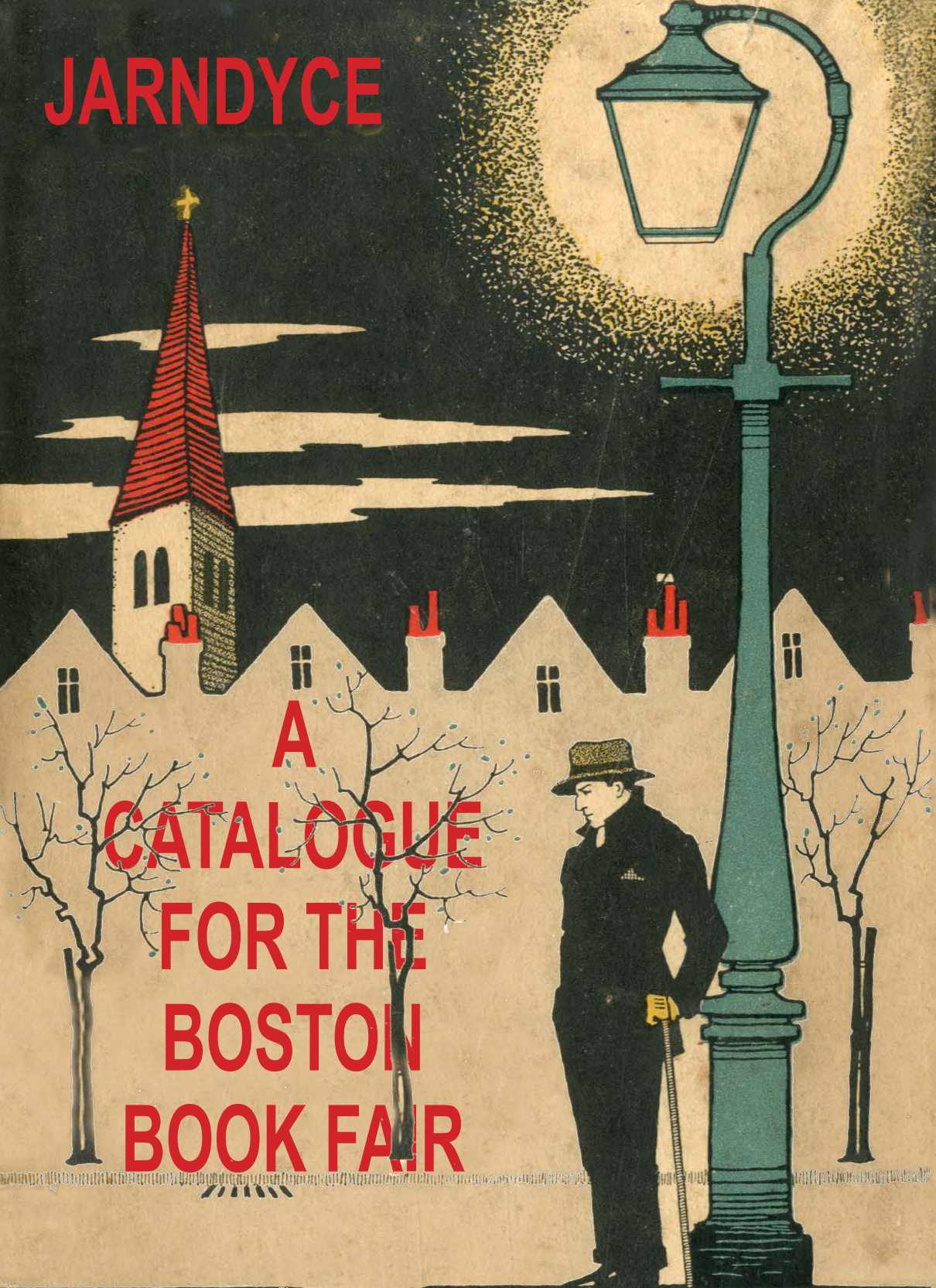


JARNDYCE

A
CATALOGUE
FOR THE
BOSTON
BOOK FAIR



H&S

ARTS & CRAFTS BINDINGS BY MARGARET ALEXANDER - WITH ORIGINAL DESIGNS

1. **ALEXANDER, Margaret K., binder.** Five works in Three Arts and Crafts bindings. [105572]

¶ 1. **DAVIES, C. Christopher.** *The Natural History of Selborne...* A new edn. Frederick Warne & Co. (The "Chandos Classics.") [1879] Later full goatskin, initialled MA on back board. a.e.g. v.g.

2. **SÉGUR, Sophie, Comtesse de.** *Mémoires d'Un Ane.* Paris: Librairie Hachette et Co. 1896. Contemp. or sl. later goatskin. a.e.g. v.g.

3. **HAGGARD, Henry Rider.** *King Solomon's Mines.* Cassell & Co. BOUND WITH: **BOLDREWOOD, Rolf.** *Robbery Under Arms.* Macmillan & Co. (Macmillan's Sixpenny Series.) ALSO BOUND WITH: **STEPHENSON, Robert Louis.** *Treasure Island.* Cassell & Co. All 1898. 3 works in 1 vol. in contemp. or sl. later goatskin; sl. wear to tail of spine. a.e.g. v.g.

A lovely collection of three Arts and Crafts bindings by Margaret K. Alexander. *The Natural History of Selborne* (monogrammed MA on the back board) and *Mémoires*, are both in heavily embossed goatskin created by using a single tool to mould the heated leather. *The Natural History* is illustrated with a landscape with two trees climbing the height of the binding; *Mémoires* illustrates a three-headed thistle on both boards. The third example uses the same binding method but is far simpler, lettered in a single panel on the front board with decorative surrounds. The original designs, pencil & pen & ink on sugar paper, are loosely inserted into the volume; three show signs of use by the binder who has traced round her designs with a binder's tool directly on to the leather.

[1879]/1896/1898

£1,250



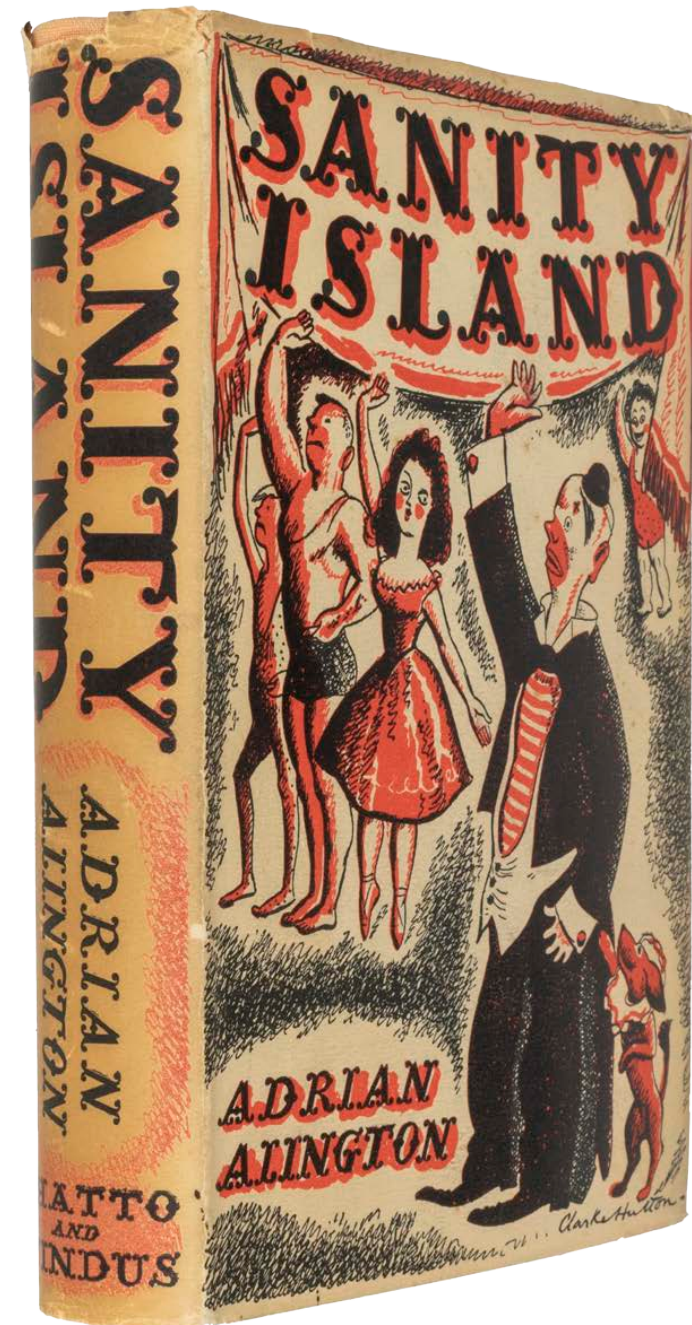
MIRTH IS THE WEAPON

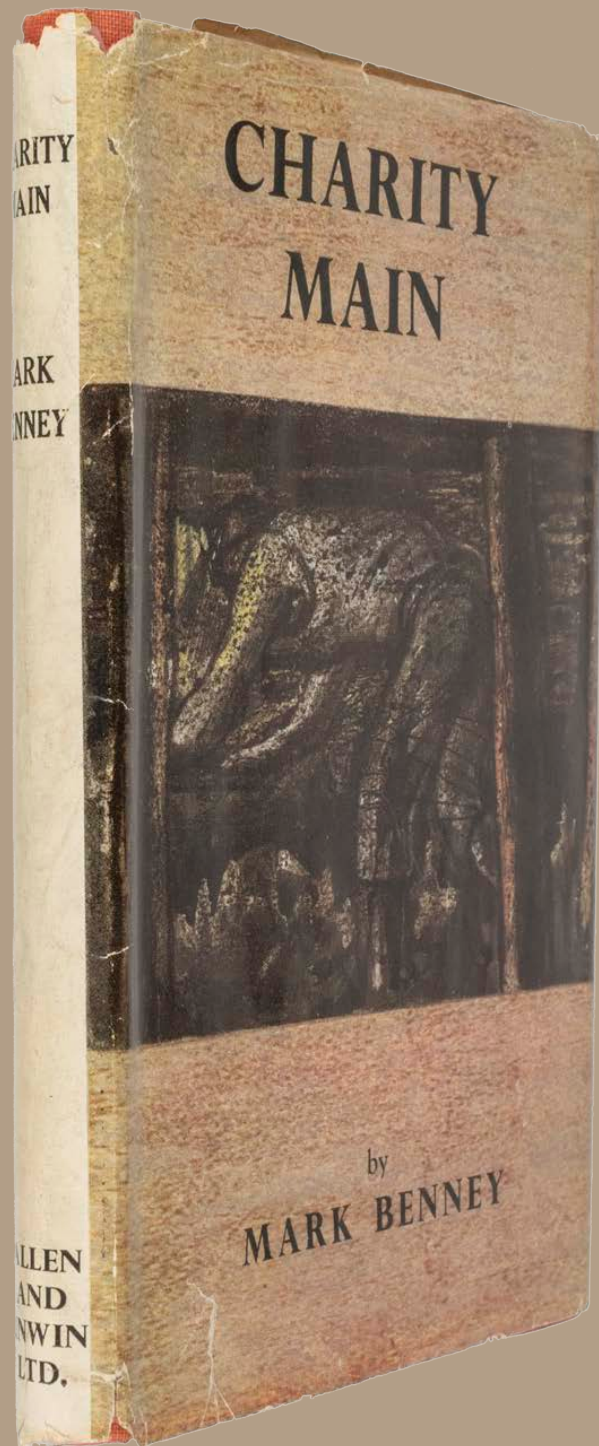
2. **ALINGTON, Adrian.** *Sanity Island*. FIRST EDITION. Chatto & Windus. Half title. Orig. salmon pink cloth; sl. unevenly faded. Buff & red pictorial d.w., unclipped; a little rubbed & sl. darkened in places, spine a little chipped at head. Ownership inscription of Huskinson on leading f.e.p. [105544]

¶ Bleiler p.20. Dustjacket by Clarke Hutton. A madcap fantasy set on Meridia, a fictional island, unaffected by the military aspect of the Second World War because it is of no strategic importance. The culture, however seeps through and local politicians begin to emulate Hitler and Stalin, so alarming the British Consul that he decides to employ a clown, Bilbo, and a troupe of acrobats and comedians to spearhead what he calls a 'Humorous Rearmament'. It's hard to begrudge the author the rather vain hope that laughter will protect humanity against totalitarianism, and the results are enjoyably raucous; in particular a scene in which a fascist rally is disrupted by flatulence.

1941

£450





DOCUMENTARY MINING NOVEL WITH HENRY MOORE JACKET

3. **BENNEY, Mark.** *Charity Main*. A coalfield chronicle. FIRST EDITION. George Allen and Unwin. Half title. Orig. red cloth. Pictorial d.w., clipped leaving price intact; a little creased, sl. chips to head & tail of spine. Booksellers ticket of J. Trevor Jones, Wrexham on leading pastedown. [105379]

¶ Dustjacket by Henry Moore. Ostensibly a novel, most of the (considerable) interest of *Charity Main* lies in its rigorous and insightful documentary portrayal of north-eastern mining communities, and Benney is explicit about his purpose in the novel's introduction: 'Believing as I do that technical, economic and financial data have no meaning apart from the men and women whose lives they so wanly reflect, I had no choice but to present my observations in a human guise.' The book was well-reviewed by the author's friend George Orwell, and is rather more measured than the latter's work; its observations are bleak but there are fewer astounded descriptions of vermin than there are in *A Road to Wigan Pier*. Benney is sympathetic to, but by no means sentimental about, the miners, and they are presented as believable three-dimensional people. The portrayal of mine owners can veer into negative caricature, but the cataloguer is inclined to forgiveness.

1946

£320

THE CELEBRATED MISS BIFFIN - BORN WITH PHOCOMELIA

4. **BIFFIN, Sarah.** Autograph Letter. 8 Duke Street, 29th Jany. 1848. 15 lines on one side of a folded 8vo sheet, integral address panel, addressed to Mrs Daniel Gaskell. [105788]

¶ Sarah Biffin, 1784-1850, was born without arms and legs, a condition now known as phocomelia. She grew to be 37 inches tall and was, by the age of 13, contracted to the service of Emmanuel Dukes who exhibited Sarah as 'The Eighth Wonder!'. Biffin was educated to read, write and paint miniatures, using principally her mouth. Her talent for painting brought her to the attention of the Irish peer the Earl of Morton who arranged for her further instruction in the art of miniature painting with William Craig, painter in watercolours to Queen Charlotte and the Duchess of Kent. Biffin was also patronised by George IV, William IV, Queen Victoria, and Prince Albert.

After sixteen years of service to Dukes, Biffin agreed to be released from her contract, and becoming an independent miniature portraitist with a studio in the Strand. In 1821 she was awarded the silver medal of the Society of Arts for a historical miniature. She married William Stephen Wright, a banker's clerk, in Somerset, although the relationship did not last. Despite their separation, Wright took control of her finances providing her with a salary of £40 a year. Biffin was awarded a Civil List pension of £12 per annum by Queen Victoria before moving to Liverpool in 1842, establishing a studio. Her supporters there arranged a public subscription in 1847 to finance her final years.

Written in the third person, this letter is an appeal for contributions to help 'end her days in peace': 'This kind effort making for Miss Biffin, she trust in the Almighty will be accomplished to enable her to end her days in peace, for the short time she has to remain in this life of trials, however small the sum contributed, would be thankfully received and ever gratefully remembered by Miss Biffin'. At the bottom of the page, Biffin finishes: 'Written without Hands'.

The letter is addressed to Mrs Daniel Gaskell, wife of the prominent philanthropist Daniel Gaskell, of Lupset Hall, Yorkshire. Biffin evidently wrote to many prominent people requesting money; The Pilgrim Edition of Dickens's correspondence, records a letter from Charles Dickens to Sarah Biffin on October 27, 1847, politely turning down a request for funds.

This kind effort making for
Miss Biffin, she trust in the
Almighty will be accomplished
to enable her to end her days in
peace, for the short time she
has to remain in this life
of trials, however small the
sum contributed, would be
thankfully received and ever
gratefully remembered by
Miss Biffin.

29 Jan^y 1848

8 Duke St
Liverpool

Written without Hands.



Written by
Miss Biffin
without hands
1842

5. **BIFFIN, Sarah.** A Specimen of Her Handwriting. Four lines of manuscript written on paper within printed decorative gilt border, 12 x 9cm, laid on to later card. [105774]

¶On a handbill advertising 'the celebrated Miss Biffin [Sarah was also known as Beffin], it is declared that 'each visitor will be entitled to a specimen of her writing', of which this example is one.

1842

£750 †

SKETCHES OF A GRAND TOUR - BY ELIZABETH BLACKWELL

6. **BLACKWELL, Elizabeth.** Sketches from Boulogne to Wiesbaden. 48 black & white sketches, drawn on card, c.8 x 11.5cm, all but a few within embossed borders, laid on to an album leaf with a manuscript caption; some toning to margins of album leaves. Contemp. full dark green morocco, brass clasp, front board lettered in gilt: 'Sketches from Boulogne to Wiesbaden'; a little rubbed & worn, leading inner hinges cracked but holding. Inscriptions on leading pastedown: 'Elizabeth Blackwell 1835 - 37 - 39' and 'The Honble. Mrs Arthur Thellusson from EB 106 Eaton Square'. [105738]

¶ A charming and accomplished volume of sketches taken on the spot (and often on the boat) by Elizabeth Blackwell, of Eaton Square, London on three separate European Tours, in 1835, 37 and 39. They record her travels, from Boulogne Sur Mer, through Lille, Belgium (Brussels, Waterloo, Liege, Spa) and on to Germany, travelling down the Rhine, including sketches from Bonn, Koblenz, Boppard, St. Goar, Oberwesel, Bacharach, Mainz, and Wiesbaden.

An early sketch, at Brussels, 'Chemin de fer vû du 'Allée Verte' shows an image of a steam train. It shows the first steam locomotive in continental Europe (outside of France), known as the 'Elephant', which began operation in 1835 and ran between Mechelen and Brussels.

The sketches are rather gothic in style some depicting night scenes, affected by what appears to be the deliberate oxidisation of the card. Many depict hilltop castles and churches, and many appear to have been drawn whilst on the water as Elizabeth toured down the Rhine.

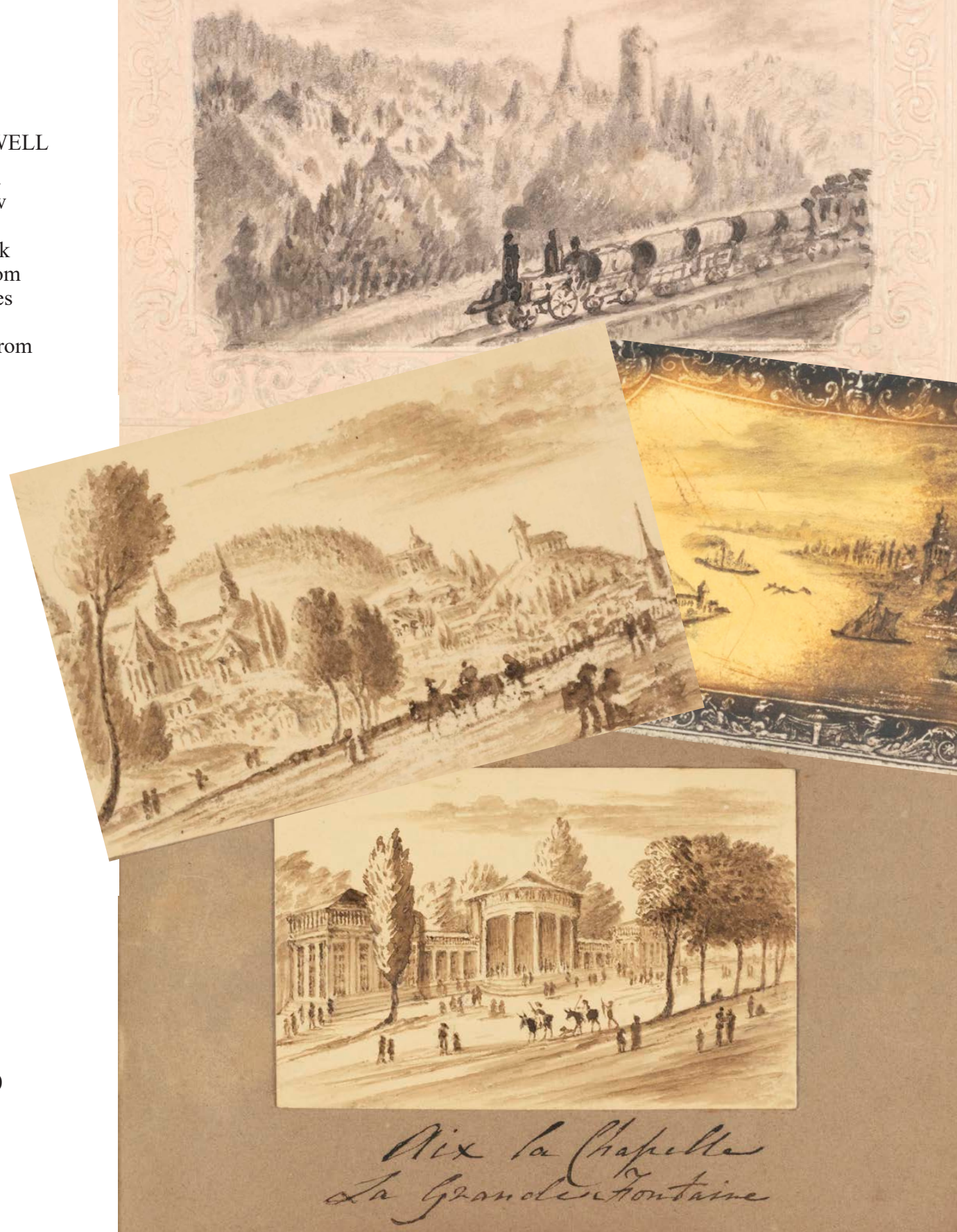
With the advent of steam power a recent development, these sketches record a journey made at the beginning of a new era of European tourism.

The album was gifted by its creator, Elizabeth Blackwell, to Caroline Thellusson, daughter of the British politician and cricketer Christopher Bethell-Codrington, 1764-1843, and wife of Arthur Thelluson, fourth son of Peter Thellusson, 1st Baron Rendlesham, 1761-1808.

Another sketch book by Elizabeth Blackwell is held at the New York Public Library.

1835-39

£1,800



A NEW SONG,
CALLED
Darlastone Wake Bull-baiting.

Of all the diversions in life,
There is one amongst the rest,
It exceeds all other for fun,
Was allowed to be the best,
All you that delight in a bull,
To see him go many a mile,
If you go to Darlastone Wake,
You shall see 't in the highest stile.

Old Mockist a bull did provide,
And out of a rare good fort,
He brought him at Lipton green,
And there he made rare sport;
And they where all pleas'd to the heart,
And swore at a hell of a rate,
To think they were indulg'd of a bull,
To accompany Darlaston Wake.

A-lane, a-lane, was cried,
For a dog was going to run,
When Wats he slept at his nose,
And so the sport begun,
The bull how he caper'd and jump'd,
Old Wats to spread his fame,
Down your eyes says Willenhall Dick,
If it is not a rare good game.

To collar him straight they went,
And brought him to the stake,
And drank success to the bull,
And so began the wake;
Down me Tom Biddle he says,
If I may speak my mind,
There shall run but one at a time,
And then we will give the bull wind."

A-lane again was cried,
For Forster's Smut to run,
The bull broke her back the first time,
And for her he made sad moan;
They tapt Wats on the back,
And Forster was vext at the stake;
"Down thy soul" says he,
"I wish I was a dog for thy sake"

A-lane again was cried,
To run old Rusty Ball,
The brother to Forster's smut,
And a best amongst them all;
And when the bitch was big,
With Smut and Ball by Spring
And when that the did pup,
They set the bells to ring.

A-lane again was cried,
For ball was going to run
He pin'd him to fast by the cord,
Which made them much run fun.

He held him to fast by the cord,
Which made the bull to rear,
"Down your eyes," says Darlaston Tom,
"We shall ne'er see this like no more."
Then Harper's bitch was brought,
The best in all the town,
She was by the name of Rose,
By running for many a crown
She made a fair put at his nose
But it prov'd all in vain,
The bull made a fair put at the folks,
And so run down the green.

They brought him back again,
And tied him to the stake,
For old Robin's Towler to run,
Which came a long way to the wake,
They run two dogs at a time,
Which made the colliers loof;
There was about forty good fellows,
Wacking away in their buff.

The bull they lock'd in the stable,
The matter to settle then,
And there was a straight young lad,
That challeng'd every one,
He found himself quite big with fight
That challeng'd the company round,
And Biddle took up the cudgels,
And fought him for a crown.

The ring was made with speed,
The fight for to begin,
Shiddle, Biddle's sidesman would be,
Because the lov'd the foe,
"And down your eyes," says he,
Calls Biddle a son of a whore,
"If thee does not beat him and soon,
Thee shall ne'er f--- me no more."

Longner the king of all ruffians,
Steps in like a lad of good mettle,
Gave Shiddle a hell of a ring,
And says, "Blas't you what's the matter,"
Then Frummeery was vext to the heart,
Gave Longnor hell of a dig,
Then Longnor down with him,
And kick'd in three of his ribs.

So now this fight is over,
And Biddle he bore the way
And straight to a tavern went,
In mirth to spend the day;
The beef they knock in them space,
And liquor they drunk amain
And when they had stuff'd their guts
They had the bull out again.

A NEW SONG,
CALLED
BLOXWICH WAKE BULL-BAITING.

Tune---WEDNESBURY COCKING.

GOOD people I pray attend,
The truth to you I'll tell,
How the Bl---x---h rais'd a Bull,
They were forc'd to p---n the Bell;
They p---n'd the Bell you know,
And gather'd to raise a new Steeple;
The Willenhall men stole their Bull,
And called them Aperieth people:
Fal de ral, fal de ral, &c.

The Bull ruffians, a council did call,
Which way to keep him secure;
One said to the cord he'd be tied,
And another should lie at the door;
And when the council was o'er,
And they were fast a sleep,
So softly into the stable
Two Willenhall men did creep.

They said, "Come Billy arise,
From his neck the collar did take,
"To Willenhall you must go,
We mean to spoil Bl---x---h wake,"
And when we had got him safe out,
And no one had us seen;
Fiddler was the dog,
That run him down the green.

