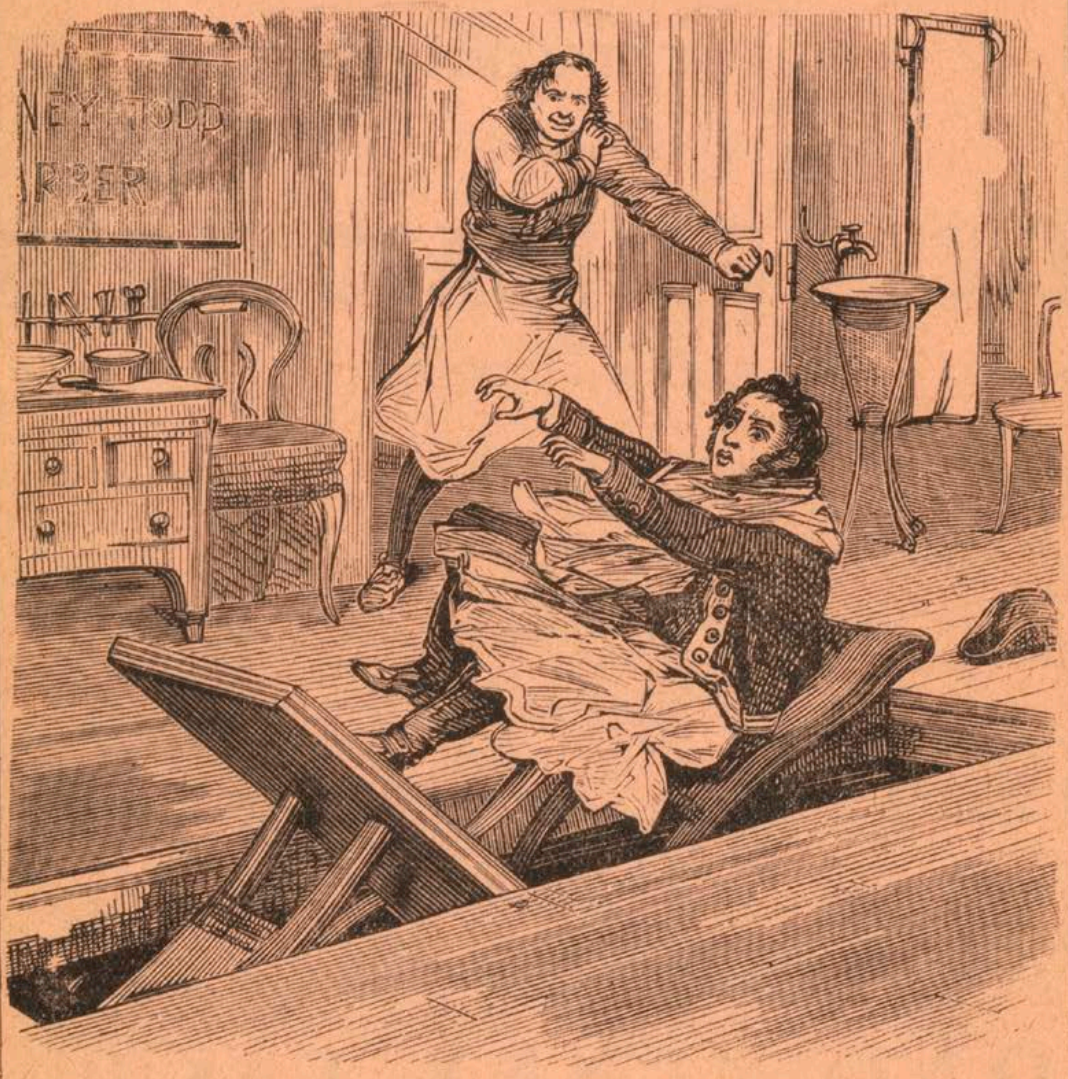
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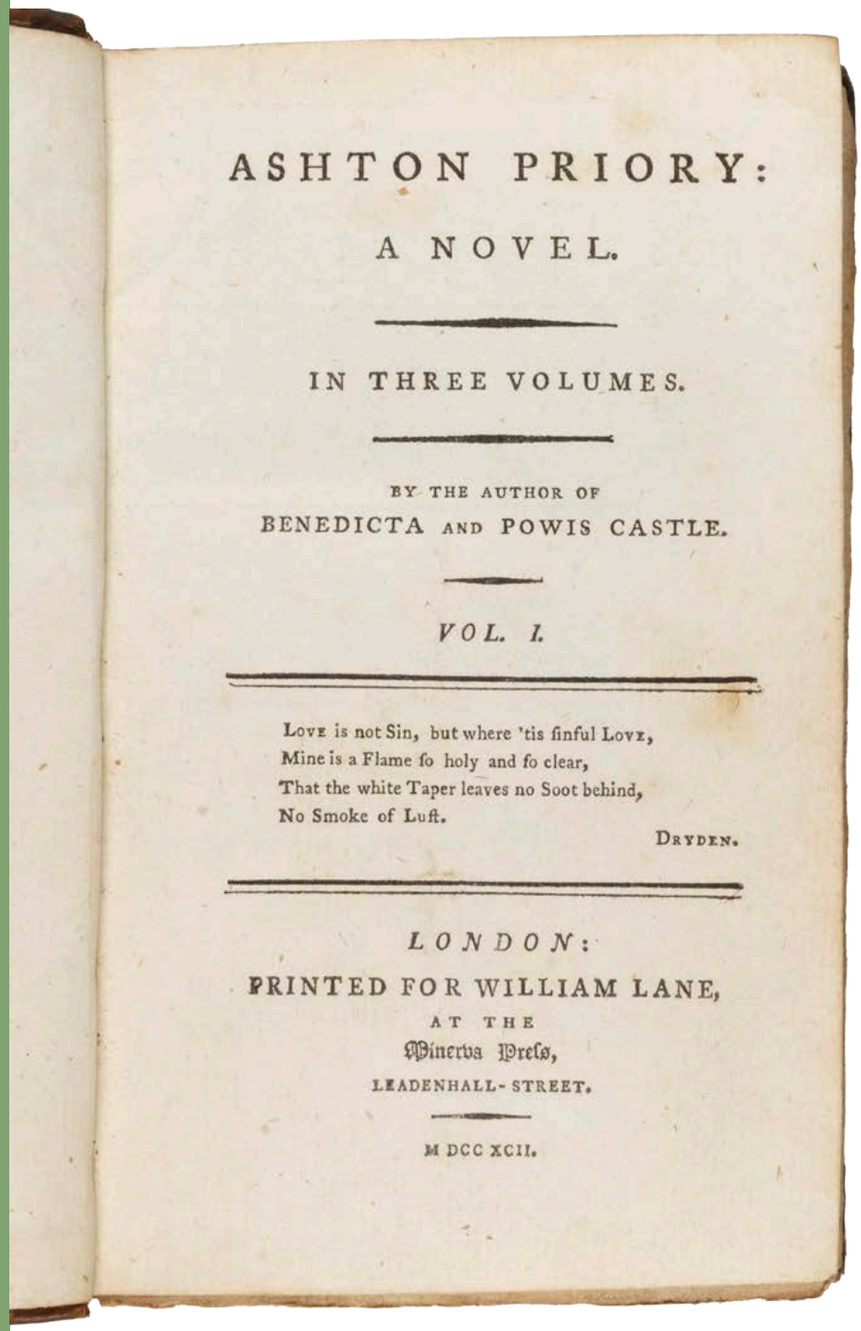
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MINERVA PRESS NOVEL, ONE KNOWN COPY



ASHTON PRIORY:

A NOVEL.

IN THREE VOLUMES.

BY THE AUTHOR OF
BENEDICTA AND POWIS CASTLE.

VOL. I.

Love is not Sin, but where 'tis sinful Love,
Mine is a Flame so holy and so clear,
That the white Taper leaves no Soot behind,
No Smoke of Luft.

DRYDEN.

LONDON:
PRINTED FOR WILLIAM LANE,
AT THE
Minerva Press,
LEADENHALL-STREET.

M DCC XCII.

1. **ANONYMOUS.** Ashton Priory: a novel. In three volumes. By the author of Benedicta and Powis Castle. Printed for William Lane, at the Minerva Press, Leadenhall-Street. Vol. I: half title, [ii], 219, ad. on verso of final leaf; Vol. II: half title, [ii], 220pp; Vol. III: half title, [ii], 208pp. One or two gatherings sl. proud. Vol. II following f.e.p. torn with loss of lower half. Contemp. quarter calf, marbled boards, plain spines save gilt vol. numbers; rubbed, heads of spines sl. worn, Vol. I chipped. Contemp. library labels in vols. II & III: 'This Book is the Property of Miller's Circulating Library, Wimborne'. A pleasing copy in contemporary binding. [108839]

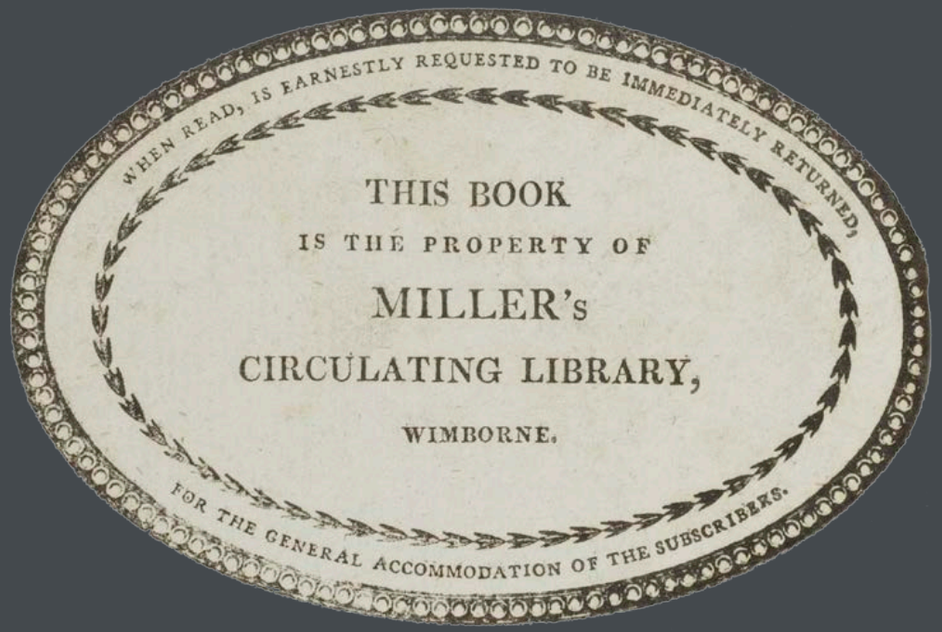
¶ Not in BL. Not in ESTC. No copies on OCLC. Blakey (p.294) records only a 1793 advertisement for the novel. Loeber L13, who includes several works by this unidentified author, even though her 'nationality is unknown', prompted by the Irish content in some of her works. He notes 'no copy of the first London edition located', and suggests the novel first appeared in the *True Briton* (London), presumably a periodical, although we have not been able to verify this. Montague Summers includes the title in his *Gothic Bibliography*, but seems not to have seen a copy, describing it only

as ‘advertised by W. Lane in 1793’ (The Fortune Press, 1941, p.237). We have located only a single other copy, at Chawton House Library.

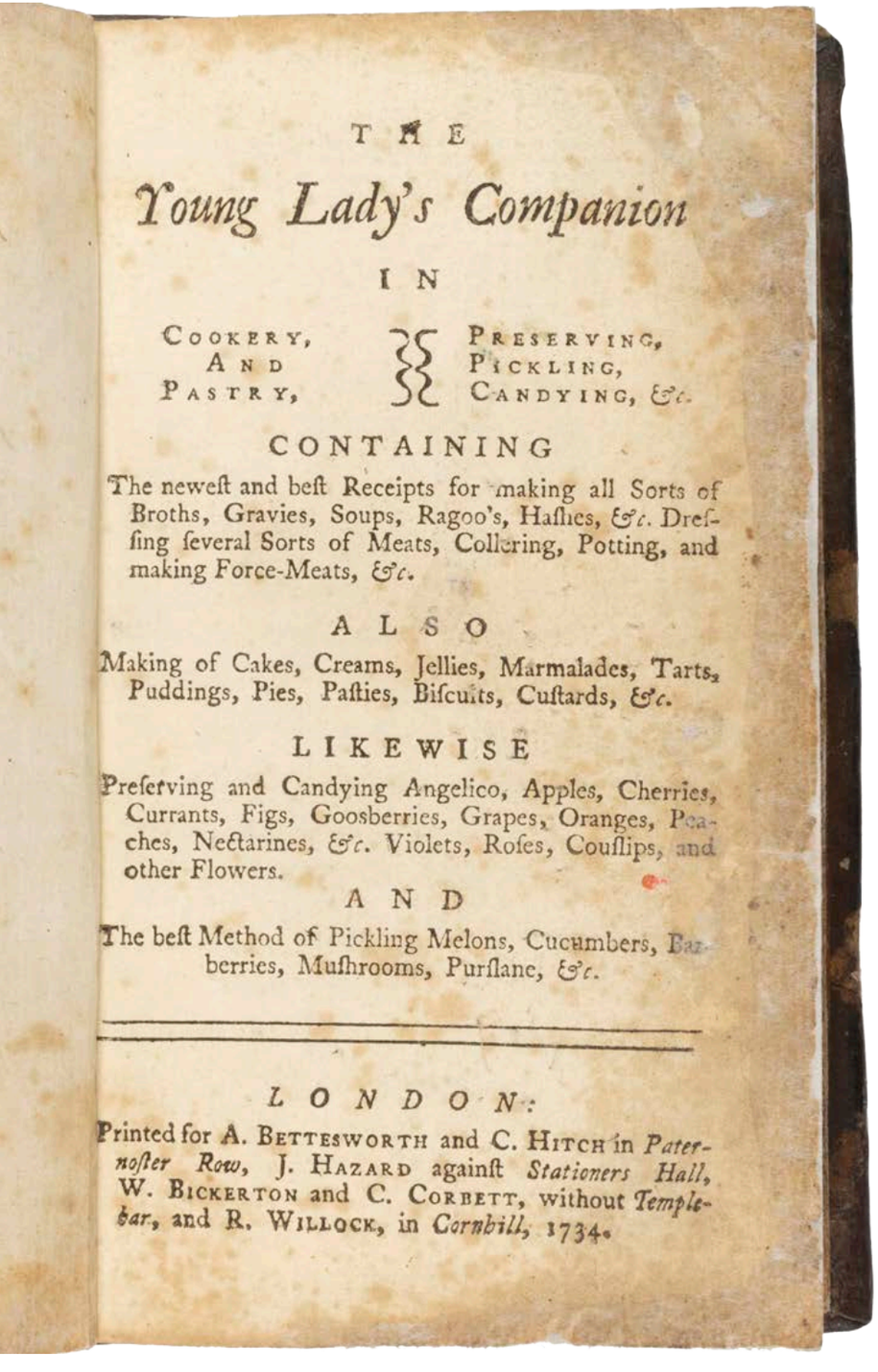
Despite its rather gothic sounding title, this rare eighteenth-century novel is more a comedy of manners, but with some supernatural elements. A young orphaned heiress, Miss Charlotte Overbury, is sent around the family houses of her various penniless guardians in an attempt to marry her off to their own advantage; the old country piles she frequents provide the gothic flair.

The novel was first mentioned as ‘In the Press’ in an advertisement for William Lane in an issue of *The World*, Friday December 2, 1791. In the same periodical, October 23, 1792, it was listed under ‘New Publications’. The author of the work remains anonymous, but wrote at least three other titles for William Lane: *Powis Castle, or Anecdotes of an Ancient Family* (1788), *Benedicta* (1791), and *Mariamne: or, Irish Anecdotes* (1794).

1792 £6,800







THE

Young Lady's Companion

IN

COOKERY, AND PASTRY, } PRESERVING, PICKLING, CANDYING, *&c.*

CONTAINING

The neweſt and beſt Receipts for making all Sorts of Broths, Gravies, Soups, Ragoo's, Haſhes, *&c.* Dreſſing ſeveral Sorts of Meats, Collering, Potting, and making Force-Meats, *&c.*

ALSO

Making of Cakes, Creams, Jellies, Marmalades, Tarts, Puddings, Pies, Paſties, Biſcuits, Cuſtards, *&c.*

LIKEWISE

Preſerving and Candying Angelico, Apples, Cherries, Currants, Figs, Goosberries, Grapes, Oranges, Peaches, Nectarines, *&c.* Violets, Roſes, Couſlips, and other Flowers.

AND

The beſt Method of Pickling Melons, Cucumbers, Barberries, Muſhrooms, Purſlane, *&c.*

LONDON:

Printed for A. BETTESWORTH and C. HITCH in *Paternoſter Row*, J. HAZARD againſt *Stationers Hall*, W. BICKERTON and C. CORBETT, without *Temple-bar*, and R. WILLOCK, in *Cornhill*, 1734.

THE YOUNG LADY'S COMPANION, OWNED BY A WOMAN

2. **ANONYMOUS. (A GENTLEWOMAN)** The Young Lady's Companion, in cookery, and pastry, preserving, pickling, candying, &c. Containing the newest and best receipts for making all sorts of broths, gravies, soups, ragoo's, hashes, &c. Dressing several sorts of meats, collering, potting, and making force-meats, &c. Also making of cakes, creams, jellies, marmalades, tarts, puddings, pies, pasties, biscuits, custards &c. Likewise preserving and candying angelico, apples, cherries, currants, figs, goosberries, grapes, oranges, peaches, nectarines, &c. Violets, roses, couslips, and other flowers. And the best method of pickling melons, cucumbers, barberries, mushrooms, purslane, &c. Printed for A. Bettesworth and C. Hitch in Paternoster Row, J. Hazard against Stationers Hall, W. Bickerton and C. Corbett, without Temple-bar, and R. Willock, in Cornhill. [xii], 204pp; some spotting, expert paper repairs to edges of first three & final five leaves, including two blanks. Contemp. full panelled calf; serviceably rebacked with corner repairs, sl. rubbed. Ink inscription 'Mary Jenkin, Her Book and Libos (?); 1738'. A good-plus copy with nice female provenance. [108692]

¶ ESTC T63526, BL and Wellcome in the U.K.; Kansas State, Lehigh, Stanford, Library of Congress in the U.S.; Queens University in Canada. OCLC adds Indiana and Lamar Universities. First and only edition.

From the preface: 'The following receipts were collected by a gentlewoman who formerly kept a boarding school; her often being importun'd by her friends, for copies of them, has occasion'd their being published; thereby to oblige her friends an easy expence [*sic*] and save herself much trouble. We hope they'll prove acceptable to the publick, being the most useful receipts in cookery, pastry, preserving, pickling, and candying, which are at present used, laid down in an easy familiar way.'

