyre hanging from a tree. Slight trace of red to accentuate her cheeks. Lettered with title followed by four lines from the Fairy Queen; with the imprint (as above) erased at foot; some slight dustiness to the edges, and small tear without loss at the lower border.



We are not quite sure when Richard Westall created the portrait of Maria Linley, but it was probably quite late in her short life. She is dressed in a very masculine manner, leading to questions about her sexual orientation. This speculation is chiefly based on some correspondence from her married sister, Mary Tickell, who notes, 'Maria still sleeps with Miss Troward, although the room that T... and I used to sleep in is now meant for her. I ventured to expostulate with her yesterday, but she answered very violently, 'I don't choose to sleep in the garret, Mrs. Tickell,' and I was silenced at once' [Black]. Perhaps this is both something and nothing.

An example of the print is held at the British Museum. It is printed in colours and has text from Spencer's *The Faerie Queene* scratched in rather than fully engraved as in our copy, suggesting it might be an early proof. Unfortunately, an early owner removed the imprint from this copy for no discernible reason. Being attractive, young and a fine singer, the print must have found a ready market in the months after her death.

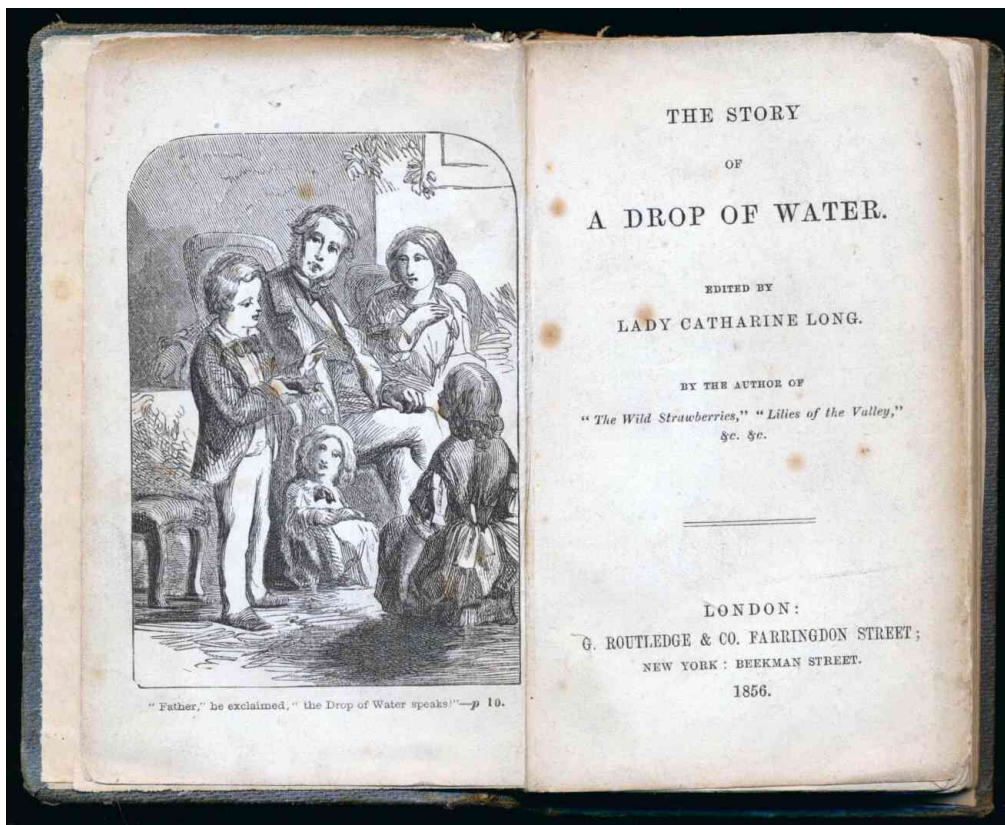
'Maria Linley was born in 1763 at Bath. She was trained as a singer by her father Thomas Linley the elder, one of seven musical siblings born to him and his wife Mary Johnson. She performed in the Drury Lane oratorios and in concerts, but as she grew older her behaviour changed, she became awkward and "eccentric", leading to arguments with her father, and she left home to stay with her older sister, Mary. Unhappy at having to sleep in a small attic room, she left her sister's house and moved in with a female friend with whom she shared a bed. When she was twenty one years old, in 1784, she went to live in the home of her grandparents in Bath but became very ill soon after her arrival. Maria died in 1784 from a "brain fever" at the age of 21.' [Wikipedia] See Clementina Black, *The Linleys of Bath*, 1926.

"THE DROP OF WATER SPEAKS!"

44 **LONG, Lady Catharine.** THE STORY OF A DROP OF WATER. Edited by Lady Catharine Long. London: G. Routledge & Co., Farringdon Street. 1856. £ 300

FIRST EDITION. 12mo, pp. 96; wood-engraved frontispiece, some rubbing to corners of leaves; original cloth covers decorated in blind and gilt, recased with new endpapers.

The work was possibly influenced by the Agnes Catlow's work *Drops of Water* of 1851, which was chiefly concerned with properties of a drop of water under a microscope. Long's fairy tale, however, is the journey a drop of water as it travels through different forms both on the land and up in the sky.



The story begins with a family celebrating Christmas, and Harry, a young boy, falling into a daydream in front of a log fire where a leaf of holly holds a water drop: "Many a strange tale that a Drop of Water might tell us, could it speak," said little Harry's father. Hardly were the words out of his mouth, before a sweet silvery sound filled the room, distinct, and yet so low, a harebell might not tinkle lower when shaken by the summer breeze. Harry alone knew whence it came. "Father!" he exclaimed, "the Drop of Water speaks!" The father raised his finger, saying, "Listen, children all!" Again the silvery sound filled the room, and amid the silence soft words might distinctly be heard. "If you wish it," said the Drop of Water, "I will tell you my history." The little party gladly accepted the offer; and Harry carefully placed the Drop in the middle of a hollow leaf, where it would feel at ease and cool. Then it began its tale:—

The drop begins in May time, coming off a mountainside and joining a stream. Some of its fellow drops are dashed on rocks, but our drop finds its way to a river. The journey describes cascades, dragonflies, birds, and fishermen before reaching the sea. It encounters sea anemones, fish, sometimes going down into the deep, and rising again to the surface. Our drop reaches the tropics, witnessing monkeys, a nautilus, and storms, and goes as far as Ceylon, where it watches the pearl fishers. The drop then passes China, the Pacific, and traverses Cape Horn. Entering a warmer clime, it leaves the saltiness of the sea and evaporates, becoming part of a cloud which gets heavier and heavier: 'By this time our cloud has become so heavy, that the air was no longer able to hold us up, so down we ell, forming again separate drops of water; and one of my companions told me, that when we came down in this shape, we are called *Rain*.' Winter follows autumn and the drop has now entered a pond, on which ice has formed attracting a group of boys to skate. In truth, all these little events introduce another form that the drop might take, including hail, steam, sap, dew, fog, the various cloud names, snow, hoarfrost, etc. At last, the drop telling the story fades away on the leaf, possibly exhausted from recounting its various transformations, and eventually disappears so ending the story.

Lady Catharine Long (née Walpole) 1797-1867 was a daughter of was the youngest daughter of Horatio Walpole, 2nd Earl of Orford, and his wife Sophia Churchill. She married Henry-Lawes Long of Hampton Lodge, Surrey, in 1822 and had seven daughters. She wrote novels and other short works mostly on religious themes, although this particular work appears to have no religious or moralistic overtones and is instead a simple tale of one of the wonders of nature. According to ODNB Long 'died suddenly from heart failure after being alarmed by a thunderstorm' in 1867.

OCLC records two copies in the UK, at the British Library and Bristol, and two more in North America, at Michigan and Texas.

INSTRUCTION FOR NURSING SISTER IN HOSPITALS

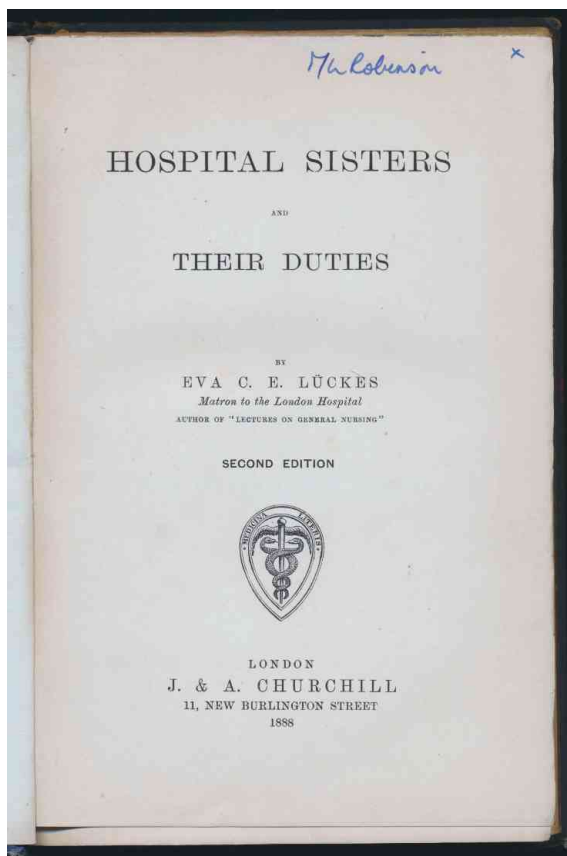
45 LUCKES, Eva C. E. HOSPITAL SISTERS and their Duties. London: J. & A. Churchill, 11, New Burlington Street. 1888. £ 250

SECOND EDITION. 8vo, pp. [iv], 164; some light toning to paper, otherwise clean throughout; in the original blue publisher's cloth, spine lettered in gilt, some light surface wear and rubbing to extremities, but overall a very good copy, with contemporary booksellers ticket to front pastedown, and bookplate to verso of front free endpaper.

Eva Luckes was the matron of the London Hospital on Whitechapel Road in East London from 1880 to 1919, so was well placed to offer practical advice on the responsibilities placed on the role of the hospital sisters.

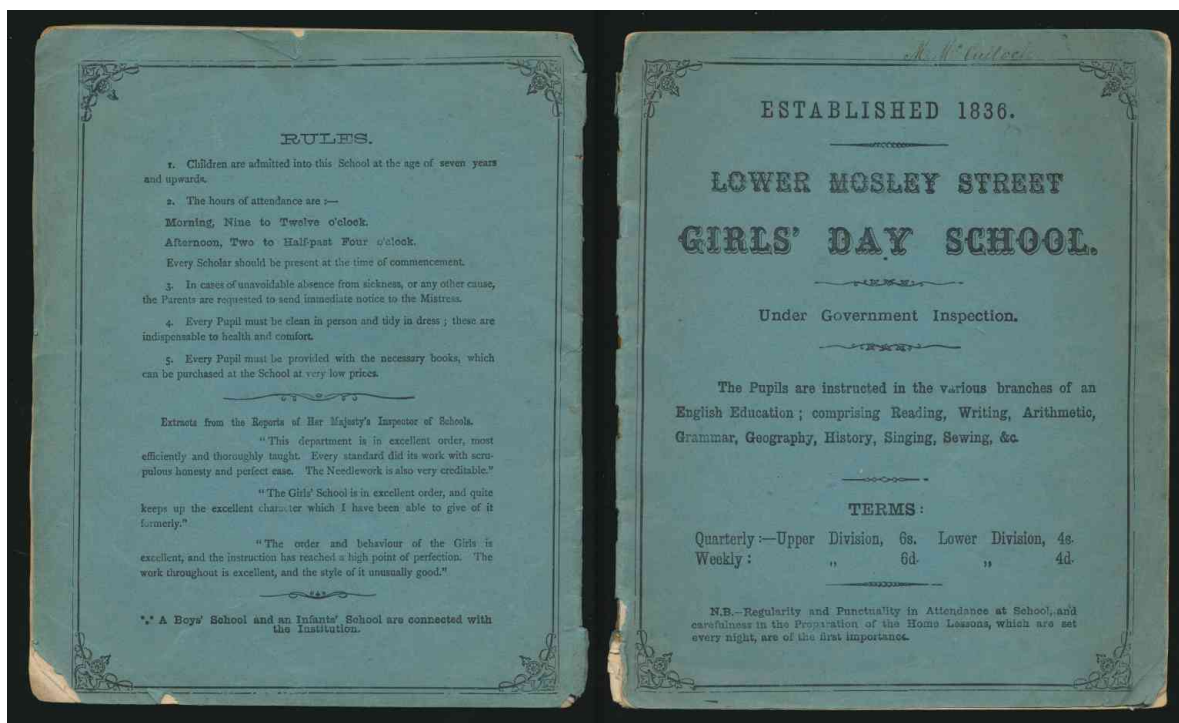
As late as the 1880's there was a lack of any systematic instruction for nursing sister in hospitals: 'A trained nurse, placed in charge of wards, may seek in vain amongst the various manuals on nursing for any systematic instruction on the duties of a Hospital Sister, as distinct from those of a Staff Nurse or Probationer. I hope that a few suggestions, gathered from the experience of others, may prove helpful to the anxious beginner when she takes up a Sister's work.' The text covers what is needed and expected of a nursing sister, with chapters on: Qualifications for Sisters, Domestic Management of Wards, Relationship of Sisters and Their Staff Nurses, Training for Probationers, and Duties of Night Sisters.

The book was inspired by the appalling state of the hospital nursing staff when Luckes was appointed matron of the London Hospital at just twenty-five. Although not mentioned in this work, at that time, the London Hospital had yet to even heed Florence Nightingale's advice. Nurses were rarely disciplined for drunkenness or cruelty, night nurses were hired ad hoc from local women who queued at the entrance for casual work, the 140 or so nurses were crammed into open dormitories with only one bath between them, they were poorly fed, and received an allowance of fourpence a day, plus beer. A disciple, friend, and correspondent of Nightingale, Luckes saw it as her mission to improve the conditions and training of both nurses and sisters. Writing this work shortly after taking charge of the London Hospital was a key part of her effort and led to dramatic changes in what was taught and expected of various ranks of nursing staff. Luckes was in the appellation 'Matron of Matrons,' but not before she had to fight through accusations and prejudice.



The work ran to four editions between 1886 and 1912, each expanding on the previous edition as more information became available.

OCLC records one copy in the UK, at the Royal College of Nursing, and four more in North America, at the National Library of Medicine, Columbia, Houston Academy of Medicine, and the San Francisco library at the University of California.



FOR THE USE OF THE GIRLS ATTENDING THE 'GIRLS' DAY SCHOOL

4to, [20 x 16.5 cm (8 x 6½ inches)], 17 leaves of lightly ruled paper with 9 manuscript maps and some accompanying text; original printed wrappers, stapled as issued, some wear and rust from staples but generally in reasonable condition for such an ephemeral item.

The Lower Mosley Street Schools were the principal Unitarian places of education in Manchester. There were three schools in the group providing education for boys, girls, and infants. This particular jotter was produced for the use of the girls attending the 'Girls' Day School,' where children were admitted from the age of seven. In case of any doubt, the back cover gives the requirements placed on the girls and, needless to say, their parents as well:-



'The hours of attendance are: Morning, nine to twelve o'clock. Afternoon, two to half-past four o'clock. Every scholar should be present at the time of commencement. In cases of unavoidable absence due to sickness or any other cause, parents are requested to send immediate notice to the mistress. Every pupil must be clean in person and tidy in dress; these are indispensable to health and comfort. Every pupil must be provided with the necessary books, which can be purchased at the school at very low prices.'

The school was one of only two that remained independent of the Manchester School Board and, to a great extent, was run outside the control of the Elementary Education Act of 1870. Perhaps this was because it was already of a very high standard, as one would expect from an institution associated with the Unitarians and Elizabeth Gaskell.

The Girls' Day School provided lessons in 'Reading, Writing, Arithmetic, Grammar, Geography, History, Singing, Sewing, etc.,' with this particular manuscript devoted to geography. The geography exercises seemed to consist of copying down maps of various European countries along with some descriptions of the main characteristics of each. It appears that Miss M. McCulloch, who compiled this work, was happy to copy the maps but not so studious about the descriptive text. For her work on the 'Rivers of North America,' a teacher pencilled a tick followed by the admonishment, 'But better if done at the right time.'

We can't positively identify the pupil, but we believe her to be Mary E. McCulloch, the daughter of a small-scale cloth manufacturer who lived in the area at that time. In 1880, she would have been eleven.

A FOLLOW ON TO DICKENS' CHRISTMAS BOOKS

47 [MACKARNESS, Matilda Anne]. THE DREAM CHINTZ; by the author of "A Trap to catch a Sunbeam," "Old Joliffe," &c. With illustrations by James Godwin. London: W.N. Wright, 60, Pall-Mall, Bookseller to the Queen, 1851. £ 300

FIRST EDITION. 8vo, pp. [xii], 118, [10] advertisements; with engraved frontispiece and 10 illustrations throughout the text; apart from a few marks in places, a clean copy throughout; in the original publisher's printed boards decorated in gilt with ivy leaves design on a light blue ground, enclosing the title on the upper cover, gilt edges, endpapers possibly by Owen Jones; binders ticket of Westleys & Co.; expertly rebacked to style, lightly rubbed, but still a very good copy.

Uncommon first edition of this tale for young girls and boys, by Matilda Anne Mackarness (1825-1881), primarily a writer of children's literature, little known now, but nevertheless very popular in her own lifetime. The present work is produced as a kind of follow on from Charles Dickens' successful 'Christmas Books', *The Dream Chintz* using the same formula of dreams, fairies, sentimentality and illustrations.



The work has four main protagonists living in a country village somewhere in England. Hugh Ripley, a poor artist working for a calico works is in love with Margaret Ford. He has no hope of marriage due to Margaret's miserly father, who feels unloved by everyone, especially his daughter. This is because Margaret is deeply attached to her brother Walter, described as a 'half-witted boy' who believes the world is populated by fairies. Hugh, as it happens, is Walter's best friend, but although neither seeing nor believing in fairies himself, he still goes along with Walter's fancy. Hugh thinks of entering for a prize for a chintz design but, feeling himself unworthy of the task, initially dismisses the idea. He falls asleep by the fire, and in his dream, the fairies 'create a perfect and exquisite Chintz pattern!' [that] No mortal could devise,' from the success of this design he becomes rich and marries Margaret.

Waking the next morning Hugh sketches out the design and takes it to the factory where of course he wins the prize just as is foretold in the dream. In the end Hugh does marry Margaret but not before being separated from her in order to be reconciled with his own cruel mother living in London. He and Margaret also briefly become estranged because her father forbids her to write to him - her father at least dies repentant, but not in time to tell Margaret. The 'lovers' are reconciled, mainly through the intercession of the 'half-witted' Walter and his imagined fairies', even though Margaret had not realised that Hugh actually loved her! They are then happily married, and Hugh is made a partner by the calico factory owner. With the story taking place in the past, and everyone now dead, an illustration is introduced at the conclusion of the book that shows some angel-fairy like diaphanous creatures fluttering around the united family grave. Mention should be made too of a scene in which Walter talks with the sexton, who in the act of digging a grave, a Hamlet like sequence, that foretells this satisfying ending. Oh, and for good measure, everyone is at pains at keeping Walter ignorant of death and dying. One can have a field day unpicking the competing physiological problems paraded through this Victorian Christmas melodrama.

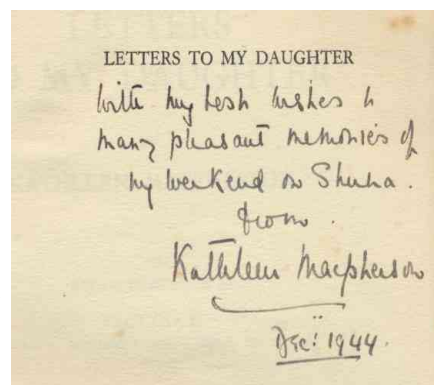
Matilda Anne Mackarness, (1825-1881) was the younger daughter of James Robinson Planché and of Elizabeth St. George, who from an early age wrote novels and moral tales for children. As a novelist she took Dickens for her model and in 1845 she published *Old Joliffe* which was thought to be a satire of Dickens' 1844 Christmas story *The Chimes* with a sequel in the following year. *The Dream Chintz* is another, possibly unwitting, satire too. In 1849 she published *A Trap to Catch a Sunbeam*, a brightly written little tale with a moral, and it is on this production that her reputation chiefly rests. It was composed some three years before the date of publication, had gone through forty-two editions, by 1882, and has been translated into many foreign languages, including Hindustani. Indeed she was popular in America, with several of her works being published there. In 1852 she married the Rev. Henry Mackarness and thereupon settled at Dymchurch near Hythe, the first parish of which her husband had charge, before moving on to Ash-next-Sandwich, Kent, where Mackarness was vicar, until his death on 26 December 1868. He left very slender provision for his widow and her seven children even though four others had died in infancy, and consequently she went to live with her father first at Chelsea, and afterwards at Clapham. In spite of ill-health she continued writing till her death on 6 May 1881 at Margate.

OCLC: 913303969.

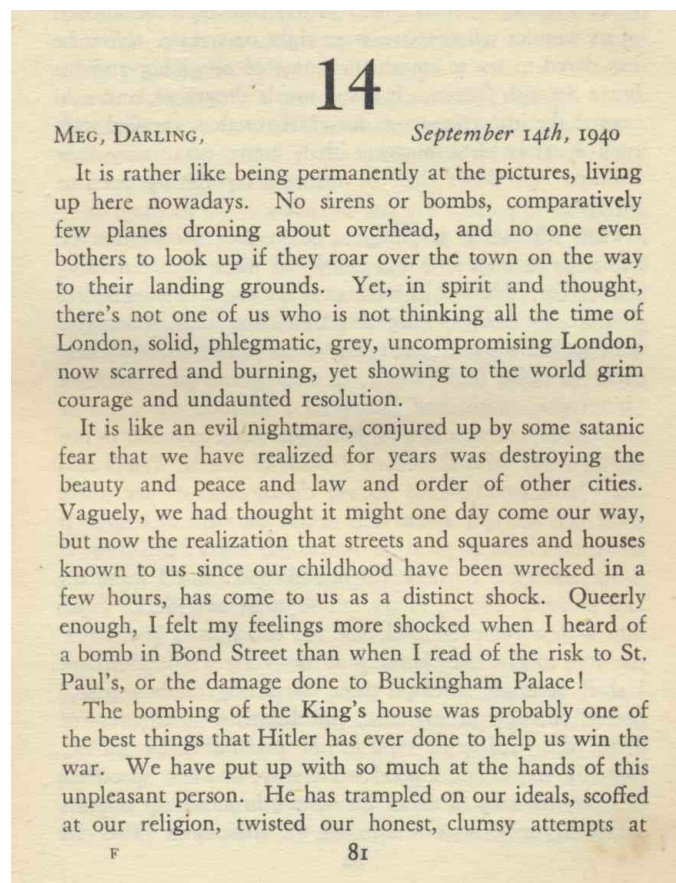
'FOR WOMEN ON THE HOME FRONT'

48 **MACPHERSON, Kathleen.** **LETTERS TO MY DAUGHTER...** with a foreword by Mrs. Gooch (Chairman, Scottish Women's Rural Institutes). London, Edinburgh, Glasgow. William Hodge and Company, Limited. 1942. £ 185

REISSUE OF THE FIRST EDITION, PRESENTATION COPY. 8vo, pp. [vi], 140, [3] index, [1] blank; apart from a few minor marks in places, a clean copy throughout; in the publisher's red limp wraps, complete with the rare original printed dustwrapper (chipped at head and tail, and lightly dust-soiled), inscribed on the half title: 'With my best wishes & many pleasant memories of my weekend on Shuna[?]. From Kathleen Macpherson. Dec: 1944'; an appealing copy.



Uncommon reissue of these entertaining, heartfelt and informative wartime letters from a mother to her daughter, which had originally been published fortnightly in the *Highland News*, and then first collected and issued in 1941.



'What times we are living through. Each day, as we hear of more R.A.F. successes, our pride in the air force increases, as they exact their daily toll from the enemy which so far exceeds our hopes of a few months ago. Surely, to quote the Prime Minister in his wonderful speech, "never has so much been owed by so many to so few" (p. 70).'