And when to Willenhall we came,
There we made such a charm;
By five o'clock in the morn,
The town we did alarm,
We run two dogs at a time,
And baited him up and down;
And then we all agreed,
To take him to Bilston town.

And as were going along,
Before we reach'd Bilston lane,
O, by the Bl---x---h arpes,
There we was oveta'en,
They got before the Bull
And swore they'd turn him back,
We pitch'd them into a ditch,
And their bones they went to rack.

And when to Bilston we came,
Old Daffield said for a rig,
"O, I have never a dog,
My wife shall run the pig,"
A-lane, a-lane," the cry'd;
The pig flye tumbled down;
The old women got up in their smocks,
And follow'd us through the town

To Willenhall we brought him back,
And baited him in a ditch;
And that was noble sport,
When Shut run his brinded bitch;
To see the bitch at his nose,
The apes went down on their knees
They said, "What can we do more?"
Now give us the Bull if you please."

They for the Constable sent,
All for to charge the peace;
And when he did come there,
He said, "This noise must cease,"
One of them to Bucket did say,
"You are sure to get in a scrape;
He broke his head with a stick
And call'd him a Bl---x---h ape."

And now for to conclude,
I hope there's no offence,
If you will to Bl---x---h come
And make us recompence;
For if you do not come,
And pay us all the cost,
The Bell that we have p---n'd,
Will be for ever lost.

They waited a week or more,
No Willenhall men to them came;
They said, "For a warrant we'll go
For on us they are making game,"
And when they had sworn a f---c oath,
And forced Powell to appear;
He made the apes pay the expence,
And set the Willenhall men clear.
Fal de ral, fal de ral, &c.

7. **BROADSIDE BALLAD. (BULL-BAITING)** A New Song, Called Darlastone Wake Bull-Baiting. [AND] A New Song, Called Bloxwich Wake Bull-Baiting. n.p. Single sheet oblong folio broadside printed on recto only, both ballads printed in two columns with central vertical divide, one decorated & one ruled; trimmed a little close. 19 x 30 cm. v.g. [103996]

¶ Both ballads are recorded as being at NLS only, c.1815. 'Of all the diversions in life...' and 'Good people I pray attend...' (to the tune Wednesday Cocking). Darlaston and Bloxwich are about 5 miles apart, near Walsall in the Midlands.

The Darlaston baiting ends in bouts of boxing with Biddle's 'sidesman' Shiddle (a woman) declaring: 'If thee does not beat him and soon, / Thee shall ne'er f--- me no more...' followed by Longner versus Frummeery with the day ending in the tavern: 'When they stuffed their guts They had the bull out again.'

Bull-baiting is recorded in England early in the seventeenth century, but by the date of these ballads, the barbaric 'sport', pitching dogs against a tethered bull, was dying out and was banned in 1835.

UNPUBLISHED BROCK AUSTEN ILLUSTRATION?

8. **BROCK, Charles Edmund.** An Original Illustration of a Church Congregation singing Hymns or Carols at Christmas. Watercolour on artist's board, signed C.E. Brock in lower right corner. Printer's marks crossed & cut through on verso. 18.5 x 15cm. Mounted. [102587]

¶ A lovely Brock illustration of a robust elderly gentleman standing and singing in church. He stands to the left of a handsome and elegantly dressed young woman. Behind her a young gentleman looks keenly at her in admiration. A seemingly unpublished or unused illustration possibly to a Brock-illustrated edition of Jane Austen or Alexander Smith's *Dreamthorp* which includes an essay on Christmas.

[c.1920s]

£750 †



**'MODELS OF GARMENTS THEN WORN' - NEEDLEWORK BY
THREE GENERATIONS OF ONE FAMILY**

9. **BROOKER, Sara, SHEPHERD, Sarah Brooker, née Halsey & BOSWELL, Diana, née Shepherd. (NEEDLEWORK)** Aunt Diana's Book of Needlework. Folio. 36 leaves, numbered 1-36 on rectos only in neat MS. Contemp. half roan, spine ruled in gilt; remains of silk ties, small split at tail of leading hinge, corners sl. rubbed. Later owner's ink inscription on leading pastedown. Overall a very well-preserved volume. [105603]



¶ An exquisite album of needlework samples, made by three, or possibly four, generations of the same family and compiled by Diana Boswell, née Shepherd, the youngest of them, who lived from 1829 to 1906. Neatly sewn on to each of the first 22 leaves are highly accomplished examples of sewing and stitching, including clothing created in miniature as examples of contemporary garments. These would have been created as exercises in clothes making and mending, a vital part of the education of girls and young women at the time. A later explanatory note on lined paper has been pasted into the leading endpapers, with the title 'Aunt Diana's Book of Needlework':

'Aunt Diana was born in 1829, and between that date & her marriage in 1859, made these models of garments then worn, pages 1-16. Pages 17-21, household darns & samplers worked by her mother; & sampler of Ten Commandments in rhyme (p.22) worked by her grandmother, were collected & preserved by her. Aunt Diana Boswell died 1906, bequeathing the book to me, Amelia Boyes'. On the opposite leaf is a full list of the contents in the same neat hand.

Among the beautifully made clothing samples are a baby's long flannel petticoat, a baby's knitted coat, two pinafores, a woman's chemise, a boy's smock & knitted scarf, and a man's smock. On pages 18 and 19 are examples of 'household darns', beautifully illustrative of the various stitches that might be used in household running repairs. As well as garments, there are also five charming and precise samplers, one 'manuscript' another 'printed letter', a third in 'Old English Letters', and a fourth with 'ordinary markings'. A final sampler, dated 1738 in pencil on an adjoined piece of paper (and noting that the maker was 32 in 1757), shows the Ten Commandments, worked by Sara Brooker, aged 13.

Towards the end of the volume, on pages 24 and 25, two more miniature garments have been added that are not mentioned on the contents leaf. Both are finely detailed linen smocks, one with buttons, the other without. A label on the

first states, 'Made from linen 124 yrs old, by Mrs Peachy, 1893'.

Overall this is a wonderful tactile album, demonstrating a high degree of skill, as passed down through the generations in a single family. The garments are attractive, yet modest and homely, beautifully made, but without showiness or undue ostentation. The album demonstrates the pride of accomplishment, but also speaks of the understated and practical nature of its talented creators. Such albums, illustrative of girls' household education in the late 18th and early 19th centuries, are scarce and seldom seen in commerce, especially in such full and fine condition.

'Aunt Diana' is Diana Halsey Shepherd, born 1829. Her mother was Sarah Brooker Shepherd, née Halsey, 1792-1883. Sara Brooker is more likely to be Sarah's grandmother given that she was born in 1725 (if she was aged 13 in 1738) and would have been 67 when Sarah was born.

[c.1757-59]

£7,500





INTIMATE SKETCHBOOK OF FAMILY LIFE IN RURAL LINCOLNSHIRE - 1808

10. **BURGESS, Hilkiah.** An Intimate Sketchbook of Life in Fleet, Lincolnshire, and Beyond. 1808. 133 numbered pages of ink sketches, all on rectos only, with five sketches over two pages & additional 5 vignettes on versos together with one manuscript quotation, pencil or ink inscriptions on most sketches. Contemp. half sheep, marbled paper boards; rubbed & worn, binding split but holding. Inscribed on leading f.e.p.: 'Hilkiah Burgess, Fleet, Lincolnshire 1808 February' with the initials HB on leading pastedown. Housed in a purpose-made clamshell brown cloth box. [105373]

¶ A wonderful sketchbook, and an unusual and strikingly intimate portrayal of rural life depicted by the artist and engraver Hilkiah Burgess, 1775-1868, with a few contributions from his father William Burgess, 1755-1813, artist and reverend minister, or brother, also William. Hilkiah, like his brothers William and Joseph, was born in Bethnal Green, London, before the family moved to Halifax, Yorkshire, where his sisters Lydia and Maria were born. Evidently, by 1808, Hilkiah, together with his father (his mother Elizabeth, Christened June, died in 1791) and some of his siblings, had moved to Fleet, Lincolnshire. It is for their landscapes that both William and Hilkiah are best known, publishing a number of books illustrating their own artwork of Lincolnshire and surrounding counties.

This sketchbook provides a very personal insight into the life of the Burgess family (and their pets) together with quickly sketched landscapes of Hilkiah's day-to-day surroundings, both at home in Lincolnshire, and on his travels in Cambridgeshire, Norfolk and Hertfordshire. The first images illustrate the rural family farmstead and portraits of those within it: pitched farm buildings with numerous water butts, a well with two women carrying pails of water, a donkey carrying two large baskets with a man, presumably William Senior and a dog walking behind.

Two sketches show a man bellowing the blacksmith's fire (by pulling a lever attached to the bellows) before which stand an anvil and other tools of the trade. Another shows a woman, one of Hilkiah's sisters perhaps, holding a water jug on her head; the next sketch shows the same woman, the jug having crashed to the floor.

Three portraits are identified in pencil in a later hand, two initialled W.B., and almost certainly Hilkiah's son Hilkiah William Burgess. The first is inscribed 'E B, Grandmother', a portrait of Elizabeth Burgess, who died in 1791. Another

is of 'Aunt Burgess', and the last, 'Uncle Burgess'. The portrait of 'Aunt Burgess' is one of two tender sketches by Hilkiah of a mother breastfeeding.

There are in fact, 11 sketches of a young baby, most being nursed or held by its mother but with a number of others in which the baby is fast asleep on its own. One is annotated 'Perhaps Hannah. WB', and another 'Perhaps Hannah or Alfred'. Hannah (born 1809) and Alfred (born 1811) were the children of Hilkiah's brother William. Given the date of the album, the baby must be Hannah. Although quite crude, Hilkiah's portraits are charming, intimate and occasionally humorous. These include portraits of Betty Paddison and Billy Maud, together with sketches of a street musician, a man (with his young child) shouting "Buy a harp gentlemen - good harp", and a mother with her seemingly disabled child, saying "Weep - eep sat oi". There is also a terrific sketch of a book auction, the auctioneer on his rostrum speaking to the crowd: "Going - going - the last time - not the price of the binding gentlemen!".

A pocket sketchbook, this volume clearly travelled with Hilkiah wherever he went; on local walks and further afield. The landscapes, for which he was known as an artist, are present in large numbers, most of which are annotated with place names. The most numerous are sketches in or near Crowland, 13 miles from his home in Fleet. 'Draining Mills near Crowland', 'Crowland Abbey', 'The 3 Horse Shoes Public House Crowland Common' (two sketches), amongst others. Other sketches include Runcton Holme Chapel, Matcham's Gibbet near Buckden (1809), Baldock, 'Some Cross at March, Cambridgeshire', 'On the Witham near Lincoln', and view 'near Stilton', 'near St. Ives Hants', 'from gates, Newton' (two sketches), and numerous views of Lincoln Cathedral, amongst many others.

It is extremely unusual to find such a personal sketchbook encapsulating the life - the people and the surrounding environment - of one person over the course of a year and more. Also a sketchbook for future artwork perhaps, it showcases Burgess' love of landscape and of family life.

1808-1809

£3,500



Hilkiah Burgess
Fleet
Lincolnshire
1808
February



BERGAMI THE GRAND MASTER -
THE ORDER OF SAINT CAROLINE

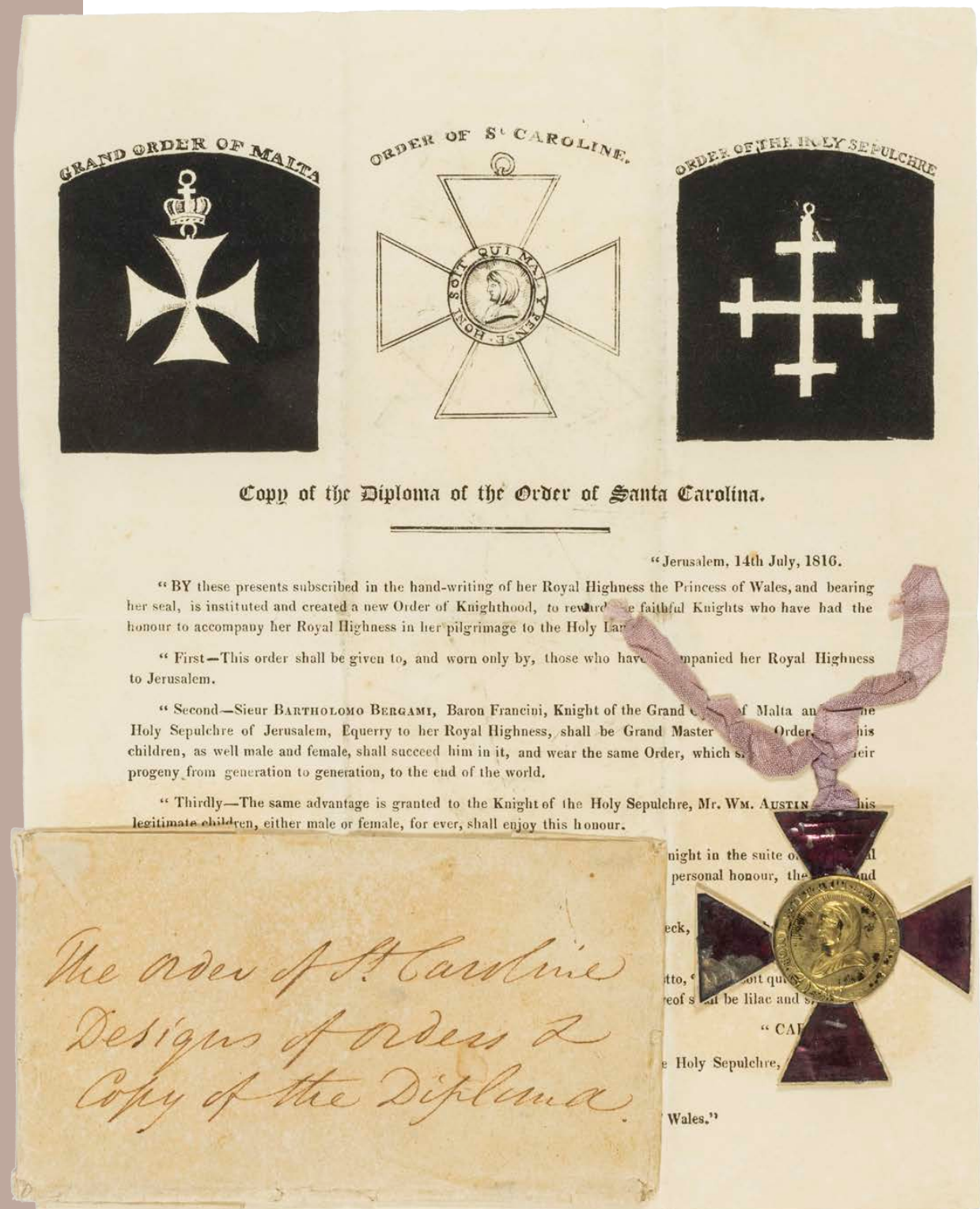
11. **(CAROLINE, Queen Consort of George IV)** Copy of the Diploma of the Order of Santa Carolina. Printed by W. Glindun, Rupert Street, Haymarket. Single sheet 4to broadside, three illustrations of the Orders at head of page with text beneath; old folds with a few very small tears. WITH: a prototype design for the Cross of the Order, enamel on card, central embossed gilt medallion, pink silk ribbon; sl. wear to enamel, otherwise a remarkable survival. Both inserted into the original folded & stamped envelope inscribed: 'The Order of St. Caroline Designs of Orders & Copy of the Diploma'. [105441]

¶ No institutional copies recorded. The chivalric Order of Saint Caroline was instituted by Queen Caroline after she embarked on extensive travels following the separation from her husband the Prince Regent, in 1814. The original document, manuscript on vellum, is held in the parliamentary archives. The record for the document is dated 12 July 1815, but the Queen's visit to the Holy Land did not take place until the summer of 1816. The printed 'copy' offered here is dated 'Jerusalem, 14th July, 1816'. The three illustrations, at the head of the page, are of the Grand Order of Malta, Order of St. Caroline and Order of the Holy Sepulchre. The text sets out the six tenets of the Order, 'instituted and created... to reward the faithful Knights who have had the honour to accompany her Royal Highness in her pilgrimage to the Holy Land'. The second tenet anoints Bartholomo Bergami, the head of Caroline's household and her alleged lover, as the Grand Master of the Order with his children, male or female, succeeding him in line. 'Thirdly - The same advantage is granted to the Knight of the Holy Sepulchre, Mr. Wm. Austin', extending the privilege only to his 'legitimate children'. The fifth tenet notes that 'The Grand Master shall wear the Cross of the Order round his neck' and its design, described in the sixth: 'The above mentioned Orders shall consist of a red cross, with the motto, "Honi soit qui mal y pense,"... the ribbon thereof shall be lilac and silver'. Although the prototype design is included here, we can find no example of the cross having been made for any who were honoured with membership of the Order.

In 1820, following the death of George III, Queen Caroline returned to England to assume her rightful role as Queen of England. George IV's subsequently attempted to divorce Caroline in what became a public trial in the House of Lords. Her alleged affair with Bergami was at the forefront of the prosecutors' case with the creation of the Order of Saint Caroline presented as evidence in support of their argument.

1816

£1,200 †



WITH FEMALE PROVENANCE

12. **(CARTER, Elizabeth)** *Poems on Several Occasions*. The second edition. Printed for John Rivington. vi, 104pp. 12mo. Contemp. dark green morocco, decorative gilt floral borders, raised bands, compartments in gilt, red title label, gilt ends & dentelles; extremities sl. rubbed, front board lightly scuffed. Signature of Hannah Leader, Winter 1773, on verso of leading f.e.p. A lovely copy. [105560]

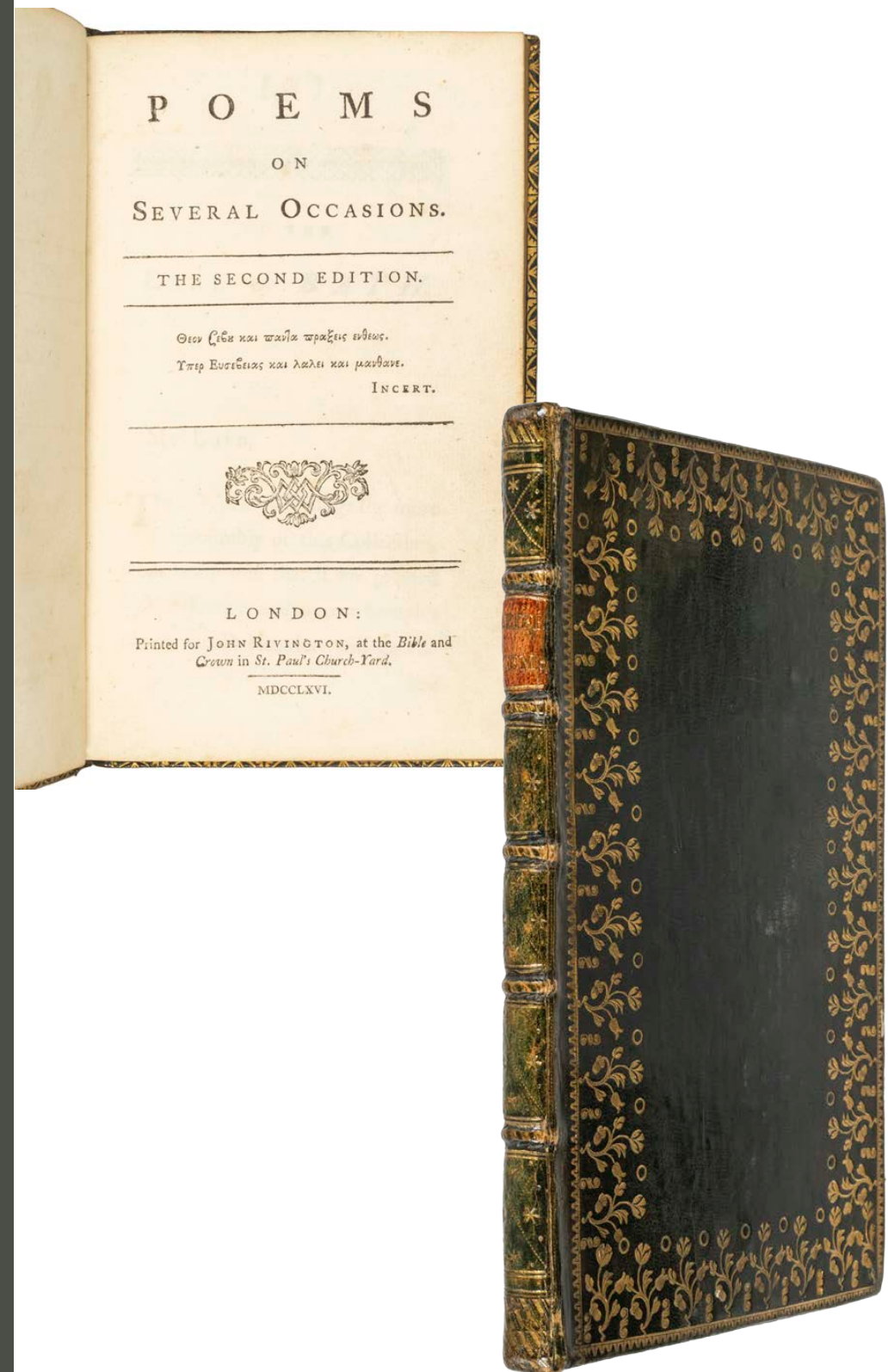
¶ ESTC T82901. Elizabeth Carter, 1717–1806, poet, translator, and writer. She was the daughter of Nicolas Carter, an accomplished linguist who educated all his children to a high standard. Elizabeth's desire to learn led her to some extreme methods, employing a sexton to wake her between 4 and 5 a.m. and keeping herself awake at night by wrapping wet towels about her head, chewing green tea, and taking snuff, 'until she was both addicted to snuff and painfully vulnerable to debilitating headaches for the rest of her life'. In this way she learned Latin and Greek, Hebrew, French, Italian, Spanish, Portuguese, Arabic and German.

Carter is perhaps best known for her translation of *Epictetus* (the first into English), but she also published poetry and literary articles. She was friends with Samuel Johnson who wrote of her: 'A man is in general better pleased when he has a good dinner upon his table, than when his wife talks Greek. My old friend, Mrs. Carter, could make a pudding as well as translate Epictetus from the Greek, and work a handkerchief as well as compose a poem'.

The ODNB writes that Carter was widely viewed with respect as well as awe and celebrated for her modesty and genius... She was also immediately seen as a pioneer; J. Swan stated that her translation of Algarotti taught women to 'boldly tread where none had reach'd before'.

1766

£380



PORTRAITS, MEMOIRS,
AND
Characters,
OF
REMARKABLE PERSONS,
FROM THE
REIGN OF EDWARD THE THIRD,
TO THE
REVOLUTION.

COLLECTED FROM THE MOST AUTHENTIC ACCOUNTS
EXTANT.

A New Edition,

COMPLETING

The Twelfth Class of Granger's Biographical History of England;

WITH MANY

ADDITIONAL RARE PORTRAITS.

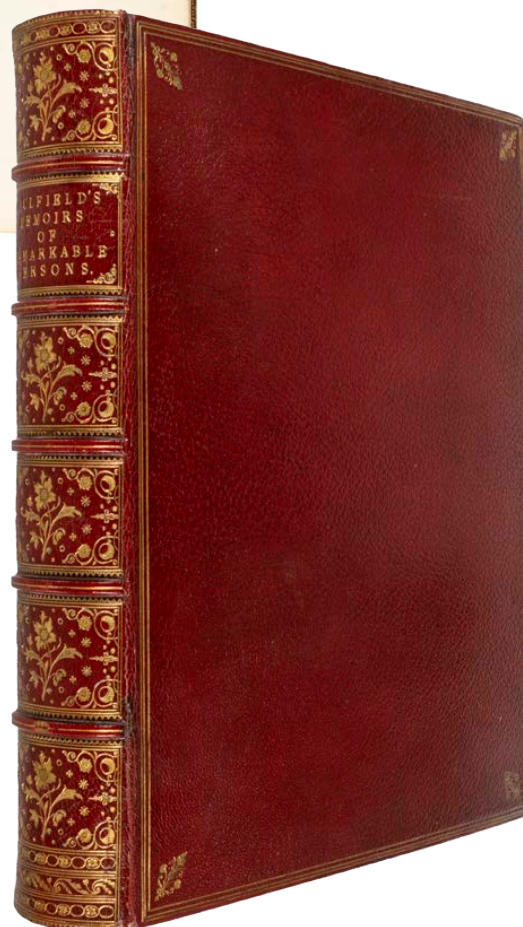
BY
JAMES CAULFIELD.

VOL. I.

LONDON:

PRINTED FOR R. S. KIRBY, 11, LONDON-HOUSE-YARD,
PATERNOSTER-ROW.

1813.



RARE LARGE PAPER EDITION IN ONE VOLUME

13. **CAULFIELD, James.** Portraits, Memoirs, and Characters, of Remarkable Persons, from the reign of Edward the Third, to the Revolution. Collected from the most authentic accounts extant. A new edn, completing the twelfth class of Granger's biographical history of England; with many additional rare portraits. 3 vols. 4to. Printed for R. S. Kirby. 110 engraved portraits. 3 volumes in 1, with all three titlepages bound in & with continuous pagination. Bound in later 19thC full crushed red morocco by Riviere, double ruled gilt borders with corner pieces, raised bands, gilt compartments, decorative gilt dentelles; some sl. rubbing to extremities otherwise a very handsome copy. t.e.g. [105178]

¶ Caulfield's collection of remarkable people was first published as *Portraits, memoirs, and characters of remarkable persons: from the reign of King Edward the Third, to the Revolution* in 1794/1795. 'There are no description of persons' writes Caulfield in the Advertisement, 'who excite public curiosity more than those who have been ushered into notice by circumstances of peculiar notoriety, particularly such as have not been restrained by the laws of their country, or influenced by the common obligations of society. Men, whose daring enterprise and deep cunning might, properly cultivated, and differently directed, have rendered them the brightest ornaments of the age in which they lived; and Whitney, Jack Sheppard, or Turpin, (common thieves) instead of the ignominious fate which attended them, might have emulated the extolled deeds of a Marlborough or a Wellington; and, like them, have enjoyed similar honours.'