1734 £2,800

‘THEN SAW HER IN THE GRAVE ALL RIGHT, AND MADE LOVE TO ANOTHER ON SUNDAY NIGHT’

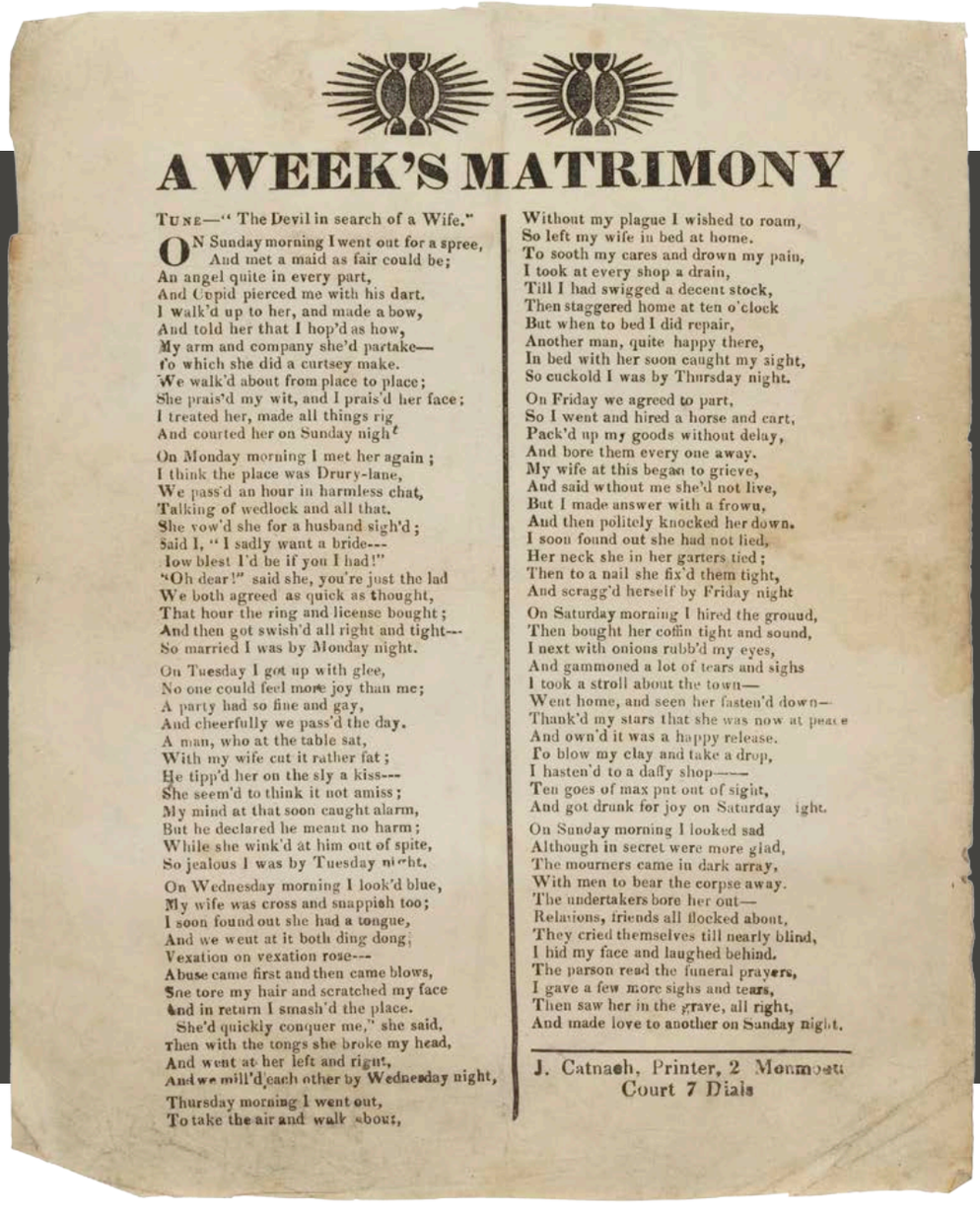
3. **BROADSIDE BALLAD.** A Week’s Matrimony. J. Catnach. Single sheet 4to broadside, two decorative woodcuts at head, text in two columns; sl. creased. 23 x 18.5cm. v.g. [108910]

¶ Roud 1692. Copies located in Oxford and BL.

‘On Sunday morning I went out for a spree,
And met a maid as fair as could be;
An angel quite in every part,
And Cupid pierced me with his dart...’

A humorous song (or not, as the case may be) regarding the whirlwind marriage and subsequent seven days of matrimony ending in the tragic death of, yes you’ve guessed it, the unfortunate wife. On Sunday they met and fell in love. By Monday they were married. For much of Tuesday happiness ensued before a nasty bout of jealousy prevailed. ‘On Wednesday morning I look’d blue, / My wife was cross and snappish too’. By Thursday, our narrator takes the air without his ‘plague’: ‘But when to bed I did repair, / Another man, quite happy there, / In bed with her soon caught my sight, / So cuckold I was by Thursday night’. By Friday they agreed to part before she ‘scragg’d herself by Friday night’. ‘On Saturday I hired the ground, / Then bought her coffin tight and sound... On Sunday I looked sad / Although in secret were more glad... Then saw her in the grave all right, / And made love to another on Sunday night’.

[c.1830] £280



A WEEK’S MATRIMONY

TUNE—“ The Devil in search of a Wife.”

ON Sunday morning I went out for a spree,
And met a maid as fair could be;
An angel quite in every part,
And Cupid pierced me with his dart.
I walk’d up to her, and made a bow,
And told her that I hop’d as how,
My arm and company she’d partake—
To which she did a curtsey make.
We walk’d about from place to place;
She prais’d my wit, and I prais’d her face;
I treated her, made all things rig
And courted her on Sunday night

On Monday morning I met her again;
I think the place was Drury-lane,
We pass’d an hour in harmless chat,
Talking of wedlock and all that.
She vow’d she for a husband sigh’d;
Said I, “ I sadly want a bride---
How blest I’d be if you I had!”
“Oh dear!” said she, you’re just the lad
We both agreed as quick as thought,
That hour the ring and license bought;
And then got swish’d all right and tight---
So married I was by Monday night.

On Tuesday I got up with glee,
No one could feel more joy than me;
A party had so fine and gay,
And cheerfully we pass’d the day.
A man, who at the table sat,
With my wife cut it rather fat;
He tipp’d her on the sly a kiss---
She seem’d to think it not amiss;
My mind at that soon caught alarm,
But he declared he meant no harm;
While she wink’d at him out of spite,
So jealous I was by Tuesday night.

On Wednesday morning I look’d blue,
My wife was cross and snappish too;
I soon found out she had a tongue,
And we went at it both ding dong;
Vexation on vexation rose---
Abuse came first and then came blows,
She tore my hair and scratched my face
And in return I smash’d the place.
She’d quickly conquer me,” she said,
Then with the tongs she broke my head,
And went at her left and right,
And we mill’d each other by Wednesday night,

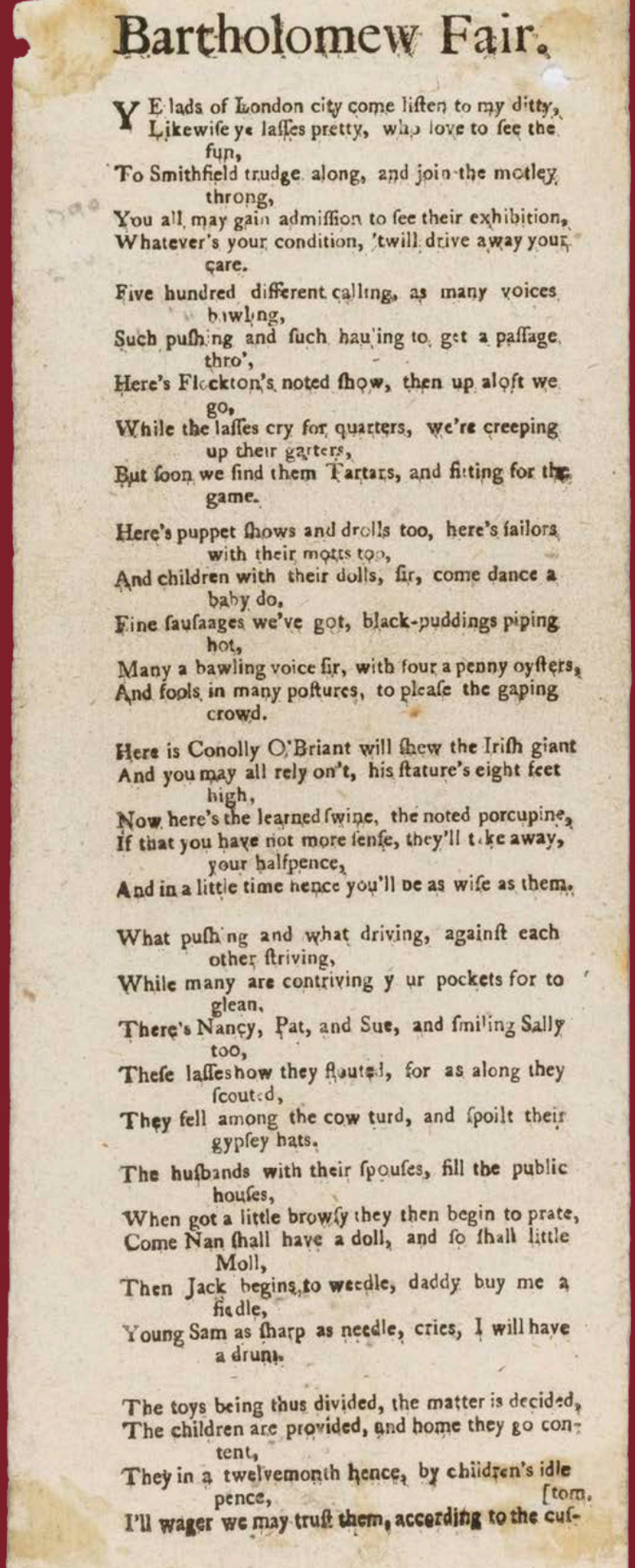
Thursday morning I went out,
To take the air and walk about,
Without my plague I wished to roam,
So left my wife in bed at home.
To sooth my cares and drown my pain,
I took at every shop a drain,
Till I had swigged a decent stock,
Then staggered home at ten o’clock
But when to bed I did repair,
Another man, quite happy there,
In bed with her soon caught my sight,
So cuckold I was by Thursday night.

On Friday we agreed to part,
So I went and hired a horse and cart,
Pack’d up my goods without delay,
And bore them every one away.
My wife at this began to grieve,
And said without me she’d not live,
But I made answer with a frown,
And then politely knocked her down.
I soon found out she had not lied,
Her neck she in her garters tied;
Then to a nail she fix’d them tight,
And scragg’d herself by Friday night

On Saturday morning I hired the ground,
Then bought her coffin tight and sound,
I next with onions rubb’d my eyes,
And gammoned a lot of tears and sighs
I took a stroll about the town—
Went home, and seen her fasten’d down—
Thank’d my stars that she was now at peace
And own’d it was a happy release.
To blow my clay and take a drop,
I hasten’d to a daffy shop——
Ten goes of max put out of sight,
And got drunk for joy on Saturday night.

On Sunday morning I looked sad
Although in secret were more glad,
The mourners came in dark array,
With men to bear the corpse away.
The undertakers bore her out—
Relations, friends all flocked about,
They cried themselves till nearly blind,
I hid my face and laughed behind.
The parson read the funeral prayers,
I gave a few more sighs and tears,
Then saw her in the grave, all right,
And made love to another on Sunday night.

J. Catnach, Printer, 2 Monmouth Court 7 Dials



Bartholomew Fair.

YE lads of London city come liſten to my ditty,
Likewiſe ye laſſes pretty, who love to ſee the fun,
To Smithfield trudge along, and join the motley throng,
You all may gain admiſſion to ſee their exhibition,
Whatever's your condition, 'twill drive away your care.
Five hundred different calling, as many voices bawling,
Such puſhing and ſuch hau'ing to get a paſſage thro',
Here's Flockton's noted ſhow, then up aloft we go,
While the laſſes cry for quarters, we're creeping up their garters,
But ſoon we find them Tartars, and fitting for the game.

Here's puppet ſhows and drolls too, here's ſailors with their motts too,
And children with their dolls, ſir, come dance a baby do,
Fine ſauſaages we've got, black-puddings piping hot,
Many a bawling voice ſir, with four a penny oyſters,
And fools in many poſtures, to pleaſe the gaping crowd.

Here is Conolly O'Briant will ſhew the Iriſh giant
And you may all rely on't, his ſtature's eight feet high,
Now here's the learned ſwine, the noted porcupine,
If that you have not more ſenſe, they'll take away, your halfpence,
And in a little time hence you'll be as wiſe as them.

What puſhing and what driving, againſt each other ſtriving,
While many are contriving your pockets for to glean,
There's Nancy, Pat, and Sue, and ſmiling Sally too,
Theſe laſſes how they flouted, for as along they ſcouted,
They fell among the cow turd, and ſpoilt their gypſey hats.

The huſbands with their ſpouſes, fill the public houſes,
When got a little browſy they then begin to prate,
Come Nan ſhall have a doll, and ſo ſhall little Moll,
Then Jack begins to weedle, daddy buy me a fiddle,
Young Sam as ſharp as needle, cries, I will have a drum.

The toys being thus divided, the matter is decided,
The children are provided, and home they go content,
They in a twelvemonth hence, by children's idle pence,
I'll wager we may truſt them, according to the cuſ- [tom.

A SONG FOR THE FAIR

4. **BROADSIDE BALLAD. BARTHOLOMEW FAIR.** Bartholomew Fair. n.p. Single sheet slipsong; one internal hole not affecting text, sl. marking from being tipped into an album. 26 x 10cm. [108908]

¶ ESTC records three variants, all of which have the subtitle 'A new song'. Each is recorded in a single copy, the BL not holding any of them.

'Ye lads of London city come listen to my ditty,

Likewise ye lasses pretty, who love to see the fun,

To Smithfield trudge along, and join the motley throng,

You all may gain admission to see their exhibition,

Whatever's your condition, 'twill drive away your care...."

The song refers to 'Flockton's noted show' dating this to before 1794, the year he died. John Flockton, was widely considered to be one of the finest showmen of the eighteenth century, combining his skills as a conjurer and master puppeteer.

Bartholomew Fair, as noted on an ornamental fan produced in 1824, 'was granted a licence by Henry the 1st, to one Rahere, a witting and pleasant Gentleman of his Court, in aid and for the support of an Hospital, Priory, and Church, dedicated to St. Bartholomew, which he built in repentance of his former profligacy and folly'. The fair took place every year on August 24th between 1133 and 1855, before it was curtailed by the City authorities due to an unfortunate abundance of public disorder and villainy.

[c.1790] £250

‘I WAS BORN IN ALABAMA’

5. **BROADSIDE BALLAD. LUCY NEAL.** Lucy Neal. And Mamma Won’t Let Me Marry. W. I. Mitchelson, 15, Brook Hill, Clerkenwell Green. Single sheet 4to broadside ballad, woodcut illustration; a little creased at corners, sl. marked. 25 x 19cm. [108882]

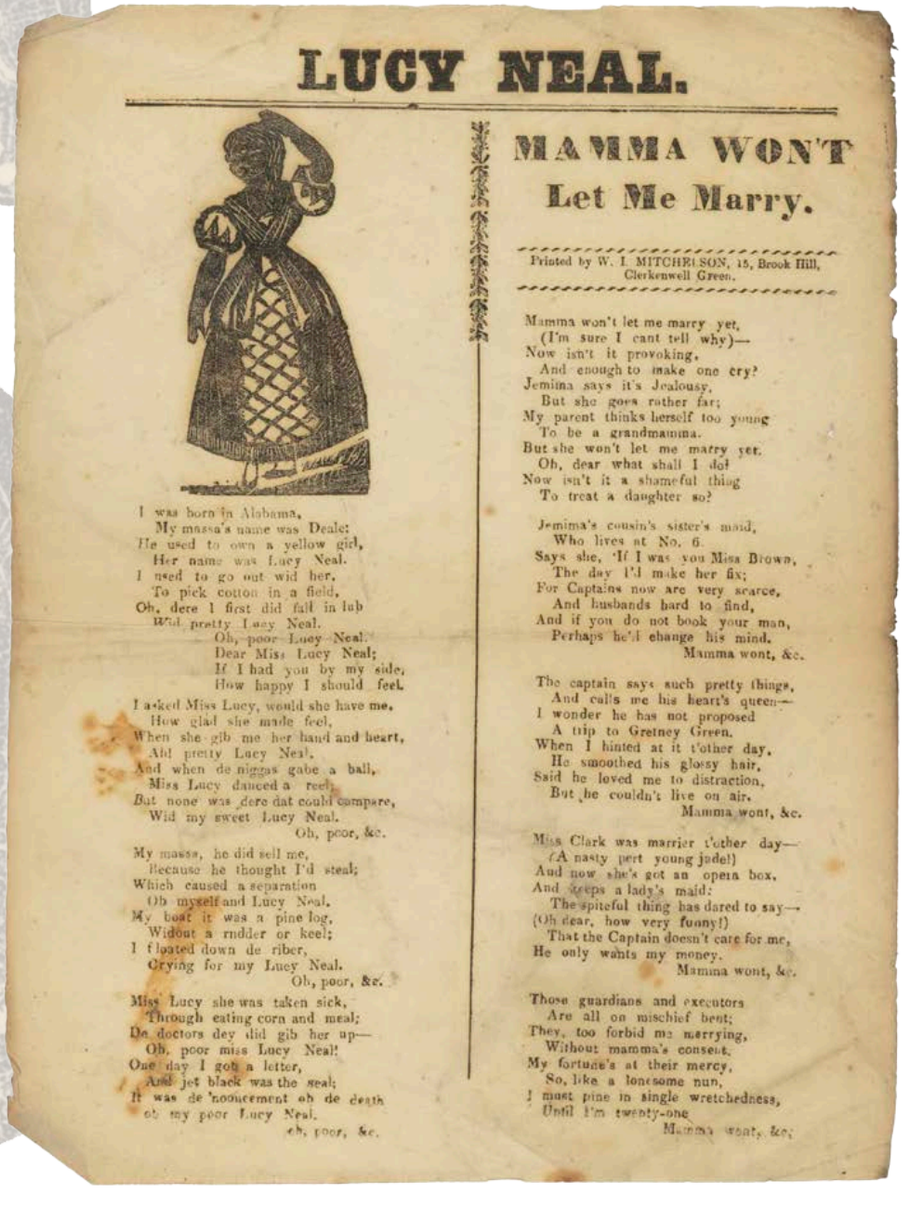
¶ Roud and Oxford record a number of versions but not this one printed in Clerkenwell Green; Oxford lists only two broadsides printed by Mitchelson.

John Hopkins records the earliest example of *Lucy Neale* (also spelled Neal), dated 1844 and attributed to James Sanford, a white minstrel performer billed as’ The Celebrated Negro Singer & Dancer’. The song is historically significant as one of the earliest popular minstrel ballads to present a tragic depiction of slavery, shifting away from the purely comedic or grotesque caricatures common in early blackface performance (Civilwarfolkmusic.com).

‘I was born in Alabama,
My massa’s name was Deale:
He used to own a yellow girl,
Her name was Lucy Neal,
I need to go out wid her,
To pick cotton in a field,
Oh, dere I first did fall in lub
Wid pretty Lucy Neal’.

The songsheet is an interesting one. Most sheets with two songs were printed so that they could be cut down the middle into two slipsongs. This sheet however includes the title of the first song, *Lucy Neal*, at the head of the sheet across its entire width, indicating it was not intended to be divided.

[c.1840s] £280



LUCY NEAL.

MAMMA WON'T
Let Me Marry.

Printed by W. I. MITCHELSON, 15, Brook Hill, Clerkenwell Green.

I was born in Alabama,
My massa's name was Deale;
He used to own a yellow girl,
Her name was Lucy Neal.
I need to go out wid her,
To pick cotton in a field,
Oh, dere I first did fall in lub
Wid pretty Lucy Neal.
Oh, poor Lucy Neal.
Dear Miss Lucy Neal;
If I had you by my side,
How happy I should feel.

I asked Miss Lucy, would she have me,
How glad she made feel,
When she gib me her hand and heart,
Ah! pretty Lucy Neal.
And when de niggas gabe a ball,
Miss Lucy danced a reel,
But none was dere dat could compare,
Wid my sweet Lucy Neal.
Oh, poor, &c.

My massa, he did sell me,
Because he thought I'd steal;
Which caused a separation
Ob myself and Lucy Neal.
My boat it was a pine log,
Widout a rudder or keel;
I floated down de riber,
Crying for my Lucy Neal.
Oh, poor, &c.

Miss Lucy she was taken sick,
Through eating corn and meal;
De doctors dey did gib her up—
Oh, poor miss Lucy Neal!
One day I got a letter,
And jet black was the seal;
It was de 'nouncement ob de death
ob my poor Lucy Neal.
Oh, poor, &c.

Mamma won't let me marry yet,
(I'm sure I cant tell why)—
Now isn't it provoking,
And enough to make one cry?
Jemima says it's Jealousy,
But she goes rather far;
My parent thinks herself too young
To be a grandmamma.
But she won't let me marry yet.
Oh, dear what shall I do!
Now isn't it a shameful thing
To treat a daughter so?