The work is neatly summed up on the front cover of the dustwrapper, as 'a Chronicle of day-to-day events in a North Country household told with a ready wit which makes ordinary routine tasks of housekeeping, cooking, poultry management, appear interesting and even exciting. The author varies the tale of everyday life with shrewd comment on world affairs from week to week. Containing many useful and delightful recipes for war-time cooking'. The recipes are interspersed throughout the letters, and include 'Chocolate souffle' (p. 66), 'Mock Brandy butter' (p. 110), and 'Haybox cookery' (p. 16), as well as several letters with advice on 'Vegetable Sense'.

We have been unable to find much further information on the author, Kathleen Macpherson, beyond that she was a member of the Scottish Women's Rural Institutes, with the foreword to the present work provided by the Chairman, Eva Gooch.

OCLC records one copy only of this issue, in North America, at Duke, and only three of the first (British Library, Oxford and the National Library of Scotland).

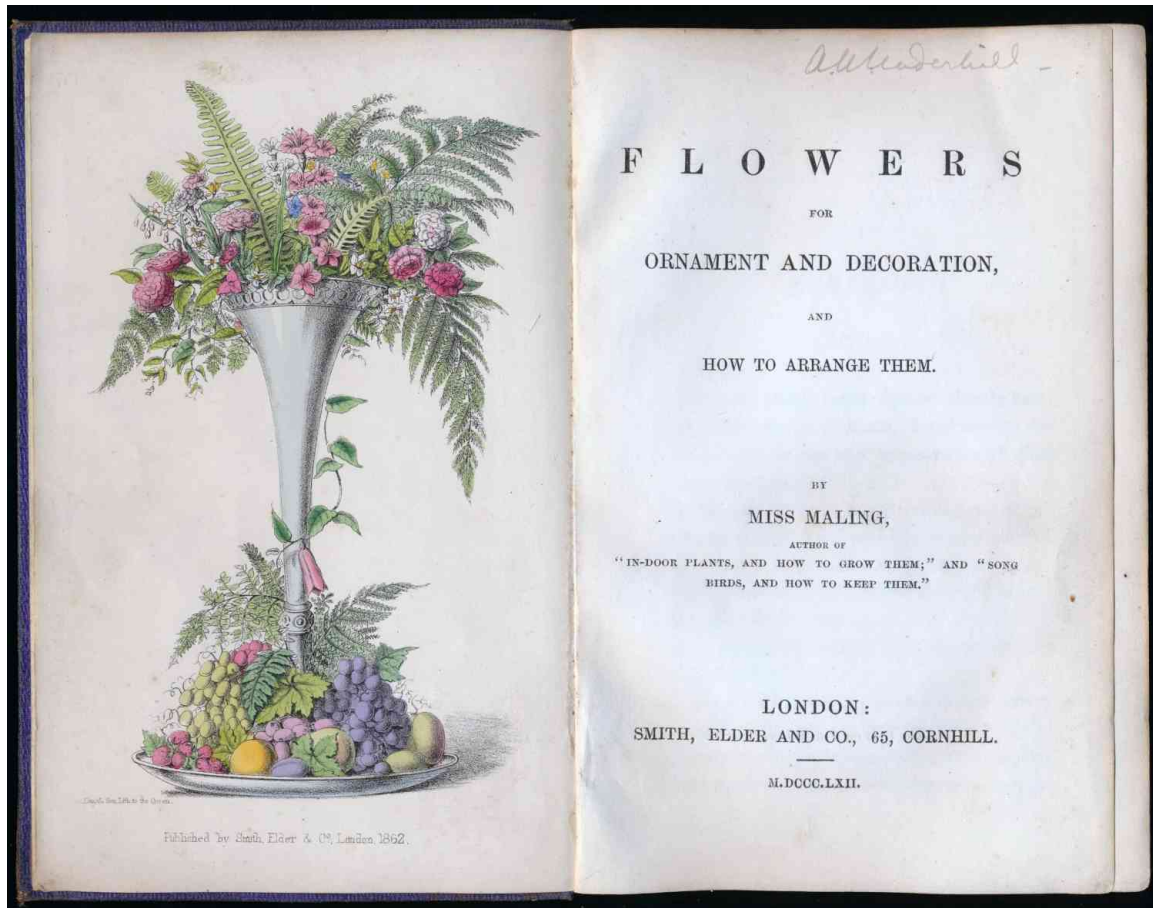
'EVERYTHING THAT IS REQUIRED IN ARRANGING FLOWERS'

49 **MALING, Elizabeth Anne.** **FLOWERS FOR ORNAMENT AND DECORATION**, and how to arrange them. By Miss Maling... London: Smith, Elder and Co., 65, Cornhill. 1862. £ 300

FIRST EDITION. 8vo, pp. xi, [i], 142, [2] advertisements; with hand coloured lithographed frontispiece; apart from a few marks in places, clean throughout; in the original blind stamped blue publisher's cloth, spine and upper board lettered and decorated in gilt, booksellers ticket to front pastedown, lightly rubbed and dust soiled, but still a desirable copy, with neat ownership signatures to front free endpaper and head of title.

Uncommon first edition of this charming work on *Flowers for ornament and decoration, and how to arrange them*, aimed at the Victorian middle-class housewife.

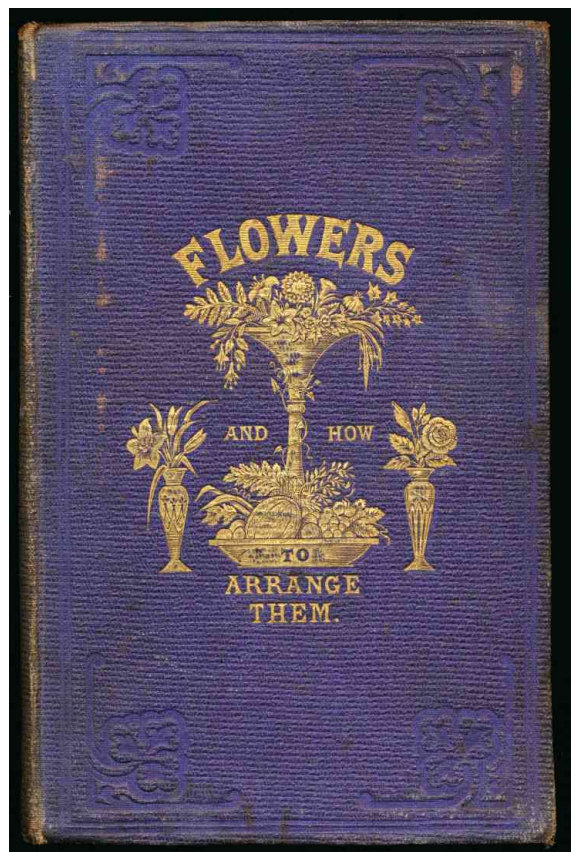
'I have endeavoured in this little volume to explain, in the most clear and simple manner, everything that is required in arranging flowers; and I hope that those who adopt my hints for German wreaths and Russian dinners, French bouquets and Italian pavements, dishes of growing flowers, and ornaments for slabs and tables - not forgetting also the more massive wreaths and more elaborate fabrics for architectural decorations - may find that they afford them some means, which they had not before, of using flowers to the best advantage; economizing their number, when, as in towns, they are rare and costly luxuries; classing their colours rightly, and choosing the kinds correctly, so as to avoid a useless and harmful waste of their much-prized brightness' (Preface).



The work is set out over eighteen chapters, including on 'Colours'; 'Flowers to Use'; 'Mounting and Mending'; 'Shapes and Patterns'; 'Making-up'; 'Bouquets'; 'Wreaths'; 'Flowers for Dinner Tables'; 'Filling Vases'; 'Dishes of Flowers for Drawing-Room Tables'; 'Hanging Baskets of Flowers'; 'Upright Flower vases'; 'Floral Pavements'; and concluding with 'Vases and Appliances for the Dinner Table'. Interestingly, the hand coloured frontispiece representing a group of flowers and fruit is by the author herself, 'the arrangement of which was so much liked by Messrs Phillips and Co., that they have manufactured the Vase for sale, and may be seen at their establishments in Oxford Street and Bond Street' (preface).

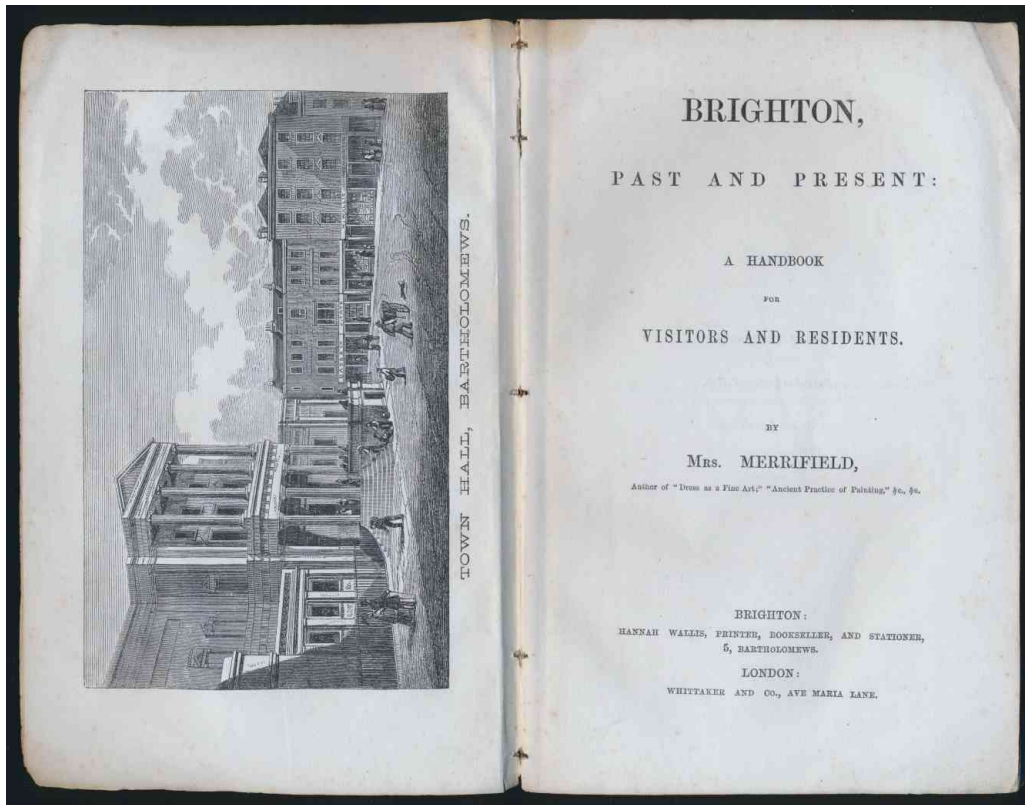
Elizabeth Anne Maling (1830–1866) was the daughter of rear-admiral Thomas James Maling, however her mother was the second daughter of Erasmus Darwin and his second wife Elizabeth Collie, doubtless a knowledge of plants would have been part of Maling's education. Of independent means she lived in Chelsea and clearly took some of her knowledge from the Chelsea Physic Garden and the extensive market gardens in the area. Her writing came to an abrupt end when she married in 1865 Count de Wandalin Mniszeck, a Polish noble. Unfortunately, Elizabeth died the following year, just a few weeks after giving birth to her infant daughter, the child having predeceased her by a week. Maling's other related works included: *Flowers and foliage for in-door plant cases* (1861); *Song birds, and how to keep them* (1862) - also issued in the same year as *Birds and Flowers* and the present work.

OCLC records two copies in the UK, at Oxford and the British Library, and three more in North America, at the Massachusetts Horticultural Society, Boston Public library and Brooklyn Botanical Garden library.



BRIGHTON HANDBOOK, BY A LADY

50 MERRIFIELD, Mary Philadelphia. BRIGHTON, PAST AND PRESENT: A Hand-Book for Visitors, with map of the town, By Mrs. Merrifield... Brighton: Hannah Wallis, Printer, Bookseller, and Stationer, 5, Bartholomews. London: Whittaker and Co., Ave Maria Lane. [c. 1860s]. £ 285



FIRST EDITION THUS. 8vo, pp. vi, 127, [1] imprint, 40 advertisements; with frontispiece showing the Town Hall; sometimes found with a folding map, not present here; some light marking and pencillings in places, otherwise generally clean throughout; in the original printed publisher's wraps, lightly dust-soiled, but still a good copy, nonetheless.

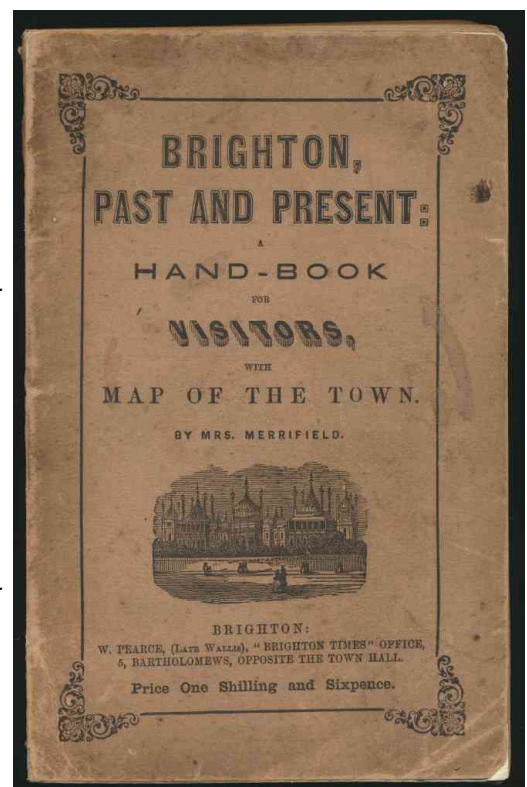
Scarce first edition thus of this early handbook to the fashionable resort of Brighton, by a lady.

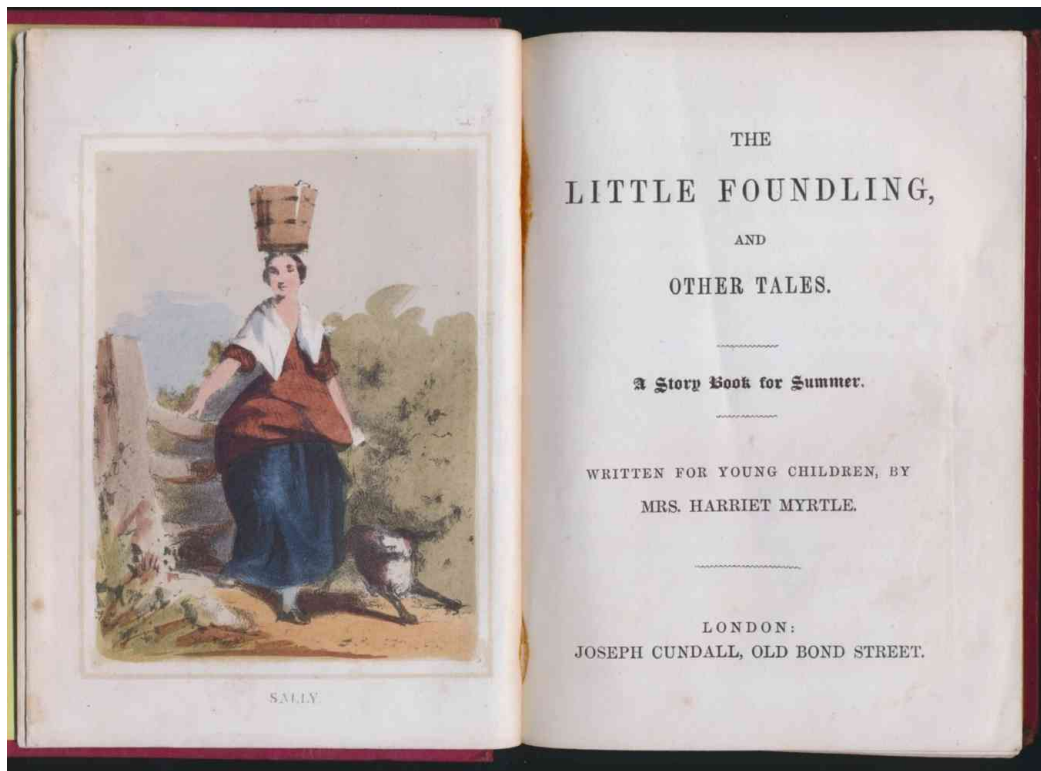
'Mrs Merrifield's *Handbook* is a useful guide as well as an amusing history of the place in its younger days, when the Prince and his boon companions kept high revel within and without. A journey to Brighton, even by parliamentary train, could scarce be a dull one; but if the traveller chance to have this little book in his pocket, and we should under any circumstances recommend him to provide himself with a copy, he will possess an antidote to any *ennui* that may overtake him' (contemporary review in *The Art Journal*)

The art and fashion writer, Mary Philadelphia Merrifield, nee Watkins (1804-1889), was born in Brompton, London, and married a barrister John Merrifield in 1826, with the family moving to 2 Dorset Gardens, Brighton during the 1830's. In 1846 she published *The Art of Fresco Painting*, which was a commission for the Royal Commission on the Fine Arts, being assisted by her two sons. In 1850 she exhibited her paintings in the first art exhibition held in Brighton's Royal Pavilion. By the early 1850's her attention had turned to the subject of fashion, publishing *Dress as a Fine Art* in 1855, demonstrating that people who were interested in fashion could aspire to academic interest. In 1857 she showed her knowledge of local history with *Brighton Past and Present*, however things were not going too well financially for her as she was awarded a civil list pension of £100 per year in the same year 'in consideration of the valuable services she has rendered to literature and art, and the reduced circumstances in which she is placed.' She used her location at Brighton to research *A Sketch of the Natural History of Brighton* which, together with later scientific papers, made her an expert on seaweed. By the 1870s she published more papers, and worked arranging natural history displays at Brighton Museum and Art Gallery.

The present copy seems to be a reissue of the first edition, using the original sheets, and without the map, which was either offered separately, or no longer available. It is also interesting to note that it is printed by a woman: 'Hannah Wallis, Printer, Bookseller, and Stationer, 5, Bartholomews'.

OCLC records one copy in the UK, at Cambridge, and three more in North America, at Cornell, New York Academy of Medicine, and the Claremont Colleges.





THE PLEASURES OF SUMMER

51 [MILLER (*née* FRASER), Lydia Mackenzie Falconer] 'Mrs Harriett Myrtle'. THE LITTLE FOUNDLING, and Other Tales. A Story Book for Summer. Written for young children, by Mrs. Harriet Myrtle. London: Joseph Cundall, 12, Old Bond Street. [1846]. **£ 385**

FIRST EDITION. 8vo in 4s, pp. [iv], v-viii, 136; four tinted lithograph plates including a frontispiece by John Absolon, some foxing to plates; original red cloth, blocked in blind with title in gilt on upper cover and spine, slightly worn at head and tail of spine, and upper hinge split, but holding; from the library of Robin de Beaumont, with his book label on front pastedown.

Uncommon first edition of this collection of charming tales, the introduction setting the scene, with the 'summer' stories said to be collected (and written) for little Mary, by her mama, and read to her under 'a large beech tree' at their cottage during the summer.



The tales are titled as follows, 'The Little Foundling'; 'The Two Dear Friends'; 'The New Kite' (including line drawings giving instructions on how to make a kite); 'The Lamb that would be Wiser than its Mother'; 'The Little Milk-Maid'; and 'A Day at the Woods', the latter recounting a trip to the woods for Mary's birthday, the sights they saw there, and fine picnic they had of 'bread and salt, a cold fowl, and currant tart... no dinner ever seemed so good to Mary' (p. 117).

Lydia Miller (1812-1876), who wrote under the pseudonym of Mrs Harriet Myrtle, produced a group of cleverly written children works between 1840-1870. In 1837 Lydia married Hugh Miller (1802-1856), a stonemason journalist, and 'when in 1840 Hugh became editor of *The Witness* in Edinburgh, Lydia at first assisted him in the management of the paper, occasionally writing articles and reviews. While bringing up their four surviving children, among them Harriet Miller Davidson, and keeping abreast of Hugh's theological, geological, political, and social theories, she wrote, under the pen-name Mrs Harriet Myrtle, about twenty educational and moral, but often adventurous and light-hearted, stories for children. Her only adult novel, *Passages in the Life of an English Heiress, or, Recollections of Disruption Times in Scotland*, published anonymously in 1847.'

The present work was part of four 'seasonal' collections of tales by Harriet Myrtle appearing between 1845 and 1848, all published to Joseph Cundall's usual high standards for children's books with his imprint, which alas was unfortunately not enough to prevent his bankruptcy in 1849.

See Ruirí McLean, *Joseph Cundall, Victorian Publisher*. 1976, p. 58; OCLC records two copies in North America, at Maine and The Morgan, with three in the UK, at Oxford, Liverpool and National Art library in the V & A.



ETIQUETTE FOR CHILDREN

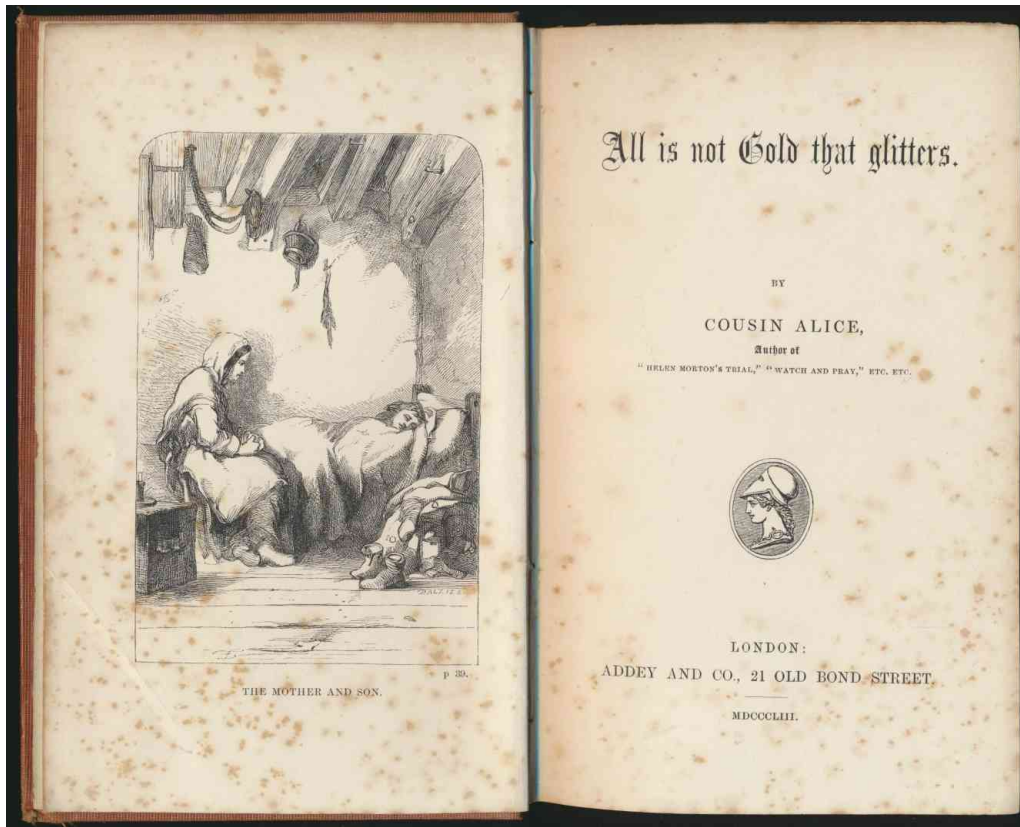
52 **MORGAN, Olga.** AS THEY WERE and as they should have been. Drawn by Olga Morgan. Lawrence & Bullen, Ltd., 16 Henrietta St., Covent Garden, London, W.C. [1906]. **£ 300**

FIRST EDITION. Oblong 4to (21 x 30 cm), 16 unnumbered leaves; some gatherings sitting proud, but otherwise a clean copy throughout; in the original cloth backed publisher's pictorial boards, lightly dust-soiled with evidence of a damp ring to upper cover, but not detracting from it still being a very good copy.

Scarce first edition of this delightful book of etiquette for children, demonstrated in pairs of illustrations, the first showing a girl and boy misbehaving, the second showing them acting properly.

Olga Morgan had, by the time the work was published, married William Laurence Bradbury one of the joint owners of *Punch* magazine. She was born in London in 1873 the daughter of Anglo Indian parents, her father being a retired East India Merchant. She had a relatively brief career as a book illustrator from 1904 to 1906, probably curtailed by her marriage in December 1904 and the birth of her two daughters. The present title appears to be her last work and nothing more appears to have come from her pen before her death in 1962.