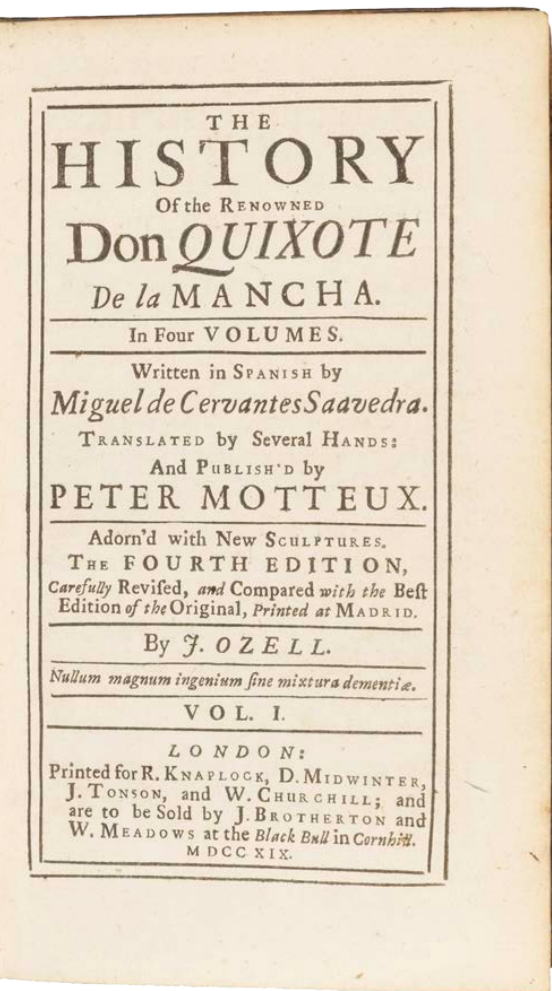
The copy of Sir Charles Clow Tennant, 1st Baronet, 1823-1906, the Scottish businessman, industrialist and Liberal politician.

1813

£850

DON QUIXOTE

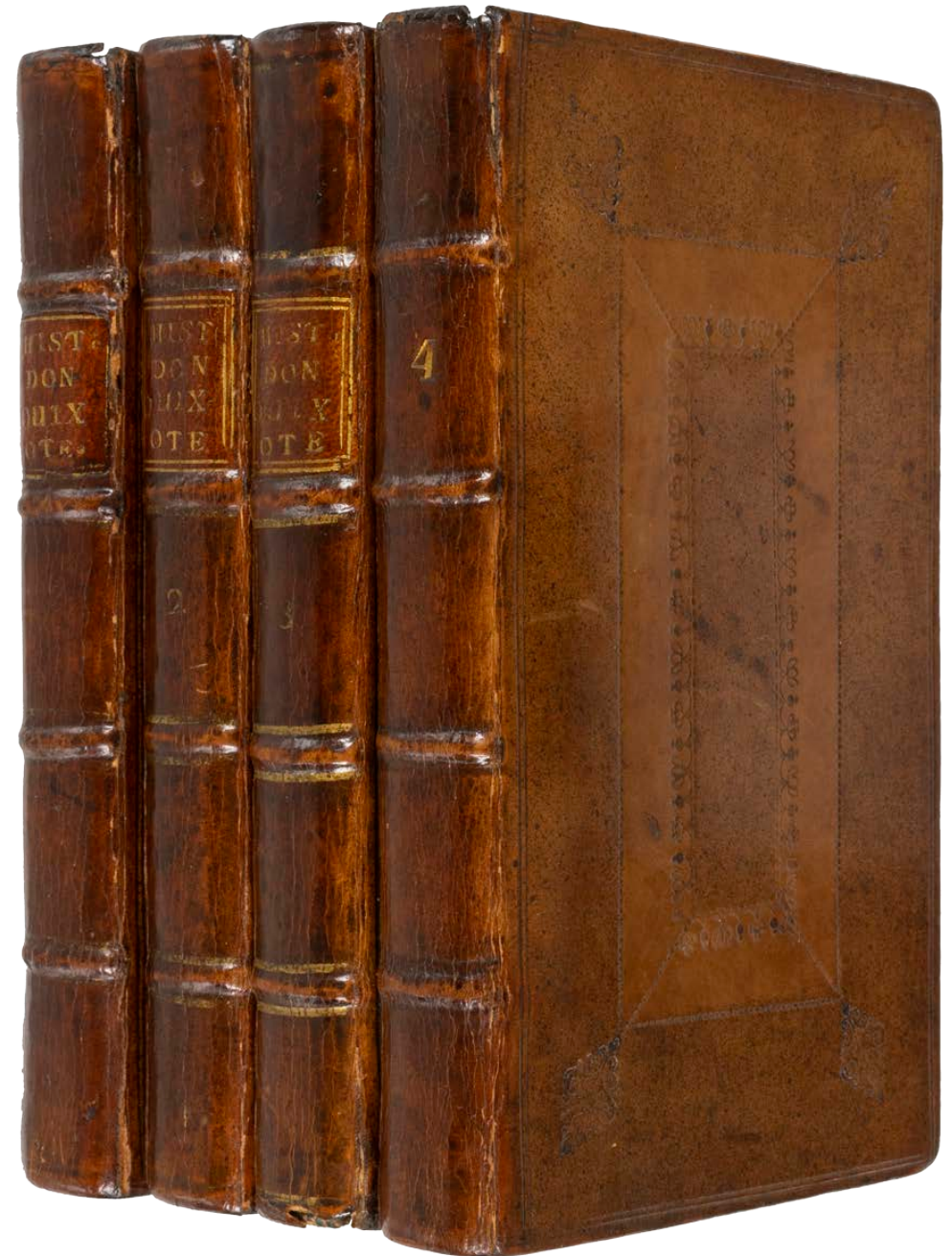
A BINDING ODDITY



14. **CERVANTES SAAVEDRA, Miguel de.** The History of the Renowned Don Quixote de la Mancha. In four volumes. Written in Spanish by Miguel de Cervantes Saavedra. Translated by several hands and publish'd by Peter Motteux. Adorn'd with new sculptures. The fourth edition, carefully revised, and compared with the best edition of the original, printed at Madrid. By J. Ozell. Printed for R. Knaplock, D. Midwinter, J. Tonson, and W. Churchill; and are to be sold by J. Brotherton and W. Meadows at the Black Bull in Cornhill. Plates. [10], [xiv], 311, initial ad. leaf; [viii], 304; xii, 13-314; [viii], 9-359. Contemp. full speckled panelled calf, raised bands ruled in gilt, red morocco labels, vol. IV in an identical binding but produced without a label & with the gilt volume number tooled directly into the spine compartment; extremities sl. rubbed, vol. I head of spine & vol. III tail of spine sl. chipped. A few neat notes & corrections in ink in vol. I. An attractive copy in contemporary binding. [105624]

¶ ESTC T59508, which notes it is a reissue of the 1719

edition with a cancel titlepage. First published in Spanish in two parts, 1605 and 1615, *Don Quixote* is a foundational text of Western literature and considered the first modern novel. The first English translation was produced between 1612 and 1620, and this important translation by Peter Motteux was done from 1700 to 1703.





DON QUIXOTE WITH RARE ISSUE OF THE LIFE OF CERVANTES

15. **CERVANTES SAAVEDRA, Miguel de.** *The Life and Exploits of the Ingenious Gentleman Don Quixote de la Mancha.* Translated from the original Spanish. In two volumes. J. & R. Tonson. Vol. I: i-xxiv, [8], [xxv-xxxii], [12], 355pp, [blank]. Vol. II: xii, 388pp. Engraved ornamental head- & tail-pieces, 68 engraved plates by G. Van der Gucht after J. Vanderbank. BOUND AFTER: **MAYÁNS Y SISCAR, Gregorio.** *The Life of Michael de Cervantes Saavedra.* Translated, from the Spanish Manuscript, by Mr. Ozell. Printed for J. and R. Tonson. 1738. vi, [2], 88pp. Front. by George Vertue misbound after p.2, ownership inscriptions on leading pastedowns. Contemp. calf, ruled in gilt, raised bands, red & black morocco spine labels lettered in gilt; the odd scuff. An attractive set including a rare variant issue. [105164]

¶ ESTC T59882 & T98502. This copy also with *A Supplement to the Translator's Preface* (8pp), by William Warburton, signed *b4 and inserted between pp. xxiv and pp. xxv as usual.

Includes *The Life of Michael Cervantes Saavedra. Written by Don Gregorio Mayáns & Siscár... Translated from the Spanish manuscript, by Mr. Ozell*, and bound before the main text. ESTC T98502 gives the collation of vi, [2], 90pp, port., and calls it a 'reimpression'. This copy has two fewer pages to the main text, i.e.: vi, [2], 88pp. The content in this copy is the same as that on 90pp issue, but a different typesetting with 43-44 lines of print per page rather than 41-42 per page, which accounts for it being printed on 88 rather than 90 pages. Only one other copy of this rare issue recorded in the Royal Academy library.

1742/1738

£3,200

A COLLECTION OF ODDITIES - UNRECORDED EDITION

16. **CHAPBOOK. ANONYMOUS.** The Oddest of all Oddities, being a collection of all the odd subjects that are likely to entertain and divert the mind. To which is added, as an odd end, the most curious and diverting histories, tales, &c. (several never before published,) compiled for the use of every odd subject of Great Britain. London: printed for the booksellers, By J. Kendrew, Colliergate, York. Hand-coloured front. Unopened & sewn as issued in orig. printed blue sugar paper wrappers; spine sl. worn, otherwise v.g. [105736]

¶ Unrecorded on Copac and OCLC which record similar titles by Oddicurious, published by John Fairburn,

Dean & Munday (with a Cruikshank illustration), and Orlando Hodgson, all c.1820. The earliest recorded title, *The oddest of all oddities : being an odd book of all the odd sermons*, was published by S. Bailey in 1797. All are scarce and there are no copies on auction records.

A lively and humorous collection of tall stories and anecdotes, in prose and verse, beginning with the story of Tom Moor of Fleet Street who buys a jackdaw, and, during his life's downward spiral into the Fleet Prison, inadvertently teaches his bird some phrases which scare the bird's appointed executioner away. Others include, The Drunken Oration, A Curious Love Letter, Indian Courtship, or Wooing!, The Unwelcome Deliverance, A

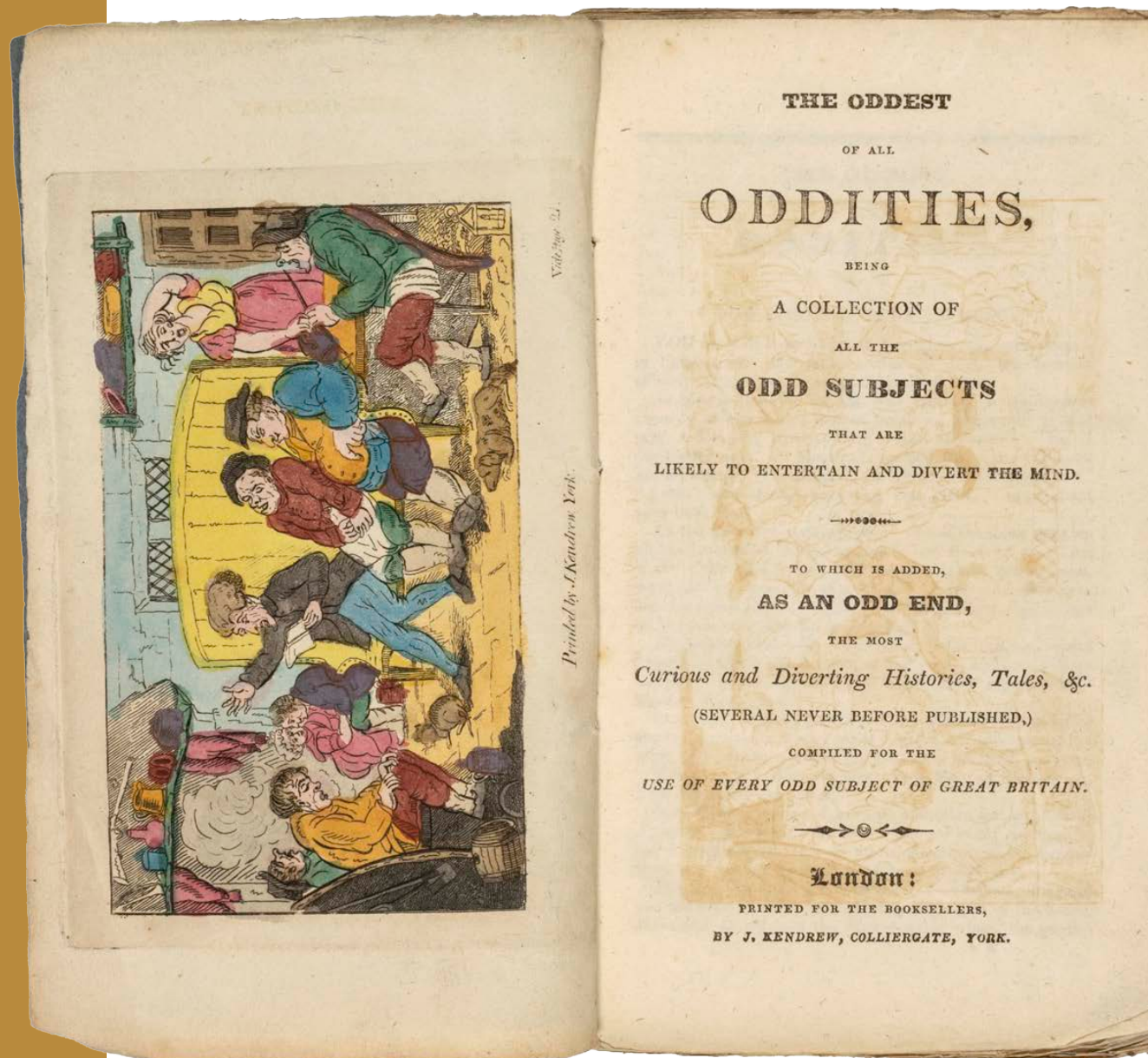
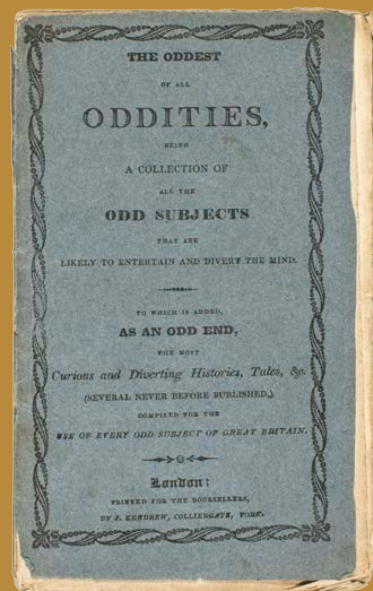
Wonderful Prophecy, Description of a Lady's Dressing Room, and Seven Stages of Woman, amongst many others. A True Copy of a Surgeon's Bill, notes the itemised bill of the most unfortunate patient: 'Taking your right arm off, repairing and setting the same below the left shoulder £1.12.6... Taking out your guts, washing them, turning them, and putting them in again £4.4.0.... A complete set of new lungs placing them, and sundry repairs done to your person £5.3.0...', &c. &c.

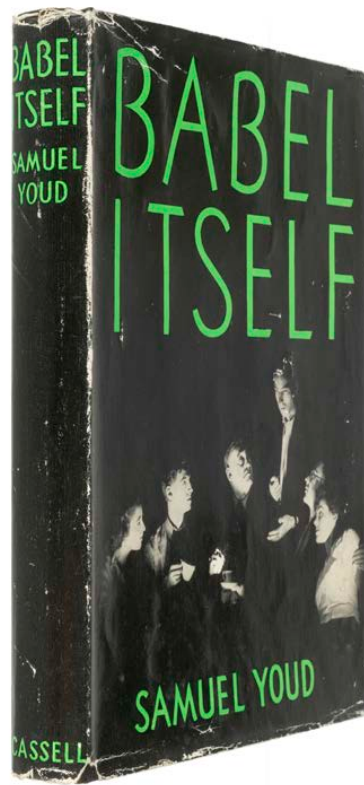
The frontispiece illustrates a scene, possibly in a tavern, of nine people, sitting or standing around a large fire place listening (or not) to a man reading aloud.

From the collection of Anne and F.G. Renier.

[c.1820]

£750





JOHN CHRISTOPHER'S SCARCE SECOND NOVEL

17. **(CHRISTOPHER, John) YOUD, Samuel.** *Babel Itself*. FIRST EDITION. Cassell and Co. Half title. Orig. black cloth. Black photographic d.w., unclipped; a little rubbed, creased & chipped but a nice bright copy. [105688]

¶ Copac lists BL, NLS, NLW, and TCD only; OCLC adds seven copies, only one of which is in the U.S., at Michigan. Youd achieved great fame as the author of *Tripods* and *The Death of Grass* under the name John Christopher; *Babel Itself* is a boarding house novel narrated by an aging, down-at-heel publisher who watches his housemates search for purpose and comfort through politics, existential angst, religion, and - most notably - table-rapping seances. Youd provides a decent balance of the eccentric (the denizens of the house keep a badger as a pet) and the sinister (Piers Marchant, the arch-manipulator, is a frightening but ultimately complex character). The novel is rather crowded at times, but ultimately functions as a claustrophobic tour of post-war London residents' quests for meaning.

1951

£650

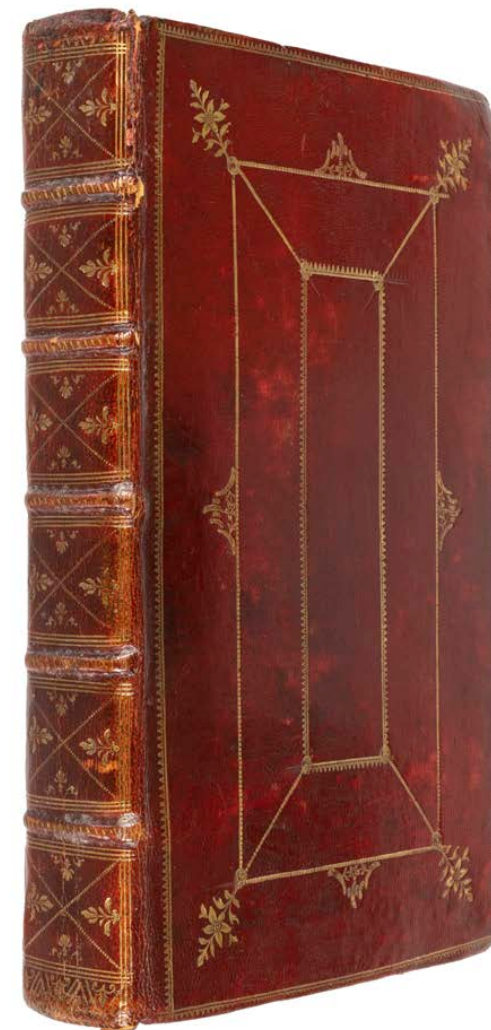
FINE RED MOROCCO BINDING

18. **COMMON PRAYER.** The Book of Common Prayer, and Administration of the Sacraments, and other Rites and Ceremonies of the Church, according to the use of the Church of England: together with the Psalter or Psalms of David, pointed as they are to be sung or said in Churches. Oxford: printed by T. Wright and W. Gill, printers to the University. 8vo. Text in two columns. Handsomely bound in contemporary red morocco, lined & decorative gilt borders, gilt panels with decorative corner pieces, raised bands, compartments in gilt; lightly rubbed & marked, corners a little bumped. Contemp. signature of Rev. Dr. Covyton at end of volume. a.e.g. A lovely copy. [105557]

¶ ESTC T87347; five copies in the U.K.; three U.S. copies.

1773

£480



PRINTED WORK OR COMMONPLACE BOOK? THE BLURRING OF (PRINTED) LINES

19. **COMMONPLACE BOOK. (MONTOLIEU, Maria Henrietta)** The Enchanted Plants. Fables in verse. Inscribed to Miss Montolieu and Miss Julia Montolieu. 4th edn. n.p. 102 fine water-colour illustrations painted directly over or adjacent to the printed text, or on inserted leaves facing text pages, pencil inscriptions of flower names. Contemp. olive green morocco; functionally rebacked & with new e.ps. a.e.g. [105349]

¶ The British Library and Oxford record a second edition, dated 1801, but no third or fourth editions are listed. A wonderful volume blurring the lines between printed text and commonplace book. The highly skilled botanical watercolours sweep beautifully over the printed text, some playing a supporting role and enhancing the text, and others taking the lead, obscuring words and becoming the focal point of the page. The titlepage is one such example, the print readable at a squint, but with the eye drawn mostly to the watercolour.

Although unsigned, the volume came from Fonmon Castle a fortified medieval castle near the village of Fonmon in the Vale of Glamorgan. Owned by just two families in its entire history (the Boothby's and the Jones') the castle was in the possession of Robert Jones IV between 1773-1834. Unmarried and without children, it then passed to Oliver Thomas Jones, 1776-1815. Jones married Louisa Stanley with whom he had two daughters, and following her untimely death, he married Maria Antonia Swinburne, with whom he had two sons and a daughter.

The Enchanted Plants was written by Maria Henrietta Montolieu, née Heywood, 1763-1817, daughter of the Member of Parliament and plantation owner James Modyford Heywood, 1729-1798, for her two daughters. The poems were first privately printed in 1800 by Thomas Bensley, and much like the extraordinary watercolours that adorn and enhance this volume, they were evidently a labour of love.

[c.1805?]

£4,200



' Oh Nature ! harsh to pretty creatures,
Thy choicest favours seem our bane,
The more divine our form and features,
The more intense our future pain.

Ah ! what avails that, once enchanting,
The poet has my beauties sung,
That ev'n on Julia's charms descanting,
My name hung trembling on his tongue ?

To point his flatteries, still the lover
Derived his softest blush from me ;
My hues are fled, my triumphs over,
Now let him write my glory.

Would, like the Dandelion yonder,
A vulgar weed in meadows known,
I ne'er had bloomed the garden's wonder,
Or, early nipped, had never blown.

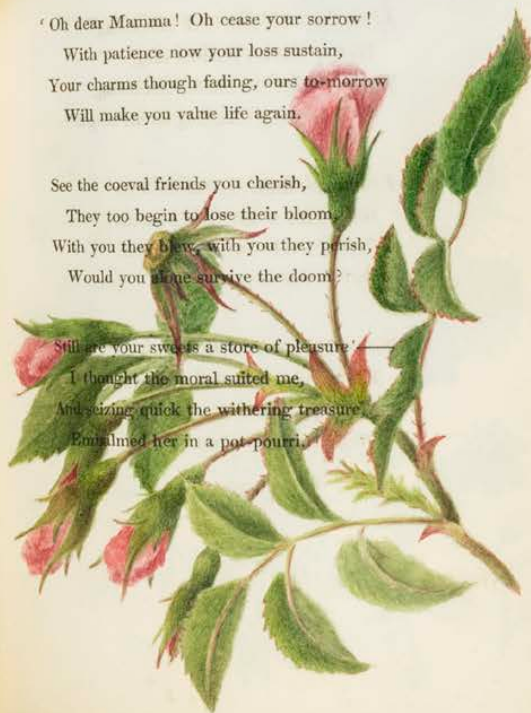


The tender buds around her sitting,
Who grieved to see their mother grieve,
With gentle voice, their age befitting,
Thus strove her anguish to relieve.

' Oh dear Mamma ! Oh cease your sorrow !
With patience now your loss sustain,
Your charms though fading, ours to-morrow
Will make you value life again.

See the coeval friends you cherish,
They too begin to lose their bloom,
With you they blew, with you they perish,
Would you alone survive the doom ?

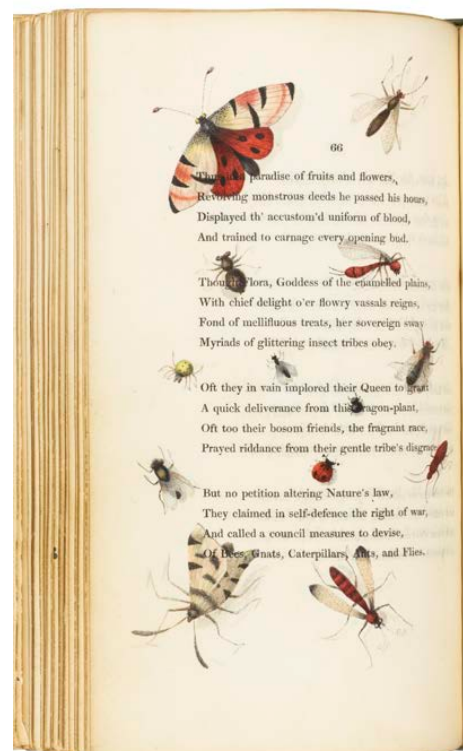
Still are your sweets a store of pleasure,
I thought the moral suited me,
And seizing quick the withering treasure,
Enshrouded her in a pot-pourri.



IMPRUDENCE.

FABLE XVII.