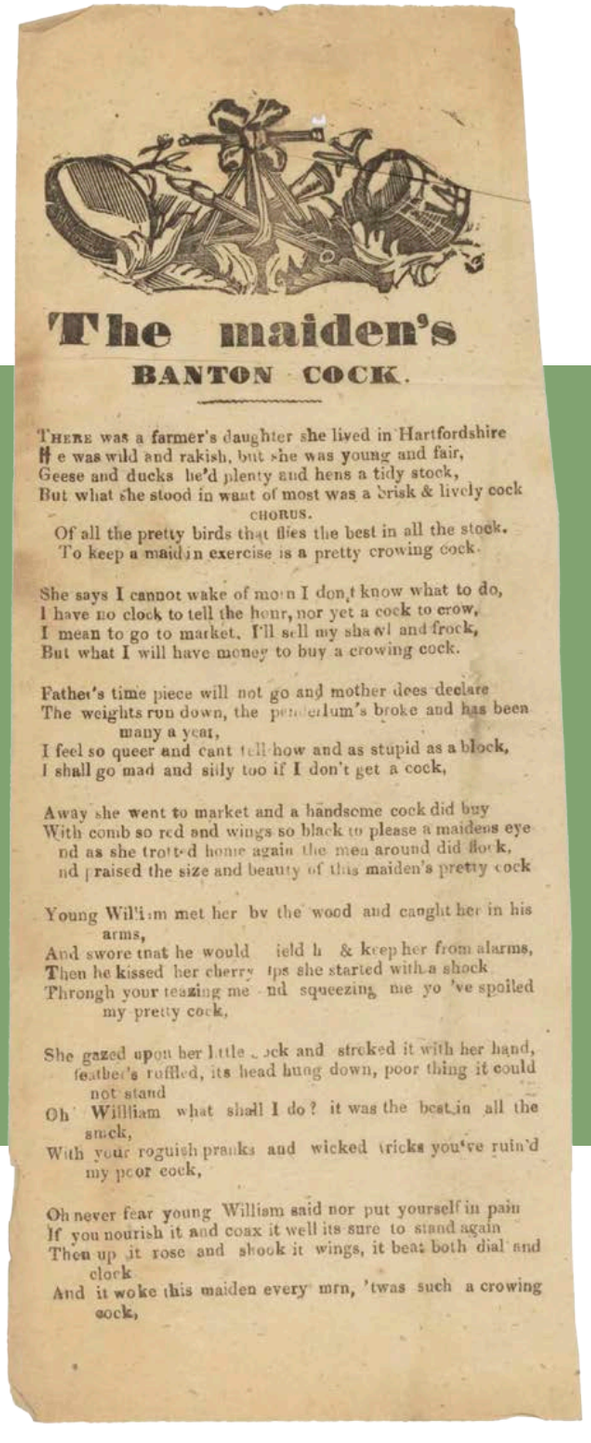
Jemima's cousin's sister's maid,
Who lives at No. 6.
Says she, 'If I was you Miss Brown,
The day I'd make her fix;
For Captains now are very scarce,
And husbands hard to find,
And if you do not book your man,
Perhaps he'll change his mind.
Mamma wont, &c.

The captain says such pretty things,
And calls me his heart's queen—
I wonder he has not proposed
A trip to Gretney Green.
When I hinted at it t'other day,
He smoothed his glossy hair,
Said he loved me to distraction,
But he couldn't live on air.
Mamma wont, &c.

Miss Clark was marrier t'other day—
(A nasty pert young jade!)
And now she's got an opera box,
And keeps a lady's maid:
The spiteful thing has dared to say—
(Oh dear, how very funny!)
That the Captain doesn't care for me,
He only wants my money.
Mamma wont, &c.

Those guardians and executors
Are all on mischief bent;
They, too forbid me marrying,
Without mamma's consent.
My fortune's at their mercy,
So, like a lonesome nun,
I must pine in single wretchedness,
Until I'm twenty-one
Mamma wont, &c.

‘BUT WHAT SHE STOOD IN WANT OF MOST WAS A BRISK & LIVELY COCK’



The maiden's

BANTON COCK.

THERE was a farmer's daughter she lived in Hartfordshire
H e was wild and rakish, but she was young and fair,
Geese and ducks he'd plenty and hens a tidy stock,
But what she stood in want of most was a brisk & lively cock
CHORUS.
Of all the pretty birds that flies the best in all the stock.
To keep a maid in exercise is a pretty crowing cock.

She says I cannot wake of morn I don,t know what to do,
I have no clock to tell the hour, nor yet a cock to crow,
I mean to go to market. I'll sell my shawl and frock,
But what I will have money to buy a crowing cock.

Father's time piece will not go and mother does declare
The weights run down, the pendulum's broke and has been
many a year,
I feel so queer and cant tell how and as stupid as a block,
I shall go mad and silly too if I don't get a cock,

Away she went to market and a handsome cock did buy
With comb so red and wings so black to please a maidens eye
nd as she trotted home again the men around did flock,
nd praised the size and beauty of this maiden's pretty cock

Young William met her by the wood and caught her in his
arms,
And swore that he would ield h & keep her from alarms,
Then he kissed her cherry ips she started with a shock
Through your teazing me nd squeezing me yo 've spoiled
my pretty cock,

She gazed upon her little ock and stroked it with her hand,
feather's ruffled, its head hung down, poor thing it could
not stand
Oh William what shall I do? it was the best in all the
smck,
With your roguish pranks and wicked tricks you've ruin'd
my poor cock,

Oh never fear young William said nor put yourself in pain
If you nourish it and coax it well its sure to stand again
Then up it rose and shook it wings, it beat both dial and
clock
And it woke this maiden every mrn, 'twas such a crowing
cock,

6. **BROADSIDE BALLAD. MAIDEN.** The Maiden’s Banton Cock. n.p. Single sheet slipsong, woodcut headpiece; sl. creased. 34.5 x 9.5cm. [108884]

¶ Not in Roud or Oxford. A rather unsubtly lewd song about a fair maiden who needs a cockerel to help her awake each morning:

‘There was a farmer’s daughter she lived in Hertfordshire
[H]e was wild and rakish, but she was young and fair.
Geese and ducks he’d plenty and hens a tidy stock,
But what she stood in want of most was a brisk & lively cock...

[c.1840s] £220

THE HOUSEWIFE'S SURE GUIDE - WITH COLOUR FRONTISPIECE

7. **(CHAPBOOK) RICHARDSON, Thomas, publisher.** The New Domestic Cookery, or, The Housewife's Sure Guide: containing complete instructions for cooking every description of viands with cheapness and elegance. By a Lady. Derby: Thomas Richardson. Hand-coloured folding front. by C. I. Williams. Partially unopened in orig. green printed paper wrappers, previously disbound & expertly re-sewn; very sl. dusting & wear to extremities. v.g. 24pp. [108419]



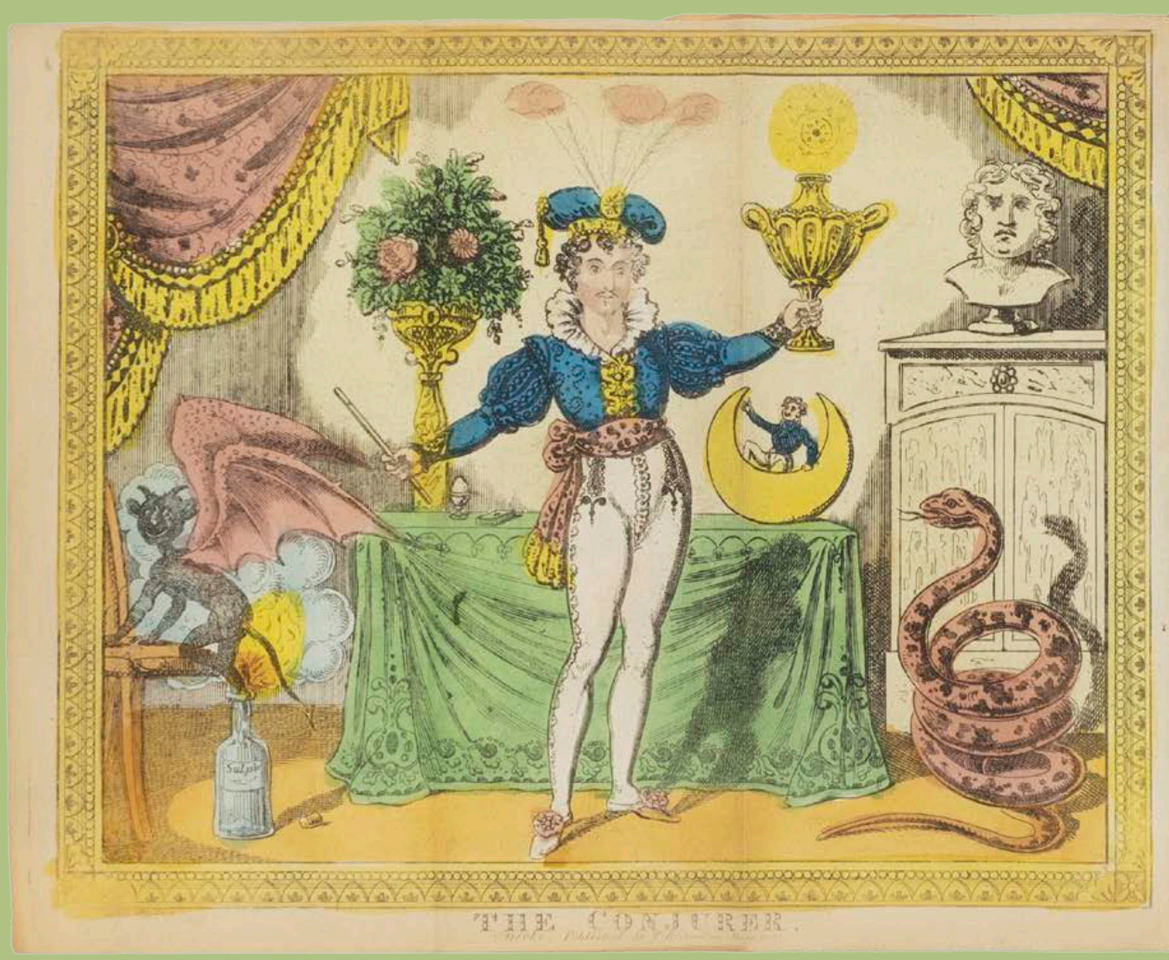
¶ Not in BL; Oxford only on Copac; OCLC adds six copies in the U.S. The wonderful frontispiece includes the centrepiece image of a woman holding a pan in her kitchen, standing in front of a fire which holds an iron cauldron. In the four compartments either side of the central panel are illustrations labelled 'Beef', 'Mutton', 'Veal' and 'Pork', each animal divided into cuts and numbered with the key listed on titlepage.

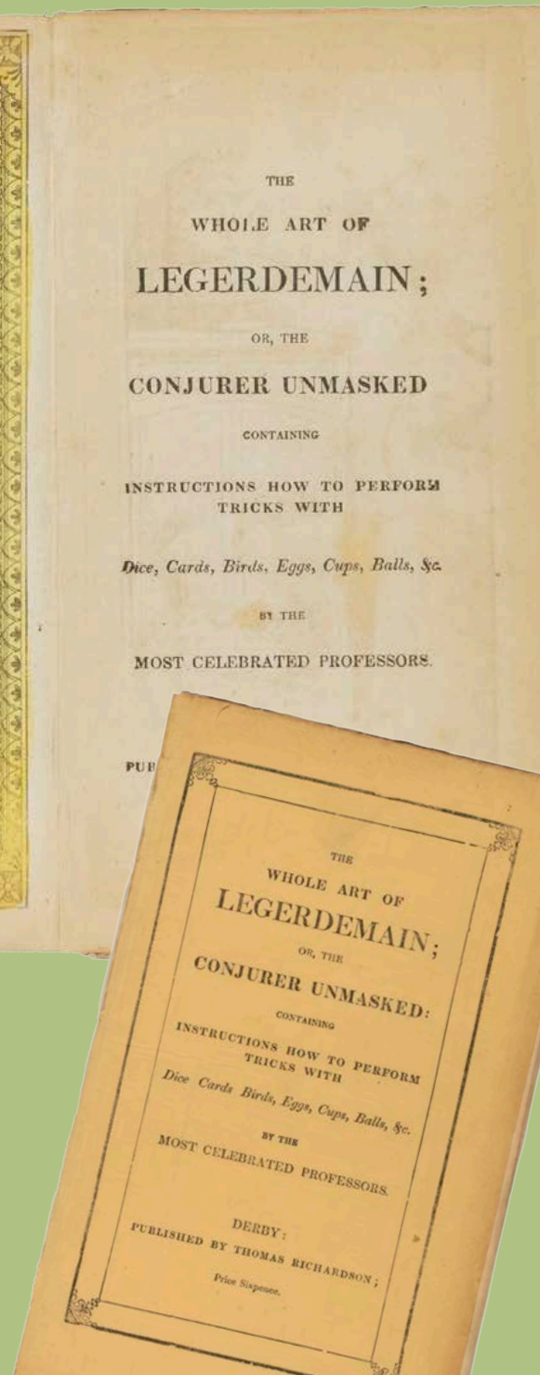
This scarce publication is part of a series of pamphlets and song books published by Thomas Richardson of Derby in the 1820s and 30s. Each appeared in printed wrappers, with a 'beautiful coloured folding frontispiece', priced at sixpence. A list of Richardson's 'Pamphlets, Song Books, &c.' is printed on the back wrapper.

[c.1830] £680

THE WHOLE ART OF LEGERDEMAIN - IN ORIGINAL WRAPPERS

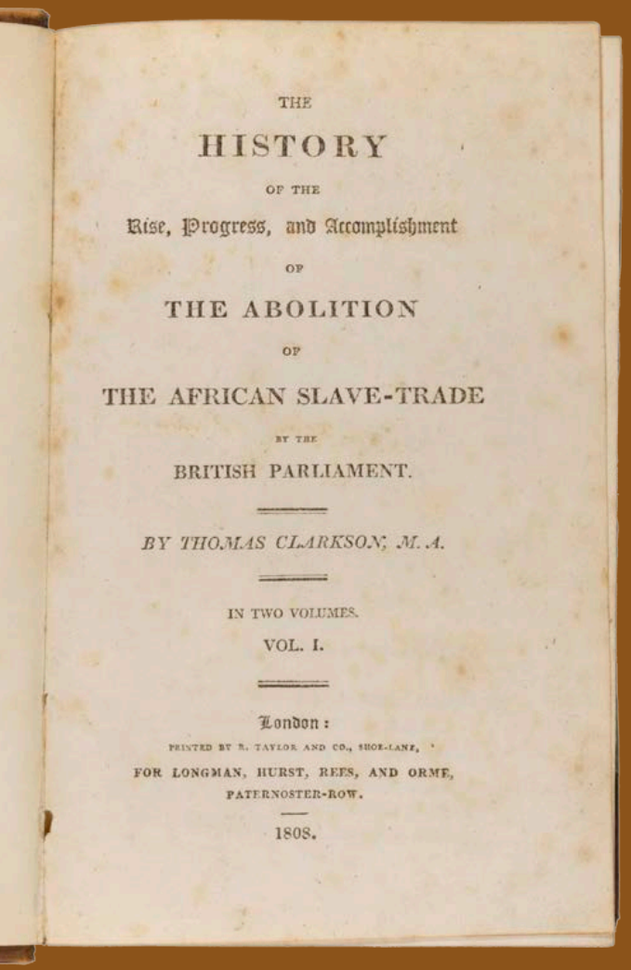
8. **(CHAPBOOK) RICHARDSON, Thomas, publisher.** The Whole Art of Legerdemain; or, The conjurer unmasked. Containing instructions how to perform tricks with dice, cards, birds, eggs, cups, balls, &c. By the most celebrated professors. Derby: Thomas Richardson. Hand-coloured folding front. by J. Lewis Marks titled in the lower margin 'The Conjurer', featuring a theatrically attired magician, a demon emerging from a bottle, a hissing viper, a Man-in-the-Moon, &c.; a few leaves carelessly opened without loss of text, a few marginal tears to final leaf. Orig. mustard printed paper wrappers, previously disbound & expertly re-sewn with very neat repair to spine; some very light wear to extremities. A nice copy. 24pp. [108418]





¶ Copac lists four copies only: BL, NLW, Senate House & Oxford. OCLC adds six copies in the U.S. and one in Canada. The work contains detailed instructions for the performance of 52 separate tricks, beginning somewhat ominously with 'how to cut a man's head off, and to put the head into a platter a yard from his body'. Also included are such delights as 'how to make a calf's head bellow as if alive, when dressed and served up'; 'how to kill any fowl, but especially a pullet, and with words to give it life again'; 'how to make sport with a cat'; 'how to break a staff upon two glasses of water'; as well as many examples of card tricks and sleight of hand.

[1830?] £2,500



THE

HISTORY

OF THE

Rise, Progress, and Accomplishment

OF

THE ABOLITION

OF

THE AFRICAN SLAVE-TRADE

BY THE

BRITISH PARLIAMENT.

BY THOMAS CLARKSON, M.A.

IN TWO VOLUMES.

VOL. I.

London:

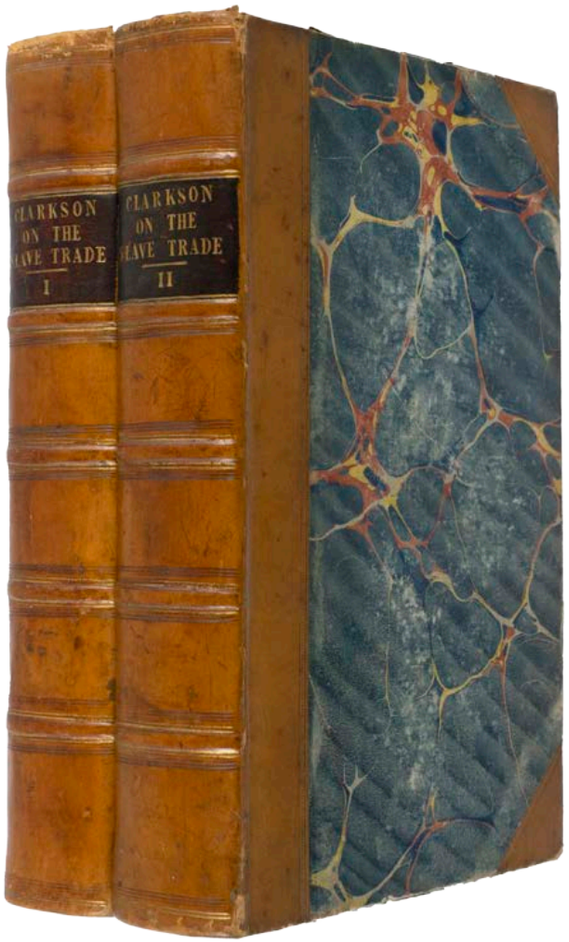
PRINTED BY R. TAYLOR AND CO., SHOE-LANE,

FOR LONGMAN, HURST, REES, AND ORME,

PATERNOSTER-ROW.

1808.