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



FIRST GENUINE CHILDREN'S NOVEL SET IN CALIFORNIA

53 [NEAL, Alice Bradley, aka "Cousin Alice"]. ALL IS NOT GOLD THAT GLITTERS. By Cousin Alice. London: Addey and Co., 21 Old Bond Street, 1853. £ 175

FIRST BRITISH EDITION. 8vo, pp. [iv], 9-214; with engraved frontispiece by Dalziel and title-page on plate paper; light spotting to prelims, otherwise clean throughout; in the original publisher's blindstamped cloth, spine lettered in gilt, lightly faded, otherwise a very clean copy, with near contemporary presentation inscription on front free endpaper 'A E Hillyer, a reward for attention to her studies, Xmas 1863'.

Rare first British edition of *All is not Gold that Glitters*, a book heralded as the first genuine children's novel set in California - and a cracking tale of the California Gold Rush as young Sam Gilman accompanies his father to San Francisco, where they arrive by sea on the Fourth of July.

Alice Bradley Neal (1828-1863) was an American writer, who wrote under many names and aliases, including Alice G. Lee, Alice B. Neal, Clara Cushman, Mrs. Joseph C. Neal, Alice B. Haven, and, as with the present work, 'Cousin Alice'. She was born with the given name 'Emily' in Hudson, New York, and was a widow by age 19. 'Her first husband was author and editor Joseph C. Neal. She adopted the name Alice in 1846. In 1853, she married again, to broker Samuel Neal, and moved with him to rural New York... For the *Godey's Lady's Book* and the *Graham's American Monthly Magazine of Literature and Art*, both publications out of Philadelphia between the years 1846 and 1864, Alice had over 30 poems and short stories published. She also wrote for *The American Female Poets* and *The Gem of The Western World* and did the written accompaniment for her husband's book *Neal, Joseph C. Charcoal Sketches. Second Series*, published in 1848' (Wikipedia).

The book was first published in New York earlier the same year with the additional subtitle, "The Young Californian".

Although not in OCLC, we have located a copy in the British Library (with the same irregular pagination).

EARLY 'WORKBOX' TOY FOR THE BUDDING YOUNG EMBROIDERER

54 [NEEDLEWORK TOY]. NOUVELLE BRODERIE EN PERLES. dédié aux Jeunes Personnes. Paris: Chez les Marchand de Nouveautés, [c. 1840?]. £ 1,850

Containing 5 circular glass topped boxes divided into three compartments, each with different coloured beads; cotton reel, two red and blue gilt paper edged cards with gold and silver thread; a shaped card case with a selection of needles; 24 'Berlin' patterns of two different sizes with simple to quite complex designs and also including alphabets and banding; and a small manuscript pattern book with number of beads required for letters in the alphabet; all contained in the original blue card box [17.1 x 23.1 x 2.5 cm], the lid with a large hand coloured decorative lithograph label of columns scrolls and leaves incorporating a needlework tambour and frame with panels containing the legend 'Travail', 'Assiduité' and 'Zèle & Persévérance'; edged in gilt patterned embossed paper.



A nicely produced scale version of an adult's embroidery frame, containing all the items needed for making small and simple designs.

This was a once-popular toy that appeared to come in several versions, with most major toy manufacturers of the mid-nineteenth century probably having a variant available for sale. As machine-made materials became more prevalent, the art of embroidery began to reflect the past more, and much of the work was often derivative and confined to small projects. For a child, this typically involved creating alphabets and borders suitable for a sampler, bookmark, or similar small items.

There is some evidence that these toys for young girls, along with various paper dolls, were retailed through shops catering to their mothers.





AMUSEMENT FOR YOUNG LADIES

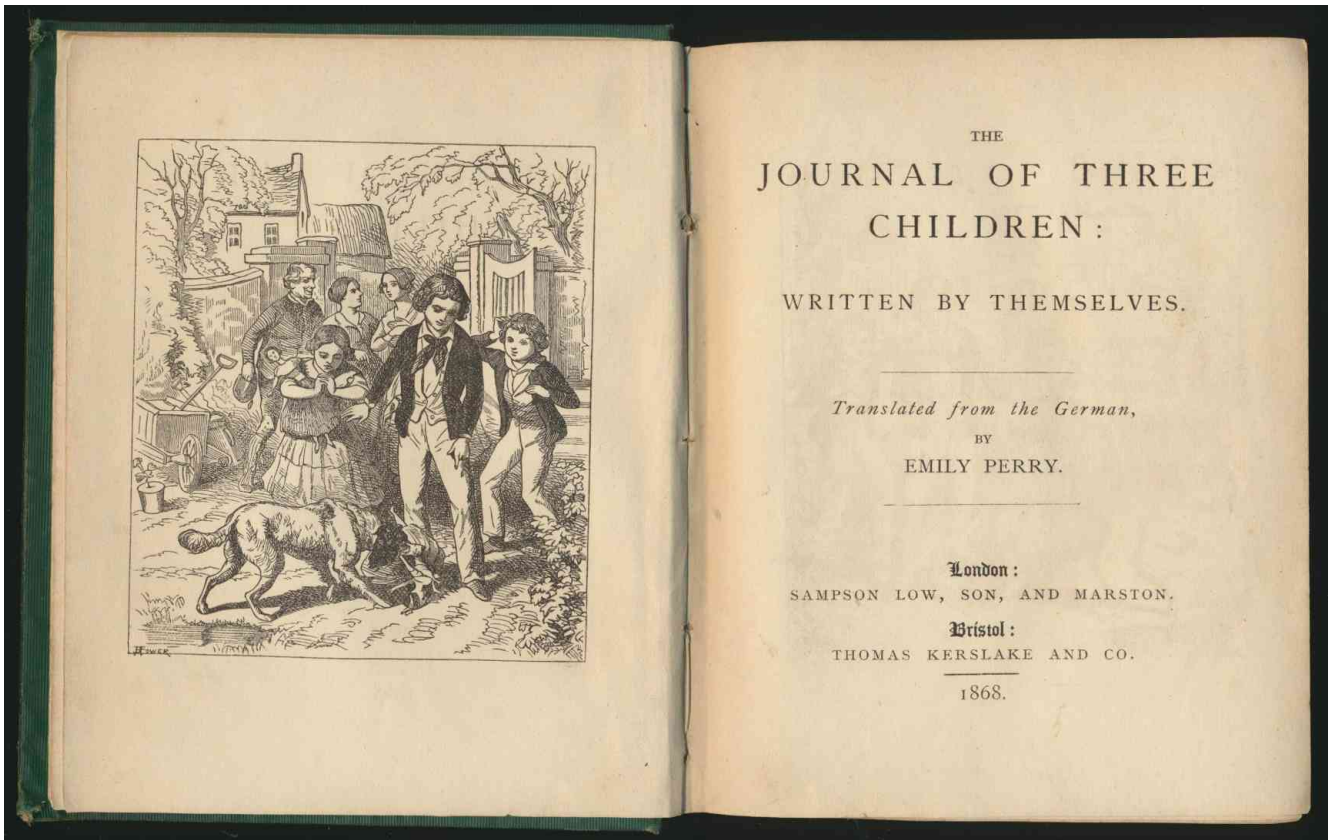
55 [PENDULUM TOY]. THE COMIC GIRL. Amusement with a Swinging Pendulum Figure in Many Forms - Das komische Mädchen. Unterhaltung mit einer Pendelfigur in vielerlei Gestalten. - La fillette comique. Amusement par une figure à penduler de divers aspects. [Nürnberg]: G.W.F. & W. [i.e. Georg Wolfgang Faber, lithographer] [c. 1850]. £ 1,250

The toy includes a wooden stand and leaded pendulum decorated with a hand-coloured lithograph of girls upper body in a turquoise and lace trimmed jacket with pink bow above a support on a gilt scroll; 6 interchangeable heads and 5 hats and bonnets; all heightened in gum arabic. [overall height of 18 cm]; contained in the original decorative box [15 x 13 x 4.5 cm], the lid with a hand coloured lithograph depiction of children playing with the game; all within a leafy spandrel decoration; below a scroll with the title in English, German and French.

A delightful mechanical toy with interchangeable pieces that rock to and fro giving the illusion of a nodding head. The figures include: a young woman with ringlets, a rather severe old woman, a black woman, a cat, a rabbit, and a chicken; together with five different bonnets and hats for the three women and girls.

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





A YEAR IN THE LIVES OF THREE CHILDREN

56 PERRY, Emily, *Translator*. [WULFF, Margarethe]. THE JOURNAL OF THREE CHILDREN: Written by Themselves. Translated from the German, by Emily Perry. London: Sampson, Low, Son, and Marston. Bristol: Thomas Kerslake and Co. 1868. £ 185

FIRST EDITION IN ENGLISH THUS. 8vo, pp. 306, [1] blank, [1] advertisement; with engraved frontispiece; some minor toning in places; bound in the original green publisher's cloth, spine and upper board lettered and tooled in gilt, some rubbing to extremities and minor surface wear, but still nevertheless a good copy.

Scarce English edition of Margarethe Wulff's *52 Sonntage, oder, Tagebuch dreier Kinder* (1846), translated from the German by Emily Perry. The work takes the form of a diary, supposed to be written by three children (Otto, Marie & Wilhelm), each writing in turn on the Saturday an account of the previous week, with stories etc. supposed to be told to the children, as well as occurrences that happen to them, and their observations thereupon.

Margarethe Wulff (1792-1874) was a German writer for children and young people who published her works under the pseudonym 'Anna Stein' Wulff was best known for her series of fictional children's diaries and letters, which were published by Winckelmann in Berlin from the 1840s, of which the present work was one, the others being *Perlen. Kleine Erzählungen für freundliche Kinder von 5-8 Jahren* ('Pearls. Short stories for friendly children aged 5-8') 1842; *Bilder aus dem Kinderleben. Erzählungen für Mädchen von 7 bis 10 Jahren* ('Pictures from children's life. Stories for girls from 7 to 10 years old') 1849; *Blüthen: Kleine Erzählungen für freundliche Kinder von 6-10 Jahren* ('Blüthen: Short stories for friendly children from 6-10 years') 1850; and *Lebensbuch für Mädchen von 12 bis 15 Jahren* ('Book of life for girls aged 12 to 15') 1851. The editor, and perhaps translator, was the prolific Scottish writer Catherine Douglas Bell (1818-1861), was the daughter of William Bell, a writer to the Signet, in Edinburgh, she wrote a succession of works from the 1840, some written under the pseudonym 'Cousin Kate', with some works published posthumously. She was described after her death as 'long-ailing and yet ever-amiable' however little more seems known about her life. Many of her works were published in New York and Boston, so evidently she was very popular in America.

A previous English translation, or rather adaptation (with, as one reviewer put it, 'English manners and ideas being substituted for the original'), 'edited by Catherine Douglas Bell' was published in 1858, under the title *The Diary of Three Children, or fifty-two Saturdays*. The present edition is a more faithful translation of the original work. We have been unable to find much further information on the translator, Emily Perry, other than that she was evidently a school teacher, her 'Dedication' being 'To my Pupils, past and present, far and near, I dedicate this little Book, in the hope that it may recall to them some of the most important, and, I trust, not the least happy years of their childhood passed under my roof.'

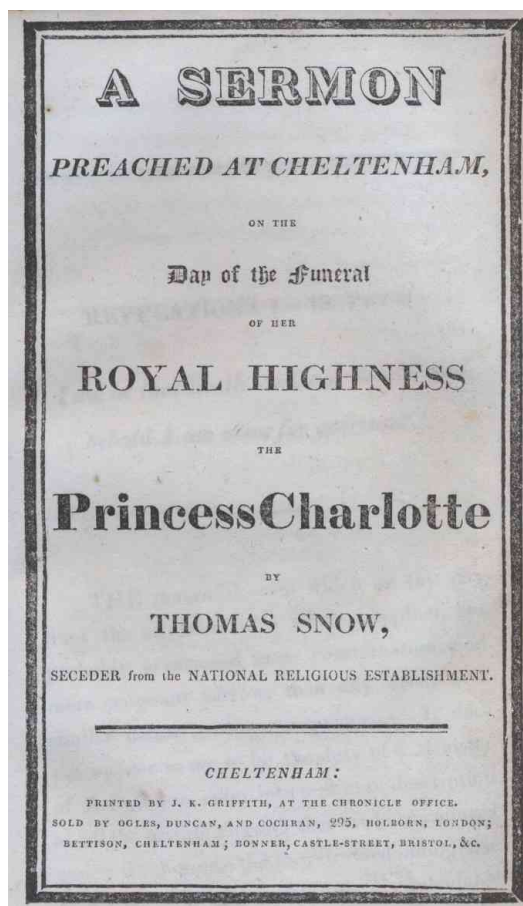
OCLC record copies in the UK, at the British Library, Cambridge, the Bodleian, National Art Library in the V & A and the National Library of Scotland, and one in North America, at Florida.

57 [PRINCESS CHARLOTTE]. SNOW, Thomas. A SERMON PREACHED AT CHELTENHAM, on the Day of the funeral of her Royal Highness the Princess Charlotte... Cheltenham: Printed by J. K. Griffith, at the Chronicle Office. [1817]. £ 185

FIRST EDITION. 8vo, pp. 41, [1] blank; apart from a few minor marks, a clean copy throughout; in recent wraps.

Scarce first edition of this sermon by Thomas Snow, 'Seceder from the National Religious Establishment', 'Preached at Cheltenham, on the Day of the funeral' of Princess Charlotte on the 19th November 1817, capturing the gloom, sorrow and tragedy of her passing: 'The mournful event which on this day fixes the attention of a whole kingdom, has probably occasioned more consternation, and more poignant sorrow, than any event of a similar nature within our memories' (p. 3).

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.



OCLC records two copies in the UK, at the British Library and the National Library of Scotland, and two in North America, at Columbia and McGill.

BOGUS PUBLISHING COMPANY

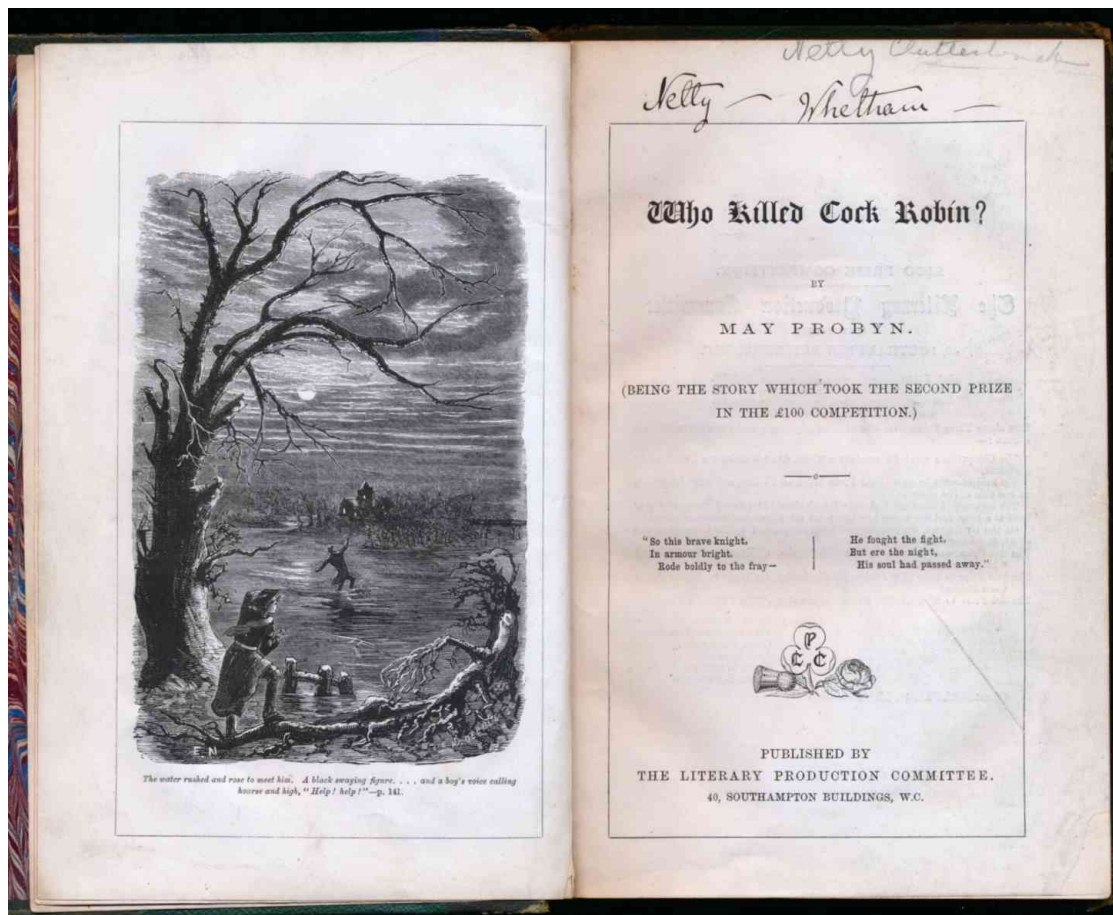
58 PROBYN, May. WHO KILLED COCK ROBIN? By May Probyn. (Being the story which took the second prize in the £100 competition.) [London]: Published by The Literary Production Committee. 40, Southampton Buildings, W.C. [1881]. £ 300

FIRST EDITION. 8vo, pp. [ii], 154; with engraved frontispiece; title with repaired corner with no loss and a cut, again with no loss; contemporary green half morocco over green cloth boards, red edges, somewhat worn on the extremities; inscribed on title 'Netty Whetman.'

An uncommon melodramatic novel published by a bogus publishing company devised for trapping unsuspecting authors.

The main protagonists of the story are nineteen-year-old Phyllis Dumaresq and Robert Tresilian, also known as 'Cock Robin'. Robert, about ten years older, is a former schoolmate of Phyllis' brother, Valentine. Due to financial difficulties, Robert is forced to be a schoolmaster but aspires to be a poet. Phyllis and Robert quickly become attracted to each other and become engaged, despite concerns about his modest income. However, Captain Vyvyan L'Estrange, the heir of Lord St Claude, also vies for Phyllis' affection. She eventually falls for Vyvyan, causing extreme distress to Robert, who now heartbroken also faces negative reviews of his poetry and worsening relations at his school. After Phyllis and Vyvyan marry, Robert's life spirals downwards, leading to his dismissal from the school. Overwhelmed with self-pity, Robert questions his constant failures and laments his lack of success. Phyllis, moved by his plight, decides to comfort him despite her husband's expectations. However, Robert, realising the potential scandal rushes to stop her, but tragically drowns while taking a shortcut across a frozen river.

Death, anguish and guilt all conspire in *Who killed Cock Robin?* The narrative concludes with Phyllis and Vyvyan reconciled, thereby conforming to nineteenth-century morals. Phyllis' marriage to Vyvyan elevates her social standing, while Robert's tragic end underscores his unfulfilled aspirations and fallen social status.



May Probyn's novel was issued by the 'The Literary Publication Committee', one of several ventures devised by Charles Henry Montague Clarke that were designed as bogus literary and artistic societies, and vanity publishing companies. These were ostensibly created to fleece gullible members of the public by taking subscriptions and fees for publishing their work, but giving very little in return. Unsurprisingly Clarke and his associates were brought to trial in 1892 and were given various terms in prison (a full account of these unscrupulous publishers can be read at <https://john-adcock.blogspot.com/2013/06/the-clarkes-of-paternoster-row-part-2.html>). Miss M. Doake, who was the winner of the '£100 competition' and received £60, was in fact, Clarke's sister-in-law! May Probyn was second prize winner - being awarded £25, and the third prize of £15 went to Mrs Clutton-Brock.

The authors full name was Juliana Mary Louisa Probyn, she was born in 1857 at Avranches in France the daughter of the Rev Julian Probyn who had retired their with his family for health reasons. Her father died in 1861 and her mother in 1878 and May in 1883 became a catholic convert after reading Newman's *Discourses to Mixed Congregations*. She hoped to become a nun but instead she moved from her home in Devizes to South Street, Park Lane, London, to be near her spiritual adviser. As an invalid and a recluse she devoted the rest of her life, until her death in 1909, to charity work with a particular interest in placing orphaned children in convents. There appears to have been some kind of crisis in her life for between the death of her mother in 1878 and her conversion in 1883. She became the first love of William Satchell, who also published two of her poetry collections, he however moved to New Zealand for his own health where he became a writer and farmer.

There is something autobiographical about the novel and the narrative may well reflect some of the issues in the writers own broken love affair.

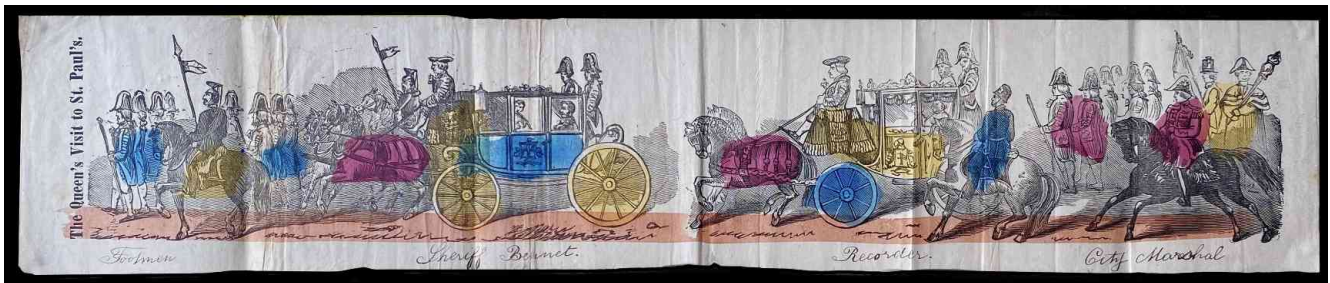
OCLC records four copies, all in the UK, at the British Library, National Library of Scotland, Cambridge and Oxford.

THANKSGIVING FOR THE RECOVERY OF THE PRINCE OF WALES

59 [PROCESSION]. THE QUEEN'S VISIT TO ST. PAUL'S, FEB. 27TH, 1872. London: W. Fortey, Steam Printer, [1872]. £ 485

Wood-engraved panorama, [11 x 222 cm folding down to 12 x 11.6 cm] on four sheets conjoined, crudely hand-coloured in sweeps and dabs; original printed yellow wrappers incorporating a front cover full-length portrait of Victoria holding the sceptre in one hand, her other hand resting on a document, the back cover the imprint and an oval portrait intended to represent the Princess of Wales, some creasing and light soiling, but overall a very good copy.

Scarce panorama depicting the royal procession to St Paul's on the day appointed for the General Thanksgiving for the Recovery of H.R.H. the Prince of Wales.



On the panorama itself in the left margin appears 'The Queen's Visit to St. Paul's', followed by contemporary ink inscriptions in the bottom margin identifying the participants: 'Footmen'; 'Sheriff Bennett' (Sir John Bennett [1814-1897], clockmaker and watchmaker, served as Sheriff 1871-1872); 'Recorder'; 'City Marshall'; 'Standard Bearers'; 'City Rifle Band'; 'Lord Mayor'; 'Life Guards Band'; 'Watermen'; 'Duke of Edinburgh [sic]'; 'Life Guards'; and 'The Queen in her Carriage and Prince of Wales with her.'

William Samuel Fortey had taken over the business and premises of famous Joseph Catnach, Printer at 2, & 3, Monmouth-Court, Seven Dials in the 1850's, and for several years continued to produce popular prints, broadsides and ballads. Not in OCLC.



REMARKABLE JUVENILE SCRAPBOOK, HANDMADE BY A SISTER FOR HER BROTHERS

60 [ROWLEY, Amelia Elizabeth]. [JUVENILE SCRAPBOOK]. [Norfolk & London], [circa 1840-42].
£ 1,500

4to [23.5 x 18.5 cm], 18 leaves, watermarked 1832, containing watercolour drawings and hand coloured scraps and manuscript; a few leaves detached; the wrappers illustrated with a dog and a crab, the front paste-down with a carriage all within designed water-colour borders.

A desirable handmade juvenile scrapbook created by Amelia Rowley for her younger brothers, containing various scenes, both real and imaginary, of Rowley's younger siblings in everyday activities.

The children are usually shown attempting to feed or control various animals, including scenes in a deer park, feeding some large owls mice, a fox having killed a rabbit but being shadowed by a dog, two dogs fighting with one of the boys trying to disentangle the bloodied creatures. Also, rather exotic scenes with a couple of marmosets and a caged rhinoceros, a lioness chained to a pole, two leopards, one of which is feeding on the head of another animal, a caged lion and leopard together with a boy feeding a large bird, holding onto a sheep and a deer by ropes, a scene showing boys feeding two large reptiles while a girl looks on from the other side of a fence, a blind beggar being given some money and his dog some food, and two other scenes with horses and donkeys.