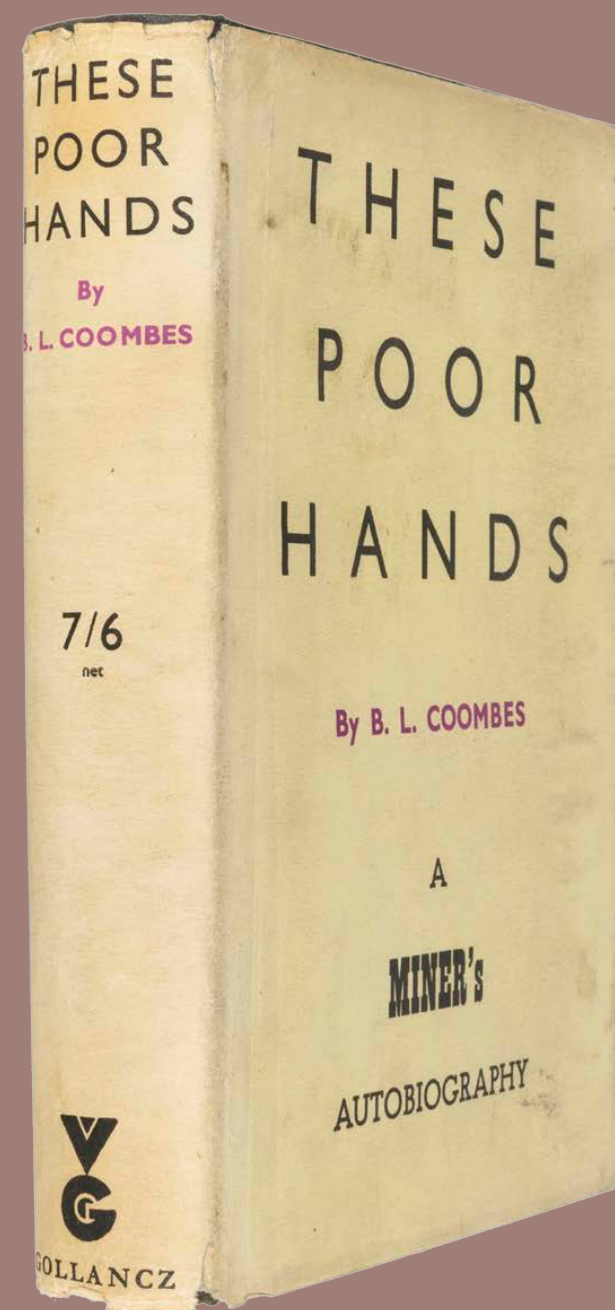
TAAOON yonder faze-grown hill, whose snow-receded,
A deep sunk road to Milton village leads,
Whose whitened steeple at the close of days
Seen in the valley, cheers the pilgrim's way,
On each side, rich with variegated shade,
Steep rise the rampant banks with rock inlaid,
Whose crags, with Holly, Broom, and Elder-crowned,
The fragrant Honeysuckle wantons round,
While from the clefts pellucid drops distill,
And form, half hid by leaves, a tinkling rill.
Above luxuriant blooms th' uncultured Rose,
Mixed with the Hop, the feathering Goat's-foot blows,
And here and there a gollard Oak reclines,
Whose moss-grown stem the tendrils planty twines,
Bindweed, and Nightshade, luring to destroy,
And tempting Bramble, bang of trunk-boy.

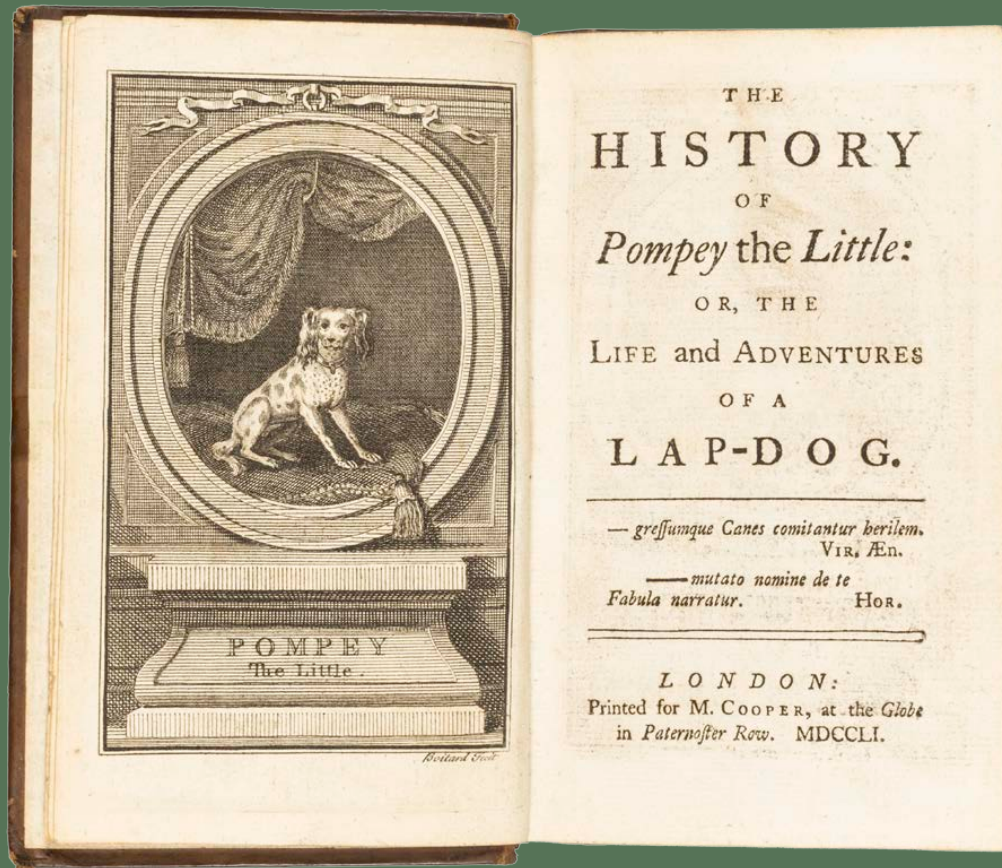


'A SEARCHLIGHT ON CIVILISATION' - WELSH MINING NOVEL

20. **COOMBES, Bert Lewis.** These Poor Hands: the autobiography of a miner working in South Wales. Victor Gollancz. Half title. Orig. black cloth; spine sl. faded & a little rolled. Yellow printed d.w., unclipped; a little dusted, spine v. sl. sunned, small chips to head & tail, minor tape repairs. Signature of Dr Norman Court on titlepage. [104232]

¶ Copac lists five copies; OCLC adds copies at El Colegio de Mexico A.C. and Vlaamse Erfgoedbibliotheek, Belgium. Bertie Lewis Coombs Griffiths, 1893-1974, was an Englishman who spent most of his life mining the South Wales Coalfield. Relatively late in life it dawned on him that the public at large was completely ignorant of miners and their families and the hardships and dangers they faced, and he began what he called 'my trespass into the vast world of literature'. It offers a vivid, detailed, and complete picture of life in a mining community, providing descriptions of shopkeeping and foraging in the mountains as well as details of debilitating chest problems, friendly societies and the lock-outs of 1921 and 1926. He struggled to get his writing published until he met John Lehmann (to whom this work is dedicated) in 1936. It remains one of the defining working-class autobiographies, and the Left Book Club edition was an immediate bestseller. This first edition is very scarce, especially so in the dustjacket. Victor Gollancz told Coombes that the 'book should stir the conscience of people more than any book published for very many years', and that it 'could throw a searchlight on civilisation as it is here in England [*sic*]'.
1939 £850





FIRST ENGLISH NOVEL ABOUT A DOG

21. **COVENTRY, Francis.** The History of Pompey the Little: or, The Life and Adventures of a Lap-Dog. FIRST EDITION. Printed for M. Copper, at the Globe in Paternoster Row. Engraved front. port., viii, 272pp. 12mo. Contemp. speckled calf, spine ruled in gilt, raised bands; sympathetically rebaked, a bit rubbed but still a lovely copy. [105626]

¶ ESTC T119390. Generally considered to be the first English novel about a dog. A satire, following the life of Pompey who is passed through many owners, and gives a panoptic (and scathing) view on contemporary society.

1751

£280

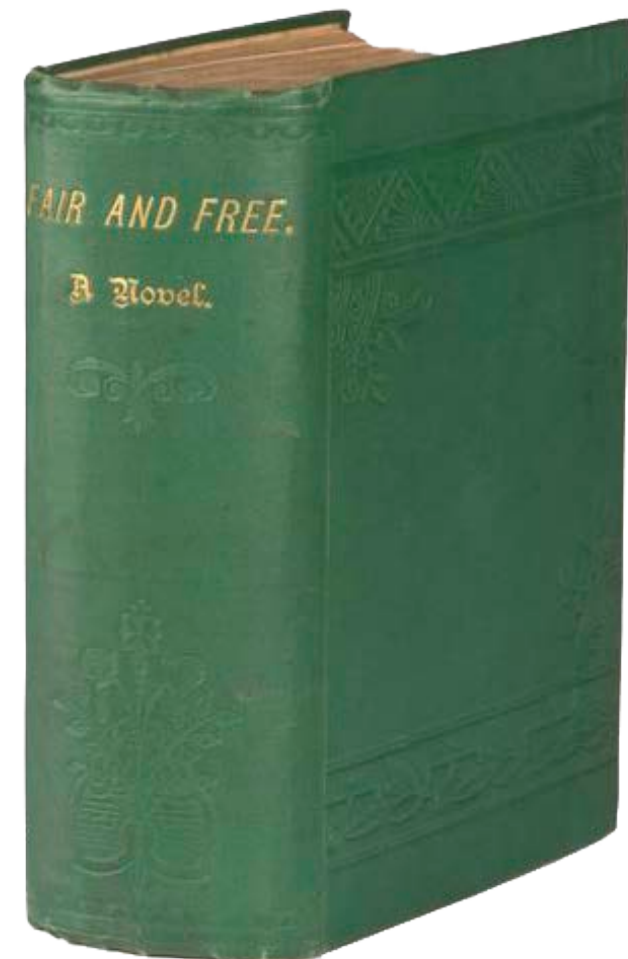
PUBLISHER'S 'BRICK' BINDING

22. **(CRESSWELL, Henry)** Fair and Free. FIRST EDITION. 3 vols. Smith, Elder, & Co. 3 vols in 1. Half titles, 4pp ads vol. III. Original bright green diagonal fine-ribbed cloth, blocked in blind, spine lettered in gilt; inner hinges repaired. [88397]

¶ Not in Sadleir, or Wolff who had seven other titles by Cresswell. By her father's will, Marcella Cassilys only inherits when she marries, and her aunt determines to prevent this by encouraging Marcella's independence. She does in fact marry a barrister & the novel follows them through a marriage troubled by scandal, but ends happily.

1882

£380



ST. BOTOLPH'S PRIORY

23. **CURTIES, T. J. Horsley.** *St. Botolph's Priory; or, The Sable Mask.* An historic romance. In five volumes. FIRST EDITION. Printed by D.N. Shury [...] for J.F. Hughes. Half titles in vols. III, IV, and V; tear to inner margin of pp289/290 vol. IV affecting five lines on each page, small paper flaw hole on pp35/36 vol. V affecting 3 words, marginal tear on pp105/106 of the same vol. not affecting text. Contemp. half calf, drab boards, spines ruled & deck in gilt; spines rather rubbed & dulled, extremities a bit rubbed. Armorial bookplate depicting an arm holding a three-headed cross under a crown. [105702]

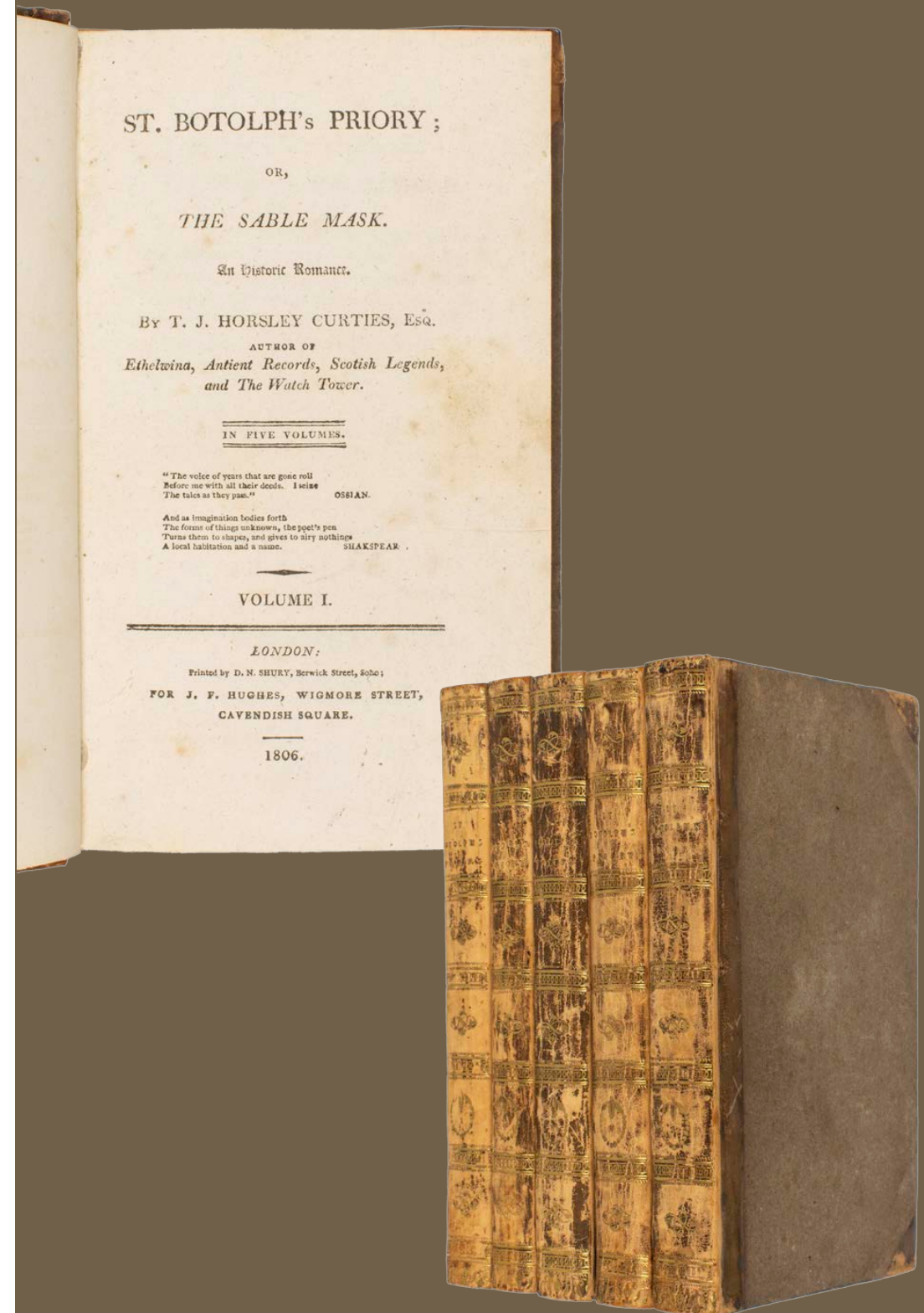
¶ BL, Oxford, and Bristol only on Copac; OCLC adds Penn, UCLA, and University of Virginia. A gothic romance set during the English Civil War, it is the author's penultimate work.

Sir Thomas Isaac Horsley Curties, 1788-1869, was an official of the Hanoverian Royal Household - a Senior Exon of the Yeoman of the Guard - and also a gothic novelist. His final novel *The Monk of Udolpho*, published in 1807, garnered criticism for its blatant attempt to capitalise on the popularity to the two best known gothic-novels of the period, *The Monk* (1796) and *The Mysteries of Udolpho* (1794).

The publisher James Fletcher Hughes was a contemporary and competitor of William Lane and Andrew Newman at the Minerva Press, and was an important figure in the popularisation of gothic fiction. Despite a prolific output in the first decade of the 19th century, he was bankrupt by 1811.

1806

£1,850



TWO CRIMES - ONE WOODCUT

24. **DEVINE, Joseph.** Trial Sentence and Execution of John Devine at the Old Bailey, for the murder of Joseph Duck at Marylebone. n.p. Single sheet large folio broadside printed on one side only, large woodcut illus. 16.5 x 33.5 beneath title & above four columns of text; a few small repairs to margins, otherwise a very good copy. 50 x 38cm. WITH: **BROADSIDE. BRICKNELL, Fred.** Trial Sentence and Execution of Fred. Bricknell at the Old Bailey for the murder of Jane Gear[y] at Islington. Single sheet large folio broadside printed on one side only, large woodcut illus. 16.5 x 33.5 beneath title & above four columns of text, one further woodcut portrait of the victim within text. A superb copy. 50 x 38cm. [105191]

¶ Neither broadside is recorded on Copac or OCLC; a different broadside reporting the execution of John Devine is recorded at Harvard. Similarly, a different broadside on the Bricknell execution is recorded at Kent State University.

Two rare survivals, especially in this condition, these broadsides are offered for sale together as an example of the methods used by the printers and publishers of cheaply produced broadsides. Both are published anonymously but clearly by the same printer as the same large woodcut (depicting the scene of execution outside Newgate Prison with a large crowd watching on), using at least three blocks, is used, in addition to the first column of text being printed from the same type. The first broadside was published in early May 1864, reporting the crime and execution (on May 1st) of John Devine for the brutal murder of Joseph Duck. Devine had refused to contribute to a subscription for the board and lodging of the destitute Duck, who later followed Devine out of a public house and murdered him with a stolen fire poker and wooden chair. The woodcut in this example is relatively fresh, clearly printed from a woodblock in good condition.

The second example reports on the murder of Jane Geary (Mispelled Gear in the title) by Frederick Charles Bricknell, a crime for which he was executed on 1 August, 1864. The wood block has visibly deteriorated with some of the detail faded away and the block unable to take as much ink. There is also a visible crack to the right of the image not present in the first example. Although there were 26 executions in Britain in 1864, only two others are recorded after Devine's

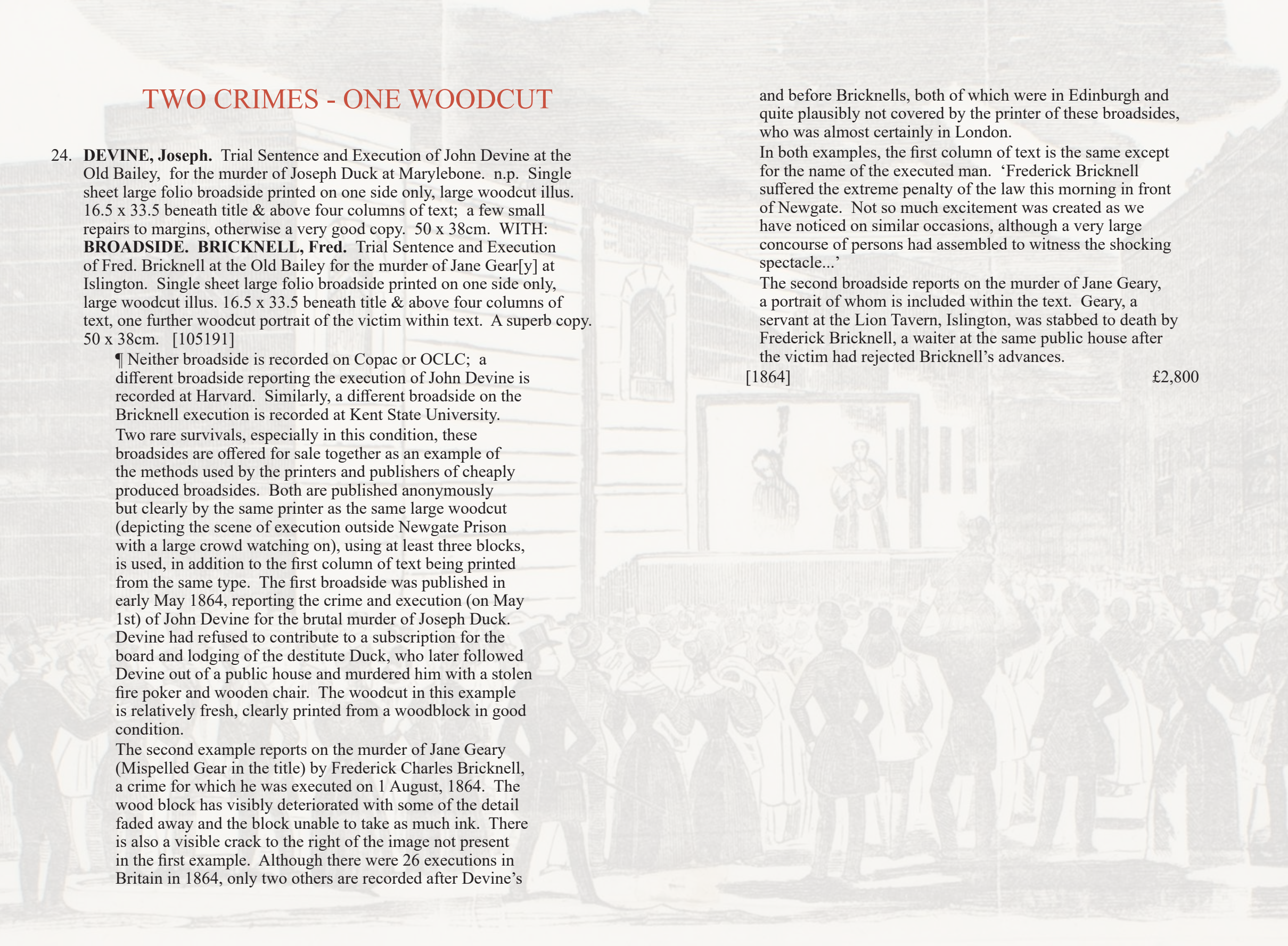
and before Bricknells, both of which were in Edinburgh and quite plausibly not covered by the printer of these broadsides, who was almost certainly in London.

In both examples, the first column of text is the same except for the name of the executed man. 'Frederick Bricknell suffered the extreme penalty of the law this morning in front of Newgate. Not so much excitement was created as we have noticed on similar occasions, although a very large concourse of persons had assembled to witness the shocking spectacle...'

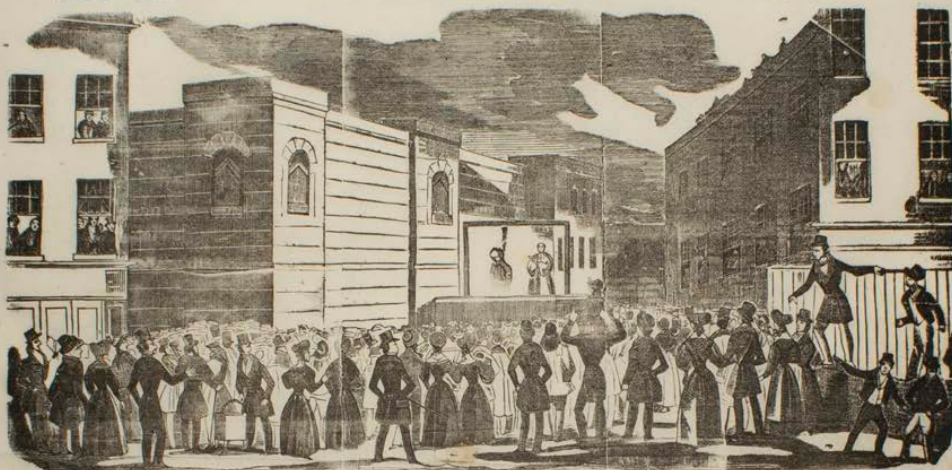
The second broadside reports on the murder of Jane Geary, a portrait of whom is included within the text. Geary, a servant at the Lion Tavern, Islington, was stabbed to death by Frederick Bricknell, a waiter at the same public house after the victim had rejected Bricknell's advances.

[1864]

£2,800



TRIAL, SENTENCE And EXECUTION Of JOHN DEVINE at the OLD BAILEY For the Murder of JOSEPH DUCK at Marylebone.



THE EXECUTION.

Monday morning, eight o'clock.

John Devine suffered the extreme penalty of the law this morning in front of Newgate. Not so much excitement was created as we have noticed on similar occasions, although a very large concourse of persons had assembled to witness the shocking spectacle. In fact, we might say every available spot was occupied by both male and female, all of whom were anxious to get a "good place," to see the wretched culprit on the drop. Precisely at the appointed time the sheriff, with his usual attendants, arrived at the prison, and after the necessary ceremonies had been observed, of demanding the body of the prisoner to be delivered into their custody, they were conducted to the waiting room. The executioner then commenced pinning the arms, which operation he quickly dispatched. During the awful preparations the unhappy prisoner appeared to feel his sad position deeply.

At length the arrangements having been completed, the bell of the prison commenced tolling, and the chaplain read in a distinct tone the burial service for the dead. When the bell commenced tolling, a movement was heard from, without and the words "Hats off," and "Silence," were distinctly heard, from which time no sound, excepting the sighs of the unhappy prisoner interrupted the chaplain as the procession moved along the subterranean passage. The prisoner, on arriving at the scaffold, hastily glanced around at the immense concourse of persons assembled. After which he was placed in the proper position for Calcraft to adjust the ropes. The executioner having drawn the cap over his face retired from the scaffold, and the signal having been given the bolt was withdrawn, and the unhappy criminal was launched into eternity.

On Wednesday, April 13th, 1864, John Devine, aged 18, a moose looking young man, was charged at the Central Criminal Court with the wilful murder of Joseph Duck.

The deceased was a retired builder, and had some time previous to this offence lost his wife. He was in the habit of using a public house called the King's Head, Great Chesterfield Street, Marylebone, which was only about four doors from the house at which he himself resided. On the evening of Thursday, the 10th March, the deceased spent the greater portion of the evening in the King's Head, and left there between 12 and 1 o'clock on the morning of Friday, and shortly after he left, he was found by a police-constable lying insensible on the ground not far from the above-named public-house. The constable at first thought he was in liquor, but on a closer examination he found he was bleeding from injuries he had received on his head. He was taken to the hospital, but he scarcely rallied from that time until he died. When the deceased left the public house he had in his possession a watch and chain with a seal attached to it, and two sovereigns, and he also had round his neck a black silk tie, and when found by the constable neither articles mentioned were found upon him. The prisoner, it appeared, had been out of employment some time, and had been lodging at a common lodging house about half a mile from the spot where the occurrence took place; and it appeared that on the evening of the 10th of March he had been refused admittance at his lodgings in consequence of his inability to pay for his bed, which was 4d.

The prisoner, in the course of the evening was in the King's Head, and while there made some complaint as to his destitute condition, and a subscription was made by some of those present to enable him to procure a lodging. The deceased man Duck was asked to contribute and refused, stating that the prisoner had been in a good situation and had left that employ of his own accord, which he had no business to do, and used some harsh terms towards the prisoner, who made some reply, and then left the house. Shortly after the barman and the prisoner were in the parlour together, and before leaving the barman pulled the fire with a bar of iron which stood in the grate for the purpose of a poker, and the prisoner asked him to lend him the leg

of a broken chair, which was in the room for a hammer. The barman made no reply, and shortly after left the room leaving the prisoner alone there. On his return the prisoner had left, and the poker and the leg of the chair were missing. The bar of iron was found close by where the deceased lay when the policeman first saw him, which had some of his hair sticking to it. The barman at the King's Head identified the piece of iron as used by him on that night as a poker.

CONFESSON OF THE CULPRIT.

On Thursday the unhappy criminal was visited by the worthy Chaplain, to whom he made a confession, and fully admitted the justice of his sentences.

Copy of Verses.

Young Devine was a graceful youth,
And held in every sin,
In early years with party shills,
His life he did begin.