CLARKSON'S HISTORY OF THE ABOLITION MOVEMENT

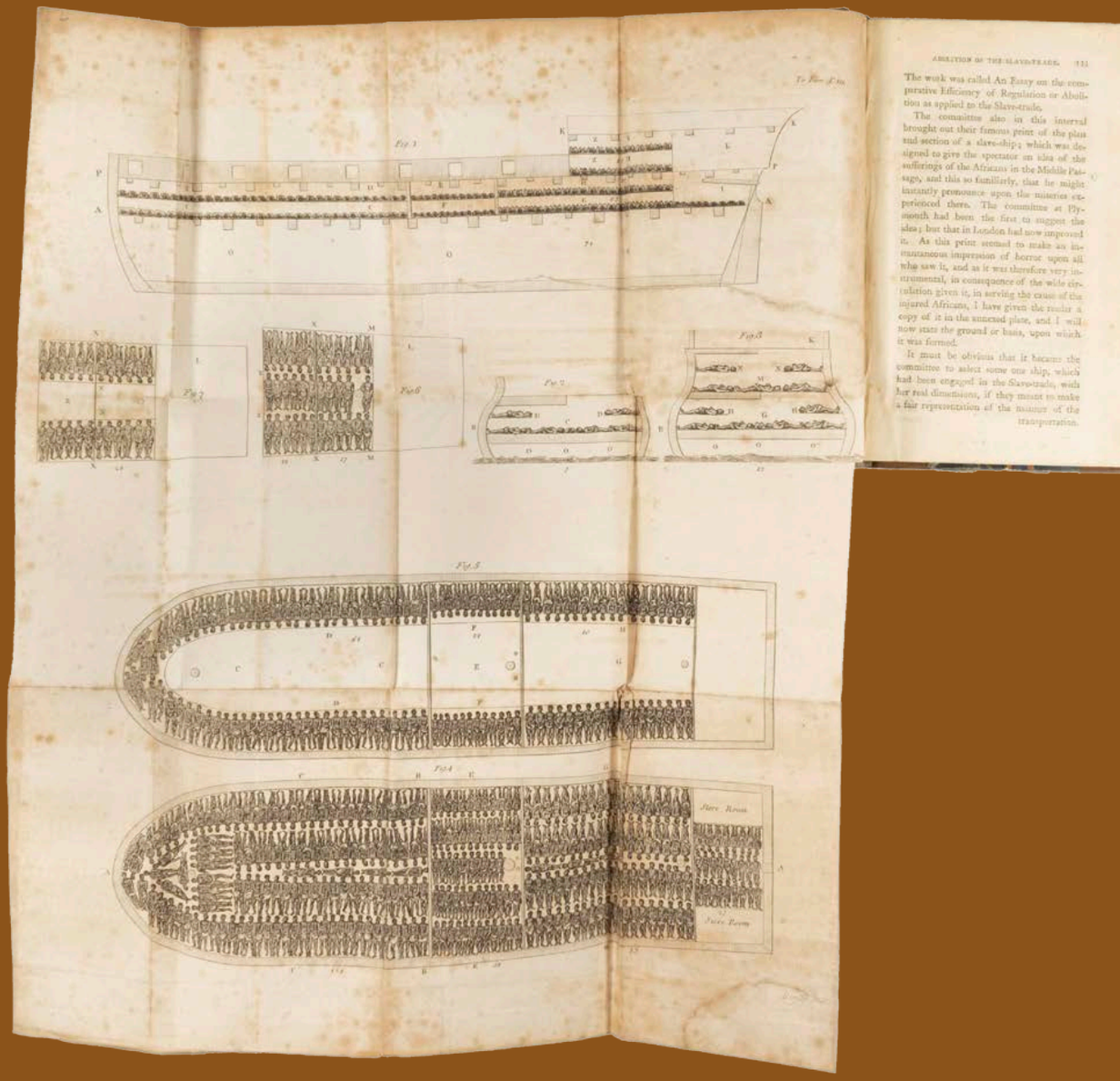


9. **CLARKSON, Thomas.** The History of the Rise, Progress, and Accomplishment of the Abolition of the African Slave-Trade by the British Parliament. FIRST EDITION. 2 vols. Longman, Hurst, Rees, & Orme. Three plates, two folding; plates somewhat foxed, the folding plates with repairs to verso, occasional sl. spotting. Near contemp. or sl. later 19thC half calf for Sotheran of Sackville Street, gilt ruled compartments, black title labels, marbled paper boards; a little rubbed, with some sl. wear to extremities. A pleasing copy. [108574]

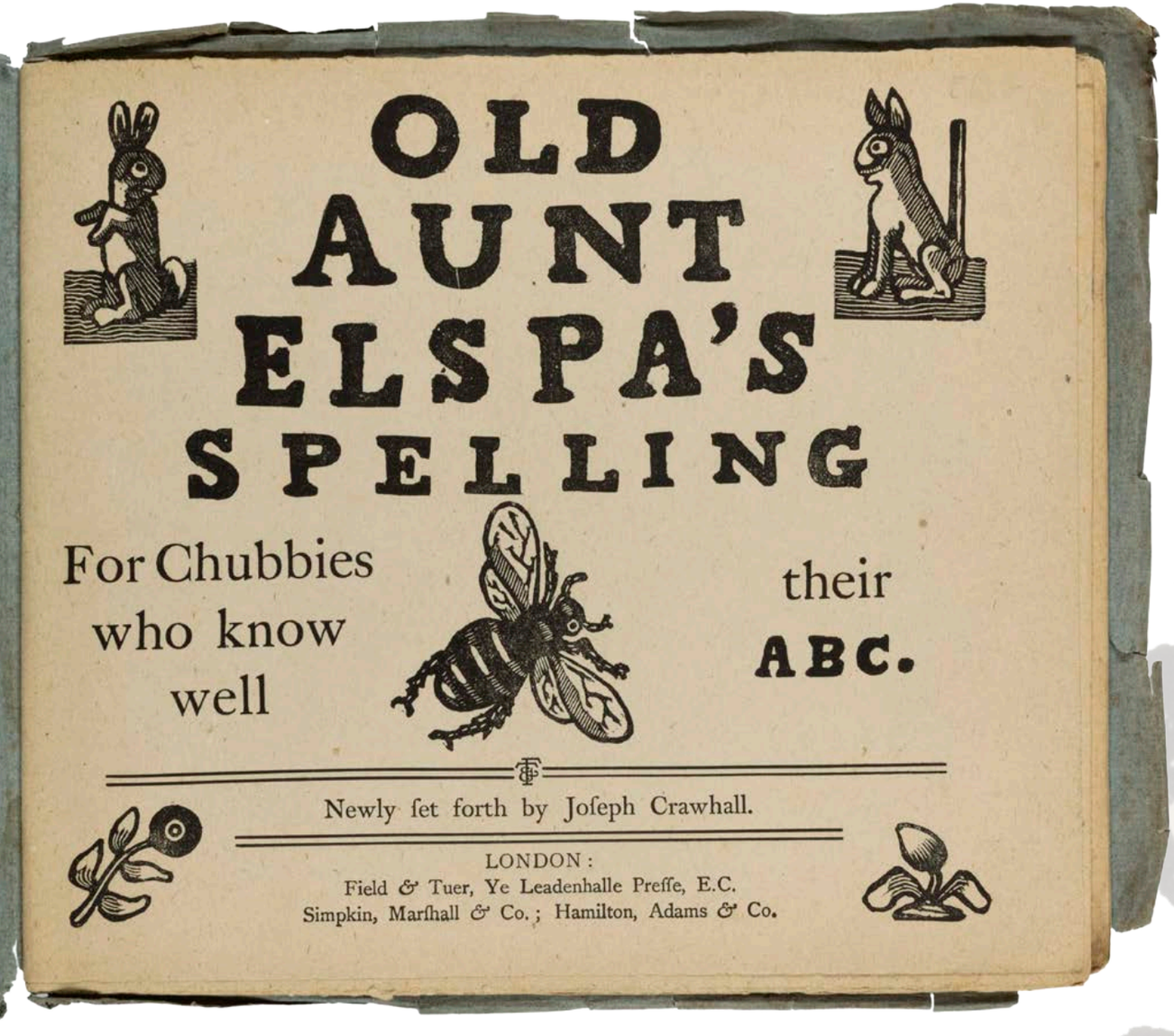
¶ The great son of Wisbech, Cambridgeshire, Thomas Clarkson 1760-1846, spent most of his long life fighting for the global abolition of slavery. Competing in the Latin Essay prize in 1785 (having already won it in 1784) the question asked was 'Anne liceat invitos in servitutem dare' ('Is it lawful to enslave the unconsenting?') His research, and subsequent victory in the competition, led him to London. On his way south 'a thought came into [his] mind, that if the contents of the Essay were true, it was time some person should see these calamities to their end' (Clarkson, History, vol. 1). And that he did. On May 22, 1787 Clarkson was one of twelve founding members (one of only three non Quaker members) of The Society for Effecting the Abolition of the Slave Trade. To assist Wilberforce in

his parliamentary endeavour to bring an Abolition Act before parliament, Clarkson set about compiling evidence against the slave trade travelling some 35,000 miles in seven years speaking with anyone who could shed light on the horrors of slavery. His efforts, though made to the detriment of his own health and safety (an attempt was made to drown him whilst in Liverpool), 'empowered the abolitionists for the first time with a comprehensive and irrefutable knowledge of the trade'. Exhausted, he retired from the campaign in 1794 until 1804 when he returned reinvigorated for the fight. The Abolition of Slave Trade Act took effect on May 1, 1807. Clarkson's *History* was published a year later, and he continued to fight for global abolition until his death. This work is notable for its inclusion of the engraved plate showing a diagram of the lower hold for the ship *Brook*s, illustrating in shocking detail, row upon row of nearly 300 enslaved people being transported to America. The disturbing image became arguably the most widely-known and influential image of the abolitionist movement.

1808 £2,200



‘FOR CHUBBIES WHO WELL KNOW THEIR ABC’

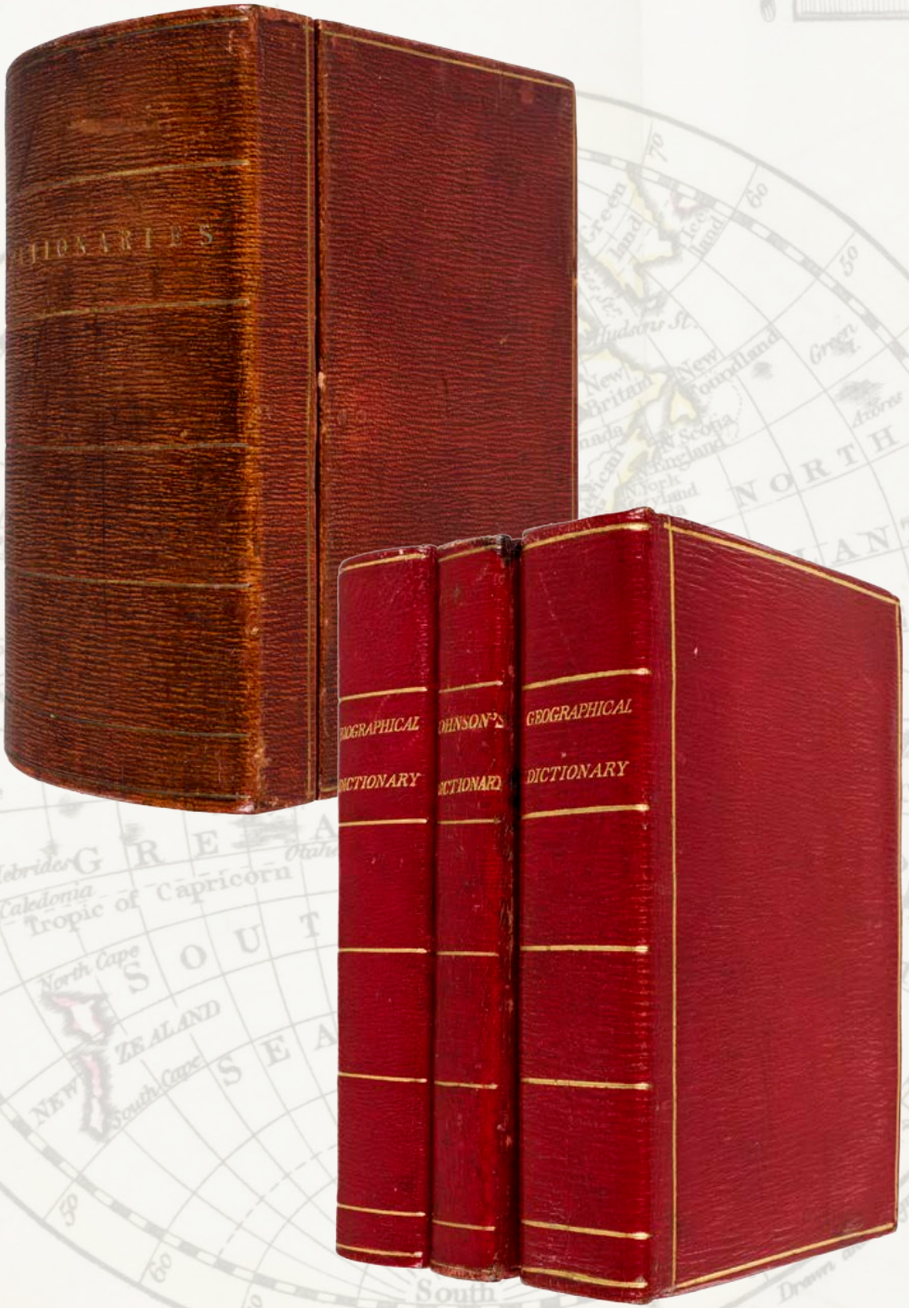


10. **CRAWHALL, Joseph.** Old Aunt Elspa’s Spelling Bee. For chubbies who know well their ABC. FIRST EDITION. Landscape 4to. Field & Tuer. Illus.; a little browned. Sewn in orig. limp blue wrappers; edges rubbed & darkened. [85577]

¶ Copac lists BL, Oxford, Cambridge, and NLS only. Educational rhymes for children, illustrated with beautiful woodcuts. The word ‘Bee’ on the titlepage is represented by a picture of the striped insect, rather than the printed word. This edition is priced one shilling, according to the front wrapper a coloured version was available at 2/6.

[1884] £280

HANDSOMELY HOUSED DICTIONARIES



11. **DICTIONARIES.** Three Pocket Dictionaries, uniformly bound and issued in red morocco. Three 32mo volumes bound in contemp. full scarlet morocco, single gilt ruled borders & spines; sl. ink mark to upper margin of front board & spine of one volume. a.e.g. Fine, bright copies housed in a purpose-made box of contemp. scarlet morocco, marbled paper top & bottom, working hidden metal clasp, spine lettered & ruled in gilt; a little faded, but v.g. Contemp. signatures of L. Rich in all vols. [104672]

¶ A fine example of a portable set of pocket dictionaries, published separately but issued and sold together in a handsome red morocco case.

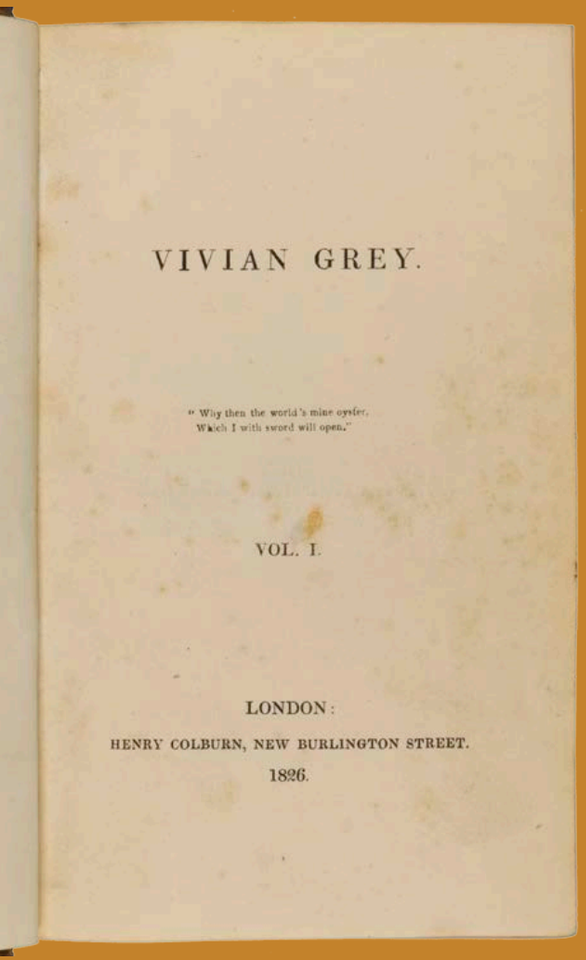
CAPPER, Benjamin Pitts. A Compendious Geographical Dictionary, containing a description of every remarkable place in Europe, Asia, Africa and America, with historical anecdotes... 4th edn, corrected and enlarged with the addition of more than five thousand names and places. Peacocks & Bampton. Hand-coloured folding front. & plates. 1813. BL and Cambridge only on Copac.

JONES, Stephen. A New Biographical Dictionary: containing a brief account of the lives and writings of the most eminent persons and remarkable characters in every age and nation. 7th edn, with numerous additions & improvements. Printed for Longman, Hurst, Reese, Orme & Brown... 1822. This edition not in BL; three copies only on Copac.

JOHNSON, Samuel. A Dictionary of the English Language, compiled from Dr. Johnson... Printed for Peacock & Bampton. Front. port. 1823. Not in BL; no copies on Copac; OCLC records copies at NYU, Chicago, and Adelaide only.

1813/1822/1823 £950

VIVIAN GREY - A FINE COPY



VIVIAN GREY.

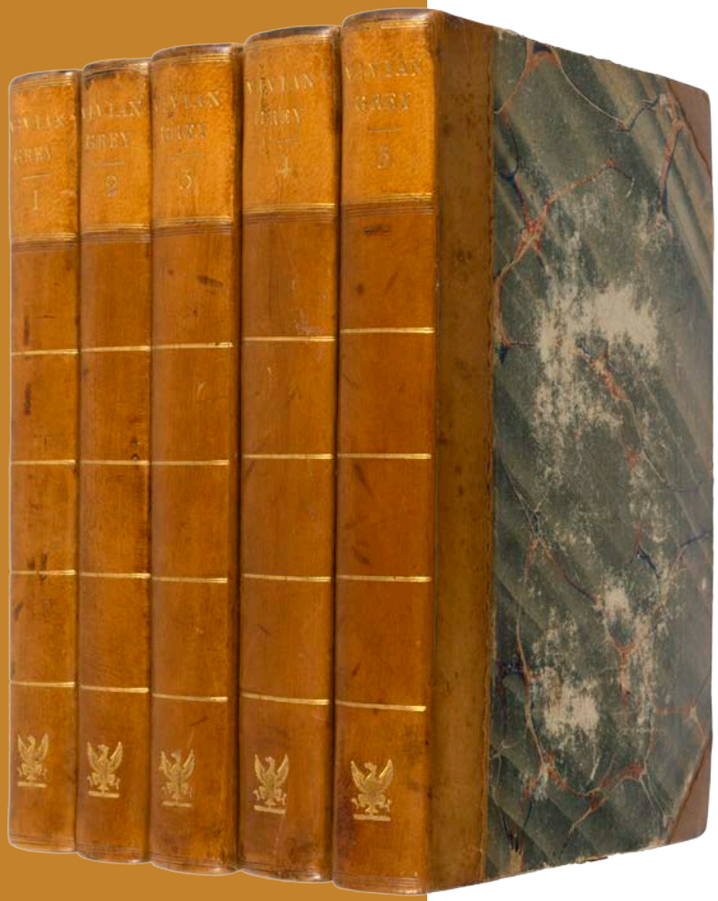
" Why then the world's mine oyster,
Which I with sword will open."

VOL. I.

LONDON:

HENRY COLBURN, NEW BURLINGTON STREET.

1826.



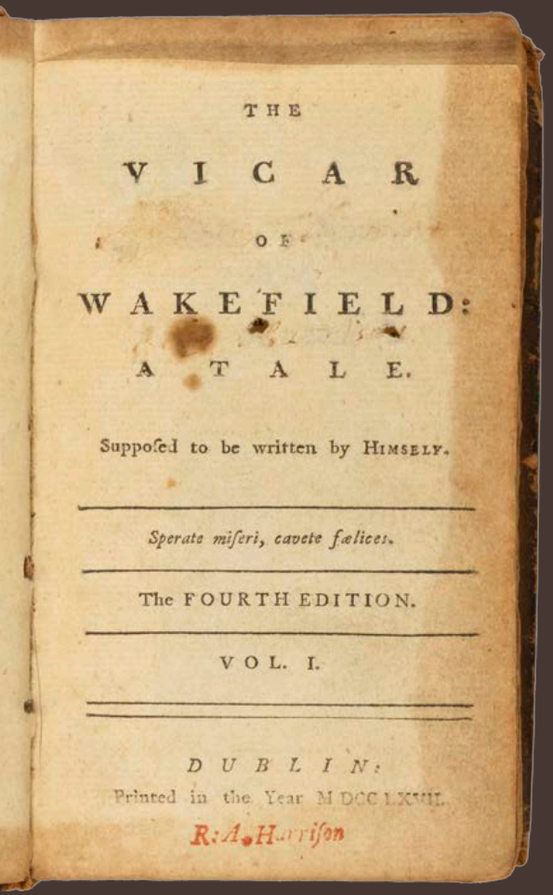
12. **DISRAELI, Benjamin.** Vivian Grey. FIRST EDITION. 5 vols. Henry Colburn. Contemp. half calf, gilt rules on spines with eagle crest. v.g. [108914]

¶ Sadleir 734; Wolff 1846. Disraeli's novel of fashionable life, written to settle 'embarrassing debts', established the author as a best-seller, and helped popularise the 'Silver Fork' genre of fiction. It was published anonymously, but certain idiosyncrasies of style provoked investigation, and the identity of the young author was soon established. Benjamin Disraeli, 1804-81, English novelist and politician, served as Prime Minister in 1868 and again between 1874-1880. Born of Spanish Jewish descent, he considered pursuing a career in law before turning to writing. He was involved with John Murray's failed newspaper venture, the *Representative*, established in 1825 to rival the *Times*. By 1837, when Disraeli was finally elected to parliament at his fifth attempt, he had published six novels and nine shorter works of fiction, together with a volume of poetry and seven works of non-fiction. As well as twice serving as Prime Minister, he was also Chancellor of the Exchequer on three occasions, and also found time to write two further novels (with another left unfinished).