There is no text accompanying the scenes, however from another manuscript work produced by the same hand we know this is certainly the work of Amelia Elizabeth Rowley (1831-1886) It is also clear that the other children shown must include John Angerstein Rowley (1834-1870), Charles John Rowley, (1832-1919) and Julius Henry Rowley (1836-1915) and possibly other siblings or friends. As John's name suggest they were all great grandchildren of John Julius Angerstein (1735-1823) whose art collection formed the basis of the British National Gallery. The children's parents were Richard Freeman Rowley, a son of Admiral Sir Charles Rowley Bart, and Elizabeth Julia, neé Angerstein, a granddaughter of Angerstein. As Johnny's father was, like his own father, an officer in the Royal Navy, the family although stationed at Portsmouth did not really have a settled home. Instead the family probably lived rather peripatetically at the Angerstein country house of Weeting Hall in Norfolk, and Rowley family home of Woodlands in Blackheath, London.



Amelia would have been about ten or eleven when the scrapbook was made. As an adult she married in The Rev William Hay Chapman in the 1860's, with the couple subsequently living at High Cross, near Ware, Southwold, Doveridge, Lowestoft and Clifton, and between them producing at least ten children of their own to entertain!

Altogether an unusual and delightful item.

A "BLOOMER DRESS" FOR HARRIET TUBMAN?

61 [SAND TOY]. BLACK LADY SAND TOY. [American?], [circa 1865]. £ 1,750

Hand coloured lithograph, articulated figure [approx 9cm high], in red, blue and green costume with white bloomers and orange shoes; the box [15.5 x 10.5 x 5 cm], with glass front and decorative gilt paper edging.

The sand toy illustrates a young black lady dressed in bloomers and holding a parasol.

This toy was meant to be humorous, although we understand that very few free or freed Black women were wearing bloomers in the 1850s and 1860s. However, Harriet Tubman (1822-1913), the famous American abolitionist and social activist, is known to have preferred wearing bloomers and further to this preferred to use them for her work with the 'Underground Railway'. The maker probably had some inkling of this, although the joke was probably more to do with newly emancipated black women imitating contemporary fashion.



When the box is rotated slowly anticlockwise and then stood upright, the multi-articulated figure move in imitation of an exaggerated walk. The box is sealed from inquisitive eyes, however the movement is derived from a hopper of sand flowing at a controlled speed across a paddle wheel, this in turn drives the figures.

POEMS BY AN ASPIRING AUTHOR

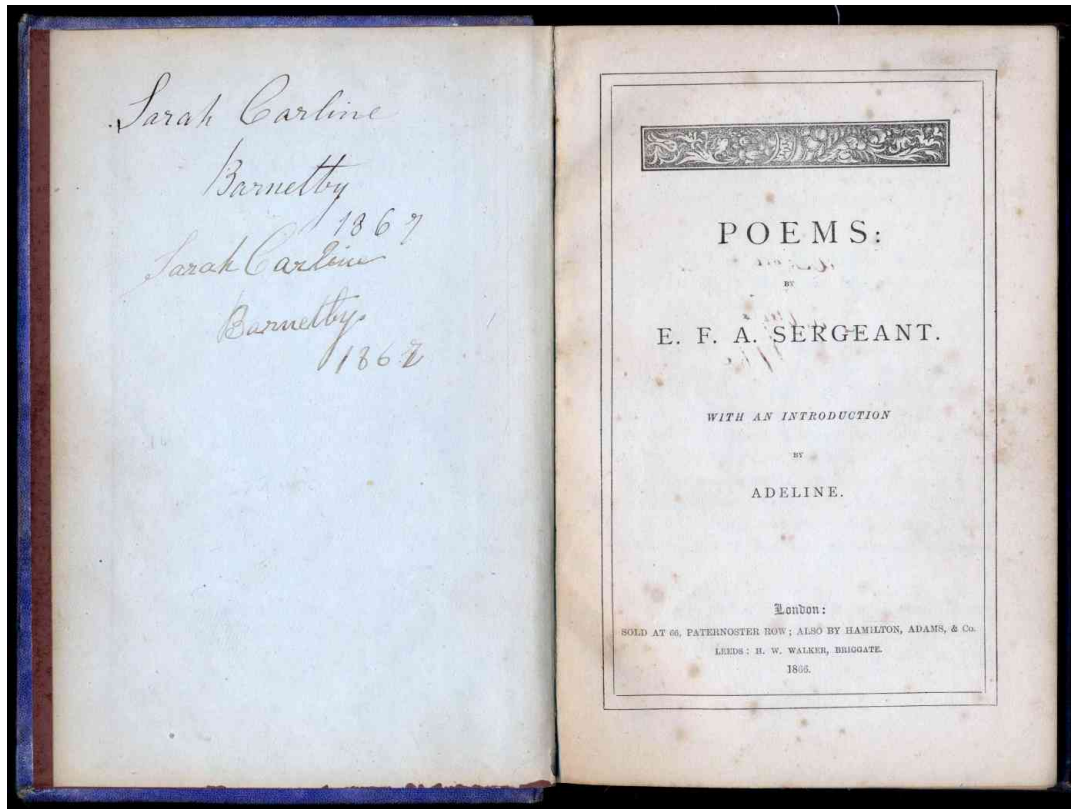
62 **SERGEANT, Emily Frances Adeline.** POEMS: By E. F. A. Sergeant. With an introduction by Adeline. London: Sold at 66, Paternoster Row; also sold at Hamilton Adams & Co., Leeds: H. W. Walker, Briggate. 1866. £ 275

FIRST EDITION. 8vo, pp. [v], 86; original blue cloth, the upper cover with the title in gilt, some discolouration to the binding but overall clean; inscribed on the front free endpaper 'Sarah Carline, Banetbt, 1867.'

A collection of poems by a fifteen-year-old aspiring author who went on to publish some ninety novels.

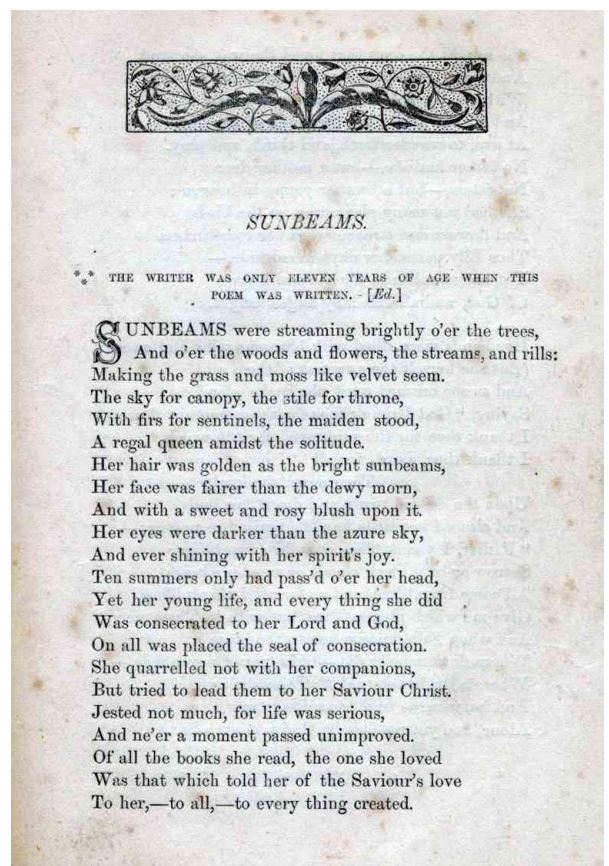
The work opens with the poem 'Thoughts before my Fifteenth Birthday,' in which she hopes that 'I would be gracious, noble, free / From selfish thoughts and shrinking pride; / Full of the pure, sweet chivalry, / That casts its own desire aside; / And steadfast bends with spirit meek / To help the poor, to aid the weak.' Some of the poems date from when Emily was just eleven and exhibit, even at this age, a precocious talent. Many are autobiographical, including 'The March Wind,' which she explains was 'suggested in the schoolroom, at 7 Royal Crescent, Weston-super-Mare, whilst listening to the March wind.' 'Queen Marion' and 'Sir Roland of the Rhine' bear the influence of Walter Scott. Others have a dreamlike quality, such as 'Wishes,' where Emily imagines in turn that she is a tree, flower, and bird: 'If I were a tree, / Lifting many a leafy arm, / With a blessing for the quiet and the calm. / I would be a branching palm, / Standing lonely in the desert I would be / And all the long day, / I would give my mighty aid / To the fainting wanderers passing by the way. / Softly throwing down my shade, / Upon them, when beneath me they were laid.'

Consistently good, her work does not appear to have been unduly influenced by her then religious affiliation to the Clapham Sect Methodism into which she was born. A few years after this collection was published, she became in turn an Anglican, agnostic, Fabian, and shortly before her death, pinned her hopes on Catholicism.



Sergeant was 'born at Ashbourne, Derbyshire, on 4 July 1851, was the second daughter of Richard Sergeant (1814–1870), a Wesleyan Methodist minister who studied with Jabez Bunting, and his wife, Jane, daughter of Thomas Hall, a Wesleyan Methodist minister. Jane Hall was well known in religious circles as the writer of various evangelical short stories under the pseudonym Adeline Hall. The Halls spent some time in Jamaica, on which they both published. Sergeant grew up in a climate of much literary and spiritual activity. At first educated by her mother, she was sent at thirteen to a school at Weston-super-Mare. At fifteen she published *Poems* (1866), with an introduction by her mother under her pseudonym Adeline; it was reviewed favourably in Wesleyan periodicals. From Latham, the nonconformist school at Clapham, Sergeant won a scholarship to Queen's College, London, with a presentation from the Governesses' Benevolent Institution. She then went to Cambridge, where she took a first-class honours certificate in the women's examinations. After her father's death in 1870, Sergeant joined the Church of England and dedicated herself to teaching, writing, and philanthropic work.' [ODNB] Later after winning a £100 prize for her novel *Jacobi's Wife* in 1882, she authored over ninety works. A women's rights advocate, she joined the Fabian Society and was active in social causes until her death in 1904.

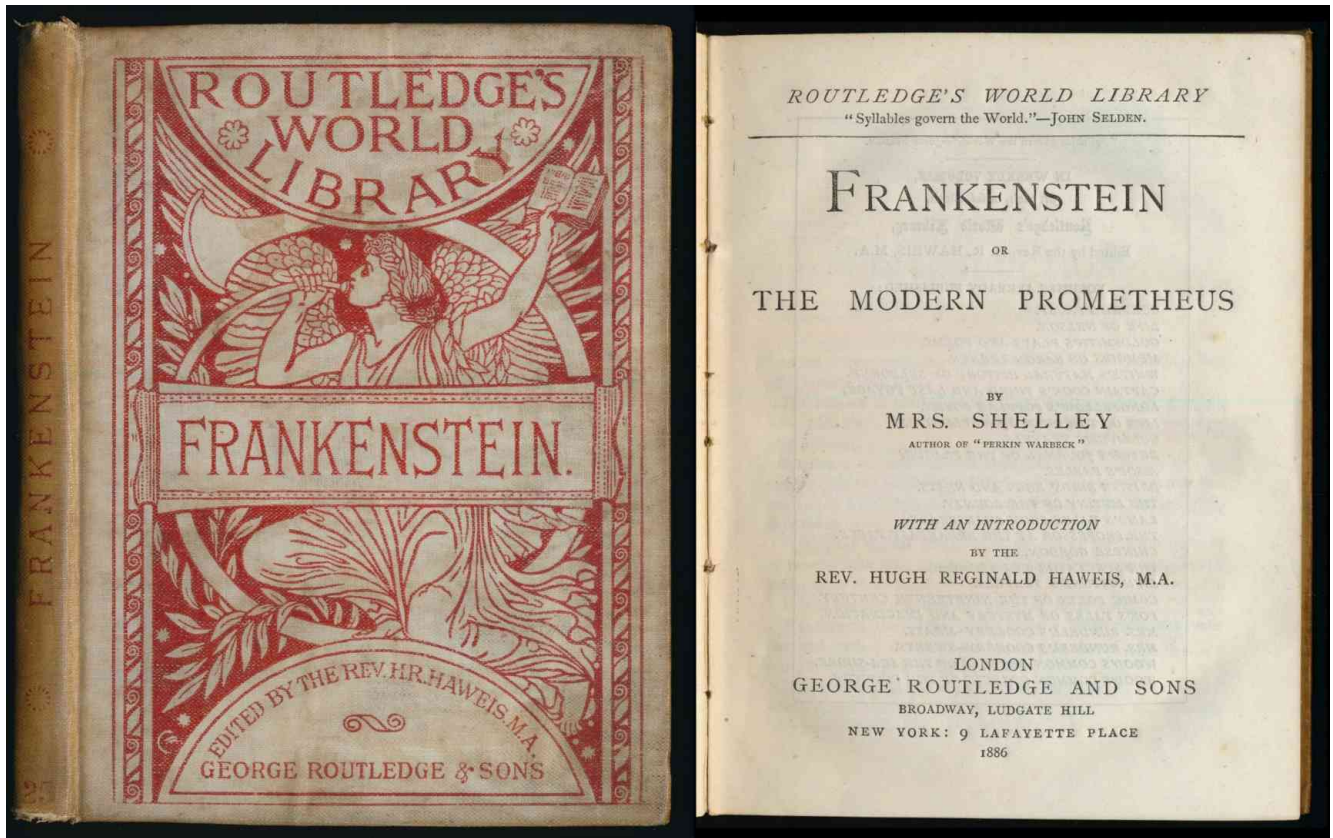
OCLC records copies in the UK at the British Library, Oxford, Cambridge, Aberdeen and the National Library of Scotland, and four more in North America, at Texas, UC Davis, Stanford and Florida State.



MARY Shelley's MASTERPIECE OF GOTHIC FICTION, 'OFFERED TO A LARGE CLASS HITHERTO ALMOST UNTOUCHED BY SUCH LITERATURE'

63 **SHELLEY, Mary.** *FRANKENSTEIN: or, the Modern Prometheus...* with an introduction by the Rev. Hugh Reginald Haweis, M.A. London: George Routledge and Sons, Broadway, Ludgate Hill. New York: 9 Lafayette Place 1888. **£ 850**

Royal 16mo, pp. 160, endpapers with advertisements; original buckram, the covers with a decorative design incorporating the title in red; a clean copy of this scarce edition.



Mary Shelley's *Frankenstein*, her masterpiece of Gothic horror, was first published in 1818. After some initial popularity the work became decidedly old fashioned in the mid-nineteenth century but was taken up by British publishers again in the 1880's. Priced at sixpence in cloth, or threepence in paper wrappers, 'Routledge's World Library, was published at a rate of one a week from in February 1886. The series was aimed at the working class reader, many of whom had been enfranchised by the recent Third Reform Act of 1884.

The editor H. R. Haweis, in his introduction, had some doubts about allowing *Frankenstein* to be reissued in such a cheap form 'I issue "Frankenstein" with some degree of hesitation, but after mature reflection. The subject is somewhat revolting, the treatment of it somewhat hideous. The conception powerful, but the execution very unequal... Still "Frankenstein" retains its popularity as the first of a class of fiction—not of a very high order—to which the genius of Edgar Allan Poe has given an importance somewhat out of proportion to its merits.' All rather faint praise and possibly not really helping to sell the work.

How Haweis thought of his readership is a fascinating window into how he and the publishers thought were the people who would be buying this work in cheap form: 'Each volume—not too large for the pocket, not too small for the shelf—will consist of 160 pp. royal 16mo., printed in good clear type on clear white paper. The Editor will keep his eye on famous writers, ancient and modern, dealing with stirring, profitable, instructive, and recreative subjects, Biographies, Travels, chapters on Social Science, Political Economy, History, Fiction, Poetry, and the Drama. His objects are to place within everyone's reach what everyone ought to know; to circulate the works of great writers, or portions of books which should be familiar in our mouths as household words: to provide persons of small leisure with select matter which they will peruse with eagerness, and rise from without feeling that they have wasted their time. To give such variety that everyone who takes in the series for a year, at a cost of a few shillings, will have on his shelf 24 volumes, differing in all but this, that the work will not willingly let any one of them die. To make the price of each volume so low that none need borrow it, everyone being tempted to buy it, and nobody to steal it! I believe that, with a wide extension of the franchise, the time has arrived for the best books to be offered to a large class hitherto almost untouched by such literature. I am not one of those who 'wish to rob the poor man of his beer,' but I cannot help thinking that should this fly-leaf flutter down upon the frugal board at the right time, there may be many who would be willing to substitute a glass of water for a glass of beer twice a month in order to secure a Life of Nelson, Garibaldi. Defoe's Plague of London, Scott's Marmion, or Goethe's Faust.'... When I think of the long, gossiping, yawning, gambling hours of grooms, valets, coachmen, and cabmen; the railway stations, conveniently provided with bookstalls, and crowded morning and evening with workmen's trains—the winter evenings in thousands of villages, wayside cottages, and scattered hamlets—the brief, but not always well-spent leisure of Factory hands in the north—the armies of commercial and uncommercial travellers with spare half hours—the shop assistants—the city offices with their hangers-on—the Board Schools—the village libraries—the Army and Navy—the barrack or the dockyard—again the vision of "Routledge's World Library" rises before me, and I say, "This, if not a complete cure for indolence and vice, may at least prove a powerful counter-charm."

Lyles B17a.



KEEPING SHOP

64 [SHOPPING GAME]. BARFOOT, James Richard, *designer*. THE YANKEE TRADER, or What d'ye Buy. By Dr. Busby. [London], [c. 1860]. £ 2,250

Comprising of 12 hand-coloured pictorial cards [7 x 6.3 cm.] and 72 printed cards with tartan backs [3 x 5.2 cm.], folding printed sheet of rules [14.5 x 30.5 cm.]; contained in the original varnished pine box [15.3 x 12.1 x 3.8 cm.]; the sliding lid with a hand coloured lithograph depiction of a 'Yankee Trader' selling his wares to a group of children, scene with some old spots of discolouring; marked on back 2/-, possibly by the original retailer.

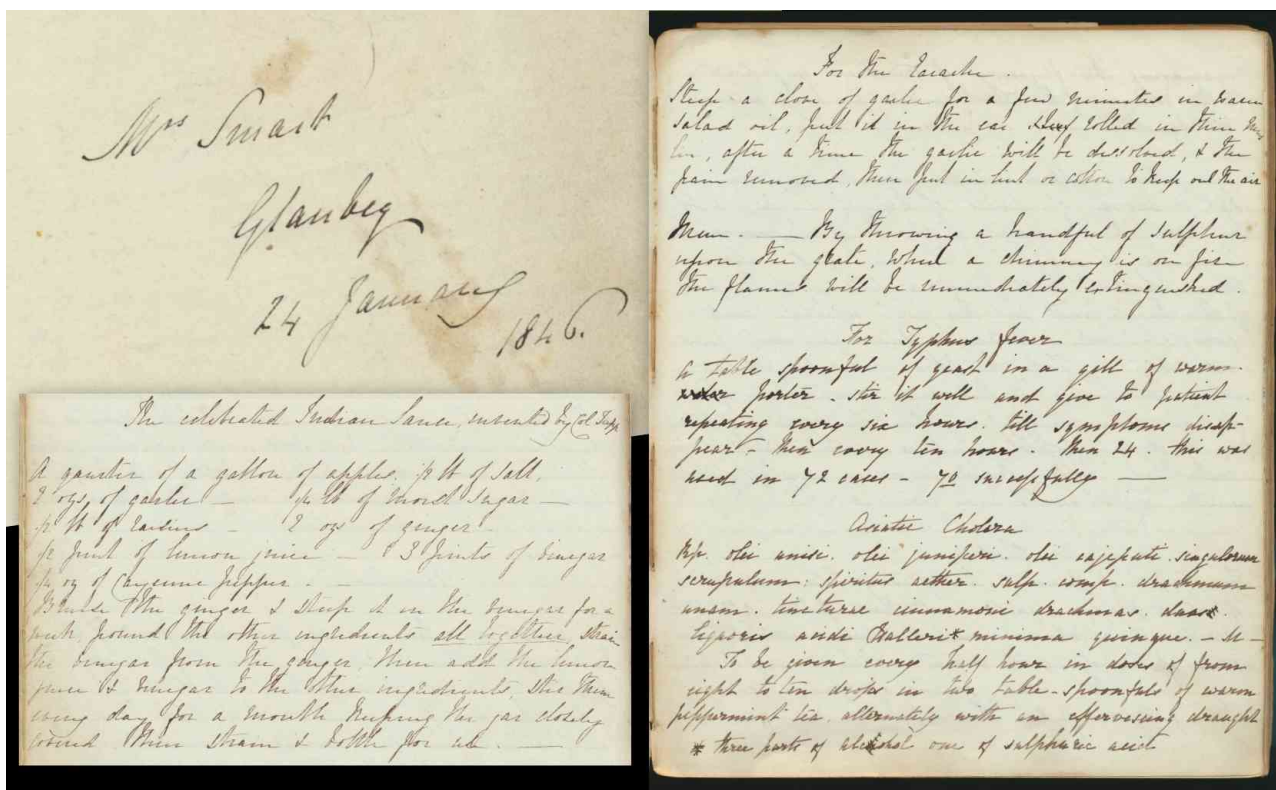
An entertaining game of commerce revolving around the day-to-day events of keeping shop by various trades. Dr Busby is the player's guide, and by encouraging them to adopt the persona of a trader, each of the players take charge of the one of the picture cards of their chosen trade and pile of six associated stock cards. The trades chosen for the 'Yankee Trader' include the Apothecary - showing a woman dragging a reluctant boy, the sign on the window 'Teeth Extracted' none too enticing; Barber - here shown as a black man shaving a customer; Bookseller; Butcher; Farmer; Fisherman; Hardware Dealer; Musical instruments; Shoemaker; Tailor; and Tin plate worker. One of the players is designated the 'Conductor' whose role it is to read through a prepared text of 72 open-ended sentences, pausing to allow different traders to promote their wares, even though they may be inappropriate to the situation.

The example in the instructions gives an idea of the ludicrous answers: 'Last Saturday night, just as I was preparing to blow out my light and get into bed. I was startled by a loud knocking at my neighbour door. I told my wife that anybody who made each a noise in the night must be either tippy or — (looking at the *Bookseller* who answer) *Mother Goose*. Then I looked out of the window, and saw that my neighbour had come to the door, and I assure you he looked like (The *Apothecary* answers) A dose of Salts. Instead of a night-cap on his head he had put on — (the *Barber* answers) A Wig. And so on through the game ...' The players would forfeit a turn or some nominal token should they fail to complete a sentence by a count of three.

The 'Dr Busby' in the title is an acknowledgement of the *The Game of Dr Busby* the first American card game that originated in Salem, Massachusetts in 1843. As a term 'Yankee Trader' peaked during the 1850s and 1860s in Britain with advertisements for a this game listed in 1860. During the 1840's the toy and game maker Edward Wallis issued a version of the game under the title *What d'y'e Buy*, when he ceased trading in 1847 the game was manufactured by John Passmore in the 1850s. *The Yankee Trader* has no imprint however the initials the lid 'J.R.B.' can be identified as James Richard Barfoot. Generally one would suppose that this game was published by 'David Ogilvy at his Repository for Rational Toys and Amusements', although having no imprint it is just as conceivable that Barfoot issued the game himself.