His last whose vengeance never sleeps,
Though he delays the blow,
Can in a single moment lay
The profligate villain low.

One night was in the King's Head,
Joseph Duck he did meet,
It was he then robbed of all he had,
And cruelly did him beat.

Suspicion fell on young Devine,
So well they knew his face,
Impudent, bold, condemned to die,
So he now has run his race.

Of gambling and theft they were aware,
Let me beseech you in time,
Let you like me should be cut off,
What you are in your prime.

It was these that caused me to rue,
From victims you have arrayed,
And there I met an aged man,
A single destruction ray.

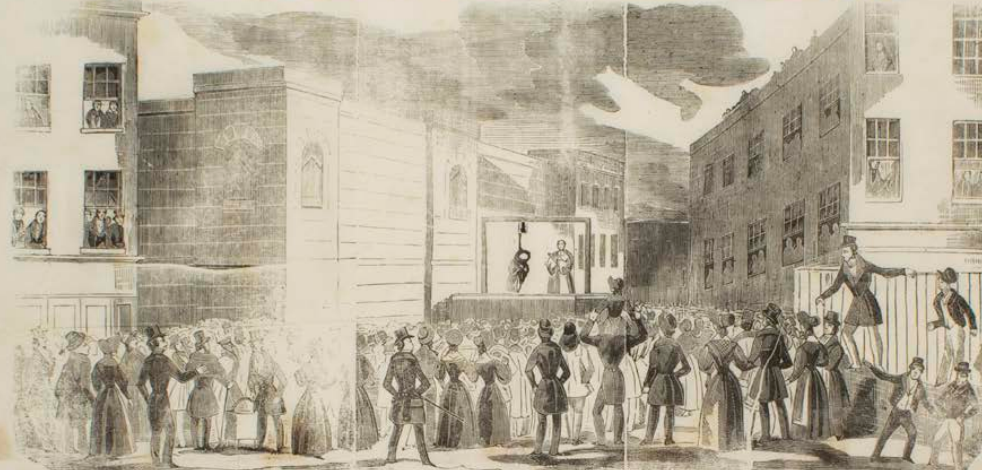
The 10th day of March last,
I went to the King's Head,
And there I met an aged man,
Joseph Duck he was named.

I cruelly did him beat,
And on the ground him cast,
He cried for help but none came,
So now he has breathed his last.

These deeds I sorely regret,
And now it is too late,
The law is just, the law is easy,
And I am in my fate.

Young men be taught by this dreadful fate,
Avoid the paths I have trod,
And such pleasures in early years,
To love and fear your God.

TRIAL, SENTENCE And EXECUTION Of FRED. BRICKNELL at the Old Bailey For the Murder of JANE GEAR at Islington.



THE EXECUTION.

Monday morning, eight o'clock.

Frederick Bricknell suffered the extreme penalty of the law this morning in front of Newgate. Not so much excitement was created as we have noticed on similar occasions, although a very large concourse of persons had assembled to witness the shocking spectacle. In fact, we might say every available spot was occupied by both male and female, all of whom were anxious to get a "good place," to see the wretched culprit on the drop. Precisely at the appointed time the sheriff, with his usual attendants, arrived at the prison, and after the necessary ceremonies had been observed, of demanding the body of the prisoner to be delivered into their custody, they were conducted to the waiting room. The executioner then commenced pinning the arms, which operation he quickly dispatched. During the awful preparations the unhappy prisoner appeared to feel his sad position deeply.

At length the arrangements having been completed, the bell of the prison commenced tolling, and the chaplain read in a distinct tone the burial service for the dead. When the bell commenced tolling, a movement was heard from, without and the words "Hats off," and "Silence," were distinctly heard, from which time no sound, excepting the sighs of the unhappy prisoner interrupted the chaplain as the procession moved along the subterranean passage. The prisoner, on arriving at the scaffold, hastily glanced around at the immense concourse of persons assembled. After which he was placed in the proper position for Calcraft to adjust the ropes. The executioner having drawn the cap over his face retired from the scaffold, and the signal having been given the bolt was withdrawn, and the unhappy criminal was launched into eternity.

THE TRIAL.

On Wednesday, July 13th, 1864, Frederick Charles Bricknell, twenty-three, waiter, was indicted at the Central Criminal Court, with the wilful murder of Jane Gear.

Mr. Giffard opened the case to the jury, and his statement of facts was very brief. The prisoner was employed as under waiter at the L. Tavern, Islington, and the deceased was also a servant in the same house. On the night of the 5th of June she had gone up stairs to bed with her fellow-servant, and the latter having occasion to go down stairs left her, and almost immediately heard a loud scream. She went upstairs again, and met the prisoner on the stairs with a knife in his hand, and he made use of the expression that he had "done it." The only reason was attributed to jealousy. It appeared that for some time the prisoner had been paying his addresses to the deceased, but lately she had rejected them, and at the time he was taken into custody he made use of the expression that he was glad she was dead, as he would rather see her dead than see her married to any one else. Mr. Giffard made a few remarks upon the nature of the charge against the prisoner, and called a number of witnesses in support of the charge.

Mr. Stieh having addressed the jury for the prisoner, Chief Justice Erie, in summing up the case, told the jury that, according to the law, if the deadly wound was inflicted intentionally by the prisoner, it would be their duty to find him guilty of murder, unless he could establish a case to reduce the guilt to manslaughter or to justify them in acquitting him on the ground of insanity. The prisoner's counsel had done his duty as became an English advocate, but he thought there was no reason for doubting that the prisoner inflicted the wound intending that it should be mortal, nor was there any evidence of a conflict between them such as would amount to a mitigation of the crime. It was for them to say whether the mind of the prisoner was not bent on the death of the woman rather than she should be possessed by another man. If so there would be no question of his being guilty of wilful murder.

The jury, after a short consultation, and without leaving their box, returned a verdict of GUILTY.

Chief Justice Erie having assumed the black cap, told the prisoner that he had been convicted on very clear evidence of the crime with which he was charged. There could be no reasonable doubt that he did the deed, and did it, moreover, with a deliberate purpose and from a motive which had been abundantly proved. The law, which had for its object to protect the weak from violence, commanded that he should make retribution for the crime of which he had been guilty, and his death should be a fearful warning to others. He urged him to use the time that remained to him in deep penitence and earnest prayer. The learned Judge then passed the sentence of death in the usual manner, adding the expression of a hope that God would have mercy on his soul.

Neither at this moment nor at any time during the trial did the prisoner betray any emotion. He had nevertheless listened attentively to the whole of the proceedings, and appeared to have a full sense of the peril of his position. His demeanour during the trial was quiet and respectful. He did not seem to be in the least surprised at the verdict, and after sentence he turned upon his heel and left the dock without assistance. He is very youthful in appearance, short in stature, and of slim figure.



Copy of Verses.

In the condemned cell of Newgate

A wretched man did lie,
His sad career is now over,
And he this day hath died.
His guilt laid heavy on his soul,
Death came too soon for him,
His life's blood warmed his sinking heart,
But now he is a dead man.

When I looked back to childhood's days
The tear started to my eyes,
When happy in a mother's love,
The time passed swiftly by,
But I forgot the righteous path,
And took the ways of crime,
A shameful death has been my end,
In manhood's health and prime.

All Nature now on God's fair earth,
So bright with spring's sweet bloom,
But ere this morn hath passed,
I shall be in the silent tomb.
The world has no charms for me,
I now leave them all behind,
And when I pass the valley of death,
May I forgiveness find.

Then for my poor old parents dear,
Your sympathy I crave,
For I shall bring those old grey hairs
In sorrow to the grave.
They from the hour that I was born,
Their duty did fulfil;
But what I've done they can't forget,
I was their loving child.

All you that come and see me die,
I pray be warned in time,
For one false step will bring you down
To the lowest depths of crime.
Always lead a steady life,
And walk in virtue's way,
Then you'll not fail to meet your death,
Let it come whenever it may.



AMATEUR THEATRICALS - DOUBLE-SIGNED LETTER

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

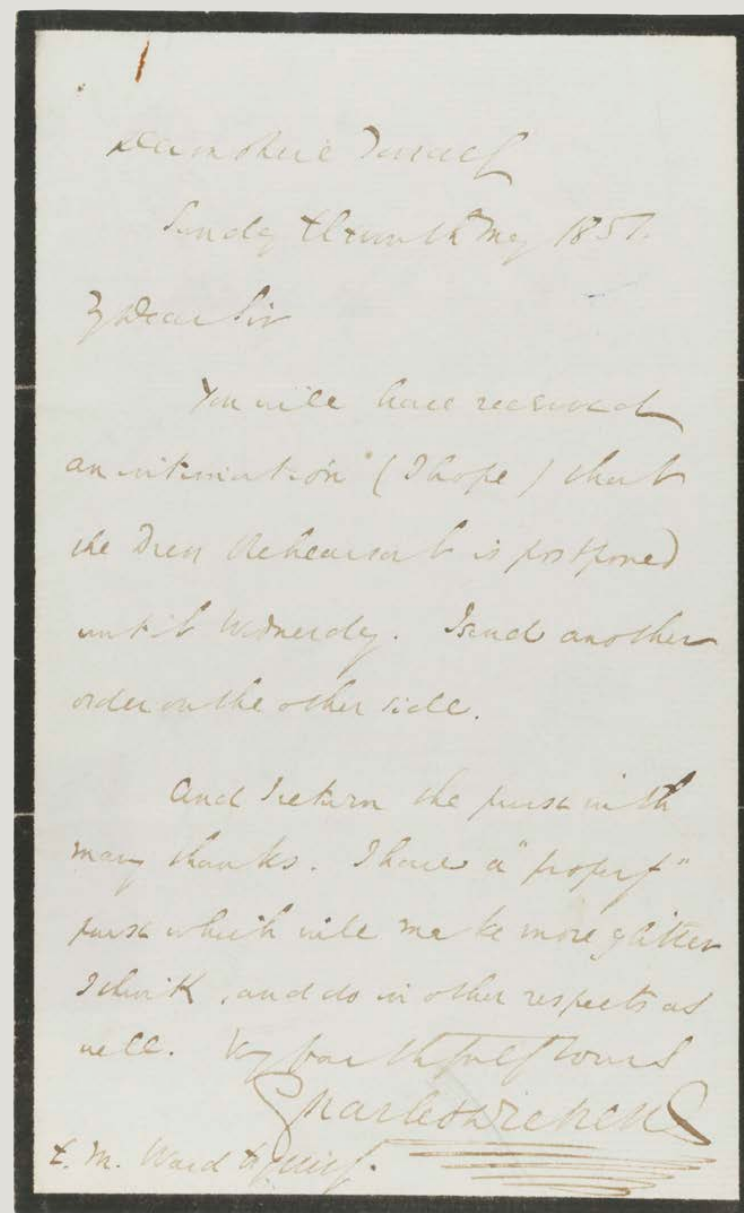
¶ In *Pilgrim Letters*, vol. VI, p.376. Dickens writes to Edward Matthew Ward, painter of large-scale historical canvasses, as he enters the final stages of preparation for the opening performance of Bulwer-Lytton's comedy *Not so Bad as We Seem*. Written for Dickens's amateur company, and performed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

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

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

1851

£4,500 †



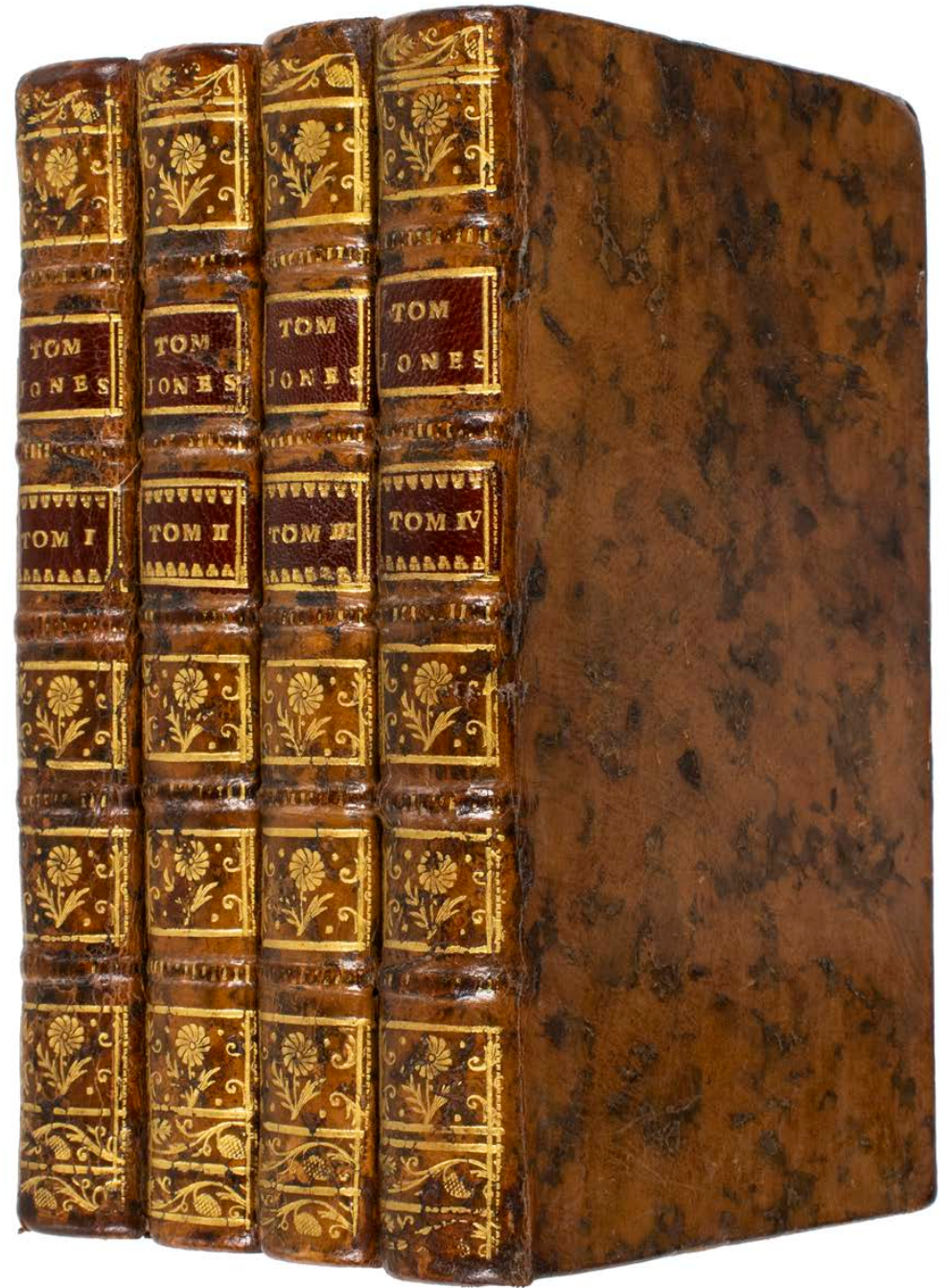
TOM JONES IN CONTEMPORARY FRENCH CALF

26. **FIELDING, Henry.** *The History of Tom Jones, a Foundling.* In four volumes. Printed for A. Millar, over-against Catharine-street in the Strand. xx, 304; viii, 330; x, 288; xii, 347pp. 12mo. Closed tear on pp.37/38 in vol. I, the odd spot. Contemp. French mottled calf, spines with raised bands, blocked & lettered in gilt, red morocco labels, silk ties; corners worn, especially to vol. I, but still a lovely copy. [105629]

¶ ESTC N17090. The fourth edition, printed by Fielding's publisher Andrew Millar, in the same year as the first edition. Although the imprint states 1750, this edition was published in December 1749. Alongside Swift's *Gulliver's Travels* and Defoe's *Robinson Crusoe*, the novel stands as one of the great novels of the 18th century and is credited with establishing the tradition of the comic novel.

1750 [but 1749]

£350



EARLY RAILWAY GAME - ONE RECORDED COPY

27. **GAME. (RAILWAYS)** The Rail-Road Shares. A new social game for merry people of all ranks. n.p. Twelve cards, 11 x 7cm, each with a hand-coloured image on recto & dual-language text on verso, with the orig. 2pp sheet of instructions; one card v. sl. chipped in lower corner, but with no loss to image or text. Housed in orig. green card slipcase, printed label on front with a hand-coloured railway scene, and lettering in French, English & German; short split near opening of slipcase, but overall v.g. [105474]

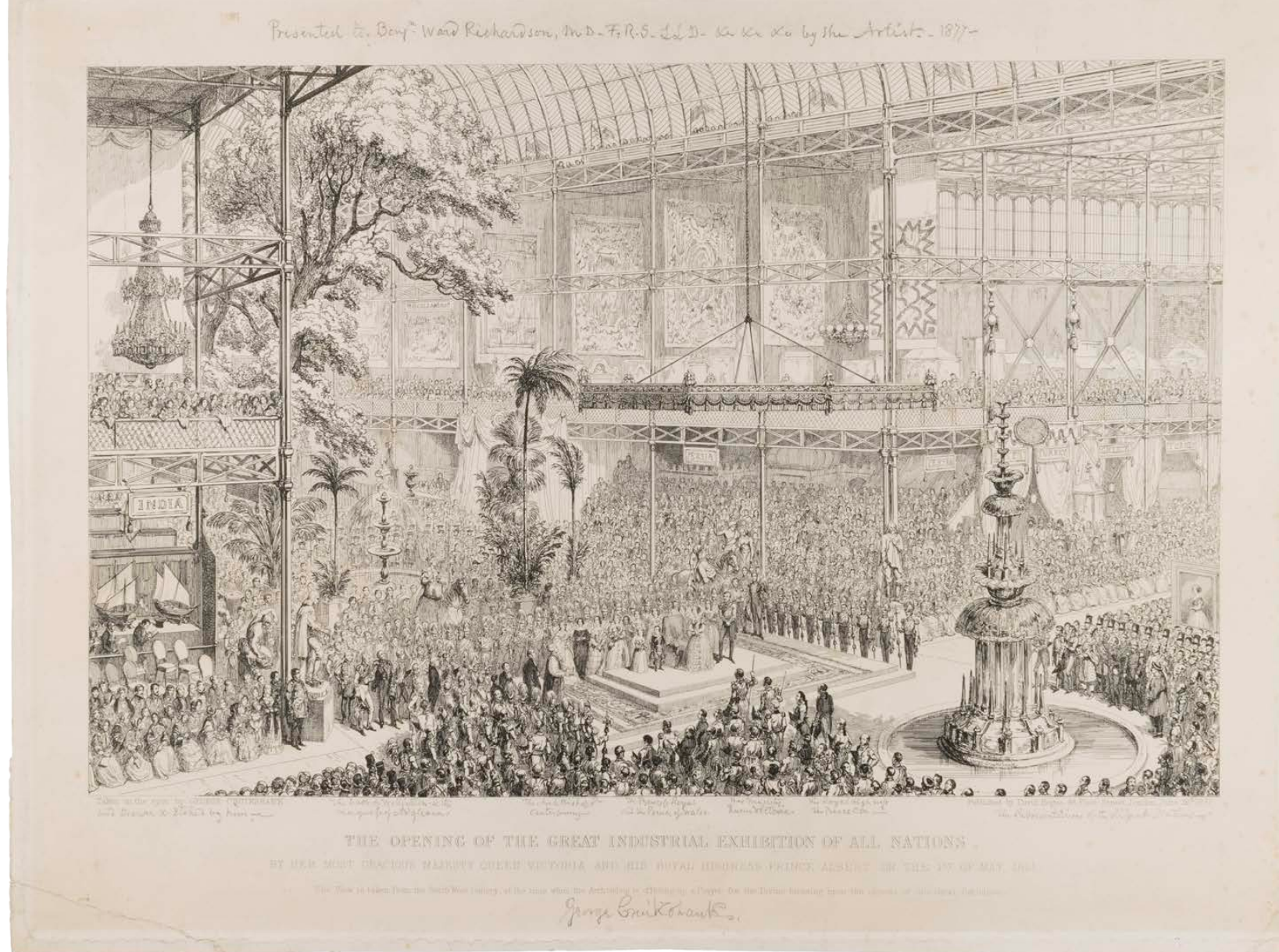
¶ No copies listed on Copac; OCLC records a single copy in the University of Indiana. A very scarce early railway game, comprising a complete set of twelve wood engraved, hand-coloured playing cards. Eleven of the cards depict a different form of employment, from lowly to lofty, and each has a combination of the numbers 1 to 6 in the lower corners. The cards are titled in the lower margin in English, French and German. The twelfth card depicts Plutus, the God of Riches, riding a steam train with a three-headed dog by his feet. Each card has two paragraphs of text on the verso (English, followed by French), explaining how the coming of the railway might impact that particular industry, and therefore its potential value. The holder of the Plutus card acts as a form of treasurer, distributing share counters based on both the value of the profession card and the throw of a dice. With a two-page instruction leaf, explaining how the game ‘has the advantage of being endless’.

The publisher is not identified, but the game is continental, probably German judging by the clothing in the images. German is also the most prominent language printed on the front of the cards and on the slipcase. It is undoubtedly early, showing the railways in their infancy, and demonstrates the changing nature of commerce (and the misgivings of some) as the railways of Europe developed.

[c.1830]

£2,200 +





PROOF COPY PRESENTED & ANNOTATED BY CRUIKSHANK

28. **GREAT EXHIBITION. (CRUIKSHANK, George)** The Opening of the Great Industrial Exhibition of All Nations. D. Bogue. Uncoloured etching; crease to lower left corner. Plate 33.5 x 44.5cm. Presented in pencil at the upper margin: 'Presented to Benjm. Ward Richardson, MD. F.R.S. LLD - &c. &c. &c. by the Artist. - 1877 -'; with numerous additional annotations in pencil by Cruikshank and signed at the lower margin. [104678]

¶ One of Cruikshank's most famous images depicting the interior of the magnificent Crystal Palace, designed by Joseph Paxton for the Great Exhibition of 1851. The print was presented by Cruikshank in 1877 (aged 84 or 85, no more than a year before his death in February 1878) to his fellow teetotaler Sir Benjamin Ward Richardson, 1828-1896, the British physician, anaesthetist, physiologist, sanitary reformer, and prolific writer on medical history.

As was his wont, Cruikshank couldn't resist annotating the plate, which depicts Queen Victoria and Prince Albert at the centre of a ceremony to mark the opening of the Great Exhibition. Beneath the printed line 'Taken on the spot by George Cruikshank', the artist has added in pencil, 'and Drawn & etched by him'. There are also five annotations identifying members of the audience including the Duke of Wellington, Bishop of Canterbury, The Princess Royal & and the Prince of Wales, Her Majesty Queen Victoria, &c. His slightly shaky signature has been scrawled at the bottom of the print.



29. **(HEATH, William)** March of Intellect. George Humphrey. Hand-coloured etching; trimmed to plate mark, backed with thin card. 23.5 x 33cm. Mounted. [105571]

¶ George BM Satires 15604+. With the 'Paul Pry' emblem of a tiny bent man leaning on a stick, in the bottom left corner. One of several similarly titled prints to appear in England in the late 1820s, as technological and educational advances threatened to alter the way society functioned.

FELICIA BROWNE'S POEMS: FINE COPY IN BOARDS

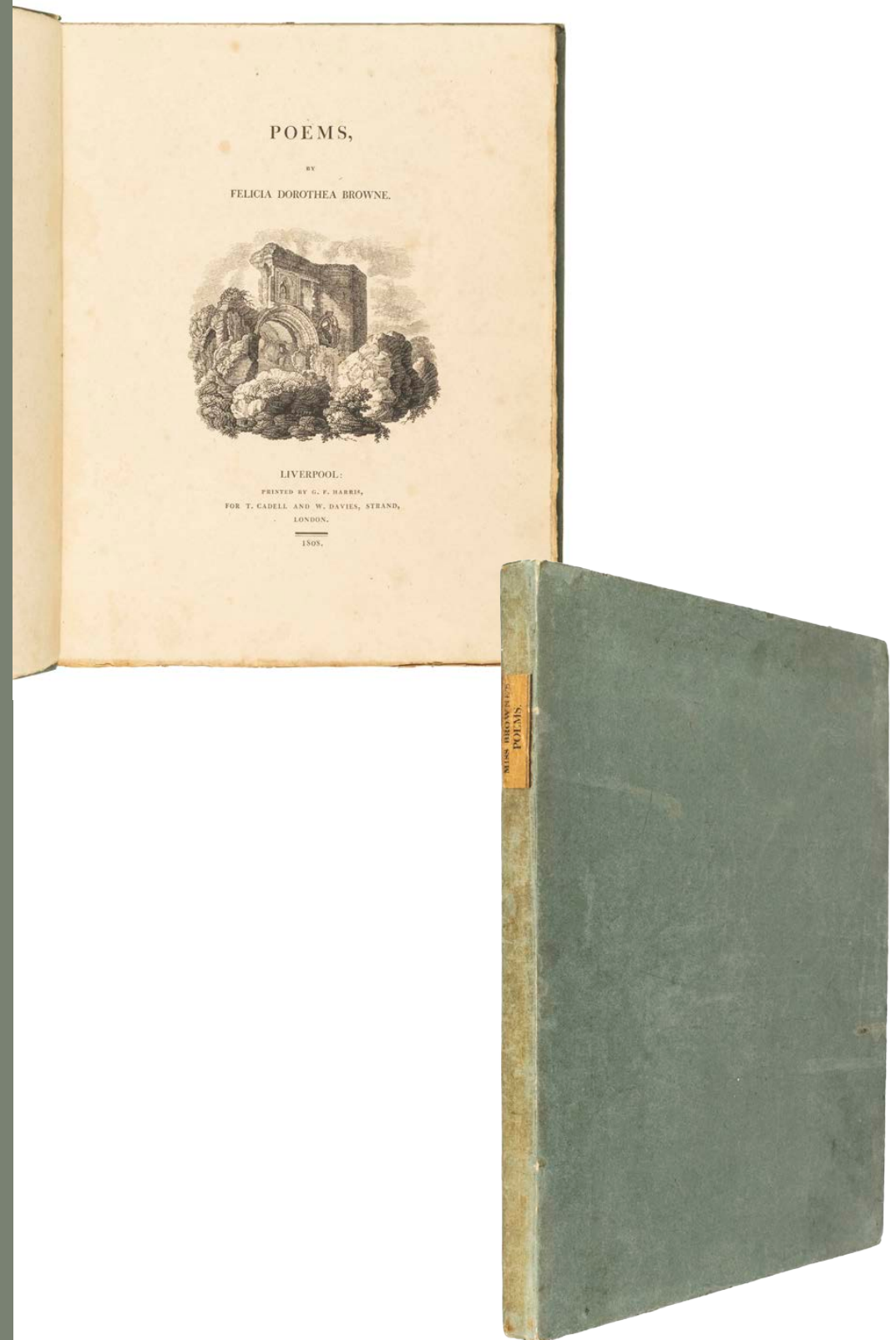
30. **(HEMANS, Felicia) BROWNE, Felicia Dorothea.** Poems. FIRST EDITION. 4to. Liverpool: Printed by G.F. Harris, for T. Cadell and W. Davies, Strand, London. Half title, vignette title, occasional woodcuts in text; sl. browned & spotted towards front. Uncut in orig. blue boards, paper label to spine; extremities sl. rubbed. Armorial bookplate of William Garnett on leading pastedown. A beautiful copy in original boards. [105683]

¶ Not in BL. Copac lists copies at York, Exeter, Cardiff, Manchester and National Trust. This was Dublin-born Hemans' first published work; she appears on the titlepage under her maiden name, Felicia Dorothea Browne. Among those named in the nineteen-page list of subscribers are His Royal Highness the Prince of Wales (to whom the work is dedicated), the Rt. Hon. R.B. Sheridan, the Rt. Hon. Lady Spencer Perceval, and the celebrated historian and abolitionist William Roscoe. Also listed is Eliza Giffard of Nerquis Hall, a well-known collector active in the late 18th and early 19th century.