1826-27 £750

THE SECOND NOVEL PRINTED IN NORTH AMERICA

13. **(GOLDSMITH, Oliver)** The Vicar of Wakefield: a tale. Supposed to be written by himself. The fourth edition. Dublin [i.e. Boston]: Printed [by Mein & Fleeming], in the year MDCCLXVII. 12mo. Vol. I: [viii], 129, [i]pp; [blank], Vol. II: [iv], 124pp; upper margin of titlepage trimmed not affecting text, with two signatures rubbed out resulting in two small holes but not affecting text, paper sl. browned, sl. darkening to some page edges. Contemp. full calf, raised bands; somewhat rubbed, head of spine worn, top of front board expertly resewn, label missing but text visible. Later red ink stamp of R: A. Harrison on title; contemp. ink signature of E. Williams on 'Advertisement' leaf. An extraordinary, complete, survival in contemporary binding. [108393]


THE

VICAR

OF

WAKEFIELD:

A TALE.

Supposed to be written by HIMSELF.

Sperate miseri, cavete fælices.

The FOURTH EDITION.

VOL. I.

DUBLIN:

Printed in the Year M DCC LXVII.

R: A. Harrison

¶ ESTC W39851: only Trinity College Dublin, Harvard and Princeton have complete copies; American Antiquarian Society, Brown, Library Company of Philadelphia, and Yale appear to have incomplete copies. ESTC lists a Free Library of Philadelphia copy, but there is no record in their catalogue. OCLC adds Oberlin and Virginia, neither record has a full collation.

The second literary novel printed in North America, and an early edition of one of the most popular English novels of the eighteenth century. Though there had been a printing industry in New England since the seventeenth-century - the first press was brought into Massachusetts Bay in 1638 - the output was primarily religious, historical, educational, and political, the colonial settlers not placing much value on literary entertainment. Benjamin Franklin reprinted Samuel Richardson's 1740 novel *Pamela* in Philadelphia in 1742 - the first novel printed in America - but it did not sell and was a commercial failure. Today, that edition is known in one copy at the American Antiquarian Society.

Edinburgh-born John Mein emigrated to Boston in 1764, bringing with him a large stock of English and Scottish prayer books, linens, and beer. The following year he took over The London Bookstore and founded the first circulating library in Boston, which advertised a catalogue of 1200 titles by authors including Joseph Addison, Aphra Behn, Daniel Defoe, Eliza Haywood, Samuel Richardson and others. In 1767 he and business partner, fellow Scotsman, John Fleeming, started the Loyalist newspaper the *Boston Chronicle*, the first semi-weekly paper in New England; the two men also printed and published more than 50 publications between 1766 and 1769.

By the 1760s, political tensions were escalating between Britain and the American colonists, with many merchants supporting the 1768 Boston Non-importation agreement, a boycott that restricted imported goods into Boston and encouraged its citizens to buy American-made products (in retaliation to the British Townshend Acts). Prior to this, British products and especially books, were thought to be of superior quality, so publishers, including Mein, would give their books spurious British imprints, usually London. Mein, a staunch UK Loyalist, openly and actively rejected the Non-importation agreement - a stance that put him in conflict with prominent Patriot merchants, including future Founding Father John Hancock. Despite his views on the boycott, Mein recognised new marketing opportunities, and in the October 2 1769 issue of the *Chronicle*, he posted an advertisement for 20 titles 'Printed in America, and to be sold by John Mein'. The advertisement evidently did not assuage his opponents; the *Chronicle* offices were ransacked by the public at the end of October and Mein fled for England in the months that ensued.

In the 1940s, bibliographer John Eliot Alden turned his attention to Mein and Fleemings's publications, 16 of which he identified as having false imprints, and specifically to the books listed in the October 1769

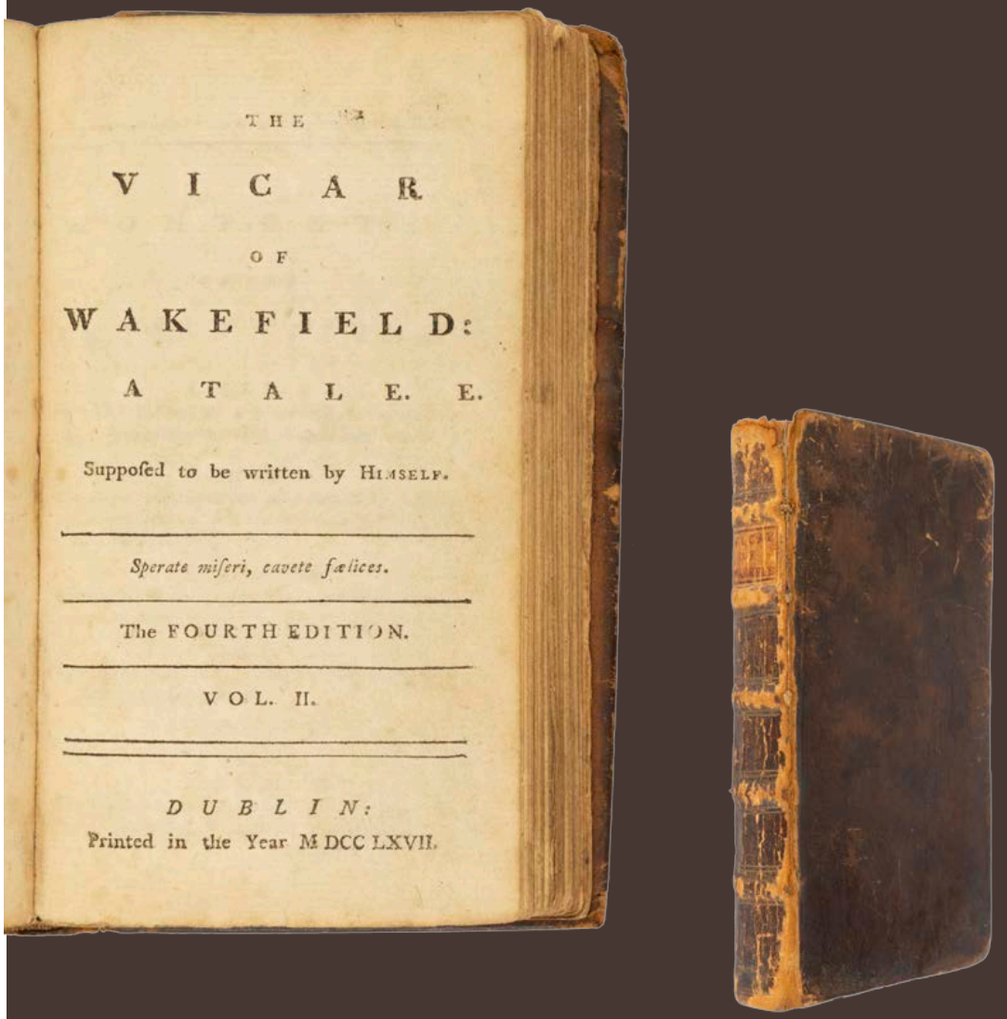
advertisement, including the *Vicar of Wakefield*. Alden calls the *Vicar* 'from a literary point of view perhaps the most notable of all Mein's publications.' Continuing, 'Not only does Isaiah Thomas [in *The History of Printing in America*, 1874] assert that Mein issued an edition of the novel, but Mein also printed extracts from it in his newspaper [...] That no copy of Mein's edition is to-day known is simply a tribute to the popularity of the book. Mein's edition was probably read to death [...] Despite the fact that no copy of the Mein and Fleeming imprint has been traced, Boston may wrest the satisfaction, and even the glory, of having been the earlier to publish an American edition of Goldsmith's celebrated novel' (John Eliot Alden, 'John Mein, publisher: an essay in bibliographic detection,' *Papers of the Bibliographical Society of America*, 36 (1942), pp209-210). The first official American edition of the *Vicar*, i.e. one with an American imprint, was published by William Mentz in Philadelphia in 1772.

Mary Pollard, an expert in Irish printing, expanded on Alden's work in 1986, after researching an edition of the *Vicar of Wakefield* that had been purchased by Trinity College Dublin. Over the years, the university had built up its collection of Oliver Goldsmith, a distinguished graduate, including first, second, and third editions of the *Vicar*, the 1772 Mentz edition, and various early Dublin imprints. When Pollard discovered the unusual 'fourth edition' with a Dublin imprint, given the provenance, paper, binding, and typeface, she immediately felt that it had been printed in America. Through extensive typeface analysis and comparisons with other known works by Mein and Fleeming, Pollard proved that the 1767 Dublin imprint had actually been printed in Boston. Mein and Fleeming used a distinctive strong-faced Long Primer type by the Edinburgh foundry of John Baine, which also appeared on a 1767 or 1768 specimen sheet issued by the publishers.

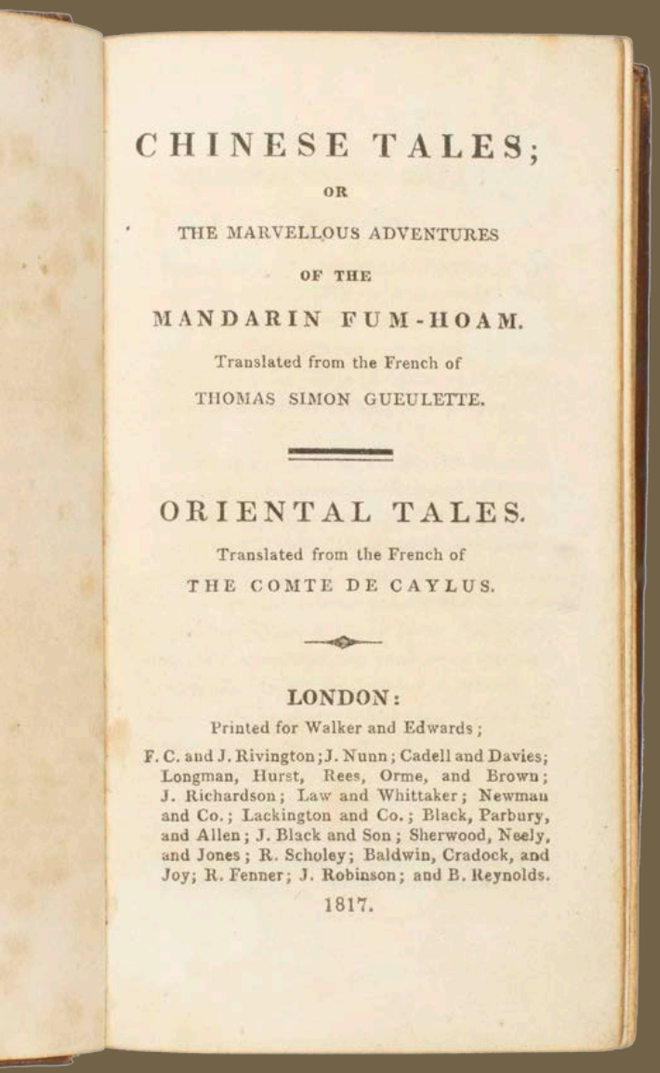
Why John Mein should have given this edition of the *Vicar* a Dublin imprint rather than a London one, which he also used, is more opaque. Pollard suggests that perhaps, as a Scot, Mein was worried about consequences of infringing on London booksellers' copyrights, which were also recognised by Scottish law. Alternatively, he may have chosen Dublin to reflect Goldsmith's Irish nationality, or because he was working to disguise his own acts of piracy since Ireland was not subject to British copyright law. *The Vicar of Wakefield* was first published in 1766; Samuel Johnson helped Goldsmith get it published after the latter desperately contacted the former explaining that his landlady had had him arrested for failing to pay his rent.

popular works of the eighteenth century with over 200 editions printed before 1800. With a strongly moralistic sentimental plot - about the falling and rising fortunes of the Primrose family - the story appealed to American sensibilities. As Mein wrote in an advertisement in the *Boston Gazette* of 6 July 1767: 'This novel does great honor to the author Dr. Goldsmith, for its moral tendency; and for recommending and enforcing in the most exemplary manner, the great obligations of universal benevolence: the most amiable quality that can possibly distinguish and adorn human nature'. An important foundation stone of the American literary landscape.

1767 £35,000


THE
VICAR
OF
WAKEFIELD:
A TALE. E.
Suppoſed to be written by HIMSELF.
Sperate miſeri, cavete fælices.
The FOURTH EDITION.
VOL. II.
DUBLIN:
Printed in the Year M DCC LXVII.

CHINESE & ORIENTAL TALES



CHINESE TALES;

OR

THE MARVELLOUS ADVENTURES

OF THE

MANDARIN FUM-HOAM.

Translated from the French of

THOMAS SIMON GUEULETTE.

ORIENTAL TALES.

Translated from the French of

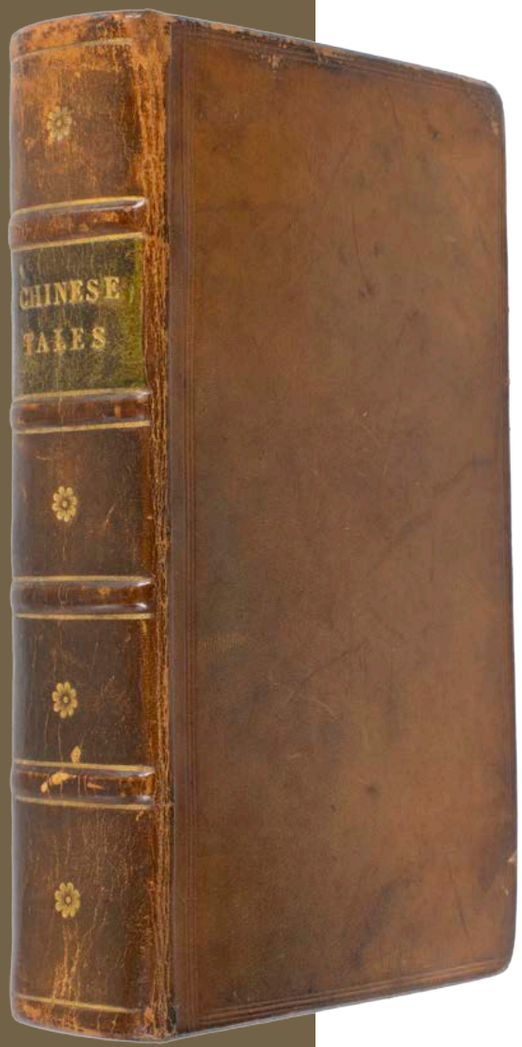
THE COMTE DE CAYLUS.

LONDON:

Printed for Walker and Edwards;

F. C. and J. Rivington; J. Nunn; Cadell and Davies; Longman, Hurst, Rees, Orme, and Brown; J. Richardson; Law and Whittaker; Newman and Co.; Lackington and Co.; Black, Parbury, and Allen; J. Black and Son; Sherwood, Neely, and Jones; R. Scholey; Baldwin, Cradock, and Joy; R. Fenner; J. Robinson; and B. Reynolds.

1817.



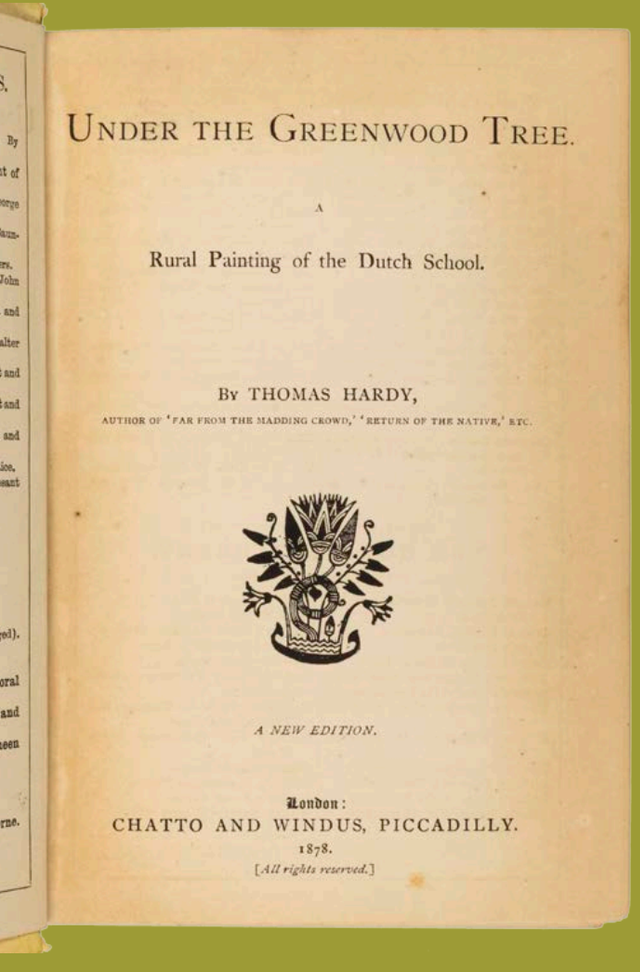
14. **GUEULETTE, Thomas Simon.** Chinese Tales; or the Marvellous Adventures of the Mandarin Fum-Hoam. Translated from the French ... Oriental Tales. Translated from the French of the Comte de Caylus. Printed for Walker and Edwards. xi, [1], 485, [1] p, frontispiece, engraved titlepage dated 1817. 12mo. Stain to upper margin N6, splash marks to T4, some general toning & occasional marks, light crease to some corners. Contemporary calf, raised & gilt banded spine, dark green morocco label. [97396]

¶ This is the first edition of the two works published together thus, although they were both included in the three volume *Tales of the East*, Edinburgh, 1812.

Originally published as *Les Aventures Merveilleuses du Mandarin Fum-Hoam, Contes Chinois* (1723), and first translated two years later. Gueulette, 1683-1766, was a prolific imitator plundering earlier oriental tales by Francois Petis de la Croix, and Antoine Galland. In the original preface to his *Oriental Tales*, de Caylus, 1692-1795, claimed that they were taken from manuscript exercises by French youths sent to Turkey to be trained as interpreters to the Ambassadors, and then deposited in the Bibliotheque Royale. Ref: Ballaster, Ros. *Fabulous Orients. Fictions of the East in England 1662-1785.* Oxford, 2005.

1817 £420

THOMAS HARDY IN YELLOWBACK: SOLD IN SHANGHAI



UNDER THE GREENWOOD TREE.

A

Rural Painting of the Dutch School.

By THOMAS HARDY,

AUTHOR OF 'FAR FROM THE MADDING CROWD,' 'RETURN OF THE NATIVE,' ETC.

A NEW EDITION.

London:
CHATTO AND WINDUS, PICCADILLY.
1878.
[*All rights reserved.*]



15. **HARDY, Thomas.** Under the Greenwood Tree. A rural painting of the Dutch School. A new edn. Chatto & Windus. Half title, ads on verso, 36pp cata. (November 1877). 'Yellowback', orig. pictorial printed yellow paper wrappers; a little rubbed & worn, but v.g. Booklabel of Christopher Clark Geest together with bookseller's ticket of Kelly & Walsh, Shanghai, on leading pastedown. [108912]

¶ Topp Vol. III, no. 189, noting that this edition was also issued in cloth for six shillings; this yellowback edition was priced at two shillings. This edition not in BL. Copac records copies of this edition (not recording the binding) at Oxford and Glasgow only; OCLC adds one U.S. location, at Alberta, and three in Canada. The first edition was published in two volumes in 1872 by Tinsley with the same publisher issuing the first yellowback edition a year later before selling the title to Chatto & Windus.

1878 £1,250

LES MISERABLES, PARTS I & II - SCARCE YELLOWBACK EDITIONS

16. **HUGO, Victor.** Les Misérables. Fantine, a romance. Chatto & Windus. Half title, 48pp cata. (Season 1874). Plain e.ps. 'Yellowback', orig. yellow paper-covered printed pictorial boards; a little dulled, but overall a v.g. copy of a scarce edition. [106754]

¶ *Les Misérables*, 1862. First UK edition, 1862. The first part of the novel, published as a stand-alone work in March 1874. It was followed in May by *Cosette & Marius* (see following item), and shortly after that the novel was completed with the publication of *Saint Denis and Jean Valjean*. All three volumes are excessively scarce, and are rarely seen in auction or commerce. Topp vol. III, p.35/36; his copy had advertisements on the e.ps, and the catalogue was dated 'April 1874'.