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



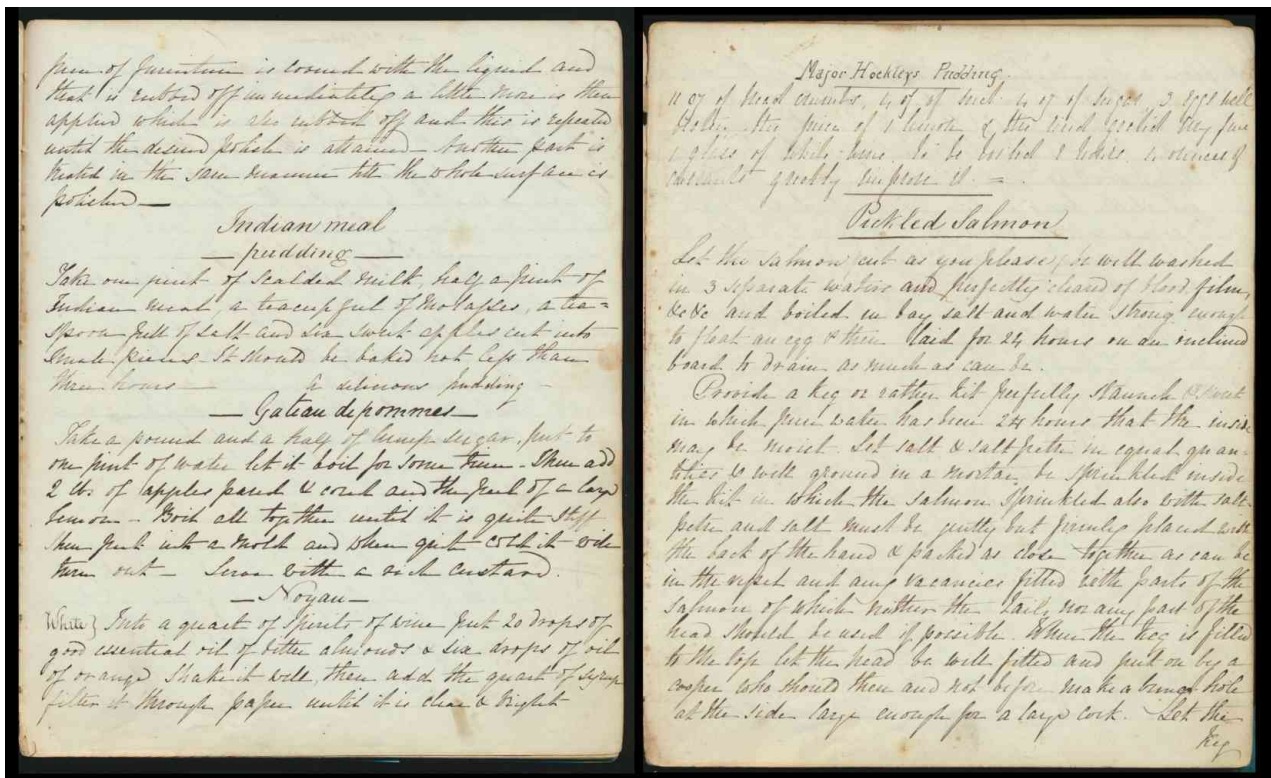
STARTLING REMINDER OF THE IRISH FAMINE

4to, pp. [116], ruled paper, written in two neat and legible hands; some loosely inserted notes and newspaper cuttings with recipes; some minor marks from use as expected; original calf backed green and gold 'tartan' paper boards; somewhat shaken, first leaf loose and spine defective but joints and stitching firm; 'inscribed on first leaf 'Mrs Smart, Glanbeg, 24 January, 1846'.

The manuscript has two main sections, working from the front the leaves contain recipes for cookery, and from the back, more interestingly, recipes for various ailments.

Curiously, many of recipes were penned by Maria Smart during the height of the Irish Famine and this is certainly why in quick succession there are four receipts for 'Asiatic Cholera', 'Cholera' and 'Cure for Cholera'. Also in this part of the manuscript are receipts for 'Liffey Pudding', 'Cheap Fuel' Typhus and Diphtheria, common enough diseases at this time but nevertheless a startling reminder of the famine around them.

The cookery and other recipes of the kitchen include: Current Cordial - Major Hockleys Pudding - Pickled Salmon - Noyau 'To half a gallon of whiskey or brandy add the rinds of 16 lemons...' - Spiced Beef - Walnut leaf Catsup - The Celebrated Indian Sauce invented by Co. Japp - Pork to imitate Wild Boar - A method for Sweetening rancid butter - Indian Meal Pudding - Gateau de pommes - yet more recipes for Noyau - Pickled Fish - An excellent stew - Pork Pies - To brew Ale or beer in a tea Kettle - Miss Kemp's recipe for stewing apples - Coffee as made in Turkey - Economical Bread - Cheap & Superior Bread - 'Taff of Dolly-pop', this a sweetmeat made from sugar or treacle.



Other recipes were added after Maria left Ireland and married Richard Daunt, for we now find a recipe included for 'Chester Cake' and another for 'New York Cakes.' Her new husband, although a member of the Irish gentry, was in fact an ironmaster working in Liverpool and may have had connections to the USA. These recipes tend to use better or more refined ingredients, suggesting that her time in Ireland at Glanbeg was more rustic, while life in Liverpool was marginally more sophisticated. A quarter of the manuscript is written in a different hand, most likely belonging to either her unmarried stepdaughter, Louisa Daunt, or her granddaughter from her first marriage, Caroline Smart, both of whom lived with the elderly Maria in her final years at Weston-super-Mare.

Maria was born in 1801, the daughter of George Jackson of Glanbeg, County Waterford, Ireland. She was already orphaned by 1813, which may have contributed to her early marriage in 1817 to Lieutenant William Smart, a widower and officer in the Royal Navy. She lived in Devon for the next twenty-five years or so, but upon the death of her husband, she returned to her family home in Glanbeg, now occupied by her eldest brother, George Bennett Jackson.

By 1846, when her cookery book was begun, Maria had four children of her own, aged between 24 and 15 years. It is reasonable to assume that they had left home by this time, or were away at school. Maria may have taken on the management of Glanbeg as part of her arrangement to live there. These were not propitious years in Ireland, and due to the Irish Famine, the Jackson estate, already burdened with debt, was sold in 1850. This likely explains why Maria remarried in 1849, to Richard Daunt of Knockahowlea, County Cork, a widower who had fathered at least fifteen children with his first wife. The couple, however, did not live in Ireland but moved to Cheshire, more particularly to New Brighton on the opposite bank to Liverpool. Maria was widowed again in 1865 and spent much of the remainder of her life as an annuitant in a lodging house at Weston-super-Mare, where she lived until her death in 1884.

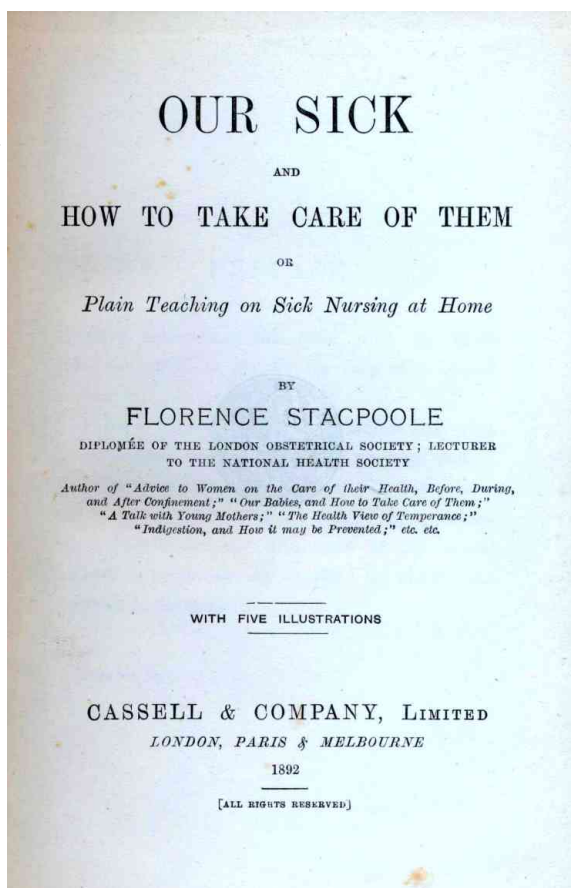
66 **STACPOOLE, Florence.** OUR SICK and how to take care of them or plain teaching on sick nursing at home. Cassell and Company Limited, London, Paris & Melbourne. 1892. £ 375

FIRST EDITION. 8vo, pp. viii, 9-154, [16] advertisements; original blue publisher's cloth, blocked in blind, with the title in gilt on spine, lightly rubbed and dust-soiled, but overall a very good copy.

Uncommon first edition of *Our Sick and How to take care of them*, which the author is at pains to point out is not written 'for those who can afford to pay for the help of a trained nurse', but rather as 'a practical help to people who have themselves to nurse their own sick folk at home, perhaps in a poor home, and with none of the special articles at hand that are provided for nursing in Hospitals' (Preface).

The work is set out in nine chapters, viz: 'Nursing at Home'; 'The Sick-Room and how to take care of it'; 'The Sick-Room in Infectious Illness'; 'What the nurse should notice and note, and how to do it'; 'What the should know' (such as 'How to send for Doctor', 'How to Lift and Carry Sick and Helpless People' and 'How to prevent the spread of Infection'); 'Infectious diseases and the nursing of them, with a word about the danger of each'; 'Some points to be specially remembered in nursing. Chest complaints, croup, heart disease, diseases of the liver, kidneys and bowels, etc.'; 'What the nurse should know about cooking for sick people' (with directions on 'How to make Beef-Tea', 'Gruel' and 'Drinks for Fever Patients'); before concluding with 'Accidents: Brief hints on what to do when they happen' - such as for 'Burns and Scalds', 'Cuts and wounds' and 'Broken bones'.

Florence Stacpoole (1850–1942) 'writer on health, was born in Dublin, one of seven children of the Rev. William Church Stacpoole (c.1815–1870) dean of Kingstown (Dún Laoghaire) and doctor of divinity in TCD, and his wife, Charlotte Augusta, daughter of Charles Henry Mountjoy of Dublin. The family was literary: one brother, William Henry



Stacpoole (b. 1846), was the author of children's books; another, Henry de Vere Stacpoole, was a prolific novelist. Florence, who was educated privately and lived her adult life in England, eventually settling in Gosport, Hampshire, confined her writing to journalism and practical pamphlets in her main areas of interest, women's health and child care. Her early works include *The care of infants and young children and invalid feeding* (1895) which was part of the 'Everyday Help' series, and *Handbook of housekeeping for small incomes* (1898)... Her other interests were astronomy and religion; she was a member of the British Astronomical Association and of the Modern Churchman's Union. She died 2 December 1942; she never married.' [Dictionary of Irish Biography]

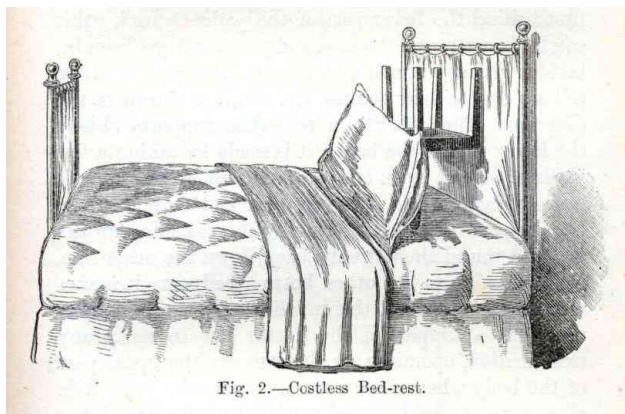


Fig. 2.—Costless Bed-rest.

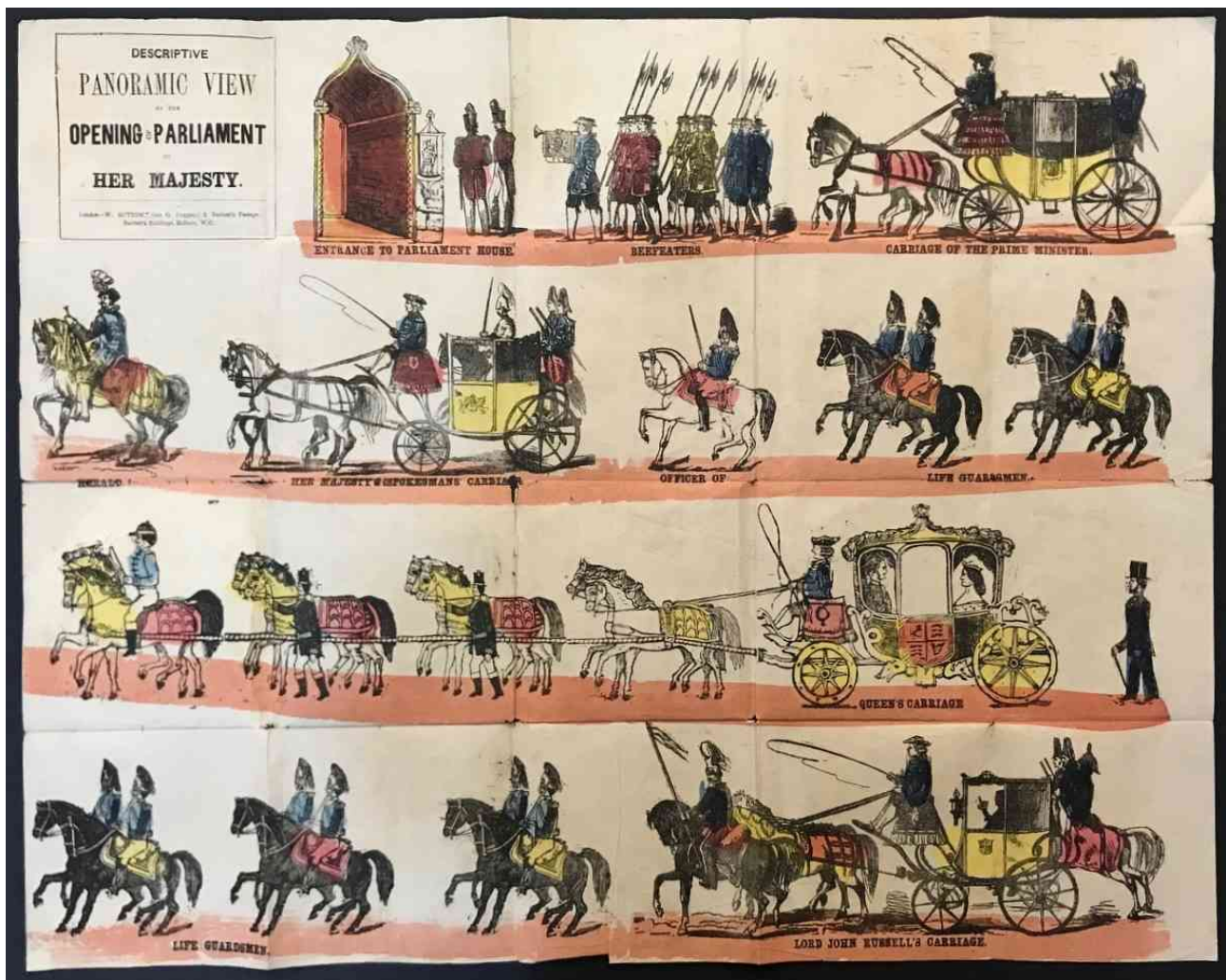
OCLC records three copies, all in the UK, at the British Library, Cambridge and the National Library of Scotland; no copy in the National Library of Ireland.

ONE OF THE FINAL DEPICTION'S OF THE QUEEN WITH HER CONSORT

67 **[STATE OPENING OF PARLIAMENT].** DESCRIPTIVE PANORAMIC VIEW OF THE OPENING OF PARLIAMENT BY HER MAJESTY. London: W. Sutton, (late G. Duggan,) 2, Bartlett's Passage, Bartlett's Buidlings, Holborn, W.C. [1860]. £ 750

FIRST EDITION. Wood-engraved single sheet panorama in four strips (56.5 x 45 cm), crudely coloured and folded, with title at top left, some splitting to joints; in the original green publisher's wrapper, titled in black, lower wrapper lacking, some chipping to edges and lightly dust-soiled, but a remarkable survival nonetheless.

Rare panorama depicting the State Opening of Parliament, likely sold on the day to crowds lining the procession route. The panorama itself, presented as four strips, one above the other, on a single sheet, has been printed from the same blocks as another we have seen by T. Goode, but with new references set beneath the panorama image (see below).

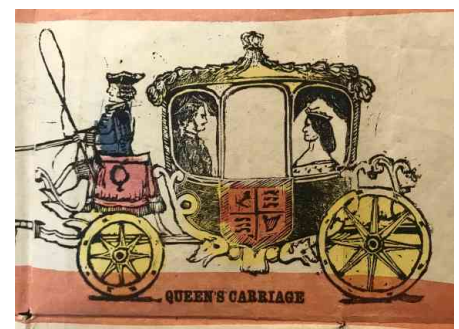


The procession advances from right to left with the Queen accompanied by Prince Albert, and captioned where appropriate: 'Entrance to Parliament House'; 'Beefeaters'; 'Carriage of the Prime Minister'; 'Herald'; 'Her Majesty's Spokesman's Carriage'; 'Officer of the Life Guardsmen'; 'Queen's Carriage'; 'Life Guardsmen'; and 'Lord John Russell's Carriage.' Earlier the block for 'Beefeaters' had been used for T. Goode's 'Panorama of the Lord Mayor's Show'; as too had the block for 'Her Majesty's Spokesman's Carriage' (previously uncaptioned), and 'Lord John Russell's Carriage' (previously 'The Recorder in his Carriage', explaining why Lord Russell seems to be holding a mace). It would be the Horse Guards who would have taken part in the procession; the Beefeaters would have been awaiting the monarch in the House of Lords.

It is curious to note that the 'Entrance to Parliament House' bears no resemblance to the Royal Entrance in Victoria Tower, and instead looks more like the Soane entrance, which was destroyed in the fire of 1838. This suggests the possible reuse of earlier blocks.

In the London directories, William Sutton's name replaces Georgina Duggan's at 2 Bartlett's Passage in 1860. The Prime Minister at the time was Palmerston, and Lord John Russell was Foreign Secretary. The panorama also represents one of the final depictions of Queen Victoria accompanied by Prince Albert, who died in 1861.

Not in OCLC.



CATCH-'EM ALIVE, OH!

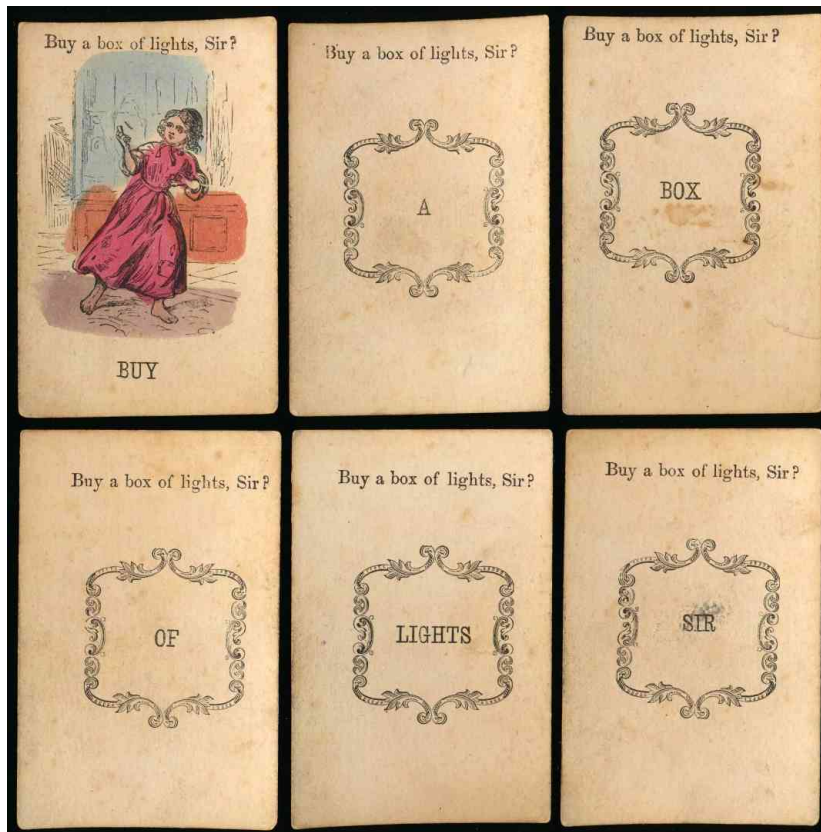
68 [STREET CRIES CARD GAME]. THE STREETS OF LONDON. A merry round game for from four to eight players. [London, John Jaques] [c. 1880]. **£ 385**

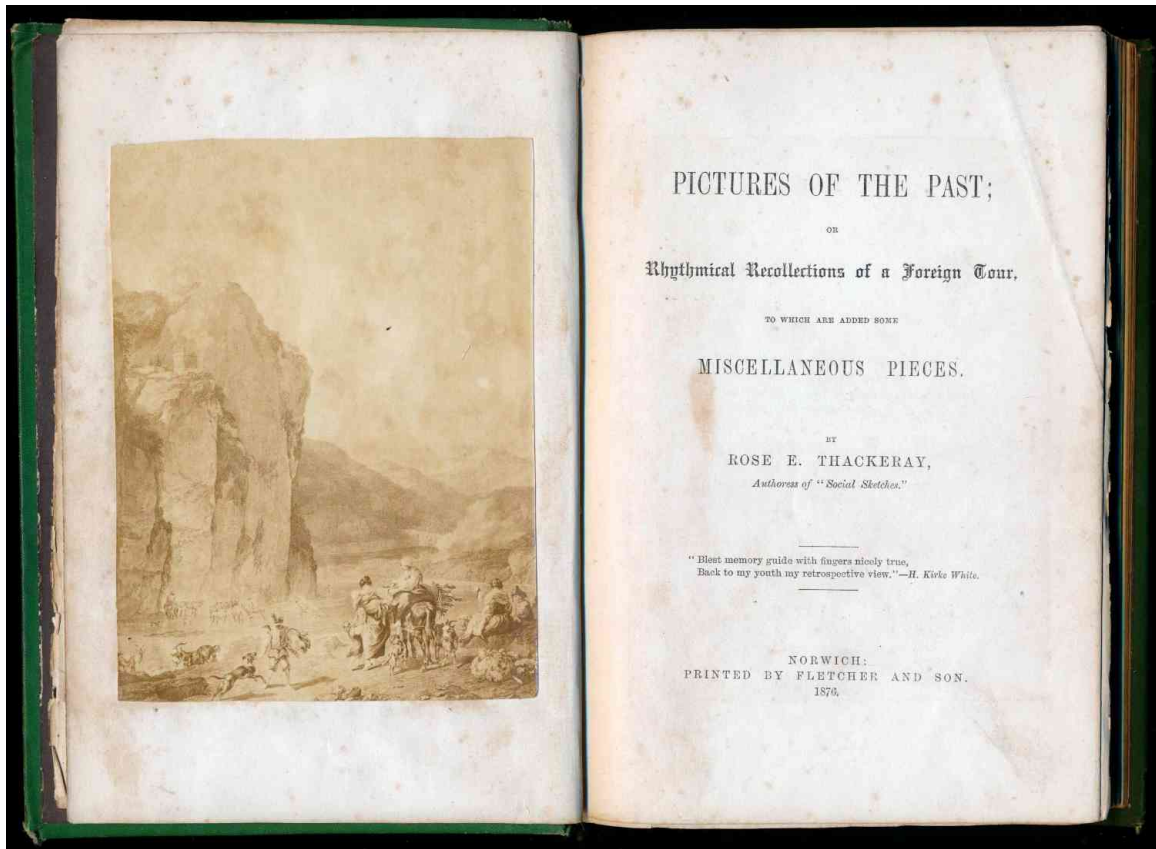
47 cards (5.7cm x 8.8cm), 12 of which are hand coloured and depict street cries, plus one rule card; lightly toned and dust-soiled, with small loss to one corner of the "baked potatoes for all" header card; housed in a recent custom made box, with one of the cards reproduced on the front face of the box; a desirable game.

Scarce Victorian parlour game based around twelve commonly encountered cries on *The Streets of London*, including an Orange seller; a Dustman; a Baked potato seller; a Knife Grinder; a Pots & kettles mender; a Jewish clothes seller; a Boot & shoe polisher; and a little Match seller - with the complete 'cry' printed at the head of each card, and players competing to complete the most sets of street cries.



Published by John Jaques & Son, c. 1880, and described as “a merry round game for from four to eight players”, the rule card states: ‘First shuffle the cards, and deal the whole of them round, the players to deal in rotation. The dealer to commence the game by asking any player for a card of any cry, of which he holds one, at least, in his own hand; if he obtains it, he may continue asking of any player until the player asked has not the card asked for; the right of asking is then transferred to him, and he, in the same way, continues to ask until disqualified in the same manner. When any player has obtained all the cards forming a complete cry, he turns them down on the table. When the player has played all his cards, the player on the left hand to continue the game till all the cards are played. Then each player will count his cards, and the one having the highest number is the winner of the game’.