Felicia Hemans, 1793-1835, was an extremely popular poet whose works sold second only to Lord Byron. This edition, which was published when she was only 14 years old, captured the attention of Percy Bysshe Shelley and the two corresponded for a time.

1808

£550



HINTS
TO
THE YOUNG JAMAICA
Sugar Planter.

BY
ROBERT HIBBERT, JUN. ESQ.

LONDON:
PRINTED FOR T. AND G. UNDERWOOD,
FLEET STREET.
1825.

HINTS TO YOUNG JAMAICA SUGAR PLANTERS

31. **HIBBERT, Robert.** Hints to the Young Jamaica Sugar Planter. Printed for T. and G. Underwood. [iv], 89pp. Contemp. half calf, marbled boards, red morocco label, spine ruled in gilt; extremities sl. rubbed but a very nice copy. [105573]

¶ BL only on Copac; OCLC adds NYPL. No copies on auction records. An exceptionally scarce guide to the day-to-day running of a sugar plantation including practical instructions for the growing and processing of sugar cane together with the management of the enslaved workforce. The author considers enslaved people to be inherently inferior to their European counterparts, but uses this argument to justify treating them with the 'greatest patience and forbearance'... 'not to expect too much from them, not to rely too much on them, to pardon many excesses, and to make many allowances which might be unreasonable to an equal.'

Hibbert continues that the book-keepers and overseers should 'particularly avoid making sport of them, or wantonly wounding their feelings'. He elaborates that 'a newcomer cannot be too much impressed with the impropriety of striking a negro; it is an extreme breach of discipline where the negro belongs to his employer'... 'let the book-keeper therefore, from the moment that he puts his foot on the estate, accustom himself to treat the negroes with respect; this behaviour will insure respect from them, and will strengthen more exalted feelings of humanity.'

Hibbert makes clear that the humane treatment of enslaved people is important since, with the proscription of the slave trade, the plantation populations must be self-sustaining. 'The pregnant women will be the object of peculiar care of the overseer, whose character, as a humane and judicious manager, mainly depends on the natural increase of his negroes'. Still, birth rates were low and infant mortality was extremely high - with lockjaw (caused by tetanus) being a particular problem on Jamaica.

The manual covers in some detail the practical methods for growing and processing sugar-cane together with the number

of humans - men, women, and children - required to make this happen.

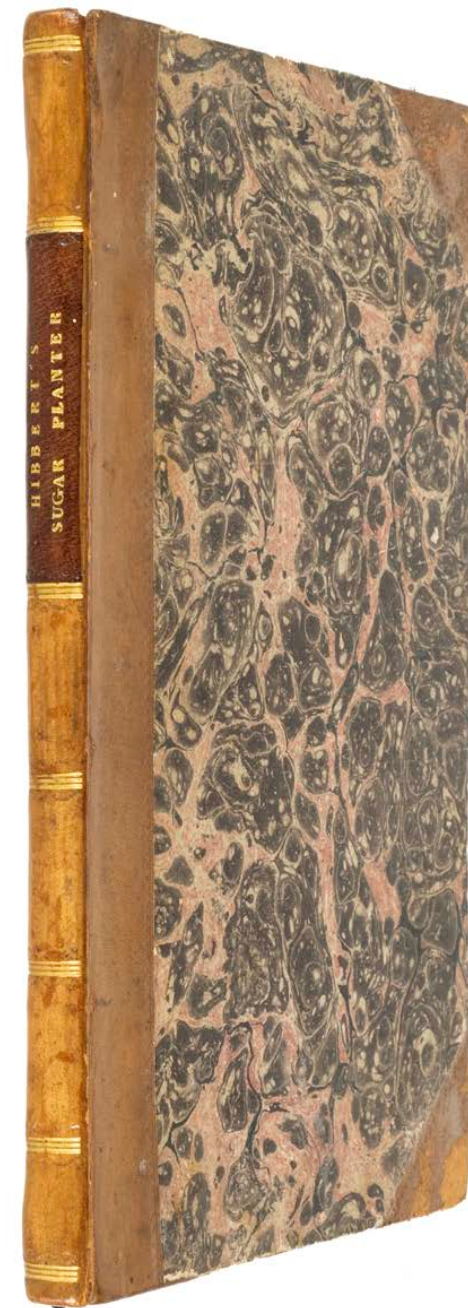
Hibbert also turns his attention to domestic economy, including paying competitive wages to tradesmen, doing 'all in his power to make home comfortable for his white people'. Finally, the author urges great economy given the post-war drop in value of sugar, rum, and coffee.

Robert Hibbert, 1769-1849, came from a family of merchants and plantation owners. His father John and uncle Thomas originally made their fortunes in a Kingston-based slave factorage - where they purchased enslaved individuals off ships for an arranged price and sold them on to planters at a significant profit. Robert spent his life between England and Jamaica; at Cambridge from 1787 to 1790 he began a lifelong friendship with radical reformer and Unitarian William Frend, 1757-1841. Hibbert was a noted philanthropist and a trust he endowed on his death continues to award scholarships and fund projects today. Still, despite his staunch Unitarian beliefs, Hibbert disagreed with Frend on the immorality of owning slaves, and though he was ultimately supportive of the abolition of the transatlantic slave trade, he built his livelihood on the institution of slavery itself. During his lifetime Robert Hibbert owned three Jamaican plantations - Coventry Pen, Dundee Estate, and Georgia Estate - which included more than 560 enslaved people; he also had stakes in several others. According to UCL's Legacies of British Slavery database, Hibbert was awarded more than £20,000 following the Slavery Abolition Act in 1833.

Interestingly, in 1817 Robert sent a Unitarian missionary, the Reverend Thomas Cooper, and his wife Ann, to convert the enslaved people on his plantations, and the couple stayed in Jamaica for three years. They were appalled by the conditions and behaviour they saw, and upon their return to England, Cooper published an account of his experiences in the *Monthly Repository*, starting a wider pamphlet campaign on both sides of the abolition debate. It was perhaps the missionary's scathing report that led Hibbert to write this work, which, though disturbed in its logic, does advocate for the respectful and humane treatment of enslaved people.

1825

£3,200



JUNIUS, IDENTIFIED

32. **JUNIUS.** The Identity of Junius. [n.p.] A fascinating collection of ephemera which, allegedly, proves the identity of the anonymous political agitator 'Junius'. Nine items, comprising: 4 ALsS from Edward Twisleton to Giles Puller, all March 1868, regarding the note, the copper plate and the handwriting report (3pp, 4pp, 1p., & 8pp); a March 1868 copy, by Twisleton, of an 1833 letter from the Earl of Essex concerning the original note and the creation of the copper plate (4pp); the original copper plate; pull from the copper plate, in the disguised handwriting of Sir Philip Francis; an unsigned statement authenticating the facsimile of the note; and a 4pp report (commissioned by Edward Twisleton) by Fred. George Netherclift of the British Museum, confirming that the note and the letters of Junius are in the same hand. [105696]

¶ Junius was the pseudonym used by an anonymous British author who wrote a series of letters to the London-based political newspaper the *Public Advertiser* between January 1769 and January 1772. Later that year, a collection of 69 letters was published in two volumes by Henry Sampson Woodfall, who also owned and edited the *Public Advertiser*. The letters are critical of the government of King George III, particularly the perceived corruption and infringement of constitutional rights and freedoms of Englishmen.

The story of these items begins around 1669-1770 when a young Miss Giles, daughter of the Governor of the Bank of England, danced with Mr. Francis 'at the Rooms in Bath several evenings'. Following these festivities, Francis sent Miss Giles some verses in his own hand, as well as a sort of covering note in different handwriting. In 1812, facsimiles of Junius's handwriting appeared in print, and when Miss Giles (by this point Mrs King) confessed to her brother that she had a note from Francis, he took the letter and, at the urging of the Earl of Essex, made a facsimile plate of it - which is featured here.

Later in the century, civil servant Edward Turner Boyd Twisleton set out to prove once and for all that Sir Philip Francis was Junius, and he convinced Miss Giles's ancestor, Giles Puller, to lend him the copper plate. The four letters here from Twisleton to Puller discuss his thanks for lending the plate, as well as the opinions of the experts who have been consulted. On March 13, Twisleton outlines his plan for publishing his findings and explains that he has 'put the copper plate into the hands of Mr Longman the Engraver at the corner of Pall Mall and Waterloo Place [and] asked him how many copies could be struck off without doing any injury to the plate, and he answered after considering the

subject fully, 1000 at least'. After this response, Twisleton ordered 500 impressions and asked that the plate then be transferred to stone: 'I presume you would not object to the Transference, if it were deemed advisable'. Finally, he laments the fact that the plates featuring the facsimile letters produced for George Woodfall's 1812 study have all been lost: 'probably been sold as old copper'.

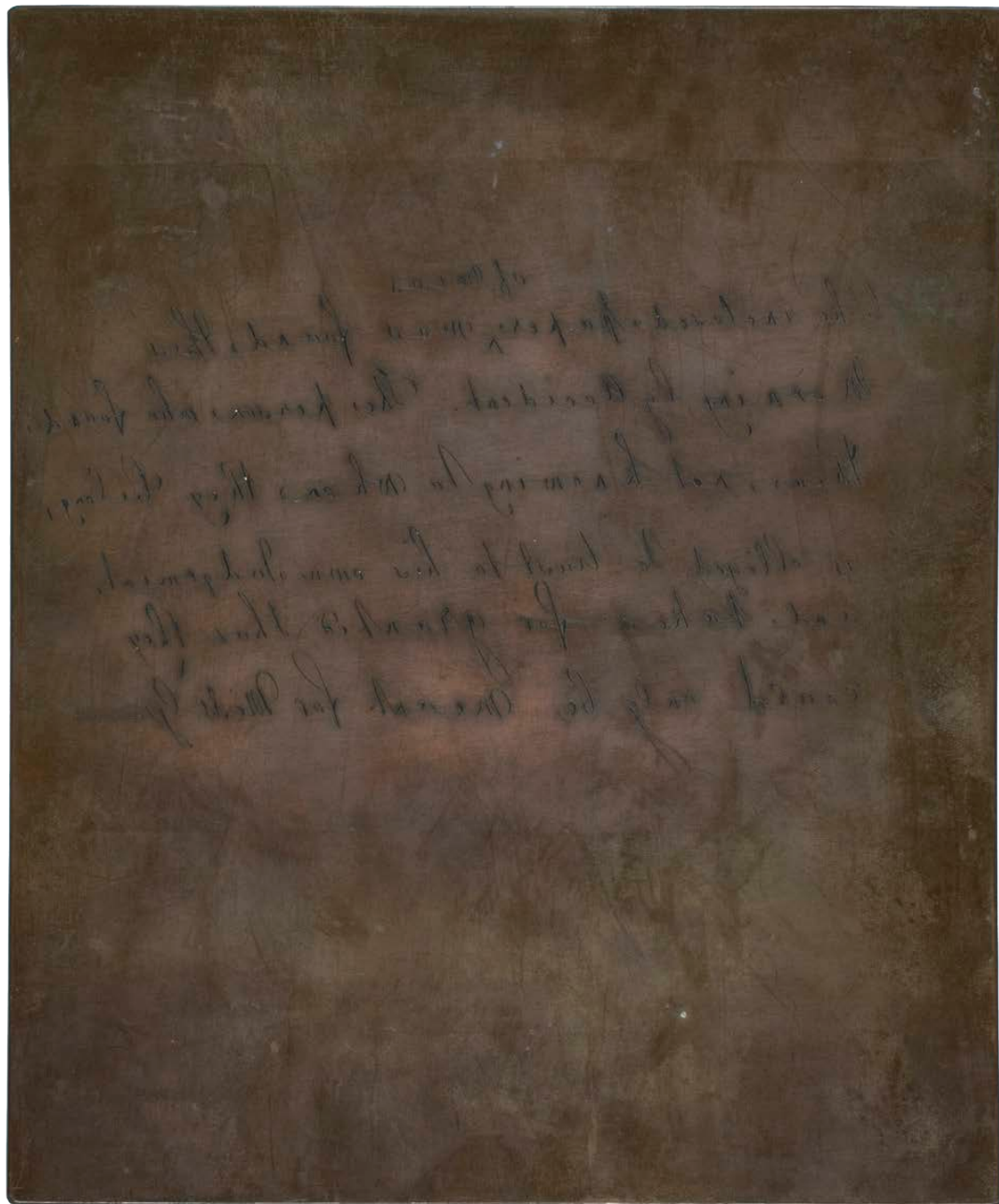
The report by Frederick George Netherclift, 'Lithographer and Facsimilist to the British Museum, the Royal Society of Literature, and numerous other Scientific Associations' outlines 20 instances that he believes prove the note from Sir Philip Francis was written by Junius, including: 'There are 3 distinct formations of the letter r', 'the small w, k, n and m, the c commencing a word, also identical', 'the backhanded style of the writing and similarity of roundness in letters, the same thicknesses of downstrokes in like places', and many others.

Twisleton was more cautious in the publication of his findings than this archive of material suggests. He consulted another handwriting expert, Charles Chabot, a well-respected graphologist and colleague of Netherclift. The team finally published the *Handwriting of Junius Professionally Investigated* in 1871, including numerous facsimiles and illustrations that supported their theory that Sir Philip Francis was Junius. Today, the so-called 'Franciscan theory' is widely accepted, though there remains debate among experts.

1868

£1,250 †





32



LETTERS OF JUNIUS

33. **JUNIUS.** The Letters of Junius, in two volumes, with additions and explanatory notes. Printed for John Wheble, in Pater Noster Row. Engraved title, initial ad. leaf, [viii], 247; engr. title, 264pp. Contemp. mottled calf, gilt dec. borders, spines gilt, red & green morocco labels; the odd scuff to boards. A lovely copy. [105130]

¶ ESTC T1760. First published 1772.

1775

£180



JACK HINTON - ORIGINAL PARTS

34. **LEVER, Charles.** *Our Mess.* Vol. I. Jack Hinton, the guardsman. Edited by Charles Lever. (Harry Lorrequer.) 13 parts in 12 as issued. Dublin: William Curry, Jun. & Co. Ads, plates by Phiz, illus.; occasional spotting to plates but largely a nice clean set. Sewn as issued in orig. pink printed paper wrappers; some uneven fading, spines uniformly faded to light brown. Overall a nice set of the original parts, in attractive custom-made morocco & cloth box representing a bound volume. [105625]

¶ Bareham 3.1. Loeber L47. *Jack Hinton* was serialised in the *Dublin University Magazine*, March-December 1842, as well as appearing in separate parts throughout 1842 as Volume I of *Our Mess*. Volumes II & III were made up of an entirely different work, *Tom Burke of "Ours"*, which occupied parts XIV to XXXV, and were published the following year. In *Jack Hinton*, the hero is a dashing but ignorant English soldier whose preconceptions of Ireland alter as he encounters the *real* Ireland.

1842

£650

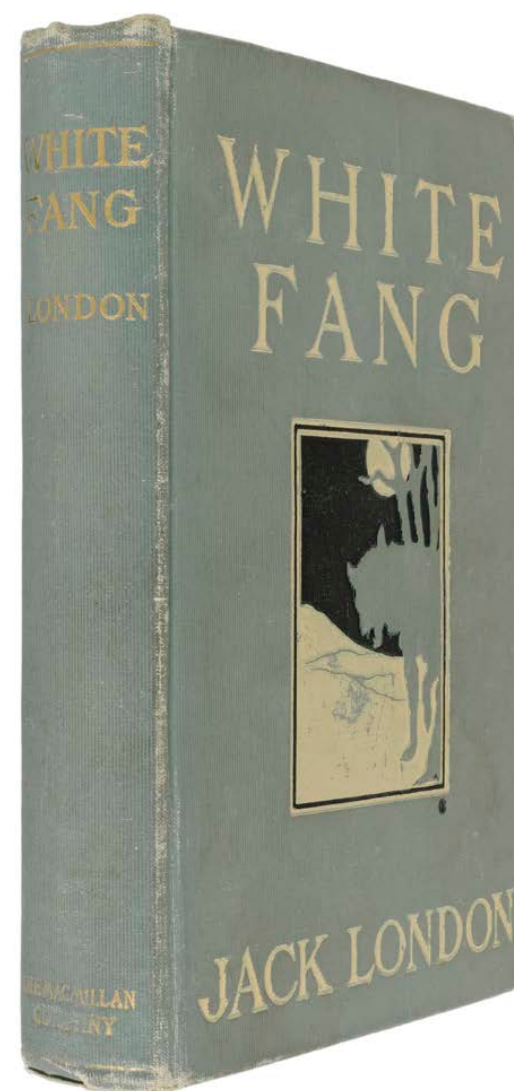
WHITE FANG

35. **LONDON, Jack.** *White Fang.* FIRST EDITION, first impression. New York: Macmillan. Half title, col. front., cancel title, plates, 4pp ads; small spot to margins of plate at p.290 & adjacent pages, a little roughly opened in places, binding split at pp 6/7 but remaining firm. Orig. blue-grey pictorial cloth; a little rubbed & dulled. [92903]

¶ With October 1906 on the copyright page and the cancel titlepage on laid paper (no priority given). Front. & plates by Charles Livingston Bull.

1906

£350



IN ORIGINAL PARTS & PUBLISHER'S CLOTH BINDING CASE

36. **LOUDON, Jane.** *British Wild Flowers.* FIRST EDITION in 20 original parts. 4to. William Smith. 60 hand-coloured plates; fore-edges of some plates & text leaves sl. affected by damp. All bound in orig. paper wrappers, decorated borders & text printed in green, part numbers completed in manuscript or stamped in ink; covers of parts 1 & 17 loose, most spines with some wear, a few fore-edges a little frayed. The whole loosely contained in the original green decorated cloth casing for the 1856 first bound edition, blind borders with decorative corner pieces, front board decorated & lettered in gilt, spine elaborately decorated in gilt; somewhat worn & damp affected. Overall, a decent set of a very rare example in the original parts. With a custom-made cloth slip-case. [105337]

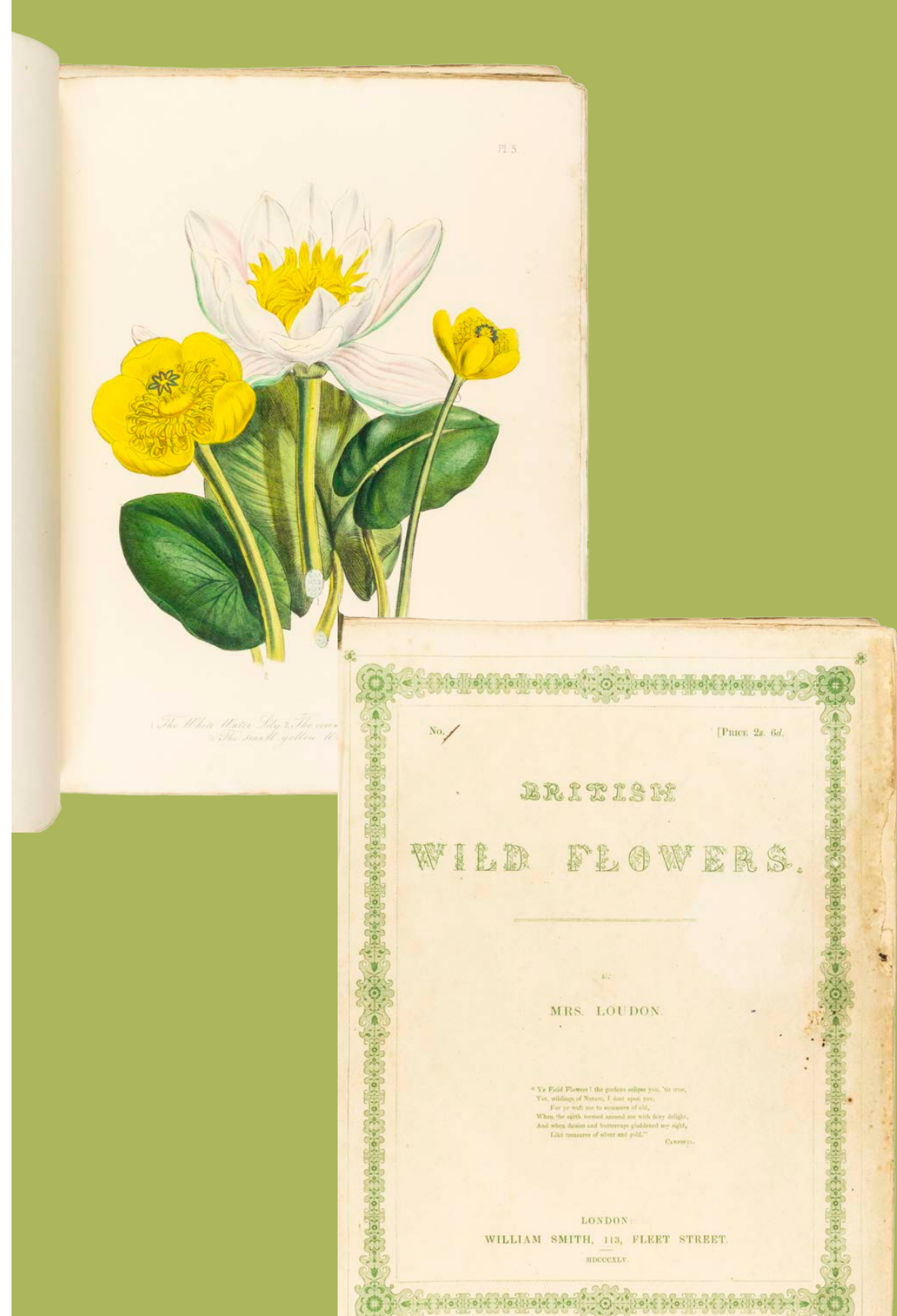
¶ There are no other recorded complete copies in original parts, the BL holding only numbers 1-16 which they date 1844-1845. Given the size of the publication, and the fact it was intended as a working manual, its scarcity in this format is no surprise. As was the case with some part publications of this period, the final issue advertised the cost of having the parts bound into a (usually) cloth binding, or, in some cases, selling just the binding case for the loose storage of the original parts. Such casings very rarely survive. The first bound issue of this work was published in 1846.

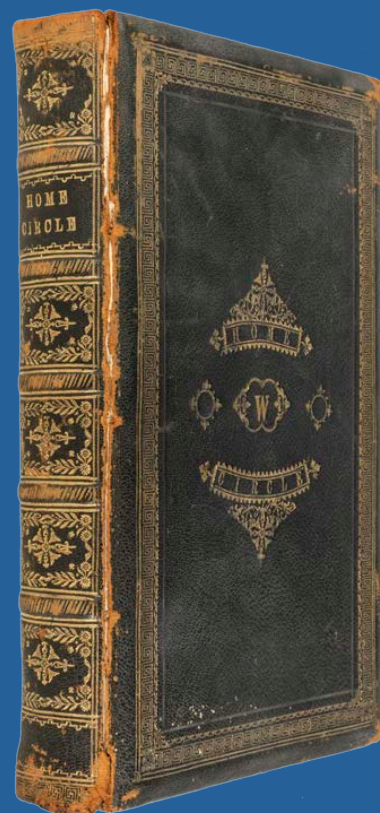
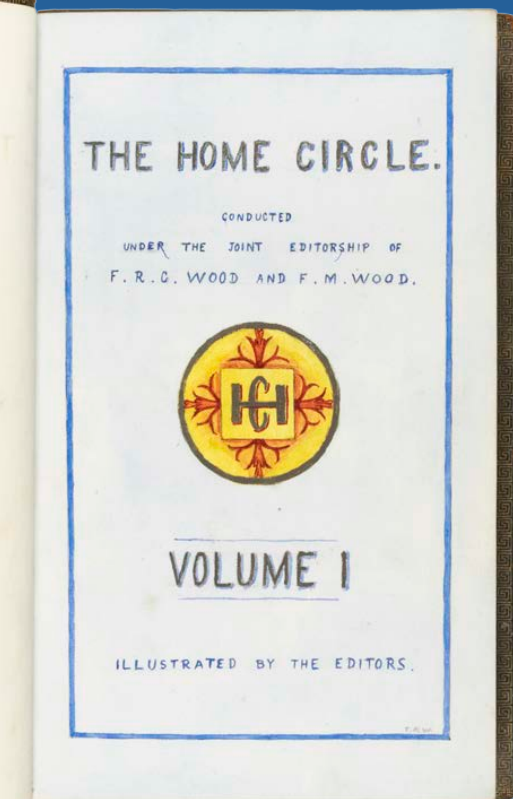
Jane Loudon, née Webb, 1807-1858, was best known as a writer on botany, popularising the subject and reframing the pursuit of gardening as a popular and achievable activity for young women. Webb married John Claudius Loudon, an 'indefatigable landscape designer' and editor of *Gardener's Magazine*. They toured England and Scotland together with Jane 'serving as [her husband's] amanuensis, recording his observations about kitchen gardens, conservatories, and great houses and their grounds, as he recommended improvements and endeavoured to promote a taste for gardening as art'. Tapping into the ready Victorian market for books popularizing horticulture, botany, and natural history, Loudon's first botanical book, *Instructions in Gardening for Ladies* (1840) was hugely successful, selling 1350 copies on the day of publication alone. This was followed by *The Ladies' Flower-Garden of Ornamental Annuals* (1840), the first in a much-reprinted series of informative illustrated books (ODNB). *British Wild Flowers* is often sold as a series, *The Ladies Flower-Garden*, consisting of five titles (in six volumes): *Ornamental Annuals*, *Ornamental Bulbous Plants*, *Ornamental Perennials*, *British Wild Flowers*, and *Ornamental Greenhouse Plants*.