1874 £1,200

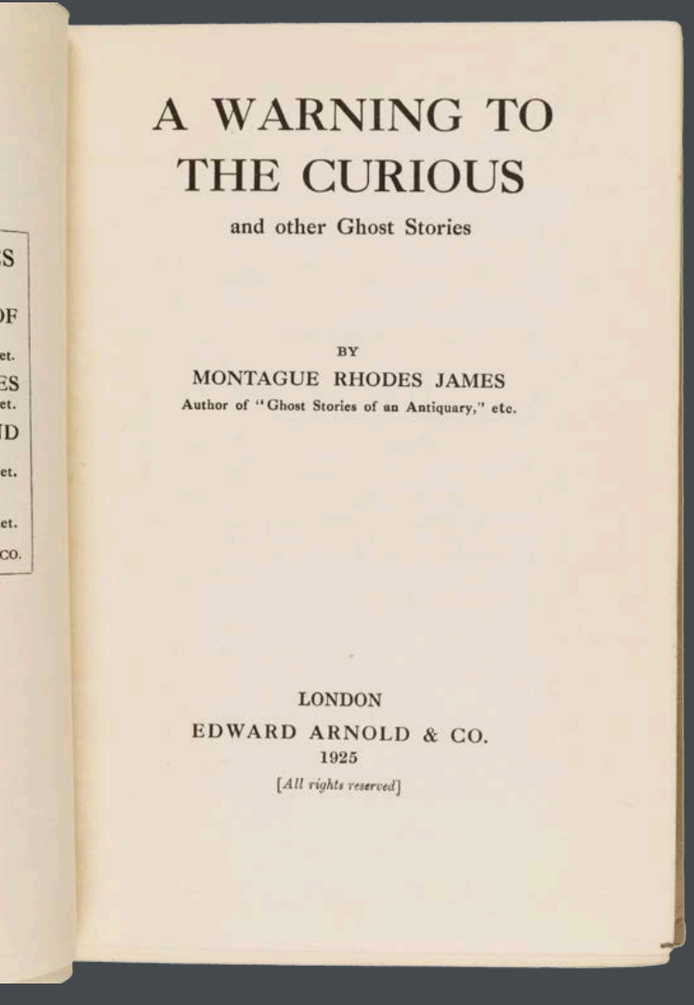
17. **HUGO, Victor.** Les Misérables. Cosette & Marius. Chatto & Windus. Half title, 48pp cata. (May 1874). Ads for Chapman & Hall's Select Library of Fiction on e.ps. 'Yellowback', orig. yellow paper-covered printed pictorial boards; dulled & rubbed, hinges worn but firm, small chip at head of spine. Contemp. ownership inscription in pencil on titlepage. A good sound copy of a very scarce edition. [106751]

¶ This yellowback edition, published by Chatto & Windus, followed that of the first part of *Les Miserables* in March 1874, under the title *Fantine* (see previous item). Although published separately, it forms the second part of the novel, and was followed later in the same year by the third, under the title *Saint Denis and Jean Valjean*. Topp vol. III, p.36; his copy had a catalogue dated September 1874.

1874 £950

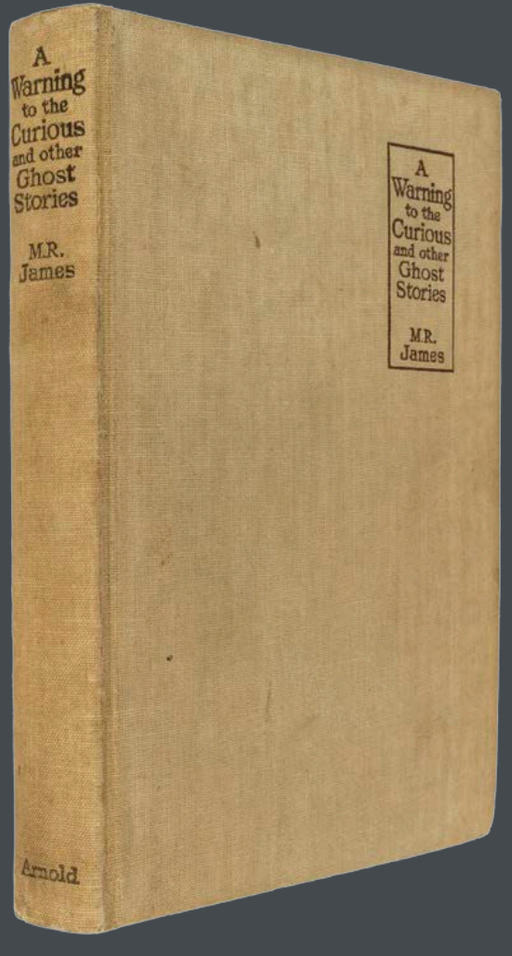


WARNING TO THE CURIOUS


A WARNING TO
THE CURIOUS
and other Ghost Stories

BY
MONTAGUE RHODES JAMES
Author of "Ghost Stories of an Antiquary," etc.

LONDON
EDWARD ARNOLD & CO.
1925
[All rights reserved]



18. **JAMES, Montague Rhodes.** A Warning to the Curious, and other ghost stories. FIRST EDITION. Edward Arnold & Co. Half title. Orig. cream cloth, lettered in brown; extremities sl. rubbed with expert repair along following hinge, sl. dusted. A nice copy. [103986]

¶ James's fourth and final collection of six ghost stories: 'The Haunted Doll's House', 'The Uncommon Prayer-Book', 'A Neighbour's Landmark', 'A View from a Hill', 'A Warning to the Curious', and 'An Evening's Entertainment'.

Montague Rhodes James, 1862-1936, was a scholar, author, and school and university provost first at Cambridge and then at Eton. His medieval history scholarship is still highly regarded but he is best remembered for his ghost stories, which he originally read to friends and students for entertainment around Christmas. The tales gained wider attention when he published a collection of eight in 1904 as *Ghost Stories of an Antiquary*.

1925 £600

MURDER OF A MAGISTRATE & EXECUTION OF A MARTYRED MINER

19. **JOBLING, William & ARMSTRONG, Ralph.** Thirteen Broadsides Relating to the Murder of Nicholas Fairles, at Jarrow Slake, by William Joblin and Ralph Armstrong on 11th June, 1832. 13 folio or 4to broadsides. v.g. [108835]

¶ An exceptionally rare collection of broadsides relating to the murder of Nicholas Fairles (sometimes spelled Fairless) Esquire, a magistrate for the county of Durham, and the subsequent trial and execution of one man, William Jobling, and the fruitless search for another, Ralph Armstrong. All are locally printed; ten are entirely unrecorded on Copac or OCLC, with only three titles recorded in a single copy, all at Newcastle.

The crime and subsequent trial occurred within the context of an ongoing conflict between the region's coal mine owners and the pitmen who worked at the coal face in often appalling conditions. In addition to the numerous mining disasters and general working conditions that claimed the lives of many hundreds of miners, pitmen were obliged to sign a bond by which they were forced to remain at a particular colliery. They were paid in 'Miners' Bonds', known as 'Tommy Checks' which were only valid in company stores ('Tommy Shops') at unfavourable rates. If anyone broke the bond, he was liable to arrest, trial and imprisonment. If he attempted to improve conditions or unionise other miners, he could be sacked and prevented from getting work elsewhere. These abuses and dangers led to the formation of the Northern



TRIAL, SENTENCE, & EXECUTION
OF WILLIAM JOBLING,
(LATE PITMAN, OF JARROW)

Who was Executed on Friday Morning, August 3, 1832, for being an Accomplice in the MURDER of NICHOLAS FAIRLESS, Esq., at JARROW SLAKE, on Monday, June 11, 1832. His Body to be HUNG IN CHAINS near the Place where the Deed was committed. Also, a Copy of Verses written on the Occasion.

Douglas & Kent, Printers, 99, Side, Newcastle.

Union of Pitmen of Tyne and Wear, led by Thomas Hepburn. In 1831, the union conducted its first successful strike, winning a reduction in the working day from 18 hours to 12, for children under the age of 12. In March 1832 further strikes broke out, with the action lasting until late summer. Up to 8,000 men took part, the authorities reacting by arresting and convicting seven leading pitmen. Sentenced to death, their punishment was reduced to transportation to Botany Bay.

In the summer of 1832 Nicholas Fairles was staying at his home in South Shields in anticipation of further trouble from the local pitmen. On his way home, he was stopped by Jobling, recently out of work, who asked the magistrate for some beer money. Fairles was dragged from his horse by another man, Ralph Armstrong, and beaten savagely about the head. He died ten days later having been able to give his account of the attack, identifying Jobling, but only as a bystander who furnished no blows upon him. Despite Jobling pleading his innocence, he was found guilty of murder through being present at the scene and not doing enough to prevent Armstrong - the sole aggressor - from attacking Fairles. He subsequently became the last but one person to be gibbeted in the United Kingdom, a graphic description of which is included within these prints.

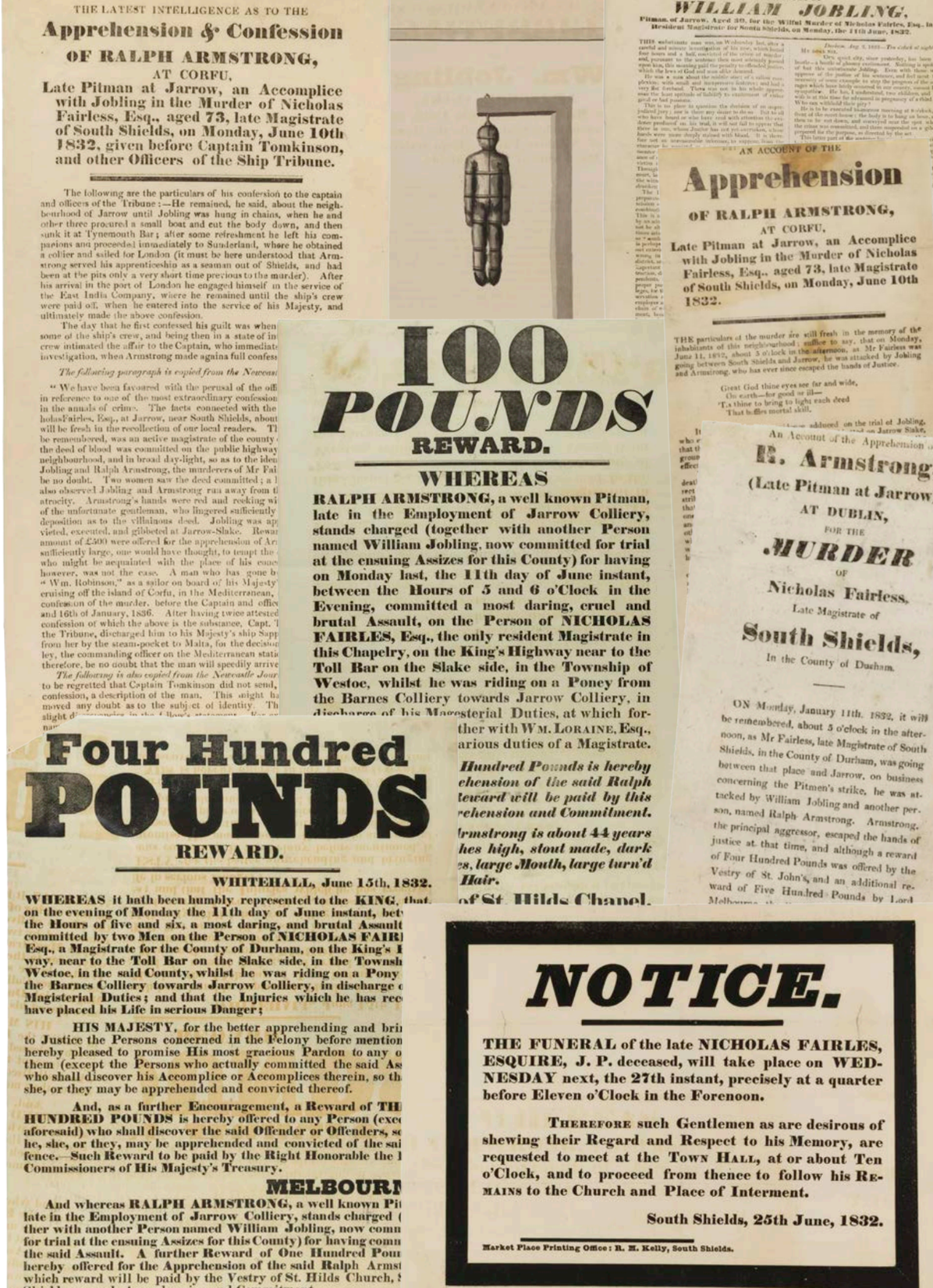
This collection of broadsides follows the immediate aftermath of the attack, the arrest of Jobling, his trial, execution and gibbeting, as well as

the reward notices printed to aid in the capture of Ralph Armstrong.

The enormous sum of £400 - a price evidently considered commensurate to Fairless' social standing - was offered for the capture and conviction of both men: 'His Majesty, for the better apprehending and bringing to justice the persons concerned in the felony before mentioned, is hereby pleased to promise his most gracious pardon to any one of them (except the persons who actually committed the said assault) who shall discover his accomplice or accomplices therein, so that he, she, or they may be apprehended and convicted thereof. And, as a further encouragement, a reward of three hundred pounds is hereby offered to any person (except those aforesaid) who shall discover the said offender or offenders, so that he, she, or they, may be apprehended and convicted'. Jobling was already under arrest at the time of this being issued, so the £400 reward (an additional £100 was put forward by the Vestry of St. Hilda Chapel for the capture of Armstrong) was offered for the provision of evidence against Jobling or the capture of Armstrong.

Armstrong described as 'about 44 years of age, 5 feet 9 inches high, stout made, dark complexion, blue Eyes, large Mouth, large turn'd up Nose, and brown Hair', was never apprehended, but despite this, three of the broadsides relate to his 'capture', in Dublin (in 1833) and Corfu (in 1836). One of these broadsides reports that: 'No trace of Armstrong has come to the knowledge of the authorities, until within this few days, when he was surprised and apprehended at Dublin, by the police. He was immediately escorted from there across the Irish Channel ... and is now on the road to Newcastle...'. A second broadside dramatically proclaims that 'the authorities of South Shields have received information from the captain of his Majesty's ship Tribune, at Corfu, that one of his seamen has made a full confession as being the lost Armstrong'. But it adds, 'It is much to be regretted that Captain Tomkinson did not send, along with the confession, a description of the man. This might have entirely removed any doubt as to the subject of identity....'

Unlike Armstrong, Jobling was captured soon after the attack. In court he pleaded his innocence: 'My Lord I am innocent of the crime. When I was talking to



THE LATEST INTELLIGENCE AS TO THE

Apprehension & Confession

OF RALPH ARMSTRONG,

AT CORFU,

Late Pitman at Jarrow, an Accomplice with Jobling in the Murder of Nicholas Fairless, Esq., aged 73, late Magistrate of South Shields, on Monday, June 10th 1832, given before Captain Tomkinson, and other Officers of the Ship Tribune.

The following are the particulars of his confession to the captain and officers of the Tribune:—He remained, he said, about the neighbourhood of Jarrow until Jobling was hung in chains, when he and other three procured a small boat and cut the body down, and then sunk it at Tynemouth Bar; after some refreshment he left his companions and proceeded immediately to Sunderland, where he obtained a collier and sailed for London (it must be here understood that Armstrong served his apprenticeship as a seaman out of Shields, and had been at the pits only a very short time previous to the murder). After his arrival in the port of London he engaged himself in the service of the East India Company, where he remained until the ship's crew were paid off, when he entered into the service of his Majesty, and ultimately made the above confession.

The day that he first confessed his guilt was when some of the ship's crew, and being then in a state of in crew intimated the affair to the Captain, who immediate investigation, when Armstrong made again a full confess

The following paragraph is copied from the Newcast

"We have been favoured with the perusal of the off in reference to one of the most extraordinary confession in the annals of crime. The facts connected with the holasFairles, Esq., at Jarrow, near South Shields, about will be fresh in the recollection of our local readers. T be remembered, was an active magistrate of the county the deed of blood was committed on the public highway neighbourhood, and in broad day-light, so as to the iden Jobling and Ralph Armstrong, the murderers of Mr Fai be no doubt. Two women saw the deed committed; a also observed Jobling and Armstrong run away from t atrocity. Armstrong's hands were red and reeking wi of the unfortunate gentleman, who lingered sufficiently deposition as to the villainous deed. Jobling was ap victed, executed, and gibbeted at Jarrow-Slake. Rewar amount of £500 were offered for the apprehension of Ar sufficiently large, one would have thought, to tempt the who might be acquainted with the place of his conc however, was not the case. A man who has gone b "Wm. Robinson," as a sailor on board of his Majesty cruising off the island of Corfu, in the Mediterranean, confession of the murder, before the Captain and offic and 16th of January, 1836. After having twice attested confession of which the above is the substance, Capt. T the Tribune, discharged him to his Majesty's ship Supp from her by the steam-pocket to Malta, for the decision ley, the commanding officer on the Mediterranean stati therefore, be no doubt that the man will speedily arrive

The following is also copied from the Newcastle Jour

to be regretted that Captain Tomkinson did not send, confession, a description of the man. This might ha moved any doubt as to the subject of identity. Th slight d

100 POUNDS REWARD.

WHEREAS

RALPH ARMSTRONG, a well known Pitman, late in the Employment of Jarrow Colliery, stands charged (together with another Person named William Jobling, now committed for trial at the ensuing Assizes for this County) for having on Monday last, the 11th day of June instant, between the Hours of 5 and 6 o'Clock in the Evening, committed a most daring, cruel and brutal Assault, on the Person of NICHOLAS FAIRLES, Esq., the only resident Magistrate in this Chapelry, on the King's Highway near to the Toll Bar on the Slake side, in the Township of Westoe, whilst he was riding on a Poney from the Barnes Colliery towards Jarrow Colliery, in discharge of his Magesterial Duties, at which for-

ther with WM. LORAINE, Esq., arious duties of a Magistrate.

Hundred Pounds is hereby chension of the said Ralph ward will be paid by this rehension and Commitment.

rmstrong is about 44 years hes high, stout made, dark s, large Mouth, large turn'd Hair.

of St. Hilds Chapel.

Four Hundred POUNDS REWARD.

WHITEHALL, June 15th, 1832.

WHEREAS it hath been humbly represented to the KING, that on the evening of Monday the 11th day of June instant, bet the Hours of five and six, a most daring, and brutal Assault committed by two Men on the Person of NICHOLAS FAIR Esq., a Magistrate for the County of Durham, on the King's H way, near to the Toll Bar on the Slake side, in the Townsh Westoe, in the said County, whilst he was riding on a Pony the Barnes Colliery towards Jarrow Colliery, in discharge Magisterial Duties; and that the Injuries which he has rec have placed his Life in serious Danger;

HIS MAJESTY, for the better apprehending and bri to Justice the Persons concerned in the Felony before mention hereby pleased to promise His most gracious Pardon to any o them (except the Persons who actually committed the said As who shall discover his Accomplice or Accomplices therein, so th she, or they may be apprehended and convicted thereof.

And, as a further Encouragement, a Reward of TH HUNDRED POUNDS is hereby offered to any Person (exc aforesaid) who shall discover the said Offender or Offenders, s he, she, or they, may be apprehended and convicted of the sai fence.—Such Reward to be paid by the Right Honorable the Commissioners of His Majesty's Treasury.

MELBOURN

And whereas RALPH ARMSTRONG, a well known Pi late in the Employment of Jarrow Colliery, stands charged ther with another Person named William Jobling, now comm for trial at the ensuing Assizes for this County) for having comm the said Assault. A further Reward of One Hundred Pou hereby offered for the Apprehension of the said Ralph Armst which reward will be paid by the Vestry of St. Hilds Church,

NOTICE.

THE FUNERAL of the late NICHOLAS FAIRLES, ESQUIRE, J. P. deceased, will take place on WEDNESDAY next, the 27th instant, precisely at a quarter before Eleven o'Clock in the Forenoon.

THEREFORE such Gentlemen as are desirous of shewing their Regard and Respect to his Memory, are requested to meet at the TOWN HALL, at or about Ten o'Clock, and to proceed from thence to follow his REMAINS to the Church and Place of Interment.

South Shields, 25th June, 1832.

Market Place Printing Office: R. M. Kelly, South Shields.