WILLIAM MAKEPEACE'S SECOND COUSIN

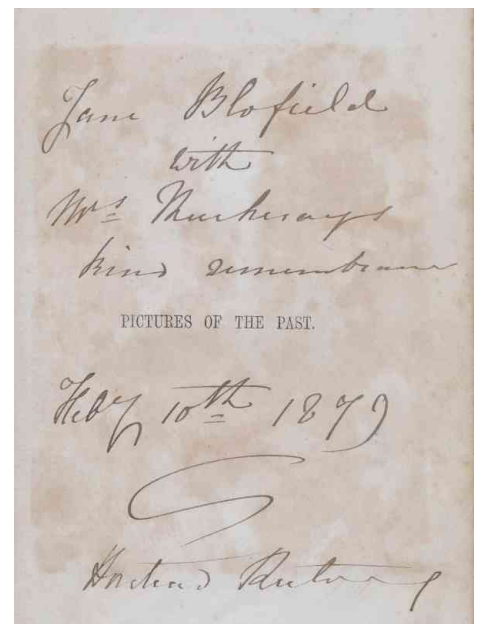
69 THACKERAY, Rose Ellen. PICTURES OF THE PAST; or, Rhythmical recollections of a foreign tour, to which are added some miscellaneous pieces. Norwich: Printed by Fletcher and Son. 1876.

£ 285

FIRST EDITION, PRESENTATION COPY. 8vo, pp. ix, [i] blank, 148; with frontispiece and one further plate (both tipped in albumen prints - one creased); original green cloth decorated and lettered in black and gilt; inscribed on front free-endpaper 'Jane Blofield with Mrs Thackeray's kind remembrance, Feby 10th 1879 Horsted rectory.'

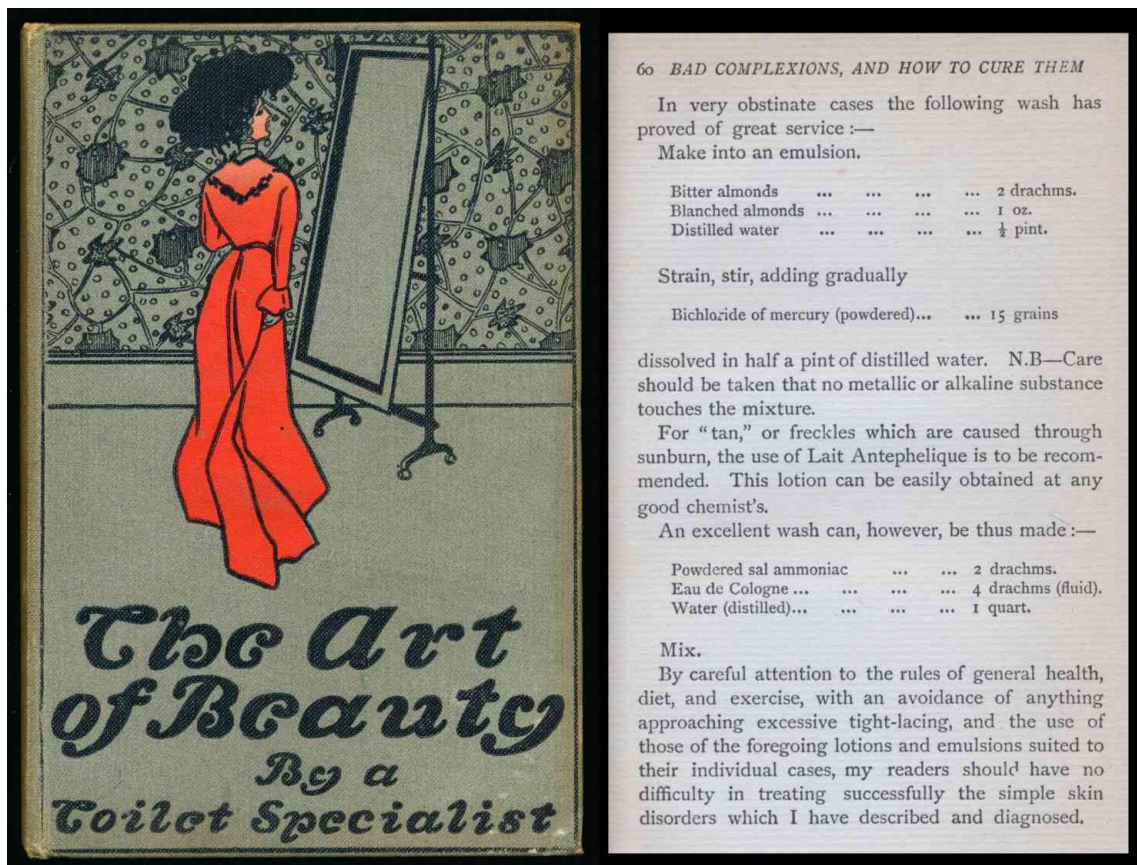
The poetry, on the whole, is suffused with religiosity, perhaps natural for the wife of a country rector. Moderately wealthy, they could probably indulge in sentiments that supported her world view. The volume opens with such titles as 'The Rhine,' 'Switzerland,' 'Evening on the Lac de Thun,' 'Florence,' 'Echo Roma,' 'Naples,' and 'Legend of Mount Vesuvius,' something akin to a travelogue in poetry form of their continental trip. Interspersed are 'The Abbot and the Sauce,' 'Matins,—A Convent Chapel,' and 'Taking the Veil,' each critical in one way or another of the Roman Catholic faith. The balance of the collection is essentially in two sections. The first section contains poems mostly connected to a rural parish, including 'To the Robin,' 'The Cottagers' Show,' and 'Daybreak.' Inevitable modernity impinges on this idealised world with 'The Early Train': "Who is that tapping at the door" / A servant whispers, "half-past four!" / "Why surely 'tis not time to rise? / Do take that candle from my eyes! Must I get up? - then farewell to sleep" / And blink from my bed I creep.' The second section of the volume contains sacred poetry much of which is generally quite sentimental.

Rose who was born in 1815, at Truro in Cornwall; was the wife of Joseph Thackeray the rector in Horsted in Norfolk, and coincidentally a second cousin to William Makepeace Thackeray with whom he wined and dined whilst both were at Cambridge University. Rose appears to have spent her time supporting her husbands work in the parish, managed the village choir and such. The couple had sufficient money to travel and collect works of art including pottery, porcelain, bronzes and paintings. The two albumen photographs tipped into the work reproduced from their own collection. On the death of her husband the home at the rectory in Hoorsted was broken up and most of the contents sold. Rose retired to Great Yarmouth where she died in 1889. To our knowledge Rose published only one other volumes of verse, *Social Sketches* (1868).



This particular copy has been presented by the author to Jane Blofield the daughter of the local innkeeper at Horstead a couple of days before her wedding conducted by Joseph Thackeray.

OCLC records two copies in the UK, at Cambridge and the British Library, and five more in North America, at UCLA, Baylor, Yale, Florida State and Alberta



HOW TO CULTIVATE "GOOD LOOKS"

70 [TOILET SPECIALIST]. THE ART OF BEAUTY. A Book for Women and Girls. By a Toilet Specialist. Edited by "Isobel" of Home Notes. With Index. London, C. Arthur Pearson Limited, Henrietta Street, W.C. [1898]. £ 550

FIRST EDITION. 8vo, pp. xiv, [ii] advertisements, 152, [6] advertisements; lightly toned throughout, due to paperstock; in the original decorative publisher's cloth, minor surface wear and rubbing to extremities, but not detracting from this being a very good copy.

Scarce first edition of this entertaining work, 'intended as a guide to women and girls who are desirous (as indeed they all should be) to either cultivate "good looks," or to improve and retain those they already possess'. The author, 'a toilet specialist', no less, goes on 'in these days of competition and "hurry-skurry," one often loses one's beauty or complexion for the lack of knowledge how to preserve these things. I venture, therefore, to think that a work which shall treat of the "Toilet" and "The Art of Beauty" in simple language will be found both useful and acceptable to numbers of women and girls who are wise enough to devote a proper amount of attention to their personal appearance' (introduction).

The work is set out in two parts, the first on 'Physical Beauty', including chapters on 'The Art of Dress' and 'Exercise'; the second, much larger part, on 'Toilet Hygienics', with seventeen chapters discussing such matters as 'The Cure of Stoutness'; 'The Figure'; 'Bad Complexions: How to cure them'; 'The Hair in Ill-Health'; 'The Arms, Hands, and Nails'; 'Moles, Warts, and Superfluous Hair'; 'Underclothing and Health'; 'About Perfumes'; before concluding with 'The Beauty and Health of Children', where swimming is particularly recommended.

The work is produced as No. 7 in 'The Isobel Handbooks', published at the close of the nineteenth century, with companion volumes covering 'Plain Needlework', 'Dainty Dishes for Slender Incomes', 'A Healthy Home and how to attain it', 'Little French Dinners' and 'Breakfast and Supper Dishes', all evidently aimed at young women and girls.

OCLC records three copies in the UK, at the British Library, Cambridge and the National Library of Scotland, and one in North America, at the NYPL.

SETTING THE STORY STRAIGHT

71 [TOUZI, Lucinde Maria Louise Antoinette & Zébée Ann Rose]. LES JUMELLES; or the Twins. London: J. Barfield, 91, Wardour Street, Printer to her Majesty. 1840. £ 385

THIRD EDITION, PRESENTATION COPY FROM THE AUTHOR. 12mo, pp. 130; apart from a few minor marks, a clean copy throughout; uncut in the original green glazed publisher's cloth, spine lettered in gilt, lightly rubbed and spine slightly cocked, but still a very desirable copy, inscribed on front free endpaper 'From "Lucinde" to Adml. & Mrs. Brown July 23rd 1843'.

An autobiographical work of twin girls who were born a day apart at Vue du Cap Français in St. Domingue (today Cap-Haïtien, Haiti) in 1799, and orphaned when both parents died within a year of each other in 1809.

The twins' story is told chiefly by Lucinde Maria Louise Antoinette Touzi, the younger sister of Zébée Anne Rose Touzi. Their father, François Touzi, a French Protestant, had married Anne Careaud, and together they had seven children. They narrowly survived the 1804 Haitian massacre and fled to Cuba, losing everything their father moving to the U.S. in order to 'begin the world again.' The twins, who were called 'Les Jumelles' within the family, along with an elder stepsister and their mother, travelled to Baltimore, Maryland, to attend a girls' academy. They made rapid progress in reading and writing in order to read and write letters to their parents. By 1808, Anne, their mother, was dying of cancer and returned to Baltimore, only to die soon afterward. As the family's income was chiefly through their mother's jointure on her marriage, the girls returned to live with their father, who was now back in St. Domingue, and lived together in a small house in reduced circumstances. The following year, British and Spanish forces began to besiege the French garrison.

Desperate for food, François Touzi ventured outside the city walls and was fatally shot by the Spanish, leaving the children to fend for themselves in the city. Now starving, they had to sell their parents' precious belongings to survive: 'Cats, dogs, donkey and horse flesh, all were received with thankfulness: even these were becoming difficult to obtain; and having been told of a mode of converting the skins of our hair trunks into food, we tried it and found them, as we then thought, exceedingly palatable.'

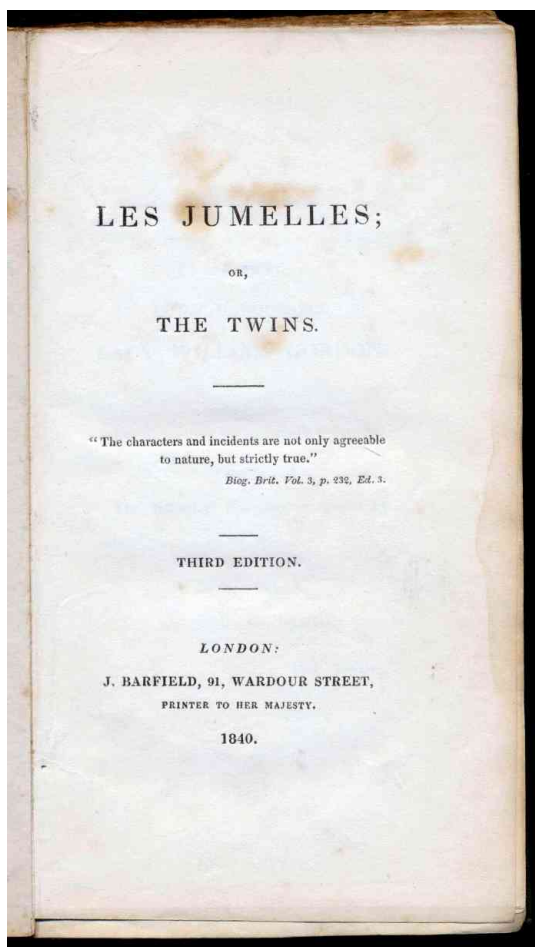
Lucinde fled and was 'adopted' by Madame Valette, 'a woman of color' who lived with an American. 'Though reduced by misfortune and poverty, we were never allowed to associate with those women during my father's life, nor after his death by our sister, who always was called proud for acting thus.' Madame Valette arranged for Lucinde to make a dangerous crossing to Curaçao in an open boat, but her twin Zébée refused to accompany her. The boat was stopped by a British sloop, and "Lieut. V-----, the officer, on perceiving me, was struck with my appearance, I being white, and the others, people of color; he was astonished to find I understood English; he spoke kindly to me, and to his notice I am indebted for what afterwards happened." Captain Thomas Symonds was also astonished to see a small white girl standing and praying aloud in French and promptly transferred her to his ship, HMS Tweed to look after her. Once the siege had ended, Symonds rescued Zébée as well and then adopted them, his intention bring them home with him.

There was a tussle between Madame Valette and Captain Symonds over the twins, with veiled accusations on both sides as to both Valette's and Symonds' future intentions for the ten-year-old girls. Valette accused Symonds of wanting to marry the underage Lucinde. Symonds, in the end, brought the girls back with him to Lymington, where they lived with his aunt at Newlands Manor and were educated at Stanwell House.

Lucinde did indeed go on to marry the 34-year-old Captain Symonds in March 1815, a few weeks after her sixteenth birthday. He, having adopted her and thus being her guardian, also gave permission for the underage Lucinde to marry him! This state of affairs was, however, regularised with a second marriage in 1817, a few months before the birth of their first child.

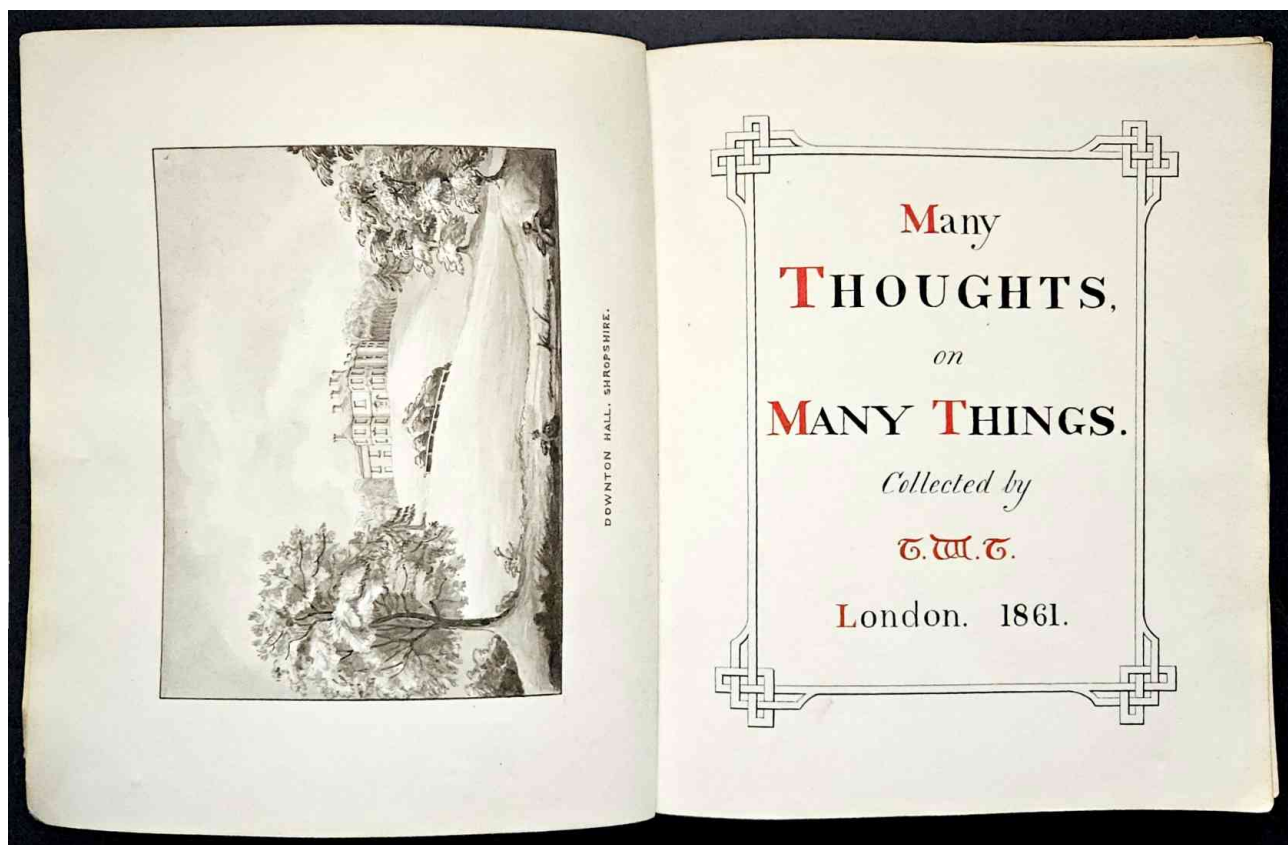
Perhaps this is why her birth year is stated in her autobiography as 1798 rather than 1799. Also, maybe the original purpose of the work was to publicise the events of her early life in order to stop gossip and scandal. They appear to have been a happy couple who had ten children together. Lucinde died in 1864, and her, now Rear Admiral, husband in 1868. Her twin Zébée married Major General Alexander Gordon in 1822, a younger son of the Marquess of Huntly and Duke of Gordon. We do not know what became of the twins' other siblings, or even if they survived, apart from a brother who died in Mauritius in 1841.

One ascertains that there was something of a Lady Bracknell moment in the Gordon family when Alexander and Zébée intended to marry. Pointedly, the manuscript was penned for the dedicatee Lady William Gordon in 1822, 'for whose perusal it was originally drawn up,' a further indication that some account of the young girls' past had to be properly explained.



There were three editions of the work, each of which is scarce: the first published in 1828, again in 1830, and this third edition in 1840. We have not found any contemporary reviews and think the work was issued semi-privately in order to be given to anyone inquiring into the girls' past. Perhaps this is indeed why our copy was given to Rear Admiral Thomas Brown and his wife by Lucinde.

OCLC records one copy only, at the National Library of Jamaica.



UNUSUAL COMPILATION

72 **TURNER, Thomas William, and Charlotte Emily TURNER.** MANY THOUGHTS ON MANY THINGS collected by T.W.T. London, 1861. [London] [1861-1863]. **£ 475**

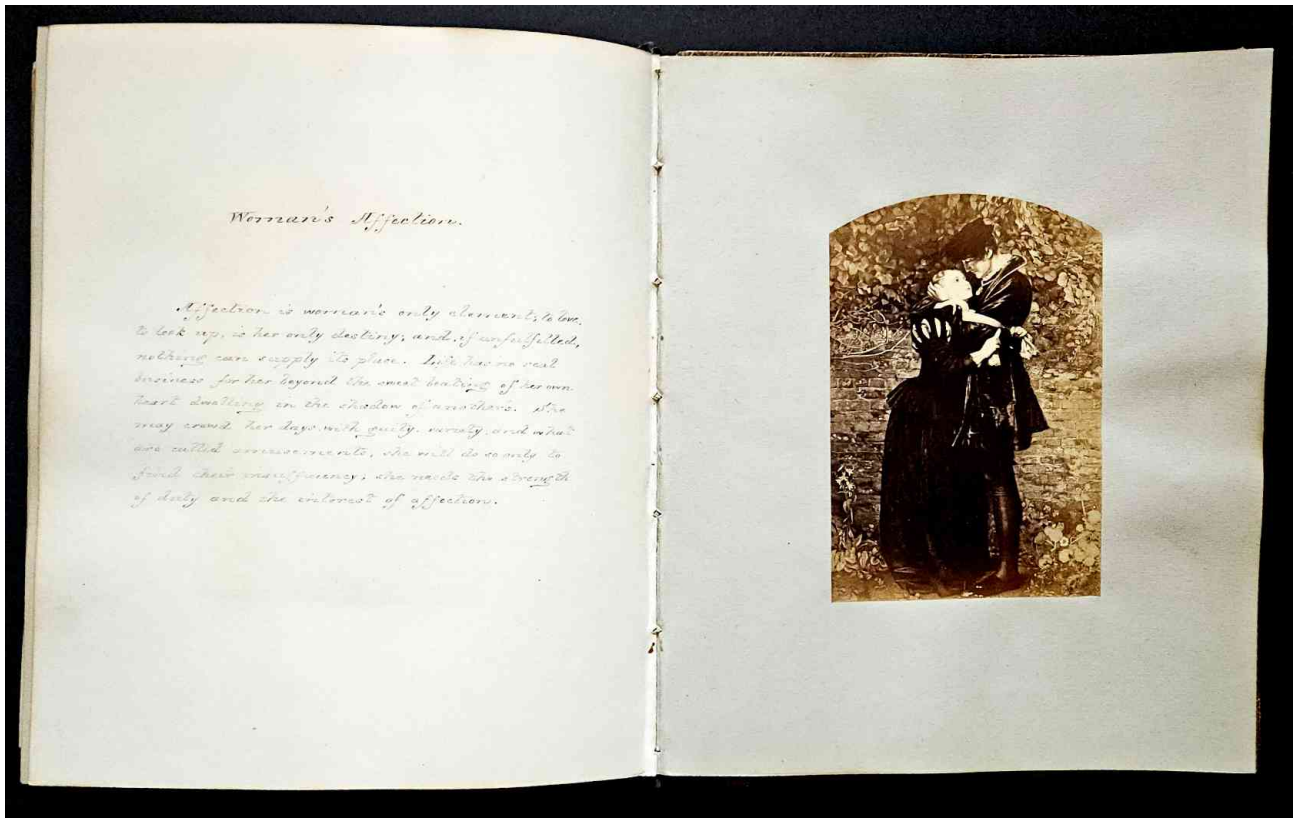
4to, pp. [272] of which 192 manuscript poems, photographs and a few watercolours, paper watermarked 'J. Whatman 1860'; contemporary panelled calf, sadly lacking the upper cover, spine decorated in gilt with lettered label; gilt edges. Inscribed 'Esther Rebecca Frame from her affectionate friend Thomas William Turner, March 23 1865.'

A nicely laid out album with very neatly written out verse, embellished with photographs of artworks, many by artists of the Pre-Raphaelite school.

The 'Many Thought of Many Things' were collected by Thomas William Turner; however, it appears it was his wife, Charlotte Emily, who carefully wrote them into the album. This is partly speculation, as the handwriting in the album is quite different from that of Turner's own hand. Charlotte died in 1863, and the album was then presented as an in memoriam to a near neighbour, Esther Rebecca Frame. In fact, it would be unconventional, if not downright improper and outside the social norms, for a married man to present such an album to a married woman if it had been collected by himself.