In 1827, prior to marrying Loudon, Jane published *The Mummy! A Tale of the Twenty-Second Century*, a pioneering work of science fiction and horror.

1845-46

£1,500





THE HOME CIRCLE - MANUSCRIPT PERIODICAL

37. **MANUSCRIPT PERIODICAL. WOOD, Algernon Sydney & Frederick M., editors.** The Home Circle. Manuscript half title, titlepage, 9pp index & 14 numbered issues (1-14), between 16 and 42pp on small folio leaves, 90 hand-coloured illustrations tipped in or directly sketched on to the page, most initialled by the contributor (largely Algernon & Frederick Wood). Contemp. black grained roan over heavy bevelled boards, decorated in gilt & lettered on front board 'Home Circle' & with a central W.; front hinge cracked & worn but holding, somewhat rubbed. a.e.g. [105682]

¶ A very nice and particularly well produced manuscript periodical edited by brothers Algernon Sydney Wood, born 1862, and Frederick Montague Wood, born 1861 together with contributions from their elder brother Foster Richard C. Wood, born 1859. All three were born in Middlesex to Emily Askew Wood and Edmund Wood; the 1881 census records them all as living in Lambeth. 'This number', the editors write in the first issue, 'will be published once a fortnight (on Saturday evenings) and will contain tales, articles, reviews, essays, art criticisms, portraits, tales from the operas, theatrical and dramatic notes, and various other things likely to interest readers'. A proud selling point for the brothers is noted on the last page of one number: 'One special feature of this magazine is that, so far as is possible in this advanced stage of the world's history, everything contained in its pages is ORIGINAL'. Issue number I begins with the prologue to 'The Heir to the Marquisate', by the author of "Leigh Lodge", a tale serialised throughout the volume. Frederick's story 'Forgiven' is also serialised and the special Christmas Number, which is an extended 42 pages long, contains 'Two Thousand Years Hence' by Algernon. The brothers were also talented artists, the pages of all issues decorated with skilled colour sketches, almost all initialled.

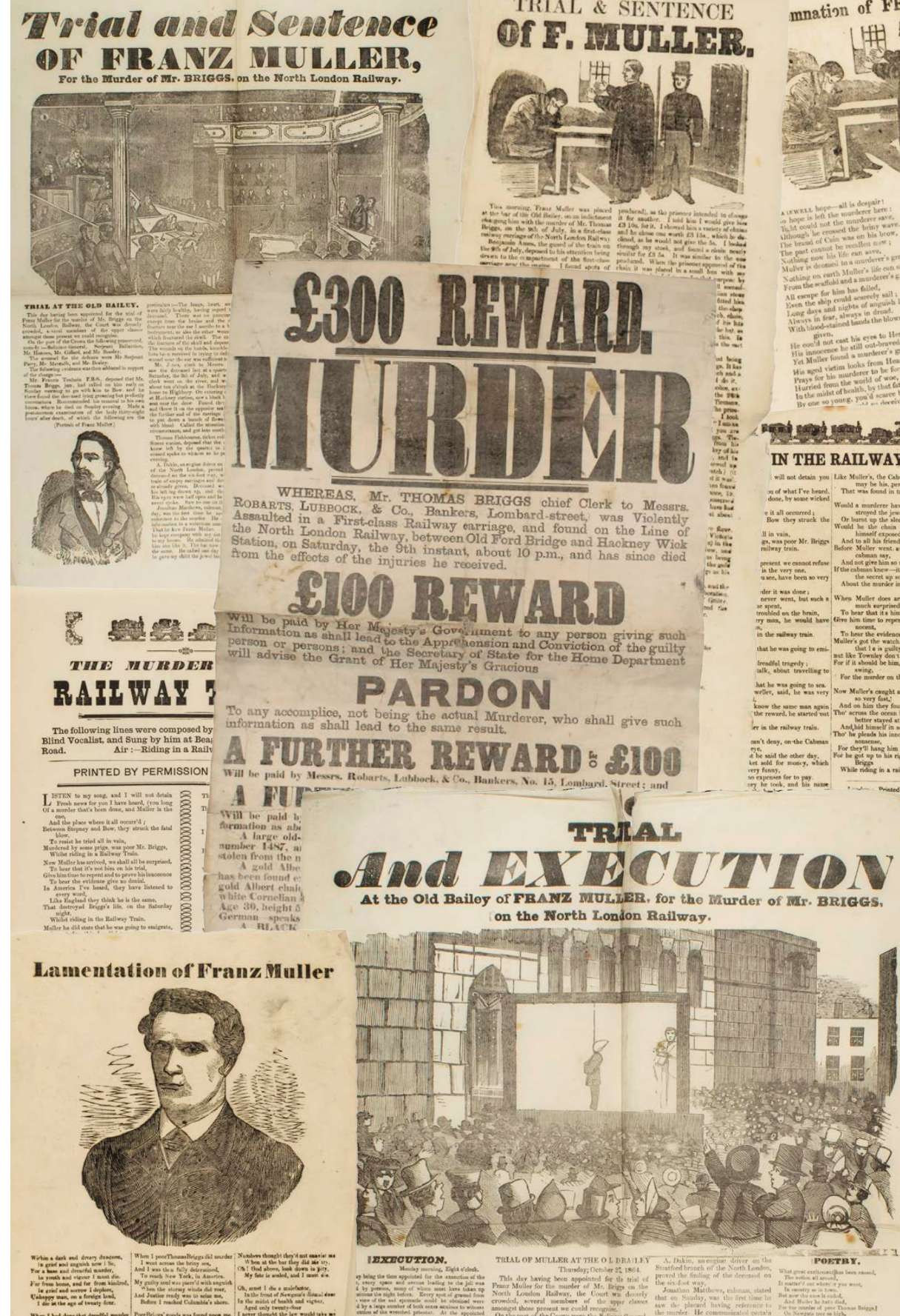
1879-1880

£1,850

MURDER ON THE NORTH LONDON EXPRESS

38. **MULLER, Franz.** A Collection of Broad­sides and Ephemera Relating to the First Murder Carried Out on a British Train. [105685]

¶ An exceptionally scarce collection of ephemera relating to one of the most sensational crimes and trials in mid-Victorian Britain, the first recorded murder on a British Railway. First reported in detail on July 11th, two days after the brutal murder of Thomas Briggs, *The Morning Herald*, reported that ‘one of the most atrocious crimes that probably ever disgraced this country was perpetrated late on Saturday evening, in a first-class carriage of a passenger train on the North London Railway, when a gentleman, Mr. Thomas Briggs, connected with the banking establishment of Messrs. Robarts, Curtis & Co., of Lombard- Street, was murderously assailed, plundered and thrown from the train’. The crime was discovered when a gentleman, on trying to enter carriage 69 of the train, discovered that his hands were covered in blood from touching the handle. Mr Briggs body was found soon after lying between tracks on the line. The investigation soon unearthed a German tailor, Franz Muller, as the chief suspect. He fled to New York but was apprehended at the port in possession of Mr Brigg’s hat and gold watch. He was convicted at the Old Bailey and hanged in front of 50,000 baying onlookers outside Newgate Gaol on November 14. The crime, from the subsequent investigation, trial and execution of Franz Muller was covered ravenously by the press throughout the country leading to a great swathe of ephemera, broadsides, ballads, portraits, and chapbooks. The collection is a remarkable survival, both for the scarcity of each item - five of the eight broadsides are unrecorded with the other three recorded in a single institutional copy only - and because it includes ephemera relating to the entire span of the crime, investigation, trial and execution. The reward poster, almost a metre by half a metre, issued by the Metropolitan Police Office days after the attack, offers the



substantial sum of £300 paid 'to any person giving such information as shall lead to the apprehension and conviction of the guilty person or persons...' Together with a pardon 'to any accomplice, not being the actual murderer, who shall give such information as shall lead to the same result'.

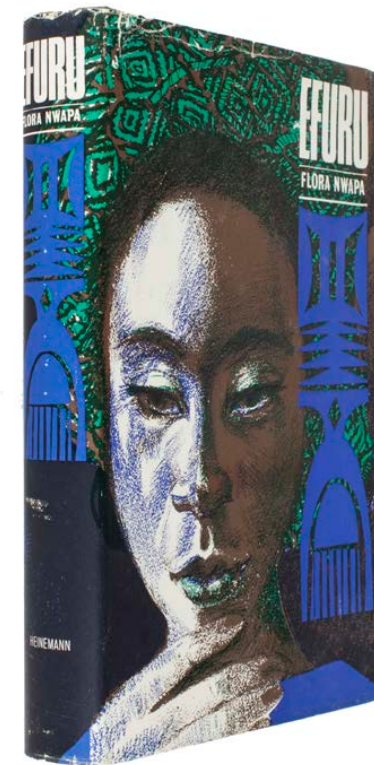
Arrested in New York on August 24th, Muller was returned to England and brought to trial on October 27, 1864. 'The Trial and Sentence of Franz Muller' includes a highly unusual woodcut illustration of the courtroom scene, with Muller in the dock, the judges and jury in place and a large crowd looking on. The verdict is not reported in this broadside owing to the reporter leaving court as 'it was likely to last some time longer'! Some of the same wording from this broadside is used by another, published by Catnach, reporting on the trial, and execution. The large woodcut shows the scene of execution with a large crowd in front of Newgate Gaol.

The broadside balladeers were also, as they always were, attracted to such sensation. Included here are two ballads, both with an illustration of a train at the head of the page. 'Listen to my song, and I will not detain you long, / And then I will tell you of what I've heard / Of a murder that's been done, by some wicked one, / And the place where it all occurred; Between Stepney and Bow they struck the fatal blow, / To resist he tried all in vain, Murdered by some prigs, was poor Mr. Briggs / Whilst riding in a railway train...'

* Please ask to see a full list of all 14 items.

[1864]

£6,000



A VIVID PORTRAYAL OF 'THE WOMAN'S WORLD'

39. **NWAPA, Flora.** *Efuru*. FIRST EDITION. Heinemann. Half title. Orig. green cloth. Blue & green pictorial d.w., clipped; a little rubbed & creased but a nice bright copy. [105789]

¶ Flora Nwapa, 1931-1993, is (according to *The Companion to African Literatures*) 'the first Nigerian woman to write novels'. *Efuru*, her first novel, is steeped in Igbo culture and is an important, nuanced, and affecting work about a strong-willed, intelligent, and independent protagonist and her difficulty finding a place for herself in rural society.

On publication, the novel was controversial, with Eldred Jones and Eustace Palmer criticising Nwapa for focusing on the female experience at the 'expense' of the male, while Grace Ogbu praised it as 'of the many novels that are coming out of Nigeria, *Efuru* is one of the few that portrays vividly the woman's world, giving only peripheral treatment to the affairs of men'. The novel's use of dialogue is clever and complex, and slowly builds a portrait of the reality of life for Igbo women; a number of contemporary critics, with depressing inevitability, derided the technique as 'gossipy'.

1966

£450

DEATH OF THE REGICIDES

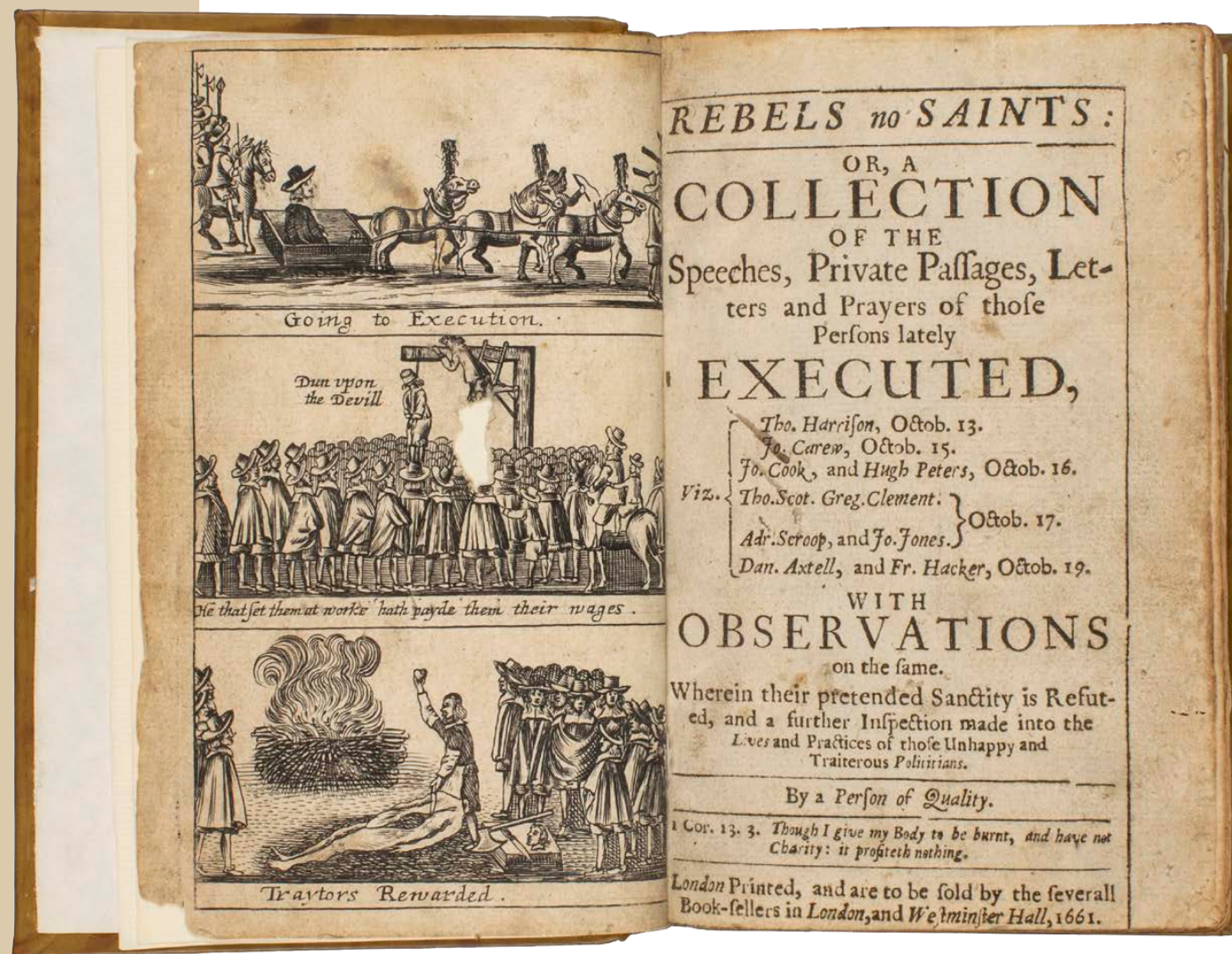
40. **PERSON OF QUALITY.** Rebels no Saints: or, A Collection of the Speeches, Private Passages, Letters and Prayers of those Persons Lately Executed, Tho. Harrison, Octob. 13., Jo. Carew, Octob. 15, Jo. Cook, and Hugh Peters, Octob. 16., Tho. Scot., Greg. Clement, Adr. Scroop, and Jo. Jones, Octob. 17., Dan. Axtell, and Fr. Hacker, Octob. 19. With observations on the same. Wherein their pretended sanctity is refuted, and a further inspection made into the lives and practices of those unhappy and traitorous politicians. By a person of quality. Printed, and to be sold by the severell Book-Sellers in London, and Westminster Hall. Front., vi, 155pp; small hole in centre of front., edges of final gatherings a bit worn, with marginal tear to 153/54 affecting five lines of text on both pages. New e.ps & blanks. Functionally rebound in full tan mottled calf, bordered in blind, red morocco labels. [105704]

¶ ESTC R25111. Originally published in 1660 as *The Speeches and Prayers of Some of the Late King's Judges*. Following the death of Oliver Cromwell in 1658, and the removal of his son Richard from power in 1659 when divisions between the New Model Army and the Commonwealth Parliament proved irreconcilable, the stage was set for a return of the monarchy. In April 1660, Charles II issued the Declaration of Breda, a proclamation which assured a general pardon for those who had supported Parliament during the Civil War, as long as they now recognised Charles as the lawful king. It also allowed owners who had purchased property during the Interregnum to keep their land, espoused religious tolerance, promised payment of arrears to members of the army and also to recommission the soldiers into service for the crown. One group who was not included in the general pardon, or indeed in the later Indemnity and Oblivion Act were the Regicides - specifically the 59 commissioners who physically signed Charles I's execution warrant in January 1649, and 45 others considered instrumental in the outcome. When Charles II regained his throne in May 1660, punishment of the regicides began, including, in January 1661, exhuming the bodies of Oliver Cromwell, John Bradshaw, and Henry Ireton in order to posthumously hang and behead them - their heads were then placed on spikes at the end of Westminster Hall, facing the site of Charles I's execution some 12 years earlier. The ten individuals listed here were the first to be tried and found guilty for their role in the late King's death - six of them were signatories of the death warrant and

the remaining four otherwise involved in carrying out the sentence. All of the men were hanged, drawn, and quartered - the traditional sentence for men convicted of high treason - apart from Francis Hacker, who was hanged at Tyburn and his body given to his family for burial (likely because two of his brothers had been important and dedicated Royalists). The 'speeches' and 'prayers' included in this work are almost certainly spurious, but the gruesome deaths of these men left a very real impression on the city. In his diary entry of October 20, 1660, Samuel Pepys wrote: 'This afternoon, going through London... in Saint Bartholomew's, I saw the limbs of some of our new traitors set upon Aldersgate, which was a sad sight to see; a bloody week this and the last have been, there being ten hanged, drawn, and quartered.'

1661

£850



'THE POOR LYE A PERISHING'

41. **PRISONERS OF LONDON.** The True Copy of a Letter sent to Mr. Caryl, in behalf of the poor prisoners, and citizens of London; which was by him communicated to the Members of Parliament, and the rest of his auditory at Christ-Church, on Thursday, Octob. 6. being the day appointed for a solemn thanksgiving. With Mr. Caryl's commemoration, and exhortation, for the restoring such to liberty, who have a long time lain under the common and fatal calamity of grates and prisons. As also, that they would speedily be pleased to shew mercy to the oppressed, and to give relief to the distressed; that so none may have cause to say, whilest great men are feasting, the poor lye a perishing. Printed for G. Tompson. 8pp. Small 4to. [105703]

¶ Not in BL. ESTC R25686, NLS only in the U.K.; Harvard and Yale in the U.S. A rather desperate plea from prisoners of 'the Fleet, and our other several prisons' written to London-born minister Joseph Caryl, 1602-1673, who presented the appeal to Parliament. The letter asks the recipients to 'remember the Afflictions, not only of the very poor & miserable, but of the very brave & useful man; who equally die and perish, like Solomons fools, under the common and fatal calamity of grates and prisons.' It continues: 'The Parliament have at present, and long since had, a Bill under their Commitment, for the just relief of Creditors and Debtors. Both which having the conveniency of Knavish and Juggling Practizers at Law, to assist each others corrupt Interest, do by a mutual Reciprocation ruine one another. [...]

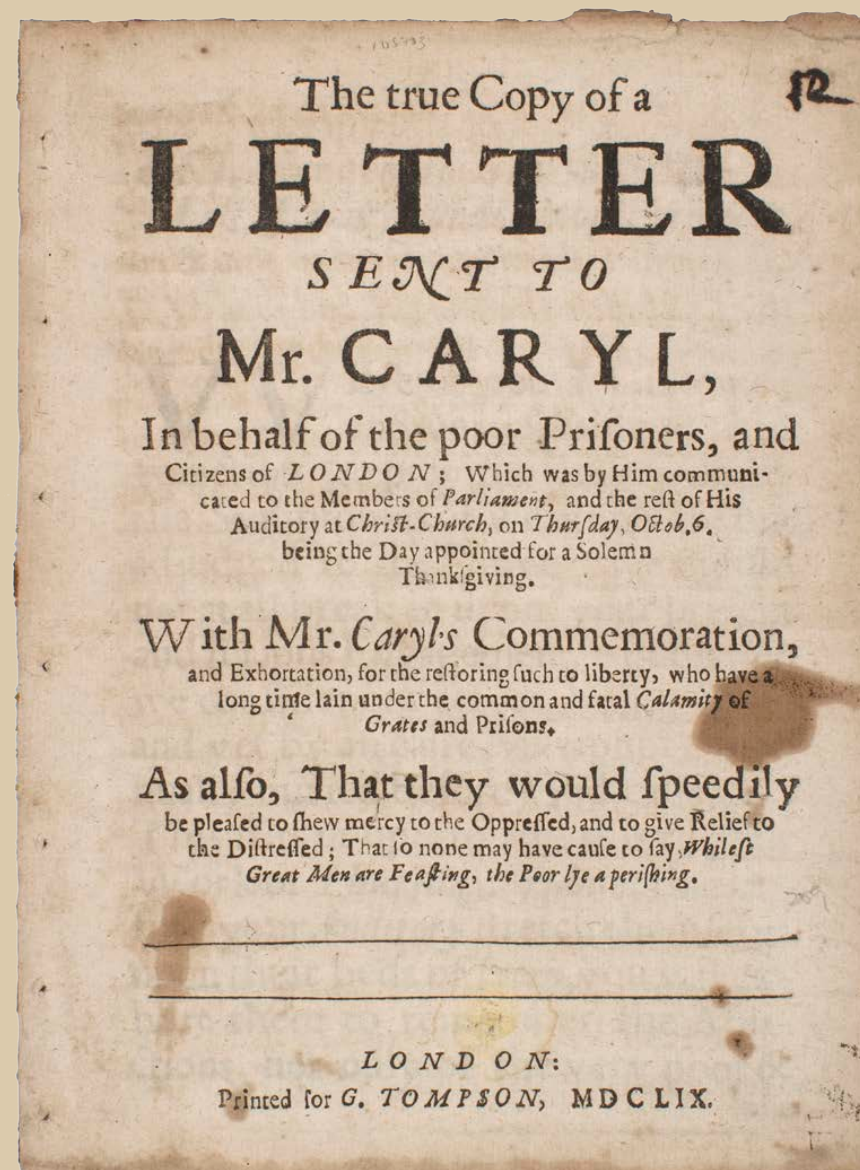
Sir, we who subscribe these Desires, are persons not merely known in, but who have served, our Countrey; some in the Civil, some in the Military, some in both Governments; where we were born, and lived as Gentlemen of no inconsiderable fortunes.' The authors entreaty Parliament to release them so that they may have a productive way of repaying their debts rather than rotting in prison.

October 1659 was a time of significant political turmoil as the Interregnum period careened towards its end. Oliver Cromwell's son Richard had inherited the Protectorate on his father's death in September 1658, but in less than a year had lost the confidence of the New Model Army and been ousted from the role, at which point the Rump Parliament took over. In October the upheaval continued when John Lambert, newly elected leader of the army, dismissed the Rump and locked the ministers out of Westminster. However, the

Commonwealth was significantly in debt and the armies were not being paid; when he tried to march north to meet George Monck, another military leader who supported Parliament against Army rule, his soldiers defected leaving him unable to challenge his adversaries. His failure allowed Monck to reach London and solidify the plans for the Restoration of a Stuart monarch to the throne.

1659

£750



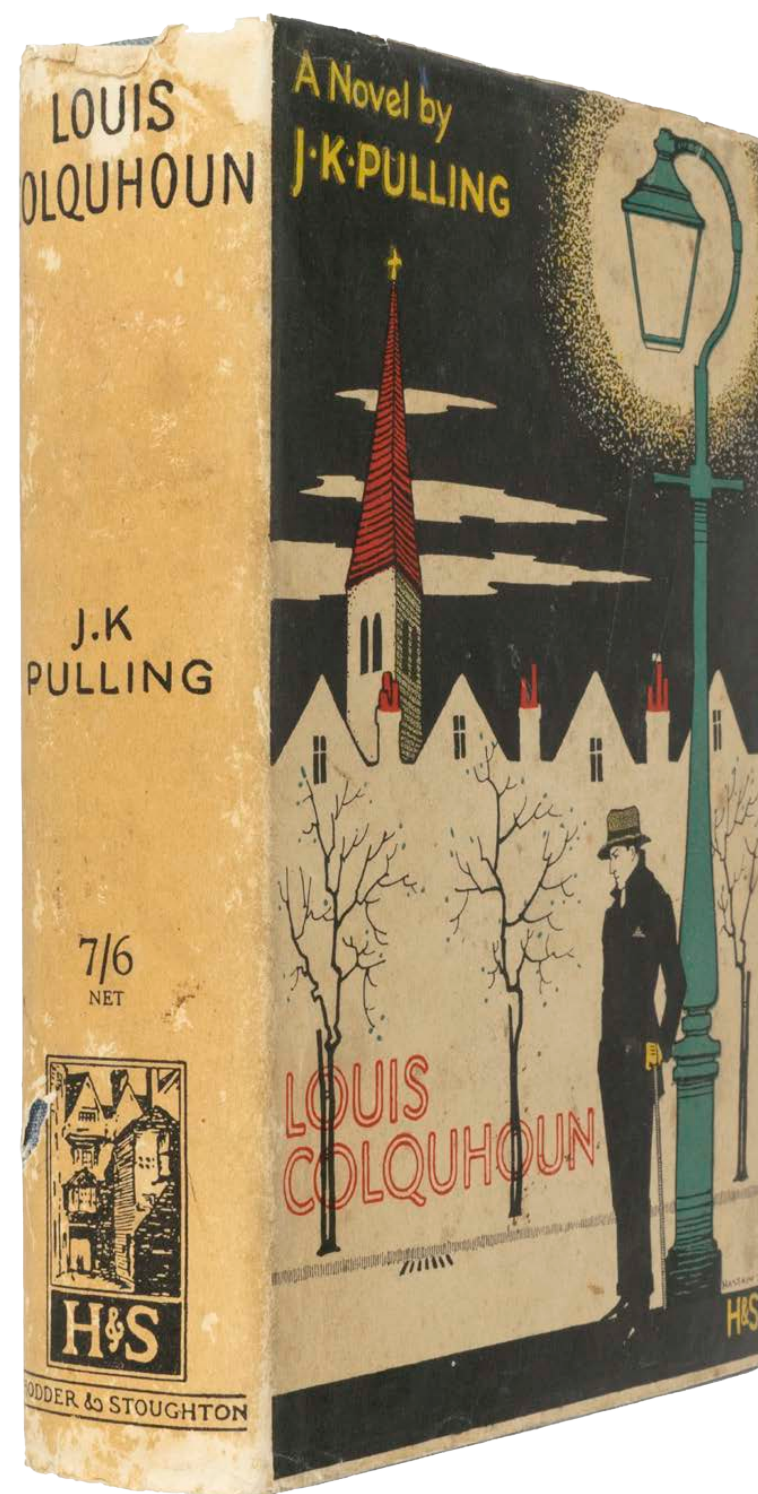
SCARCE IN THE JACKET

42. **PULLING, Joan King.** Louis Colquhoun. FIRST EDITION. Hodder & Stoughton. Half title, 8pp cata; top edge marked & sl. nicked. Leading f.e.ps sl. marked. Orig. blue cloth; corners sl. worn. Pictorial d.w., unclipped; marked, sl. rubbed & a little chipped, ownership inscription of Elsie Louise White on verso. A decent copy of a scarce book. [105622]

¶ Copac lists copies at BL, NLS, Oxford, and TCD only; OCLC adds copies at Pennsylvania and Yorkshire. Copies with Eugene Hastain's jacket are highly unusual. A fairly early attempt to explore the idea of the cultural Jew. Occasionally slightly clumsy, but ultimately generous, *Louis Colquhoun* is essentially a gentle but involving romance which uses the title character's marriage to the daughter of a wealthy and traditional county family to investigate cultural attitudes.