WILLIAM JOBLING,

Pitman, of Jarrow, Aged 30, for the Wilful Murder of Nicholas Fairles, Esq., in Resident Magistrate for South Shields, on Monday, the 11th June, 1832.

AN ACCOUNT OF THE

Apprehension

OF RALPH ARMSTRONG,

AT CORFU,

Late Pitman at Jarrow, an Accomplice with Jobling in the Murder of Nicholas Fairless, Esq., aged 73, late Magistrate of South Shields, on Monday, June 10th 1832.

THE particulars of the murder are still fresh in the memory of the inhabitants of this neighbourhood; suffice to say, that on Monday, June 11, 1832, about 5 o'clock in the afternoon, as Mr Fairless was going between South Shields and Jarrow, he was attacked by Jobling and Armstrong, who has ever since escaped the hands of Justice.

Great God thine eyes see far and wide,
On earth—for good or ill—
'Tis thine to bring to light each deed
That baffles mortal skill.

adduced on the trial of Jobling, on Jarrow Slake,

An Account of the Apprehension

R. Armstrong

(Late Pitman at Jarrow

AT DUBLIN,

FOR THE

MURDER

OF

Nicholas Fairless,

Late Magistrate of

South Shields,

In the County of Durham.

ON Monday, January 11th, 1832, it will be remembered, about 5 o'clock in the afternoon, as Mr Fairless, late Magistrate of South Shields, in the County of Durham, was going between that place and Jarrow, on business concerning the Pitmen's strike, he was attacked by William Jobling and another person, named Ralph Armstrong. Armstrong, the principal aggressor, escaped the hands of justice at that time, and although a reward of Four Hundred Pounds was offered by the Vestry of St. John's, and an additional reward of Five Hundred Pounds by Lord

back, and saw him like striddle-legs upon him, and I saw another man, that I don't know, like standing beside him. As I went back through the turnpike gate Armstrong overtook me, and said, "run" and I made the best of my way, and I saw him no more.' The broadsides convey a generally empathetic view of Jobling, his character said to be 'of general peaceable demeanor and humanity' with Armstrong described as the sole aggressor in the crime.

Nevertheless, Jobling was found guilty, hanged and gibbeted, a description of which is printed in another of the broadsides: 'The body was then lifted from the waggon. It was cased in flat bars of iron, of 2 ½ inches breadth. The feet were placed in stirrups, from which a bar of iron went up each side and communicated with a collar round the neck, from which also bars went up each side of the head, and ended in a ring by which he was suspended; a bar from the collar went down the breast, and the shoulders; the hands were hung by the side and covered with pitch; the face was pitched and covered with a piece of white cloth... The body was then hoisted up and secured, and left as a warning for the future, and a memento of the past.'

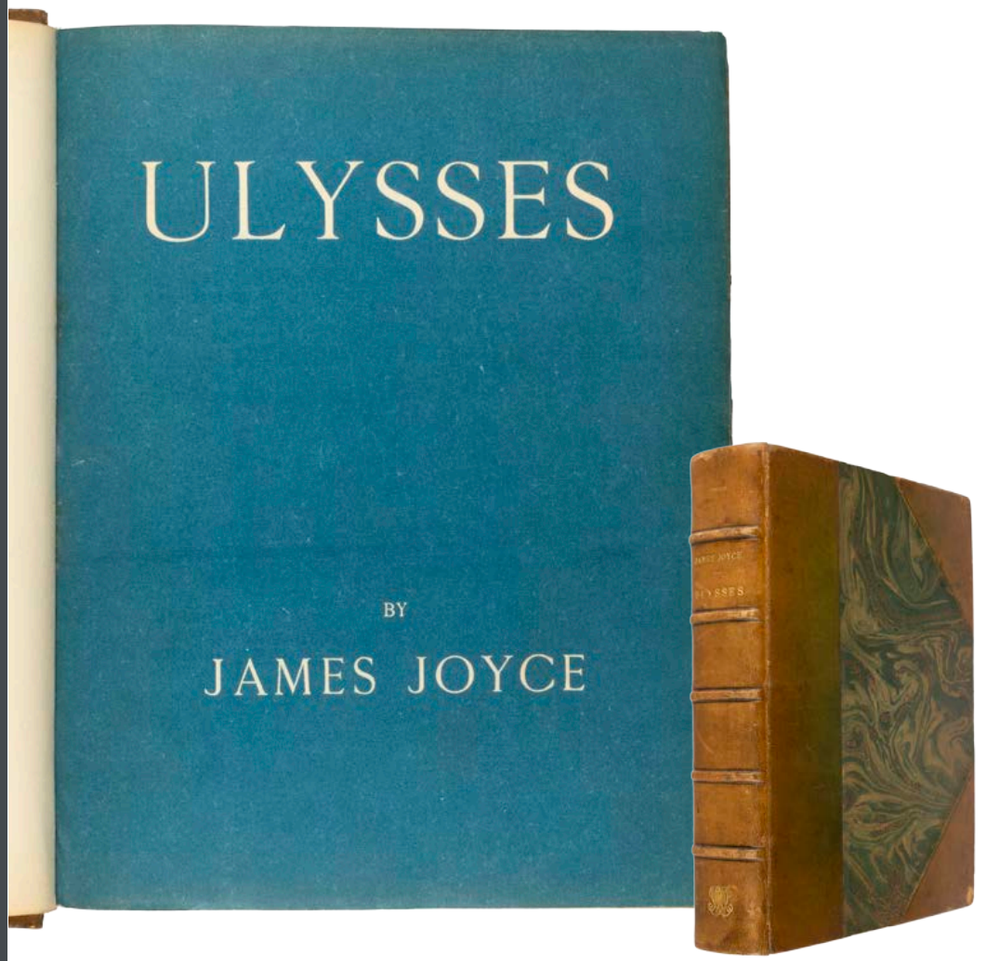
Another broadside reports the theft of Jobling's corpse, together with the gibbet, it long being rumoured that 'the pitmen, being a spirited set of men, would never allow a comrade and fellow workman long to hang in such a degraded situation'. His body was never discovered, though it was rumoured to be buried in the south-west corner of Jarrow churchyard. Along with the seven pitmen transported to Botany Bay, Jobling became a martyr, celebrated in verse and prose, as an innocent working man persecuted by the wealthy establishment, and hanged as a deterrent to the growing labour movement.

Nicholas Fairles, a highly respected magistrate, was 71 at the time of his brutal murder. 'In private life, he was a man of the strictest honour and integrity, with a heart ready to do good to all in his power; but as a magistrate, it is almost impossible to express his many pre-eminent qualifications and ability...'

Please ask to see a full list of all 13 broadsides.

1832-1836 £6,800

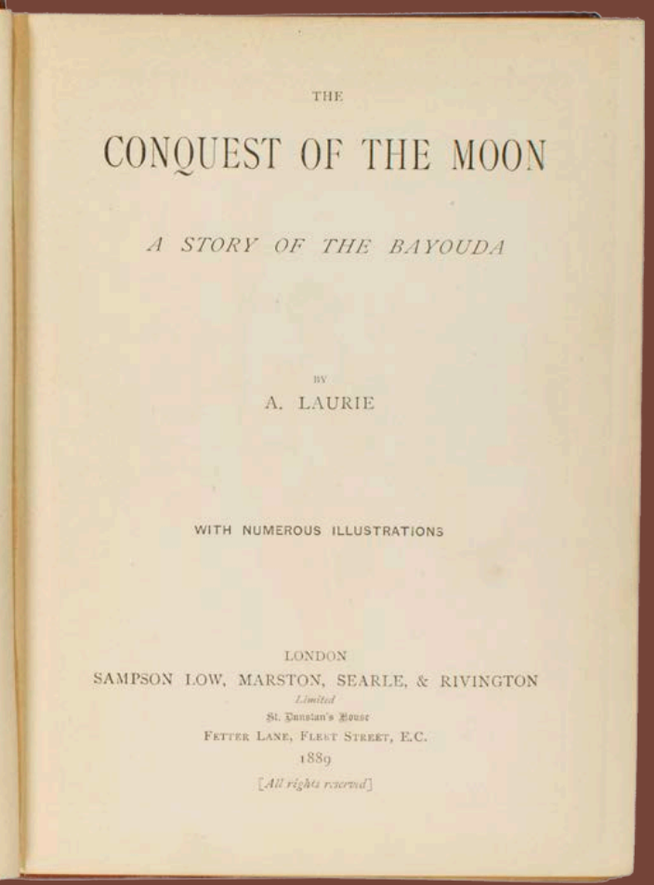
FIRST BRITISH EDITION OF ULYSSES



20. **JOYCE, James.** Ulysses. FIRST U.K. EDITION. Egoist Press. Half title, 7pp errata bound in. Contemp. half calf, spine in raised bands, orig. bright blue wrappers bound in; a little rubbed & marked. Inscription 'Book 16' on titelpage. An attractive copy. [108919]

¶ Slocum & Cahoon A18. Number 1621 of 2000. Printed in France from the same plates as the first edition, which precedes this one by eight months. Joyce's modernist classic is introspective, confusing, and wonderful, like the human mind.

1922 £1,500


THE

CONQUEST OF THE MOON

A STORY OF THE BAYOUDA

BY

A. LAURIE

WITH NUMEROUS ILLUSTRATIONS

LONDON

SAMPSON LOW, MARSTON, SEARLE, & RIVINGTON

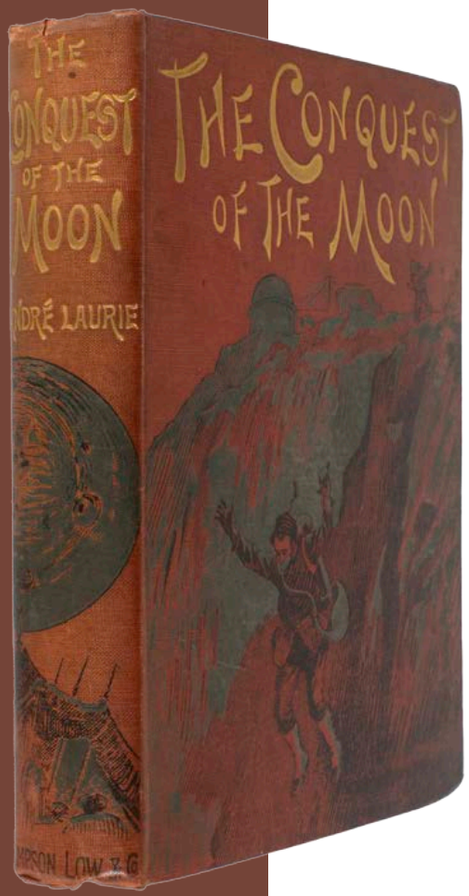
Limited

St. Dunstan's House

FETTER LANE, FLEET STREET, E.C.

1889

[All rights reserved]

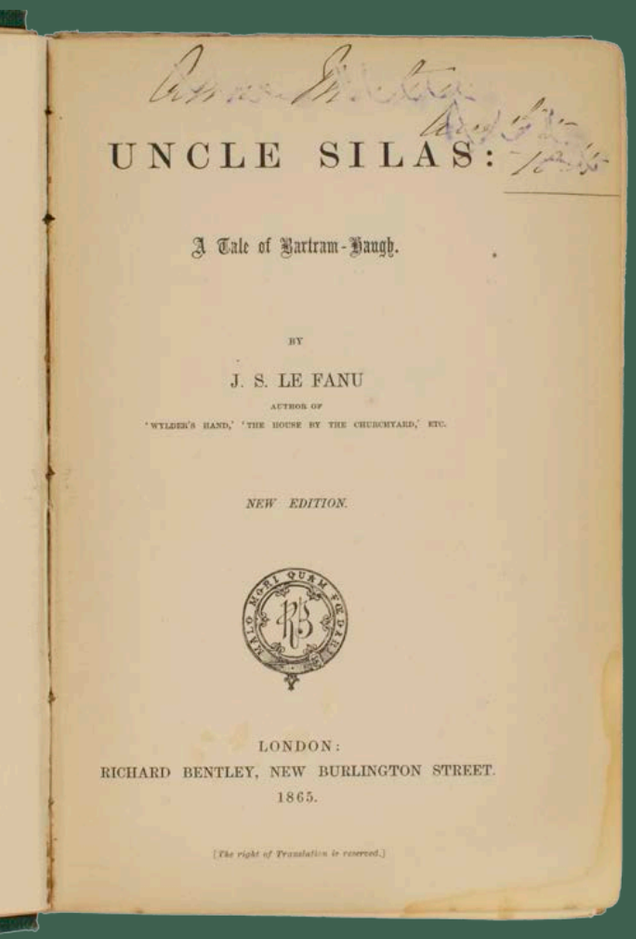


CONQUEST OF THE MOON

21. **LAURIE, André, pseud. (Paschal Grousset)** The Conquest of the Moon. A story of the Bayouda, With numerous illustrations. Sampson Low, Marston, Searle, & Rivington Limited. Half title, front., plates & illus. Orig. red pictorial cloth, blocked in black & grey, lettered in gilt; a bit dulled & faded, a few nicks to head of spine. Pencil inscription 'Stanley form Mrs. Rose' on half title. a.e.g. A nice copy. [108103]

¶ *Le Exile de la Terre*, 1887. FIRST UK EDITION. One of Grousset's most notable works of science fiction, in which a consortium forms a plan to exploit the moon's mineral resources. The ambitious project involves magnetising a mountain in the Sahara in order to pull the satellite closer, but instead the mountain is pulled from earth and propelled to the moon, along with the novel's protagonists. Paschal Grousset, 1844-1909, was a French translator, politician, and pioneer of science fiction. He was involved in a newspaper conflict with Prince Pierre Bonaparte, cousin of Emperor Napoleon II, after which Grousset challenged his rival to a duel. This resulted in the death, shot by Bonaparte, of his friend and second, radical journalist Yvan Simon (known professionally as Victor Noir), and led to the imprisonment of Grousset for six months. In 1871, he was elected a member of the Executive Committee of the Paris Commune, and when the Commune fell in 1872 he was deported to New Caledonia before escaping and making his way slowly back to France, living and teaching French in Sydney, San Francisco, New York, and London, before an amnesty deal allowed him to return to Paris in 1880. Grousset's works were published by Pierre-Jules Hetzel, the same man who had discovered Jules Verne, and Verne reworked two of Grousset's manuscripts which were then published as his own works: *Les Cinq Cent Millions de la Begum* (1879) and *L'Étoile du Sud* (1884).

1889 £750



UNCLE SILAS:

A Tale of Bartram-Haugh.

BY

J. S. LE FANU

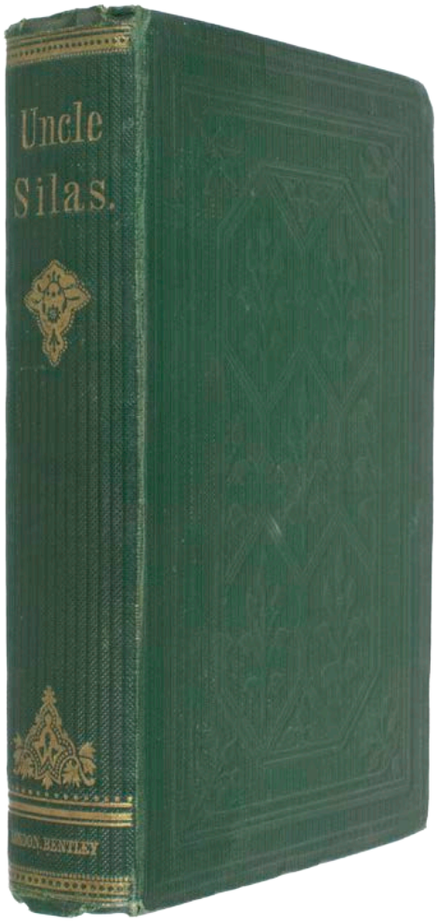
AUTHOR OF

'WYLDER'S HAND,' 'THE HOUSE BY THE CHURCHYARD,' ETC.

NEW EDITION.

LONDON:
RICHARD BENTLEY, NEW BURLINGTON STREET.
1865.

[*The right of Translation is reserved.*]



UNCLE SILAS
FIRST ONE VOLUME EDITION

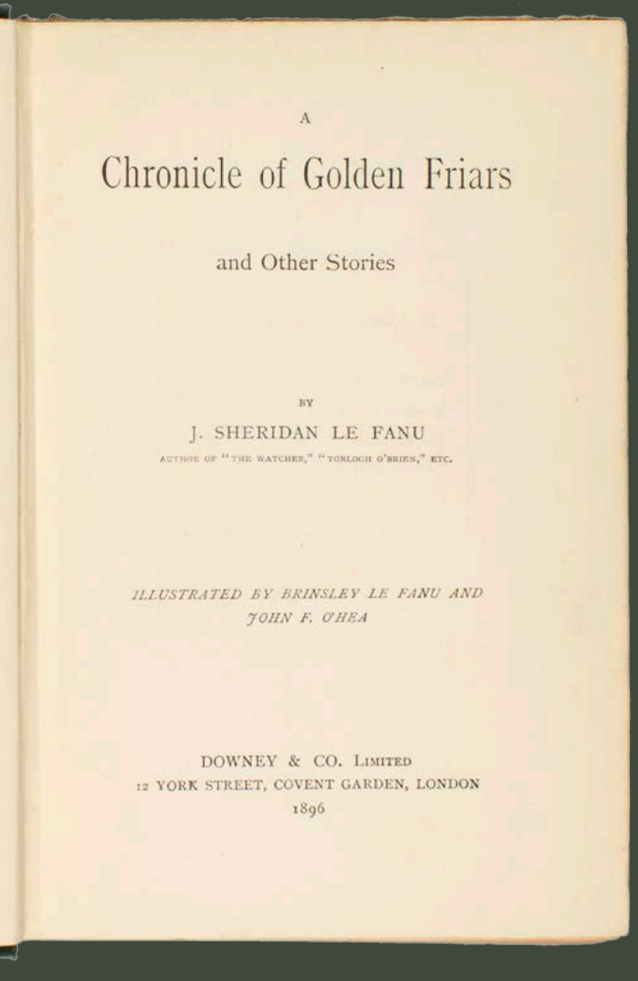
22. **LE FANU, Joseph Sheridan.** Uncle Silas: a tale of Bartram-Haugh. New edition. Richard Bentley. Half title, front., vignette title. Brown e.ps; inner hinges splitting but sound. Orig. green cloth, blocked in blind, spine lettered in gilt; extremities sl. rubbed. Binder's ticket of Edmonds & Remnants, London, on following pastedown. A nice copy. [106188]

¶ Sadleir 1386b. First one volume and first illustrated edition. Illustrations after H.E. Doyle. *Uncle Silas* is Le Fanu's most famous novel; written shortly after *Wylder's Hand*, it also takes place in Derbyshire, though is based on an earlier short story set in Ireland (originally titled 'A Passage in the Secret History of an Irish Countess' (1839) it was republished as 'The Murdered Cousin' in 1851's *Ghost Stories and Tales of Mystery*.)

Le Fanu did not think of himself as a writer of sensation fiction and was vexed that he was so described when Walter Scott, whose writing and career he admired, was not. The *Saturday Review*, which would go on to become prolific critics of the author, responded to his rejection of the sensational label in their issue of February 4, 1865, writing: 'Mr. Le Fanu will understand that it is not because the main incidents of his story are unduly horrible or exciting ... Two murders, one abduction, two attempts at abduction, together with several midnight adventures of a very startling kind, constitute an average allowance of horrors, but these signs do not make this a sensation novel. It is the volcanic phrases which stud its pages, and the lurid medium through which every incident and personage, whether commonplace or extraordinary, is seen, that appear to us to take it out of the category of the Waverley Novels.' (pp145-146). Though Le Fanu may have considered this assessment a criticism, it was for his feverish 'intent on producing a series of Rembrandt effects ... always darkening the stage, and turning on the lime light' that he would be remembered.