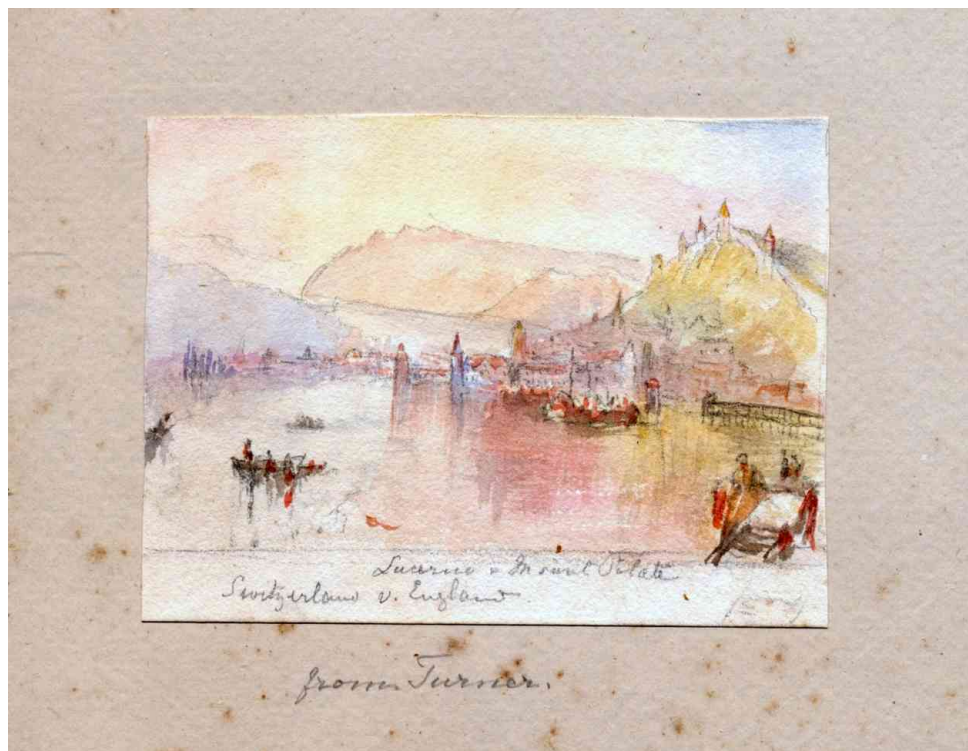
Turner's wife, Charlotte, clearly took the role of cherishing her husband seriously and apparently collected together the various texts that he related to her. Goldsmith, Washington Irving, Tennyson, Eliza Cook, Montgomery, Leigh Hunt, Caroline Norton, Thomas Campbell, Byron, E.B. Browning, Charles Swain, and Emmeline Hinxman, etc., were Turner's favourite writers. Much of the content is sentimental, devotional - especially of women's role, and was probably gathered from various journals and books of the period. We know that Thomas Turner worked in the manuscript department of the British Library, so it is likely that some of this material may have been copied there and then brought home to be included in the album by his devoted wife.

Thomas William Turner was born in 1824 in Southwark, the son of Thomas Turner, a surveyor. He was employed as an attendant in the British Museum's Manuscript Department, a position he had held since at least the late 1840s when he gave evidence to a House of Commons committee. His evidence, given on March 9th, 1849, was subsequently printed in the *Report of the Commissioners appointed to inquire into the Constitution and Government of the British Museum*. Turner was a somewhat reticent witness when he spoke to the committee immediately after his employer, Frederic Madden; he probably did not want to get on the wrong side of either Madden or his arch-rival Panizzi!



We know hardly anything else about him, only that he married Charlotte Emily in 1846, the youngest daughter of Robert Henry Johnson, vicar of Claybrook and rector of Lutterworth in Leicestershire. Hence, there are watercolours of these churches included in the album, together with a prospect of Downton Hall in Shropshire, the seat of the Broughton-Rouse family that Johnson was connected to by marriage through his wife. Charlotte was only 33 when she died in December 1863, at which time the Turners were living in Wessex Street, Pimlico. It would appear that Turner, after his wife's death, decided to give up his house, so it was then that he presented the album to Esther Frome. Esther lived a few streets away at Denbigh Place in Pimlico, so it is very probable, both women being of the same age, that she and Turner's wife were good friends. We really don't know much more about Turner, or indeed if he remained employed at the British Museum, and can only record that he died in 1874 in rented accommodation, not very far from Pimlico, at Millbank next to the penitentiary.

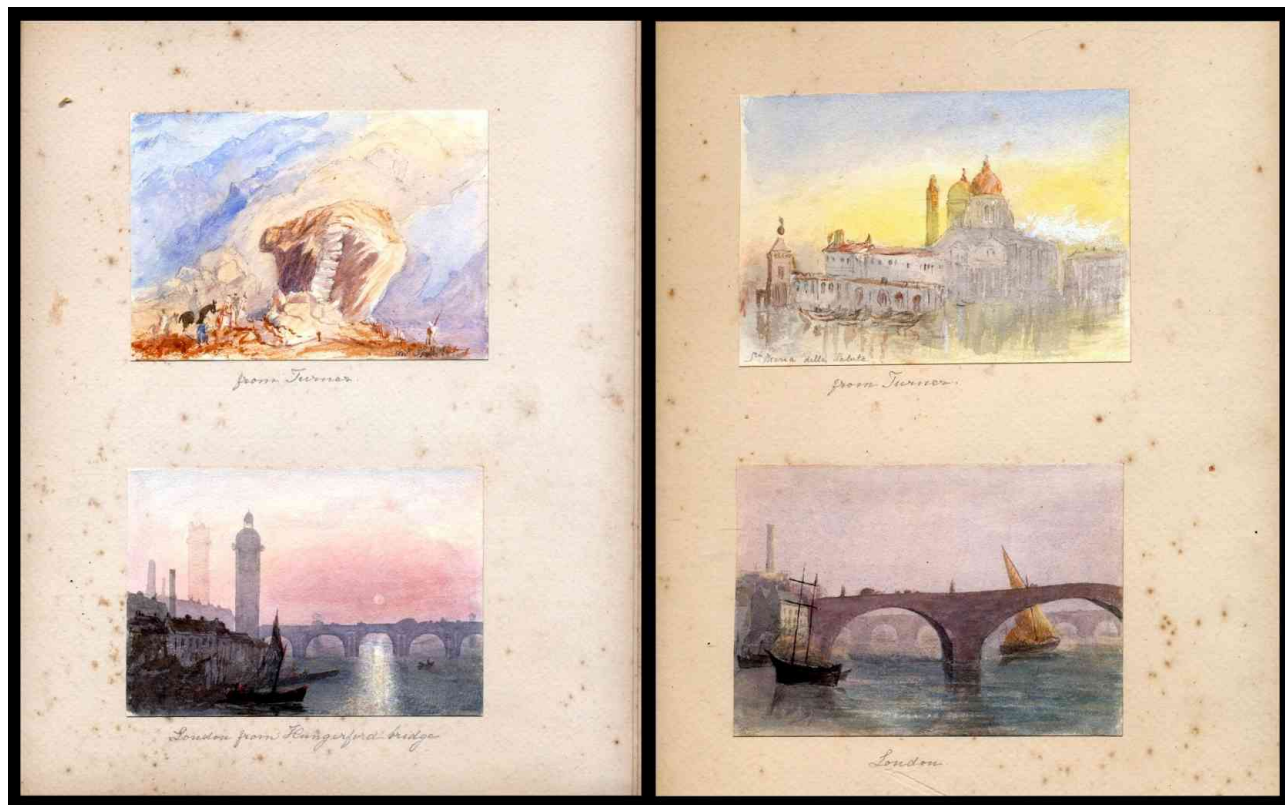
It would appear that Esther added several later photographs to the album but did not add any additional verses. As a compilation, it is something quite different from similar albums of the period.



ORIGINAL SKETCHES AFTER J.M.W. TURNER, BY A LADY
KNOWN TO THE ARTIST, AND HELPED BY JOHN RUSKIN

73 [TURNER-RUSKIN]. WARLOW, Elizabeth. ORIGINAL ALBUM CONTAINING WATERCOLOUR SKETCHES AFTER J. M. W. TURNER, together with several other sketches and watercolours chiefly of topographical subjects. [London], [circa 1858]. £ 2,750

4to, [29 x 24 cm] 26 leaves containing 20 pen & ink drawings and 30 watercolours mounted on thick card; original decorated orange cloth, rebaked in calf and somewhat worn armorial bookplate of Elizabeth's brother J.P. Turbervill.



A highly desirable album compiled by Elizabeth Warlow, an amateur artist acquainted with both Joseph Mallord William Turner and John Ruskin, receiving guidance from Ruskin in creating copies of Turner's works. The album, documenting her relationship with them, includes copies of several watercolours owned by Ruskin, with annotations indicating Ruskin's direct involvement in her artistic development. Little documentation exists about her connection with Turner and Ruskin beyond this album and an obituary notice, yet it is certainly plausible given the evidence.

Ruskin published his *The Element's of Drawing* in 1857 and 'received an increasing number of requests for advice and assistance in the practice of drawing. Such requests came both from humble students, otherwise unknown to him, and from great ladies.' [Cook]. One of the Turner copies in our album is dated 20/2 '58 pinpointing when Elizabeth would have met with and taken lessons from Ruskin. The previous month Ruskin had met with, and began giving lessons to, Rose la Touche, as Cook tells it 'began the romance, and the tragedy of his life.' Elizabeth Warlow would be 32 in 1858, and although like Rose an unmarried woman - something Ruskin generally avoided - this was a platonic teacher/pupil relationship. Ruskin would have taught her personally, either by way of invitation together with other amateurs to his home at Denmark Hill, or alternatively at the home of another aspiring amateur 'in town' and possibly at the National Gallery. It still leaves the question of how Elizabeth Warlow knew Turner. Intriguingly the 1851 census has her profession as 'Teacher': she certainly did not need to teach as the family had private means, or was there a meeting through Ruskin before Turner's death in 1851?

Who was Elizabeth Warlow? Elizabeth Warlow was born in Cawnpore, India, in 1826, the daughter of Captain Thomas Warlow of the Bengal Engineers and his wife Prudence. After Thomas's death in 1839, Prudence and her children returned to Britain, where she remarried Blackheath doctor Lawrence Hay Fyffe in 1840. Widowed again in 1849, Prudence lived with her daughter Elizabeth, her son (and future historian) C. A. Fyffe, and occasionally with various nieces and nephews from relatives still residing in India. After her mother's death, Elizabeth moved to Acton in the 1870s, where she designed her own house without the help of an architect. According to the *Acton Gazette*, in a notice on her death in 1920, she was described as a personal friend of Turner and Ruskin. Elizabeth also became a socialist, learned several languages including Esperanto, was a committed vegetarian, and fought against anti-vaccination movements. She adopted a daughter, offered financial and personal support to poor women, taught French and other subjects to local police, and had friends from all walks of life. She actively supported progressive social and educational causes, generously helping those in need.

The exact details of how Elizabeth Warlow met Turner and Ruskin remain unknown, but she valued her work with Ruskin enough to preserve it in her album. Her other sketches and watercolours include scenes from Bristol, Dartmouth, Edinburgh, Berwick-on-Tweed, North Berwick, Warwick, and Oxford, as well as from a continental tour that covered Antwerp, Trier, Worms, Koblenz, Cologne, and Mainz.

Below, we have listed the ten Turner works that Elizabeth Warlow copied with Ruskin's assistance, along with their current titles and locations. Additionally, there are two further watercolours depicting views of the Thames: one of a sunrise from Hungerford Bridge in London, and another unidentified Thames scene. We speculate that these may be the work of Henry Dawson and could have some connection to Ruskin.

View of Santi Giovanni e Paolo, Rome, from the Palatine Hill 1819: Turner Bequest CLXXXIX 39.

View of the Arch of Titus and the Temple of Venus and Roma, 1819: Turner Bequest CLXXXIX 40.

View of Orvieto, Painted in Rome 1828/1830: Turner Bequest N00511.

Untitled (Keswick Lake, Cumberland): British Museum 1958,0712.442 - Ex Ruskin - dated '20/2 '58'.

The Desert of Sinai: Private collection see Wilton 1979, no. 1239 - Ex Ruskin?

The Dogana and Santa Maria della Salute, Venice, 1840 : Turner Bequest CCCXVI 29.

The opening of Walthalla, 1842: Turner Bequest N00533.

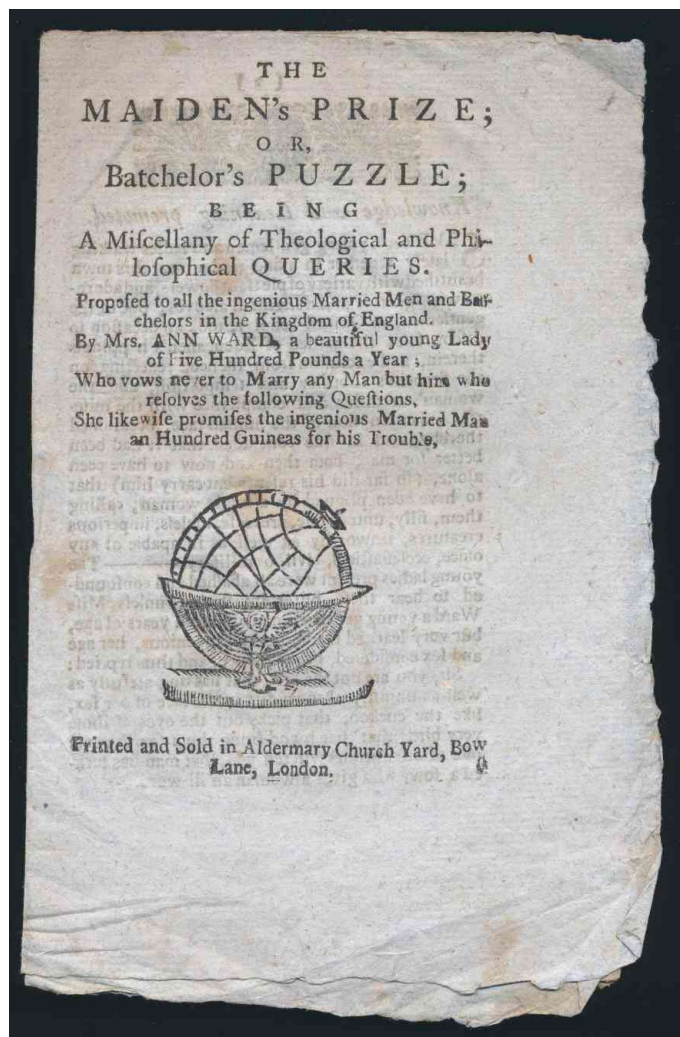
Richmond, Yorkshire, 1826: British Museum 1910,0212.276.

Dudley, Worcestershire, c.1830-33: Lady Lever Art Gallery, Liverpool LL 3923 - Ex Ruskin.

Lucerne from the Lake, 1845: Morgan Library and Museum 1996.148 - Ex Ruskin.



A STORY OF MISOGYNY, A PRACTICAL GUIDE, AND A MINIATURE ENCYCLOPAEDIA OF SORTS!



74 WARD, Ann. THE MAIDEN'S PRIZE; OR, THE BATCHELOR'S PUZZLE; Being miscellany of theological and philosophical queries. Proposed to all the ingenious married men and bachelors in the Kingdom of England. By Mrs. Ann Ward, a beautiful young lady of five hundred pounds a year; Who vows never to marry any man but him who resolves the following questions. She likewise promises the ingenious married man a Hundred Guineas for his trouble. Printed and Sold in Aldermary Church Yard, Bow Lane, London. [1770]. **£ 875**

8vo, pp. 8; with a woodcut of an armillary sphere on the title, a woodcut portrait of the author, and a vignette of a schoolroom; uncut, and disbound, as issued, but 'sewn' ingeniously with a contemporary pin; a very desirable item.

This very composite chapbook is, at the same time, a story of misogyny, a practical guide, and a miniature encyclopedia of sorts!

It opens with a sketch, which serves as a pretext for what follows, where a young girl poses as a champion of women, facing a highly misogynistic Oxford student. A real battle of wits ensues, in which the young girl challenges her opponent and all his peers to answer a series of questions. This gives the booklet an ending in both senses of the term, as she promises to marry the person who answers correctly.

Beginning with 'Several young gentlemen and ladies walking lately together in a fine garden' one of the gentlemen (who is an Oxford scholar) thinks aloud and discourses on the Garden of Eden; 'It had been better for a man, both then and now to have been alone, (so far his resentment carried him) that to have been plagued by a single woman; calling them silly, untractable, perverse, useless, imperious creatures, unworthy as well as incapable of any office, ecclesiastical, civil, or military.' The ladies shocked by this assault on of them

better for a man, both then and now to have been alone, (so far his resentment carried him) that to have been plagued by a single woman; calling them silly, untractable, perverse, useless, imperious creatures, unworthy as well as incapable of any office, ecclesiastical, civil, or military.' The ladies shocked by this assault on of them

'Miss Ward a young gentlewoman of sixteen years of age, but very learned studious, and ingenious' goes on the attack and gives examples of women in all ages 'as famous for learning, conduct, courage, valour and virtue, and other endowments of the body and mind, as any man whatever...'. Here Miss Ward reels off the names of four daughters of the Amazons, the ten Sybils, Boadica, Jane de Arc, Sir T. Moor's daughter, Madam Ramon, Madam Darry, the Duchess of Newcastle, madam Cencliver, the countess of Pembroke, Mrs Behn, and a thousand others.' She also blames man 'that the Serpent beguiled the woman and not the man you should also consider Adam was too blame, in leaving his wife alone, without assistance, to withstand the subtle serpent as she was beguiled by a crafty Devil.' Miss Ward also adds for good effect that 'woman formed or rather fashioned last, as the most perfect pieces of the creation surpassing man in those excellent qualities attributed to the angels by Dionsius, Aquintus' etc.

Having her own fortune of 'Five Hundred Pounds a Year' and at sixteen and therefore of marriageable age she throws down a gauntlet of 'forty three questions, resolving never to marry a man till I find an ingenious batchelor to answer, these questions....'

The second half of the pamphlet then tabulates her questions on 'Knowledge and Learning farther Promoted: or, the Fair Sex vindicated'. Some of these are unanswerable or just impossible:- 7. Why doth the sensitive plant as it is called, contract and bow down itself when you offer to touch it? 8. Whether a foetus be capable of respiration? 15. Was Melchezideck born of ordinary generation, if so who were his father and mother? 18. Why is urine, blood, sweat, &c. salt? 33. Whether there are mermen and mermaids as the antient philosophers hold, and endowed with rational souls or no? 36 Where does the swallow and cuckoo retire to in the winter when they leave this climate? 39 Whether the earth will be totally annihilated after the universal conflagration, or replenished again as after the deluge?

The work gives no answers to any of these questions and leaves the reader, especially any hopeful bachelor, somewhat perplexed.

There were three other printings of this work at approximately the same date, two of them printed in Worcester, all of the utmost rarity. Our example from its imprint was doubtless issued as part of the Dicey-Marshall business. Their main income was chiefly derived from patent medicines, next came prints, and finally chapbooks which were a very small part of their business concern. See David Stoker's excellent detective work in 'Another look at the Dicey-Marshall publications 1736-1806.' *The Library: Transactions of the Bibliographical Society* 2014.

See *Catalogue of English and American chapbooks and broadside ballads in Harvard College Library*, 2356.

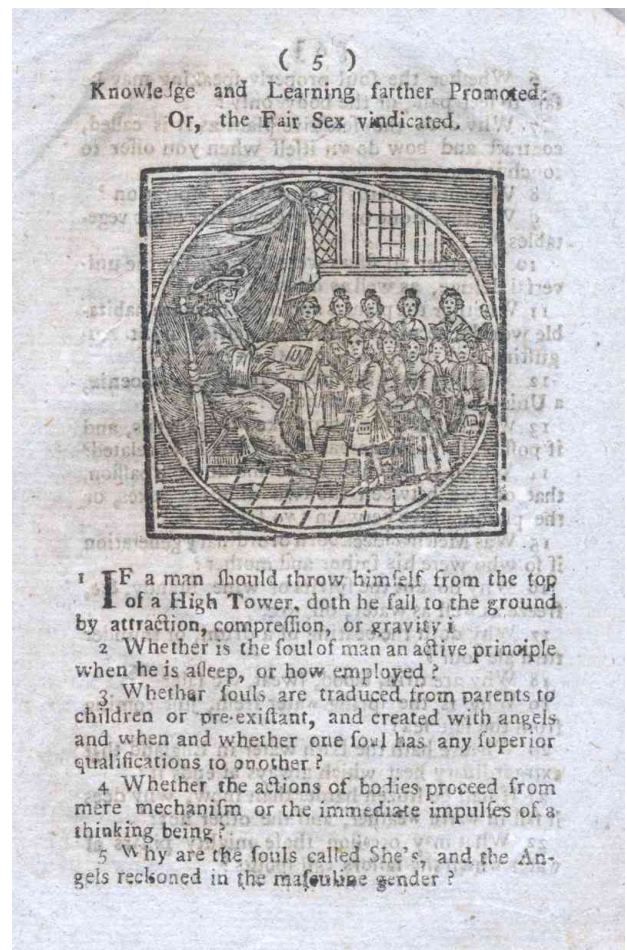
HANDBOOK PROMOTING WOMEN'S HEALTH

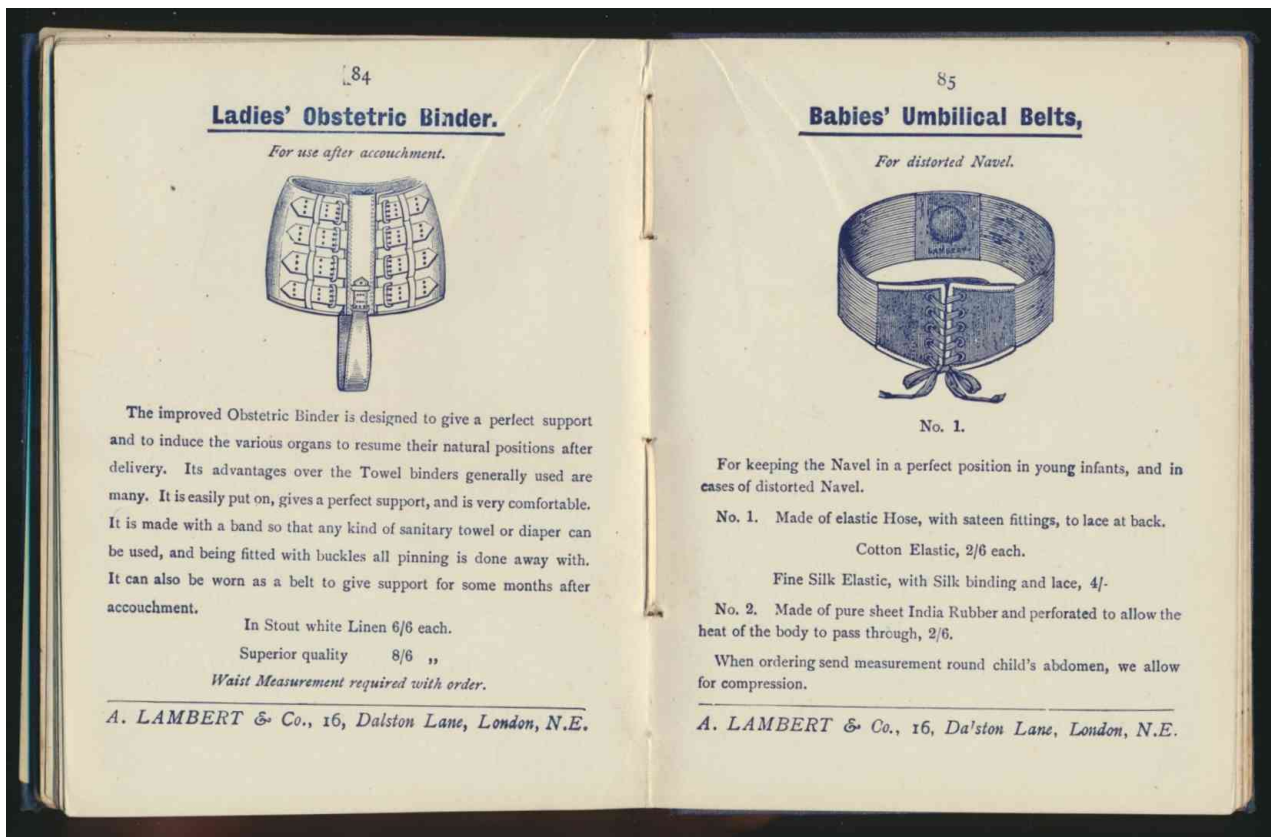
75 WARREN, Stewart. THE WIFE'S FRIEND AND GUIDE. Being plain and practical advice to women on the management of themselves during pregnancy and confinement, and on other matters of importance that should be known by every wife and mother ... Price One Shilling. London: A. Lambert & Co. 16, Dalston Lane, N.E. 1895. **£ 285**

FOURTH EDITION. 18mo, pp. [i]- iv, [5]-70-100, printed in blue ink; light foxing and dust-soiling; in the original blue cloth, lettered in gilt on upper cover, somewhat minor marks; nevertheless still a good copy.

Extremely rare and attractive ephemeral piece, a popular handbook promoting women's health and an early example of contraceptive instruction and promotion.