[1930]

£420



REBUS PUZZLE CARDS

43. **PUZZLE CARDS.** [An Entire New Pack of Puzzle Cards.] [By a friend of youth.] [W. & T. Darton] 12 engraved cards, each 11 x 7.5cm, all illustrated within a decorated oval border, numbered at the top & captioned within a scroll design; a little dulled & dusted. [105742]

¶ Not in the BL or on Copac; the title is supplied by the only recorded copy held at Princeton. Auction records show a single copy, sold in 2016. Both the Princeton set, and the set sold at auction, are made up of 18 cards and issued with a printed solution sheet not present here. The cards offered here are numbers 2-6, 9, and 11-16. The puzzles are in illustrated rebus form; the captions setting the question, and the illustrations supplying the answer. Seven of the cards have pencil notes on the back offering answers to some of the puzzles, including: Public Schools, Harbours for Shipping, Safe Though Not Agreeable Lodgings, Places Famous in History.

[c.1805]

£680 †





**FRANCES MARY RICHARDSON CURRER'S COPIES OF
PAMELA, CLARISSA & SIR CHARLES GRANDISON**

44. **RICHARDSON, Samuel.** *Pamela; or, Virtue Rewarded.* In four volumes. The tenth edition. Printed for W. Strachan, &c. WITH: *Clarissa. Or, the History of a Young Lady.* In eight volumes. The sixth edition. Printed for J. Rivington, &c. WITH: *The History of Sir Charles Grandison.* In a series of letters. In seven volumes. The sixth edition. Printed for J. Rivington, &c. The occasional spot. Uniformly bound in contemp. full mottled calf, raised bands, spines gilt in compartment, red & black morocco labels; some heads of spines expertly repaired, extremities a bit rubbed. Armorial bookplate of Frances Mary Richardson Currer on leading pastedown of each volume. A beautiful set with excellent provenance. [105559]

¶ ESTC T102384; first published 1740. ESTC T58973, with vol. VI dated 1769; first published 1748. ESTC T58982; first published 1753. Samuel Richardson, 1689-1761, was a printer and author remembered for these three works, which are considered masterpieces of the epistolary novel genre.

Frances Mary Richardson Currer, 1785-1861, was an heiress and book collector living at Eshton Hall in Yorkshire. Currer's father died before she was born, resulting in her direct inheritance of two substantial estates including that of Sarah Currer (sole heir of Matthew Wilson, owner of Eshton Hall),

and that of her great-grandfather, the physician, botanist, and antiquary Richard Richardson. Part of Richardson's estate was his substantial library of primarily botanical and historical works, which would become the foundation of her own impressive collection.

The particular strengths of Currer's library were natural science, topography, history, and antiquities, though there were also classical works of Latin and Greek and highlights of English literature; Seymour De Ricci described Currer as England's 'earliest female bibliophile'. When the books were sold by Sotheby's in 1862, they were described as being in excellent condition, with many in fine bindings, most certainly including this set of Richardson's novels.

Currer is perhaps best known today as the inspiration behind Charlotte Brontë's *nom de plume*, Currer Bell. Richardson Currer used part of her substantial fortune on philanthropic endeavours in Yorkshire and Lancashire. She was patron of the Cowan Bridge School which was attended by all the Brontë sisters except Anne, the youngest. It is also often suggested that she was the 'benevolent individual, a wealthy lady in the West Riding of Yorkshire' who gave £50 to support the recently widowed Curate of Howarth, Patrick Brontë.

1771/1768/1770

£2,800

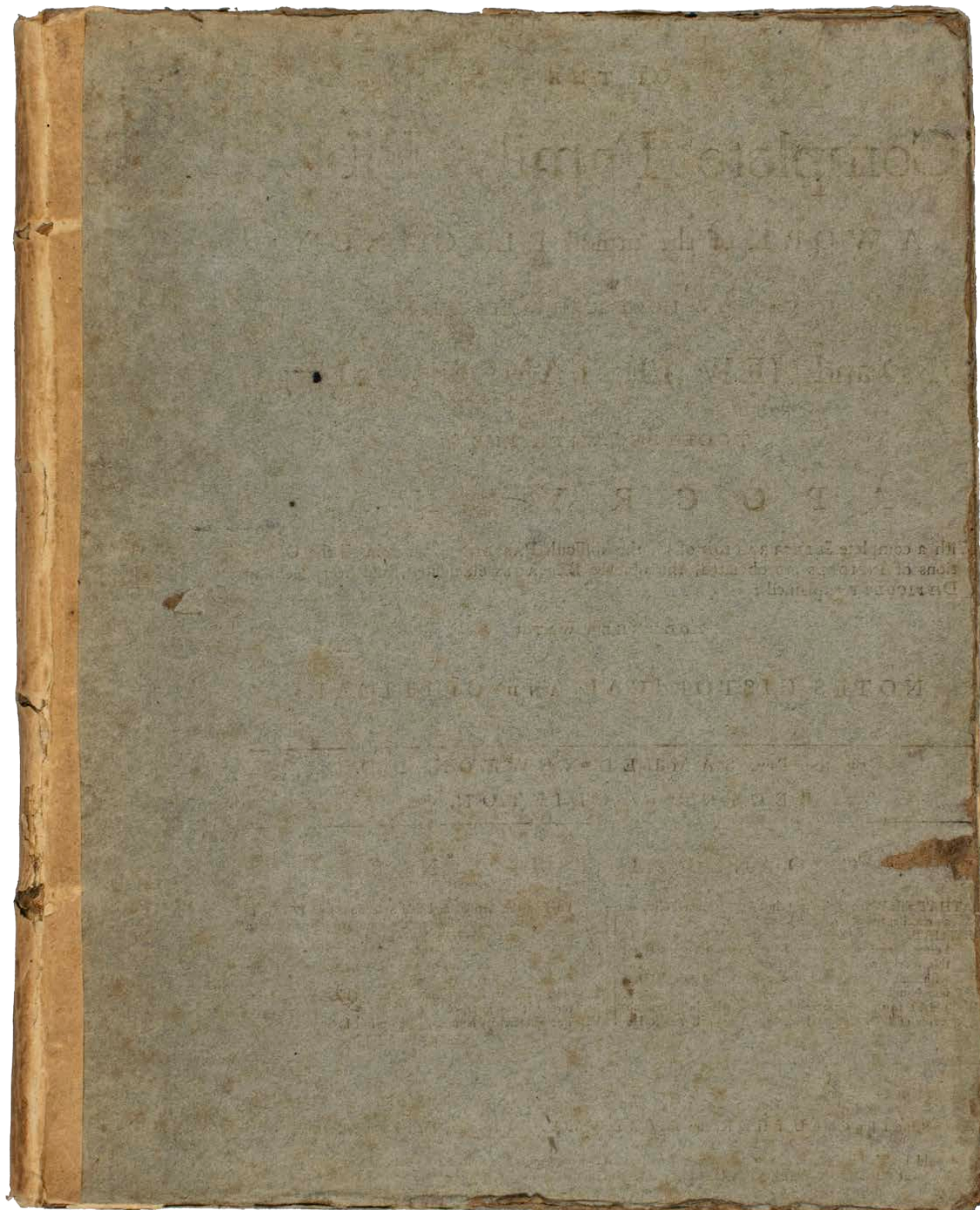
BOUND IN BOARDS USING PRINTER'S WASTE

45. **RUSSELL, Lady Rachel.** Letters... from the manuscript in the library at Woburn Abbey. To which is prefixed, an introduction, vindicating the character of Lord Russell against Sir John Dalrymple, &c. Printed for Edward and Charles Dilly. [2], lxxii, [1]-216pp, half title. 4to. Uncut in orig. light blue boards, cream paper spine, upper board employing printer's waste; sl. rubbed at extremities. Housed in a purpose-made marbled paper box with calf spine. A nice copy. [105724]

¶ ESTC T102187. Correspondence, 1679-1700, printed from transcripts made by Thomas Sellwood. The author's husband, William Lord Russell, 1639-1683, was implicated in the Rye House plot - the 1683 plan to assassinate King Charles II - and was later executed for treason. Traces of printing on the verso of the covering paper are visible on the upper board, though largely indecipherable.

1773

£220





FINE COLOURED PLATES

46. **SAMS, William, publisher.** *A Tour Through Paris*, illustrated with twenty-one plates, accompanied with descriptive letter-press. Large folio. William Sams. Hand-coloured frontispiece & 20 further hand-coloured engraved plates, each protected by a blank sheet & with an accompanying page of text. A fine clean copy. Rebound in half maroon morocco, marbled paper boards. [104599]

¶ See Abbey Travel 114 & Tooley 443. First published in 1822, this edition has some plates watermarked 1825. A nice copy of a sumptuous production by the publisher William Sams, illustrating, with 21 superb plates, the people and places of Paris.

[c.1825]

£1,800



A Coupe de Garde of the Grande Nation.

Engraved by W. Sams & Co. London.



The Foyer of the Chateau d'Or.

Engraved by W. Sams & Co. London.

A TOUR THROUGH PARIS,

ILLUSTRATED WITH
TWENTY-ONE COLOURED PLATES,

ACCOMPANIED WITH
DESCRIPTIVE LETTER-PRESS

LONDON:

PUBLISHED BY WILLIAM SAMS,
St. James's Street.



THACKERAY'S FIRST AMERICAN LECTURE TOUR: ON BOARD THE STEAMER AT ALBANY

47. **(THACKERAY, William Makepeace) CROWE, Eyre.** Original Pencil Sketch, 'At Albany - Francis Skiddy April (?) '53'. Detailed drawing by Eyre Crowe, Thackeray's secretary, of the saloon on board the Hudson River steamer following Thackeray's lecture at Albany. 12 x 18.5 cm. Depicting the elaborate features of the room & including six passengers. [105206]

¶ For the duration of his first lecture tour of the United States in 1853, Thackeray appointed as his secretary the American artist and writer Eyre Crowe, 1824-1910, a family friend. On April 11th they travelled together by train from New York to Albany, at that time the capital city, where Thackeray delivered a lecture. Crowe later recalled in his memoir, *With Thackeray in America* (published 1893), that 'on the 12th (April) the second lecture was given and, I think, immediately it was over we got into the Hudson River steamer which brought us back to New York'. They evidently travelled on the 'Francis Skiddy', which operated on the regular route between Albany and New York from 1852-1864. Many of Crowe's sketches made at the time were printed in *With Thackeray in America*, but not this one, which was purchased with others that were clearly by Thackeray himself. However, as it is captioned in a similar fashion to those that are in the book, this depiction of the opulent saloon is very likely by Crowe.

After returning from this American tour, Crowe painted a series of works on the slavery he had witnessed, including 'A Slave Sale in Charleston' & 'Slaves Waiting for Sale, Richmond'. This was Thackeray's first six-month tour in America; its success brought him back in 1855.

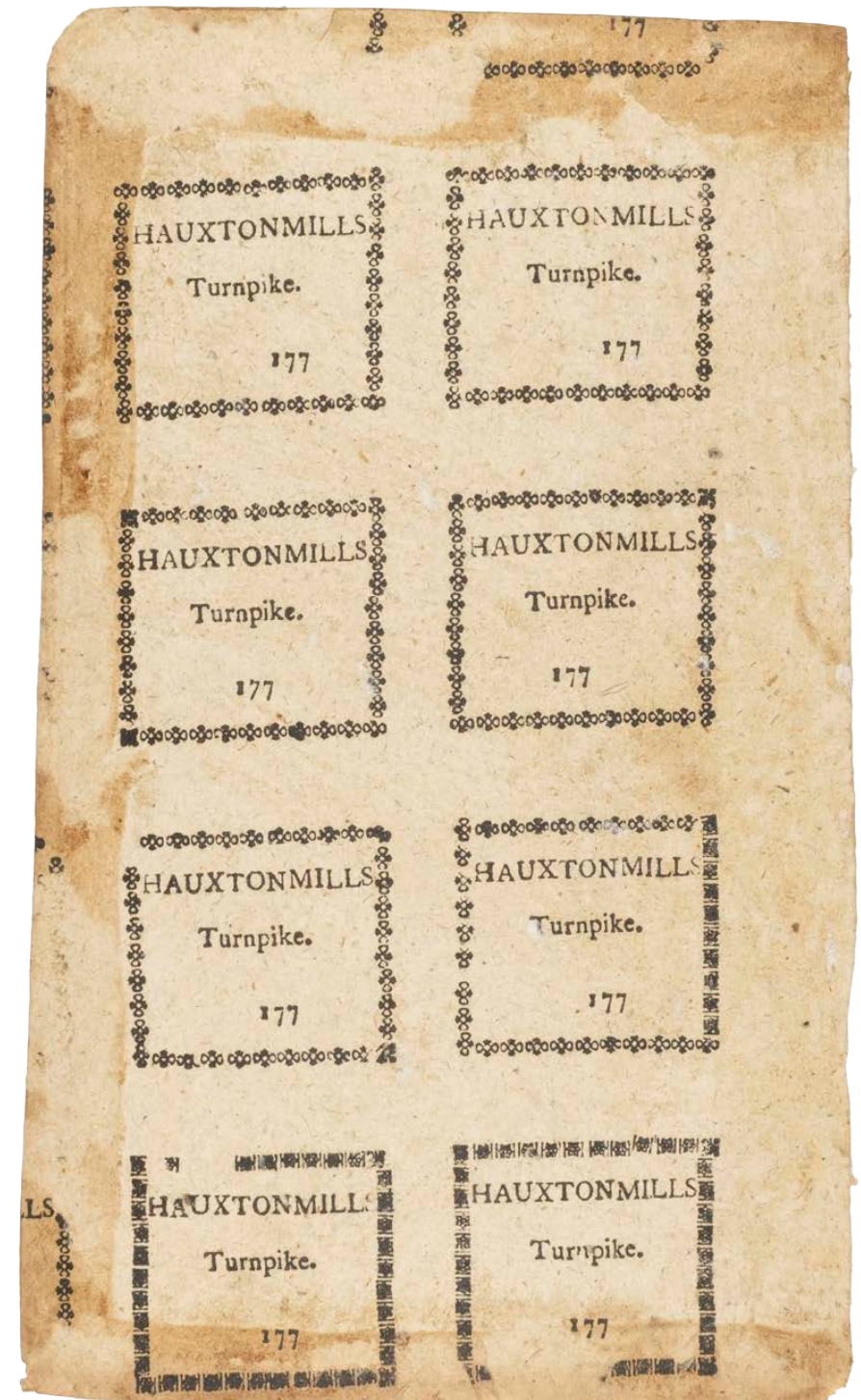
UNCUT CAMBRIDGESHIRE TURNPIKE TICKETS

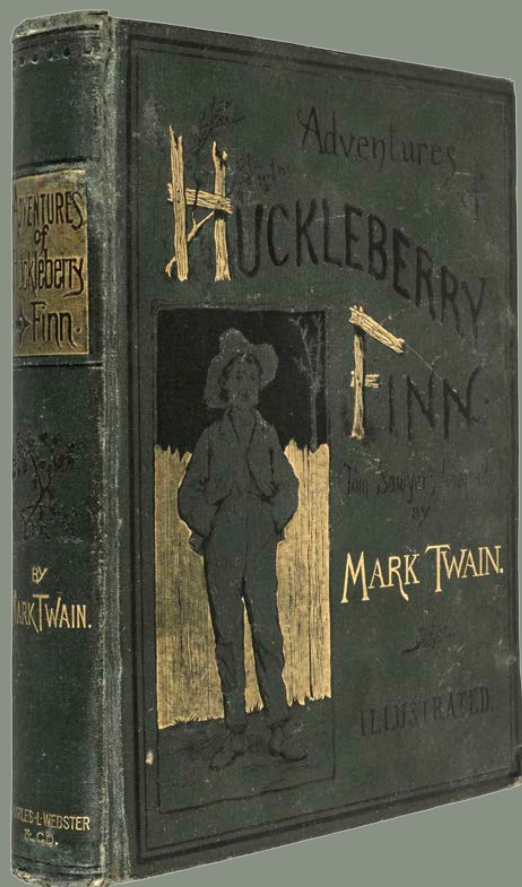
48. **TURNPIKE.** Sheet of Uncut Turnpike Tickets. Single sheet printed on recto only on thick paper, 8 full 'Hauxtonmills Turnpike' tickets, printed within ornamental border; cut from larger folio sheet, the odd patch of browning in places, only v. sl. affecting tickets. 21.5 x 12.7cm [105457]

¶ A sheet of tickets for Hauxton Mills turnpike, Cambridgeshire. From the 17th century Turnpike trusts were local bodies established by individual acts of parliament to maintain and improve roads, funded by tolls collected at gates. The roads leading to London - Hauxton is at the end of what is now the A10 - were especially well used as trading routes. The road from Hauxton was a toll road until 1800, and the turnpike and keeper's cottage located near the bridge. Similar to other examples of 18th century turnpikes tickets, these also have delicate ornamental designs for the border, with two different examples on this sheet. These, presumably, were a way to prevent easy forgery. '177' a deliberate partial printing of the decade, allowed the toll collector or pikemen to fill in the year and date by hand. The tickets would have been issued at these gates and immediately discarded after travel, so examples of these are quite unusual. The sheet was extracted as printer's waste from a contemporary binding (included with the sheet). A rare survival of single-use tickets and a piece of early transport history.

[c.1770]

£480 +





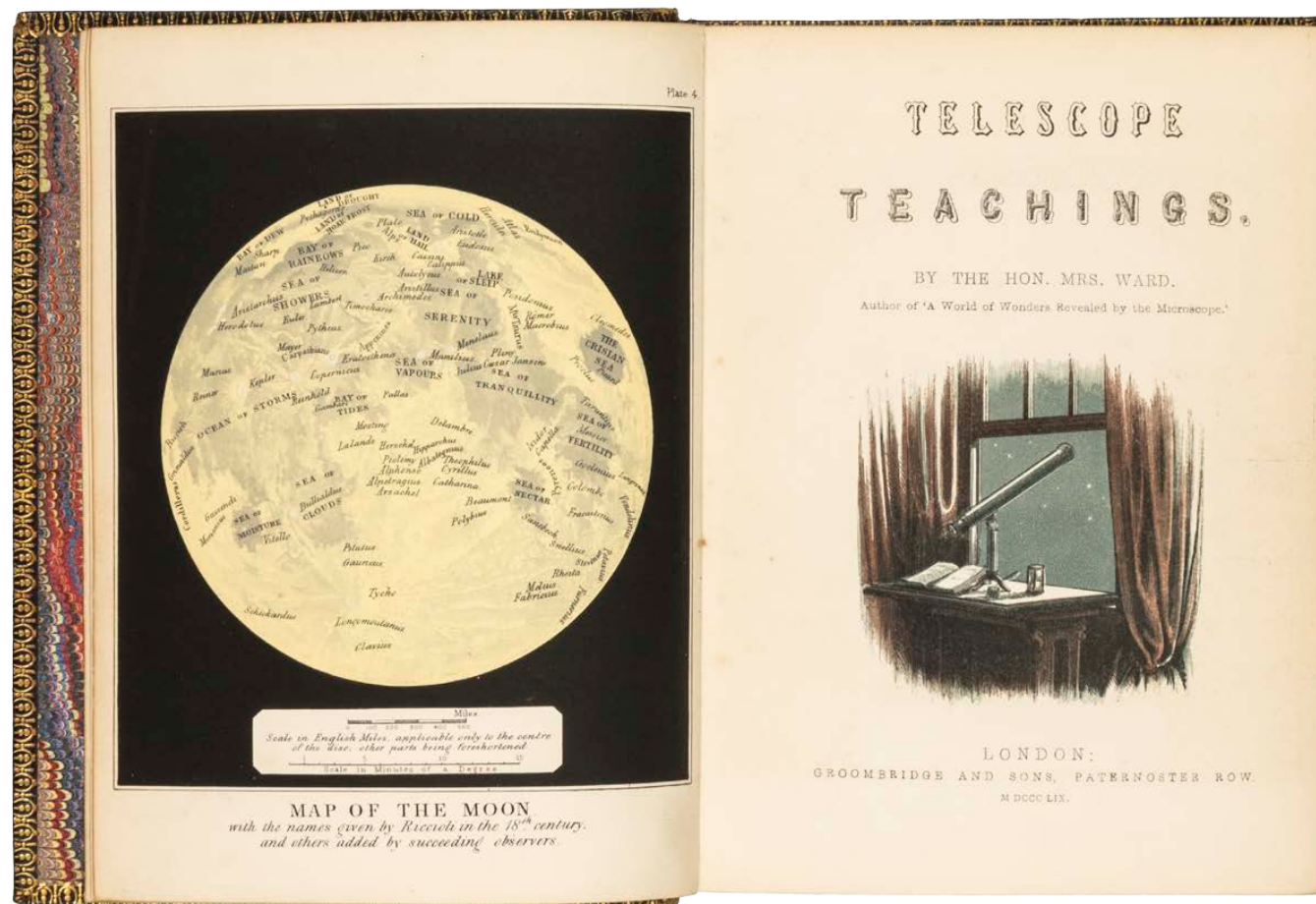
HUCKLEBERRY FINN

49. **TWAIN, Mark (Samuel Langhorne Clemens)** *Adventures of Huckleberry Finn.* (Tom Sawyer's Comrade). With one hundred and seventy-four illustrations. First American edition, later state. New York: Charles L. Webster & Co. Half title, front., illus. Orig. green cloth, pictorially blocked in black & gilt; marked & a little rubbed. [92905]

¶ McBride, p.111; see also Merron 126. First published London 1884. A picaresque but complex river romp; the case for *Huckleberry Finn* as the Great American novel is potent, not least because many of the questions it poses are still unanswered today.

1885

£850



TELESCOPE TEACHINGS - BY A PIONEERING FEMALE SCIENTIST

50. **WARD, Mary.** *Telescope Teachings:* a familiar sketch of astronomical discovery; comprising a special notice of objects coming within the range of a small telescope, illustrated by the author's original drawings; with a detail of the most interesting discoveries which have been made with the assistance of powerful telescopes, concerning the phenomena of the heavenly bodies, including the recent comet. **FIRST EDITION.** Groombirdge & Sons. Colour front, additional engraved vignette title & fourteen additional colour plates as called for; some light offsetting of plates, faint crayon on leading blank, otherwise a nice clean copy. Contemp. prize binding of full dark blue calf, elaborate gilt borders, lettered 'Merenti Collegium Stonyhurst' on front board, elaborate gilt spine, red morocco label. Prize label on leading pastedown and ownership stamp, 'Syddenrath, Hoyland, Nr. Barnsley', on leading blank. [105385]

¶ Scarce in commerce; only three copies on auction records since 1898. A wonderful prize binding presented by Stonyhurst College, a school in Clitheroe, England, founded in 1593, to Wilfrid Francis Tempest, 1846-1941, of Ackworth Grange.

Mary Ward, née King, 1827-1869, was born at Ballylin, near Ferbane, King's county, Ireland. The daughter of the Reverend Henry King, a landowner, and his wife, Harriett Lloyd. Mary was one of four children, educated and encouraged to learn astronomy and natural history from an early age, as well as to practise drawing and painting. Brought up

in a liberal and cultured home, Mary also frequently visited her cousin, William, Earl of Rosse, of Birr Castle, where she was later one of the first people to use the great telescope at Birr.

Her first telescope, made by Andrew Ross, one of the three leading instrument makers of London, and given to her by her father, was used to present microscopical shows to her family, friends, and the estate workers, and her scientific pursuits were given encouragement from the scientific friends of Lord Rosse, including Sir David Brewster.

Ward's first two books were written for distribution amongst friends and family. As a woman, getting articles published in scientific journals was exceptionally difficult. Ward hand printed her first title, *A Windfall for the Microscope*, and produced the lithographs of her second, *A Windfall for the Microscope*, which was printed in a run of only 250 copies. The latter publication was shown to the London publisher Groombridge and Sons who published it in 1858 under the title *A World of Wonders Revealed by the Microscope*, followed by *Telescope Teachings* in 1859.

Both books were highly successful and positively reviewed. Mary's life and scientific literary career was cut tragically short following her death in a fall from a steam road locomotive at Birr Castle in 1869. The ODNB concludes that 'She takes her place among the popularizers of science who, during the eighteenth and nineteenth centuries, did much to encourage a knowledge of, and interest in, the natural world among the general public, and thus to stimulate the advances in science and technology that marked the industrial revolution.'

1859

£1,500