This down-to-earth work is divided into two parts, and provides clear and simple advice to women on a number of personal hygiene matters. 'Every young woman who enters into the "bonds of matrimony" accepts certain responsibilities and undertakes duties important to themselves, and the neglect of which may be followed by serious consequences to others. Custom has decided that these duties should be discovered usually by the wife after marriage, and it is very unusual that mothers are judicious enough to enlighten their daughters as to the troubles and difficulties that nearly every woman will have to go through at some period of her married life. To the young and inexperienced the following chapters will be especially useful, by placing before them, in a simple manner, how the various difficulties and troubles may be passed through as easily as possible' (p. 5).





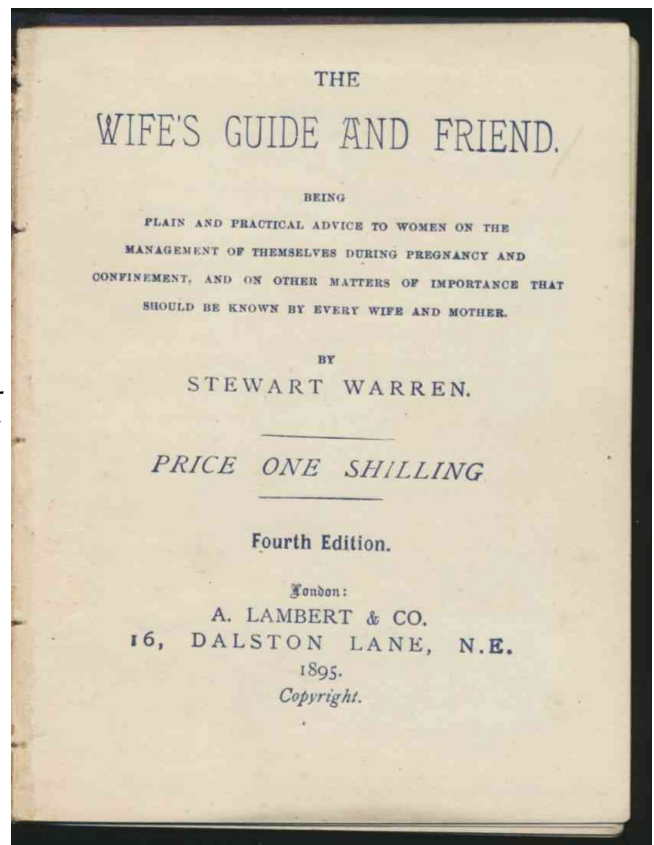
Section one deals with such matters as 'advice to young wives', 'the menstrual, or monthly periods,' 'how to keep in good health during pregnancy,' and 'general management after confinement' - with the final chapter dealing with matters of contraception. Part II advertises a number of products, including a number of contraceptive devices for both women and men, as well as a variety of other items including enema's, syringes for piles, elastic stockings, personal hygiene products and urinals for travelling and bed use.

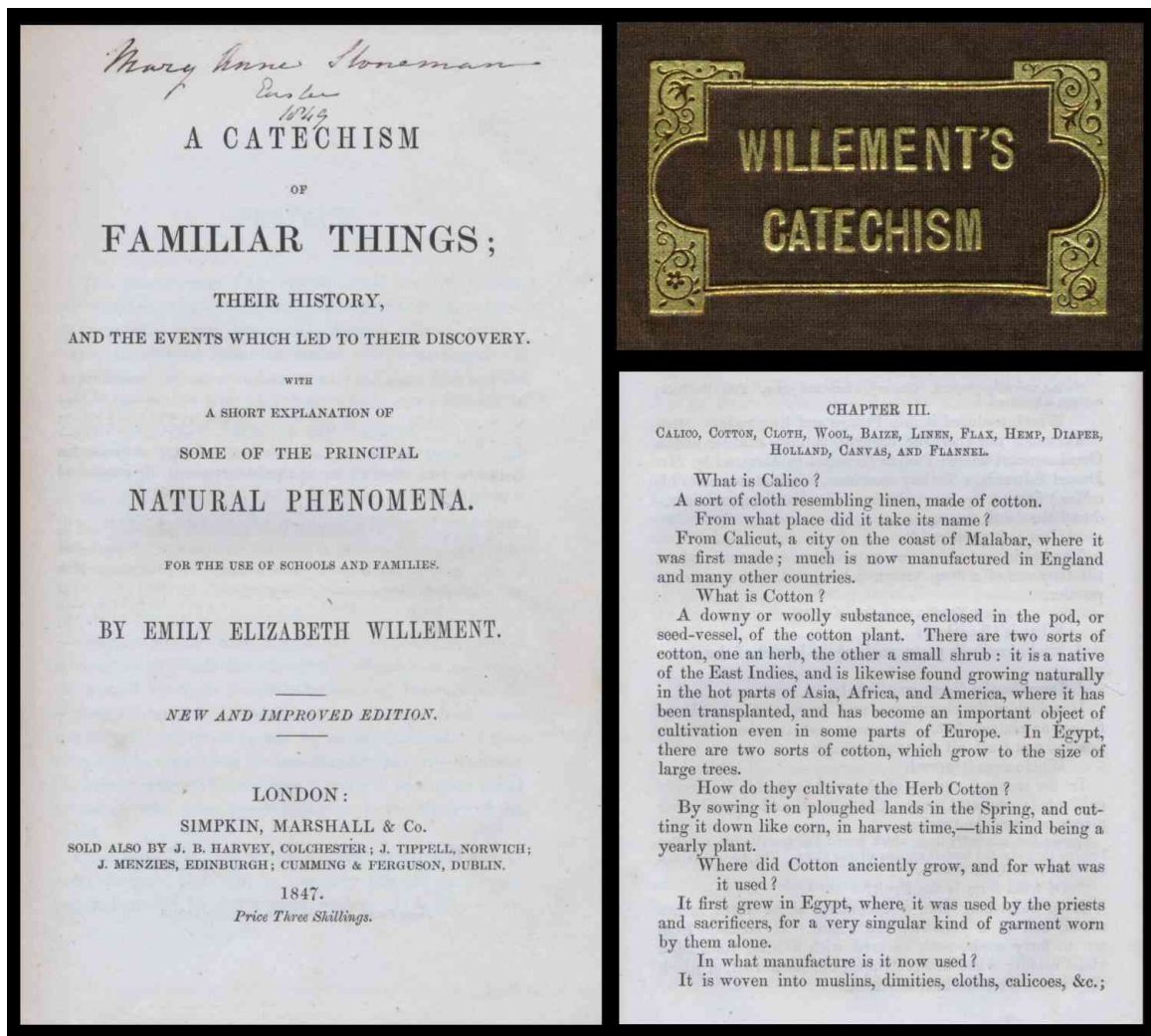
Lambert & Co were a pioneering company in this field in the nineteenth century and continued to sell such products well into the 20th century. Francis Place, in his work of 1822 *Illustrations and proofs of the principle of population including an examination of the proposed remedies of Mr Malthus* was one of the first to openly advocate contraception, though without indicating how it was to be achieved. The continuing influence of Malthus on the control of population can clearly be seen in this work with a number of the sheaths named after him. It would appear that this work was reprinted well into the next century, in one form or another. "A rather unique case of the commercial diffusion of contraceptive information in England is the publication and gratuitous distribution by Lambert & Co., of the *Wife's Adviser*. This is given away at the Wives' Clinic, an institution commercially-owned and operated by the manufacturer. The clinic was first opened by Dr. Marie C. Stopes in 1921 as the first contraceptive clinic in England" (Himes, p. 328).

See Himes, *Medical History of Contraception*, p. 328; OCLC locates only this edition, with one copy at Duke University Medical Library.

RECOMMENDED 'TO THE ATTENTION OF PARENTS AND TUTORS'

76 WILLEMENT, Emily Elizabeth. A CATECHISM OF FAMILIAR THINGS; Their History and the events which led to their discovery. With a short explanation of some of the principal natural phenomena. For the use of schools and families... New and Improved Edition. London: Simpkin, Marshall and Co., 1847.





8vo, pp. viii, 184; in the original publisher's cloth, upper cover lettered and tooled in gilt, very lightly sunned, but not detracting from this being a very fresh clean copy, with the contemporary ownership signature of 'Mary Anne Stoneman, Easter 1849' at head of title, and long poem in her hand on front free endpaper.

Scarce edition of Willement's most popular work for children, providing them with a *Catechism of Familiar Things*, in a simple, but nevertheless informative, way. In this 'New and Improved edition' the author acknowledges that 'it is very necessary that children should know the construction of things in common use; the wonders of the natural world; and the manner in which the productions of the earth are made subservient to the use of man; - for, without this, their knowledge is only superficial' (pp. v-vi).

'Miss Willement has amply proved her ability as a practical educational writer by the admirable *Catechism of Familiar Things* which has already become a text book in schools. She is peculiarly happy in conveying a clear comprehension of her subject to the most youthful mind in concise and simple descriptions. This is just the book that should be put into the hands of children. It will lead them at once to a love for the most attractive branch of human knowledge. There is a fine poetic feeling and beautiful moral tone which will render Miss Willement's charming little book attractive to children of a larger growth, than those for whom it is professedly written. We most cordially recommend it to the notice of parents and teachers' (*Hood's Magazine*, October 1848).

The work is set out over eighteen chapters, covering 'History, Geography, Arts and Sciences, Manufactures, Productions of the Animal, Vegetable and Mineral Kingdoms, and the Wonders of the Elements... exhibited in an engaging aspect'.

We have been unable to find much information on the author, Emily Elizabeth Willement, beyond the other works she published. Her first work seems to be *A Bouquet from Flora's garden*, published in Norwich in 1841. The present work is by far her best known, being reissued and improved several times, with the preface to the present issue indicating she resided in Colchester, Essex.

COPAC records five copies at the British Library, Cambridge, National Library of Scotland, Nottingham, and Oxford; OCLC adds one further copy, in Florida.

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

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



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

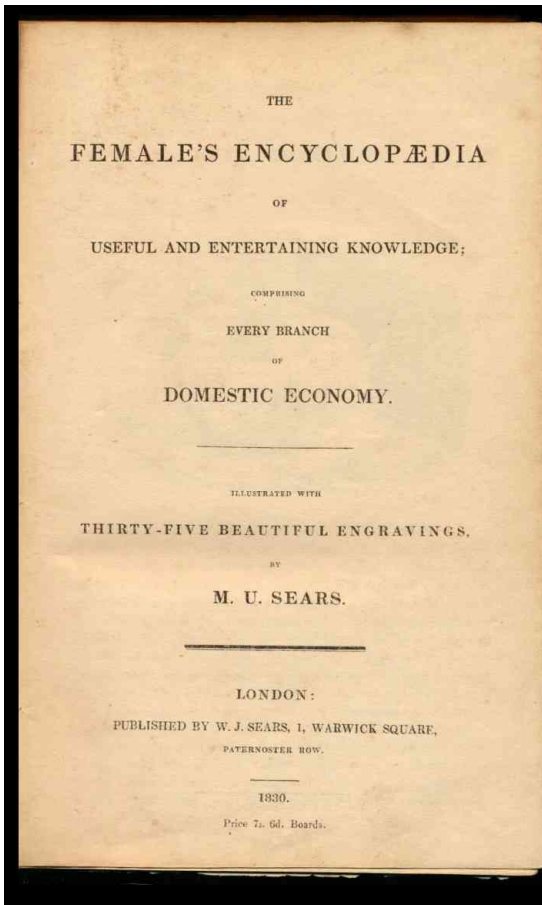
Uncommon first edition of Jane Winnard's *Recollections of Mrs. Anderson's School*, her first work of fiction, 'attempting to give a truthful idea of life in a good school' (p. xi), with a contemporary reviewer noting that it is 'a pretty unpretentious volume... outside and in 'tis precisely the *beau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

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

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

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

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



The design of the "FEMALE'S ENCYCLOPEDIA," is to present to the Writer's own sex, both a complete body of domestic information, such as is requisite to enable them to arrive at and to observe a perfect arrangement of their household concerns; and a comprehensive collection of every thing which a Female should be acquainted with, whether as a MISTRESS or a SERVANT, a MOTHER, SISTER, or WIFE; in short, to provide FEMALES of all ranks and denominations with such a body of instructive and entertaining matter, as shall qualify them for every condition of life; fit them to be rational companions, prudent mistresses and mothers, faithful and valuable dependants, and tender and affectionate relatives, conducing to their own happiness, and that of all around them.

THE FEMALE HUSBAND.

ABOUT the year 1736, a young man courted one Mary East, for whom she conceived the greatest liking; but he going upon the highway, was tried for a robbery and cast, but was afterwards transported. This so affected our heroine, that she resolved ever to remain single.

In the same neighbourhood lived a young woman, who had likewise met with many crosses in love, and had determined on the like resolution: being intimate, they communicated their minds to each other, and determined ever after to live together. After consulting on the best method of proceeding, they agreed that one should put on man's apparel, and that they would live as man and wife in some part where they were not known. The difficulty now was, who was to be the man; which was soon decided by the toss-up of a halfpenny, and the lot fell on Mary East, who was then about 16 years of age, and her partner 17. The sum they were then possessed of together was about thirty pounds: with this they set out, and Mary, after purchasing a man's habit, assumed the name of James How, by which we will for a while distinguish her. In the progress of their journey they happened to light on a little public-house at Epping, which was to let: they took it, and lived in it for some time.

About this period a quarrel happened be-

ENCYCLOPAEDIA FOR RUNNING A HOME

78 [WOMEN]. THE FEMALE'S ENCYCLOPAEDIA of useful and entertaining knowledge; comprising every branch of domestic economy. Illustrated with thirty-five beautiful engravings by M. U. Sears. London, W. J. Sears, 1 Warwick Square, Paternoster Row. 1830. £ 650

FIRST EDITION. 8vo, pp. [ii], vi, 7-440, [6] advertisement; contemporary half calf over marbled boards, spine decorated in gilt with a black skiver lettering piece; binding rubbed and slightly worn in places but overall a good copy.

A well structured work attempting to encompass every aspect of running a home, for 'Young Married Ladies, as well as their Servants.'

'The design of the "FEMALE'S ENCYCLOPAEDIA," is to present to the, Writer's own sex, both a complete body of domestic information, such as is requisite to enable them to arrive at and to observe a perfect arrangement of their household concerns; and a comprehensive collection of every thing which a Female should be acquainted with, whether as a Mistress or a Servant, a Mother, Sister, or Wife; in short, to provide Females of all ranks and denominations with such a body of instructive and entertaining matter, as shall qualify them for every condition of life: fit them to be rational companions, prudent mistresses and mothers, faithful and valuable dependants, and tender and affectionate relatives, conducing to their own happiness, and that of all around them.' (Introduction)

Being a serial publication the information on each of the main subjects is spread throughout the work and include: Ailments, Domestic Memoranda, Domestic Practitioner, Hints on Female Education, Tutoress, Love and Marriage, Duties of Married Life. To relieve this are similarly treated lighter subjects including Female Biography, Aphorisms, English and French Ladies contrasted, and the Querist. This last section answers such questions as 'What is Happiness?', 'What is Friendship?', 'What is Love?' and takes the form of an agony aunt column: 'Query 9 - I am a young woman, and have been very dutiful to my parents; but now they have proposed a husband for me whom I cannot love: therefore, how shall I discharge my duty?—whether to oblige my parents, and live an uncomfortable life (for I cannot expect any other, where minds are not equally agreed); or to disoblige them by refusing them what they so earnestly importune.'; 'Query 14 - Can a tender friendship between two persons of diffident sexes be innocent?'; 'Question - Is there now, or will there be at the resurrection, any females in heaven, since there seems to be no need of them there.' All sorts of other miscellaneous information packs out the double column pages including such topics as Portuguese Superstitions, Slippers and Chinese divorce in order to entertain or instruct the reader.

The work was published originally in parts which could be had both weekly at threepence, or monthly priced at one shilling being aimed chiefly at the lower-middle class reader. The first part was issued at the end of September 1829 and continued until part seven when the work replete with a preface and index could be had at seven shillings and sixpence.

The first part of the work reviewed somewhat condescendingly in the *Morning Advertiser*, when it came out in October 1829, chiefly because the author was a woman: 'The present [work] is so far novel in its plan, that the information of which it is intended to be made the medium is addressed to the better half of mankind only; and that, along with the entertaining, it is also to be the organ of inculcating and diffusing useful knowledge. The object is good; but all depends on the execution, and in that respect we have but little yet before us to enable us to judge. We shall, however, in fairness to the fair author, transcribe as much of her introduction as will enable our readers to judge of her intentions; and should we find that in the progress of the work the pledge, which are here given are fully redeemed, we shall return to the work again, and bestow on it what praise it may merit. In the mean time it appears to us that the gigantic and varied nature of the task is by far too much for the superintendence of a lady.'

Who was this mysterious author? It may well have been someone in the Sears family who both published and illustrated the work, so it is possible that it is Johanna Sears, the wife of the publisher William J Sears, or indeed Harriett, the wife of the illustrator Matthew Urlwin Sears.

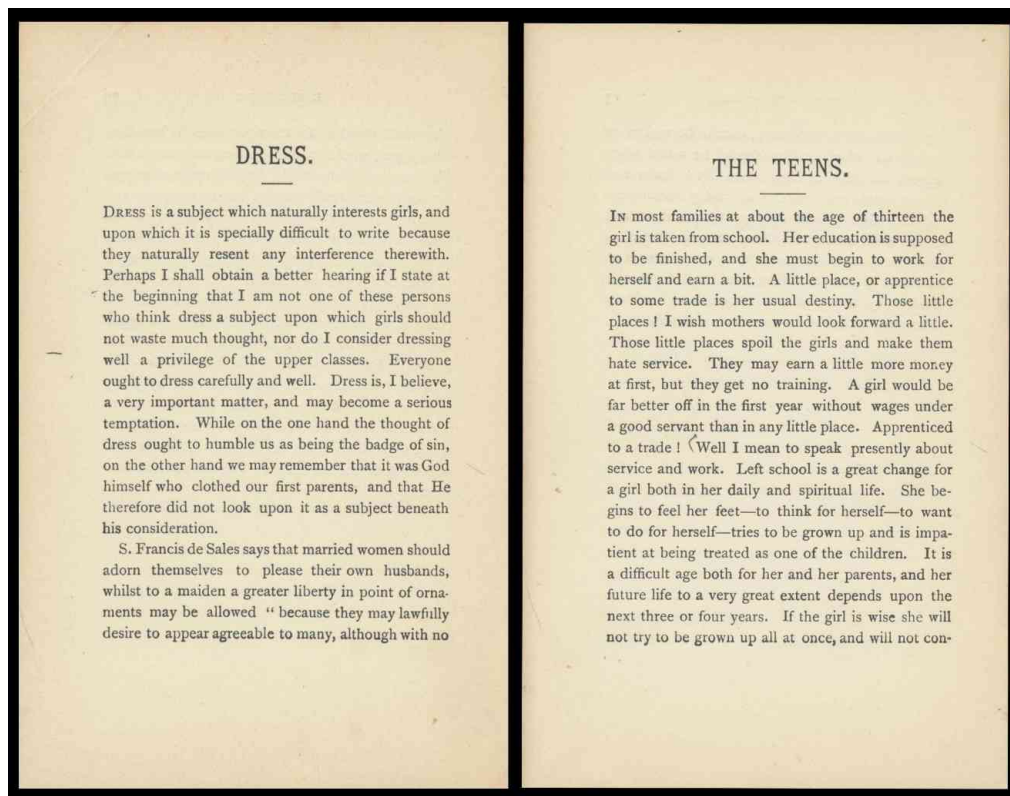
OCLC: 1538483.

'ADDRESSED TO WOMEN AND GIRLS IN A LOWER SOCIAL POSITION'

79 [WOMEN]. GIRLS: Their work and influence... Fourteenth edition. London: Skeffington & Son, Piccadilly, W. Publishers to His Majesty the King. [c. 1900]. £ 150

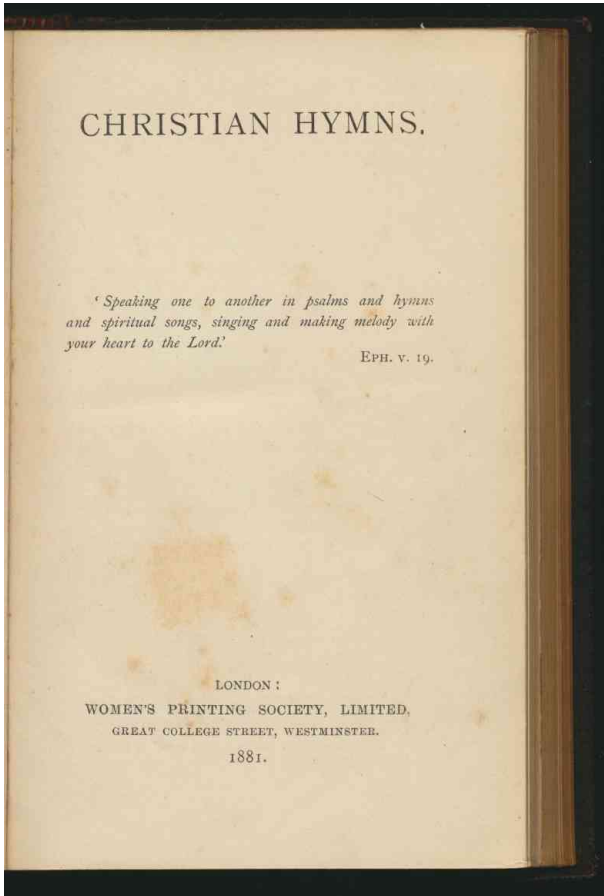
8vo, pp. 68; some minor toning (due to paperstock); in the original grey publisher's cloth, upper board lettered and decorated in brown, lightly dust-soiled, but still a good copy, with contemporary presentation inscription on front pastedown.

Fourteenth edition (but all editions rare) of this enormously popular guide for young girls first published in 1877, proffering advice in their formative years, with chapters on 'Women's Position'; 'Home and School'; 'The Teens'; 'Religion'; 'Refinement'; 'Dress'; 'Amusements'; 'Parents and Children'; 'Brothers and Sisters'; 'Friendship'; 'Youth and Maiden'; 'Service and Work'; 'Courtship'; and 'Wives'.



'In putting forth these Papers I should like to say a few words with regard to their origin and purpose. They were suggested to me by the thoughtful and useful papers on womankind contributed by Miss Yonge to the *Monthly Packet*. It occurred to me on reading these Papers that there was a great need for a somewhat similar set of papers addressed to women and girls in a lower social position than those contemplated by Miss Yonge. This need seemed to me to become day by day more apparent, and I determined to try whether I could not myself supply the want. One word as to their purpose. They are not intended to take the place of definite personal instruction, but rather to induce girls and young women to do that which they are too apt to neglect, viz., to think for themselves, and to give them something to exercise their thoughts upon - or in the words of Miss Yonge, to teach a maiden of England how she may so live as to "be ready in all fair inward purity of spirit as well as outward purity of body to give herself in the full dignity of her maidenhood to him whom she really and worthily loves," or else how she may "with a truly virginal spirit, not merely a baulked and disappointed one turn withal to be the unmarried woman who careth for the things of the Lord"' (Introduction).

Not in OCLC, which records the first, fifth, twelfth and thirteenth editions, generally with only one or two locations.



IMPROVING THE CONDITIONS OF
WAGE-EARNING WOMEN

80 [WOMEN'S PRINTING SOCIETY]. CHRISTIAN HYMNS. London: Women's Printing Society, Limited, Great College Street, Westminster. 1881. £ 185

FIRST EDITION. 8vo, pp. [ii], 230, [2]; very light foxing just visible to first gathering; in contemporary full black morocco, stamped 'Bedford Chapel G.E.W.' in gilt on upper cover; some minor rubbing to extremities, but overall a very desirable copy.

The Women's Printing Society was founded by Mrs. Emma A. Paterson in 1876, with the aim of the Society to improve the conditions of wage-earning women. A few friends put up capital, and by the 1890s they received the maximum 5% dividend they allowed themselves, most of the profit going to the employees, who were shareholders. From 1893, they were at 66 Whitcomb Street by Leicester Square, where twenty-one women and five men and boys were employed. In 1908, purpose-built premises were opened at Brick Street, Piccadilly; at that time they employed thirty-three women and girls, three men, and six boys. The Society closed in 1955 leaving no surviving records of its business activity.

Bedford Chapel is likely to be the chapel on Charlotte Street, London WCI, which was demolished in 1896.

See Elizabeth Crawford *The Women's Printing Society* at <https://www.bl.uk/womens-rights/articles/the-womens-printing-society>; OCLC: 1062976.

THE END