1865 £2,500

A CHRONICLE OF GOLDEN FRIARS



A

Chronicle of Golden Friars

and Other Stories

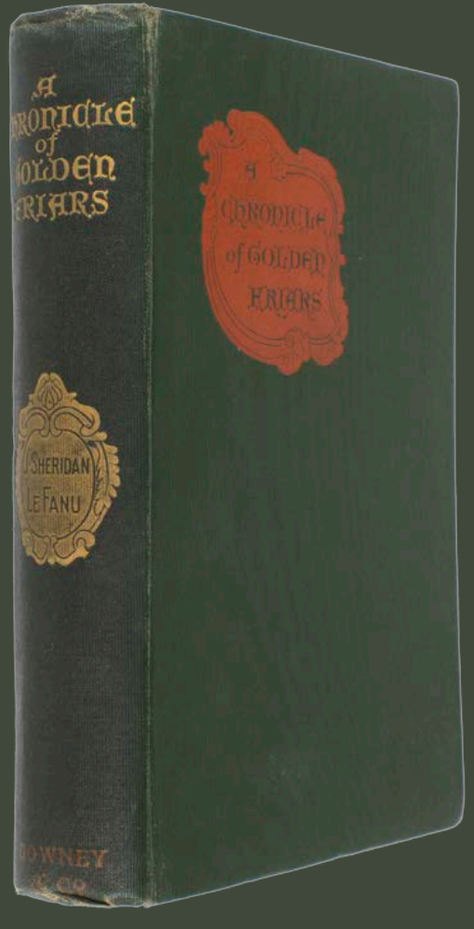
BY

J. SHERIDAN LE FANU

AUTHOR OF "THE WATCHER," "TORLOGH O'BRIEN," ETC.

ILLUSTRATED BY BRINSLEY LE FANU AND JOHN F. O'HEA

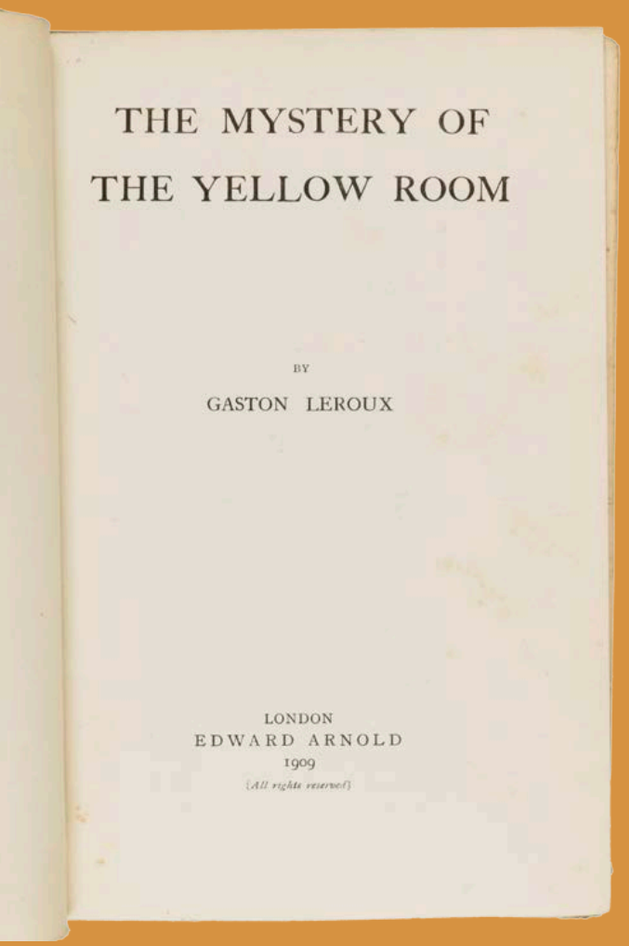
DOWNEY & CO. LIMITED
12 YORK STREET, COVENT GARDEN, LONDON
1896



23. **LE FANU, Joseph Sheridan.** A Chronicle of Golden Friars and Other Stories. Illustrated by Brinsley Le Fanu and John F. O'Hea. Downey & Co. Limited. Front., illus., plates, 1p. ads. Partially unopened in orig. green vertical-grained cloth, blocked in red, spine lettered in gilt; extremities sl. rubbed, spine sl. darkened. Ink stamp of J. Whitbread, St. Georges on leading pastedown. A lovely copy. [106743]

¶ Sadleir 1372a, first illustrated edition. Loeber L122. The title *A Chronicle of Golden Friars* was first used for a three-volume collection of stories published in 1871. The three stories included were 'A Strange Adventure of Miss Laura Mildmay', 'The Haunted Baronet', and 'The Bird of Passage'. This single volume includes from that collection the story 'The Bird of Passage', renamed here as 'A Chronicle of Golden Friars' as well as four additional stories: 'Jim Sulivan's Adventures in the Great Snow', 'The Last Heir of Castle Connor', 'Billy Malowney's Taste of Love and Glory', 'The Ghost and the Bone-Setter', and 'The Quare Gander', all previously published in *The Purcell Papers*.

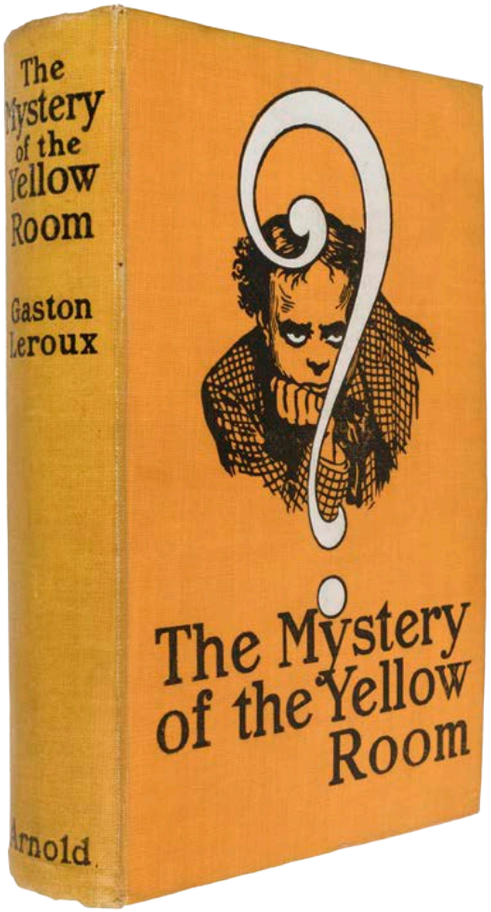
1896 £950



THE MYSTERY OF
THE YELLOW ROOM

BY
GASTON LEROUX

LONDON
EDWARD ARNOLD
1909
[All rights reserved]



24. **LEROUX, Gaston.** The Mystery of the Yellow Room. Edward Arnold. 8pp cata. (Feb. 1911). Orig. orange pictorial cloth, blocked in black & white; spine sl. faded but generally a bright & crisp copy. [104993]

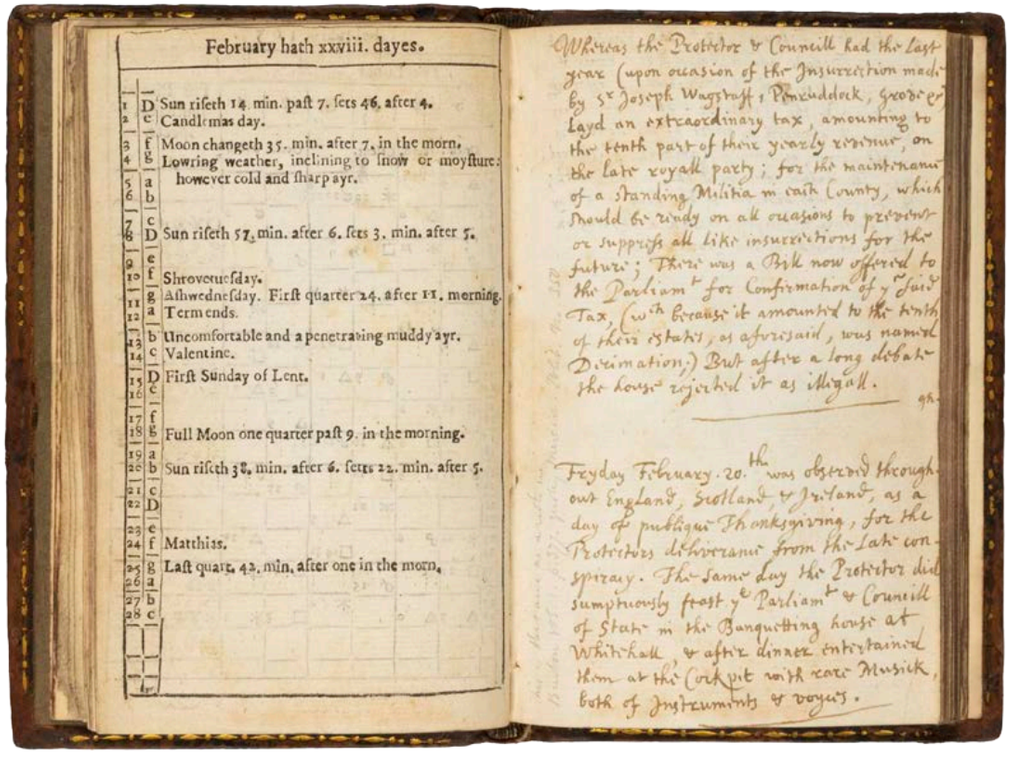
¶ First serialised between 1907-8. The delightfully periphrastic chapter titles include 'In which Joseph Rouletabille addresses to M. Robert Darzac a few words which produce a mysterious effect', 'In which Rouletabille makes investigations under the bed', 'In which Frédéric Larsan explains how the assassin was able to get out of the yellow room', 'Rouletabille has drawn a circle between the two bumps on his forehead', 'In which it is proved that one does not always think of everything', and a more enigmatically titled chapter:' "We shall have to eat red meat now"'. Quite a scarce cloth issue of this seminal locked room mystery and Haycraft-Queen cornerstone title.

Gaston Louis Alfred Leroux, 1868-1927, is best remembered for the novel *The Phantom of the Opera* (1909), as well as this work.

1909 £500

LILLY'S ASTROLOGICAL PREDICTIONS FOR 1657, ANNOTATED WITH CURRENT EVENTS

25. **LILLY, William.** Merlini Anglici Ephemeris. Astrological predictions for the year, 1657. Printed for the Company of Stationers. Portrait title. A-F8, interleaved with 25 blank sheets (one removed), some with contemp. notes in ink, or later notes in pencil. [98]pp. Contemp. full tan calf, panelled in gilt; spine & edges repaired, rather rubbed. Nineteenth century armorial bookplate of John Bruce on leading pastedown, ink signature of Wm. Douglas Hamilton on leading blank with letter tipped in below, some contemp. ink underlining throughout. [108453]


February hath xxviii. dayes.

1 D Sun riseth 14. min. past 7. sets 46. after 4.
2 c Candlemas day.
3 f Moon changeth 35. min. after 7. in the morn.
4 g Lowring weather, inclining to snow or moysture: however cold and sharp ayr.
5 a
6 b
7 c
8 D Sun riseth 57. min. after 6. sets 3. min. after 5.
9 e
10 f Shroveuesday.
11 g Ashwednesday. First quarter 24. after 11. morning.
12 a Term ends.
13 b Uncomfortable and a penetrating muddy ayr.
14 c Valentine.
15 D First Sunday of Lent.
16 e
17 f
18 g Full Moon one quarter past 9. in the morning.
19 a
20 b Sun riseth 38. min. after 6. sets 22. min. after 5.
21 c
22 D
23 e
24 f Matthias.
25 g Last quart. 42. min. after one in the morn.
26 a
27 b
28 c

Whereas the Protector & Councill had the Last yeare (upon occasion of the Insurrection made by Sr Joseph Wagstaff & Penruddock, Gent.) Layd an extraordinary tax, amounting to the tenth part of their yearly revenue, on the late royall party; for the maintenance of a standing Militia in each County, which should be ready on all occasions to prevent or suppress all like insurrections for the future; There was a Bill now offered to the Parliament for Confirmation of y said Tax, (w^ch because it amounted to the ruin of their estate, as aforesaid, was named Dimination;) But after a long debate the house rejected it as illegall.

Fryday February. 20.th was observed throughout England, Scotland, & Ireland, as a day of publique Thanksgiving, for the Protectors deliverance from the late conspiracy. The same day the Protector did sumptuously feast y^e Parliament & Councill of State in the Banquetting house at Whitehall & after dinner entertained them at the Cockpit with rare Musick, both of Instruments & voyces.

¶ ESTC R40730, Oxford and Wellcome in the U.K., Huntington and Harry Ransom Centre in U.S. A wonderful copy of influential English astrologer William Lilly's annual almanac, with his predictions for the year 1657, owned and annotated in the same year by a well-connected gentleman in the West Country of England, a cousin of Sir Courtenay Pole. This volume offers fascinating insight into the final full year of Oliver Cromwell's Protectorate and the state of the British Commonwealth.

William Lilly, 1602-1681, was an English astronomer, an influential figure who advised both sides of the English Civil War. Lilly married the older wealthy widow of his former employer in 1627, and they lived together until her death in 1633 at which time he inherited nearly £1000. The previous year, he spent a month or two studying with cunning-man John Evans, who plied his trade in Gunpowder Alley. Lilly then moved on from practical magic to astrology under the tutelage of Nicholas Fiske, and he acquired a patron, William Pennington, in 1634. His second marriage, to Jane Rowley, was less happy than his first, and he moved from London to Surrey in 1636, but returned to London in 1641 - perhaps foreseeing the troubles to come.

Lilly was politically and morally aligned with Parliament when civil war broke out in 1642, and his reputation among the group was enhanced when prominent Parliamentarian Sir Bulstrode Whitelocke credited Lilly, who had been consulted as an astrological physician, with saving his life.

His first almanac, *Merlinus Anglicus Junior*, was published in 1644 and sold out quickly. His *Anglicus, Peace or No Peace* of 1645 predicted a sound victory for the Parliamentarians in June 1645, which came to fruition at the Battle of Naseby on the 14th of that month, confirming his talent as an astrologer and his professional triumph over his Royalist rival Sir George Wharton. From 1647, Lilly published an almanac with the title *Merlini Anglici Ephemeris* every year until his death; it was hugely successful and by the 1650s they were being translated into German, Dutch, Danish, and Swedish.

It was a good time to be predicting the future. During such an extended period of political unrest and change,

people were looking for answers on what could be expected in the coming months or years. Local and wider leadership changed constantly during the 1640s, and citizens were surely hoping for some long-lasting stability with the new Commonwealth government.

The contemporary owner of this volume clearly read the text closely and carefully, looking to compare Lilly's predictions with current events. He frequently underlines passages of text and writes ten neat notes in ink on the inserted blanks recounting the latest news.

There are only two pieces of evidence as to the identity of the commentator. He writes that on February 4th 'The Lieutenant Bagwell of Musbury died suddenly ... the same day my cousin Pole buryed his second sonne Courtenay'. This cousin was almost certainly Sir Courtenay Pole, 1619-1695, a Royalist politician known primarily for the (extremely unpopular) hearth tax in 1662. A brief note of January 20th reads 'my ... (trimmed & illegible) younger took his journey towards London, in company with Colonel Shapcote and Mr Poyntingdon'. Colonel Shapecote is probably Robert Shapcote,1621-1689, a Parliamentarian lawyer and politician who was appointed Commissioner of New Buildings in London in 1657. Interestingly, when Shapcote was arrested for treason in 1633 while he was an MP for Wicklow in the Irish Parliament, it was Sir Courtenay Pole (who was married to Shapcote's cousin), who intervened on his behalf and secured his release after a year of imprisonment. The owner of this volume was clearly part of that extended family, which was evidently divided, like so many others, by the Civil War.



He writes on January 23rd, 'The speaker & house of Parliament went to Whitehall, to congratulate the Protector, for his Deliverance from a late conspiracy to fire Whitehall, & murder his person....' This is referring to the final failed plot of Leveller Miles Sindercombe and his associates to plant a bomb at Whitehall to kill Cromwell. The note continues: 'As they went up towards the Banquitting House, the staircase sunk under them, by which accident the Sollicitor Generall [William] Ellis had his leg broken, & divers other of the Members were sorely bruised'. The reader perhaps was thinking of the sentence he underlined on B5 verso about the indestructibility of Cromwell: 'nor can any disaster make an end, or deprive this illustrious King of life, until by divine assistance he hath performed more than yet he hath; and the same we say of our English Lord Protector; who hath many things yet to do'.

The blank page following February's calendar has more extensive notes: 'Fryday February 20th was observed through our England, Scotland, & Ireland, as a day of publique Thanksgiving, for the Protectors deliverance from the late conspiracy. The same day the Protector did sumptuously feast ye Parliament & Councill of State in the Banquitting house at Whitehall, & after dinner intertained them at the cockpit with musick, both of instruments & voycis' (he does not mention if the stairs in the Banqueting Hall had been repaired).

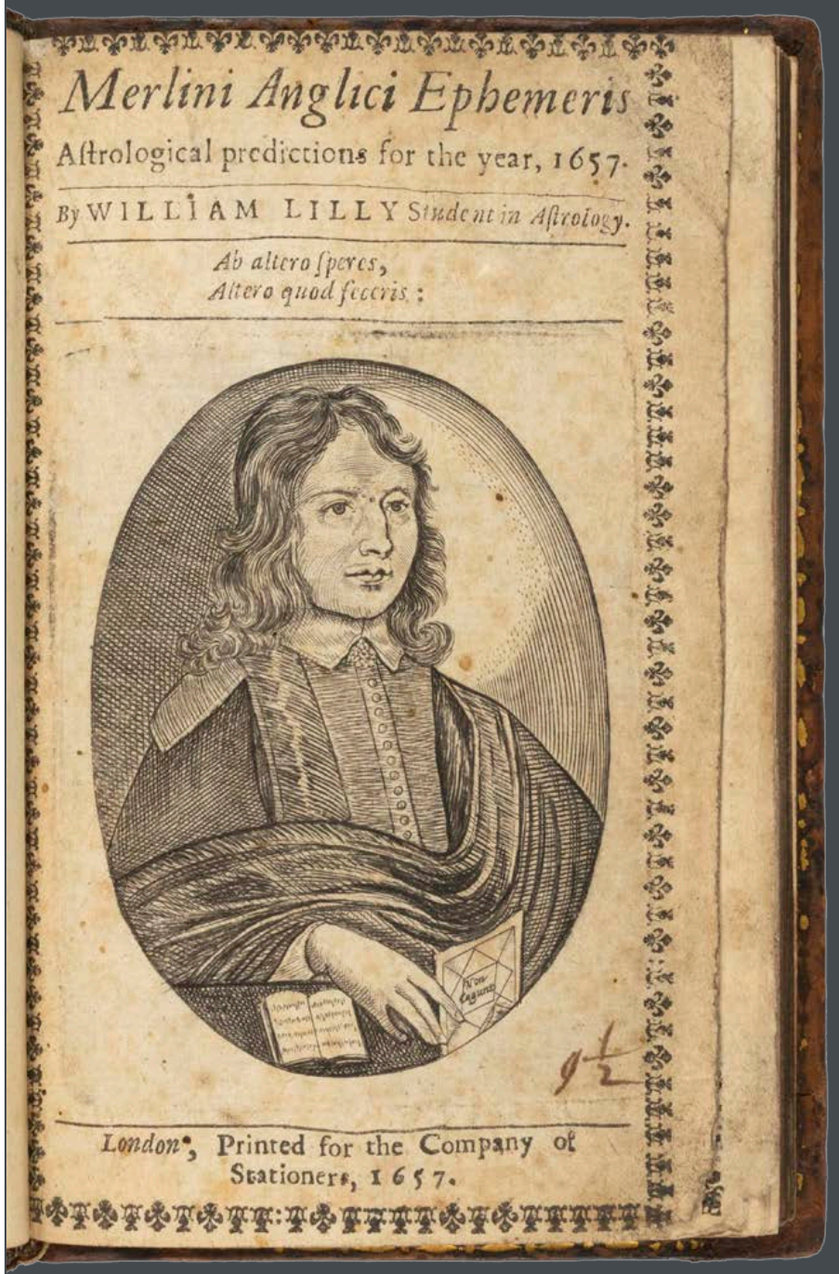
The verso of the same leaf discusses the somewhat astounding news that Parliament offered Cromwell the crown. 'On 'Monday February 23rd The Parliament began a debate about reviving the office & dignity of King in this Nations, & offering the same to the Protector. The proposition was much opposed by most of the souldiers in the house, as namily, Lambert, Flitwood, &c. The debate continued the whole week; & Fryday was observed in this House as a Day of Fasting & Prayer, to seek a blessing on their counsills in this grand affair.' Later pencil notes on the following blank cite 'Burton, Vol. I p. 378' with further details about Parliament's offer.

The reader's final notes are after the May calendar, where he writes first: 'This month 6000 English foot were sent over to the ayd of the French King against the Spaniard, under the command of Sir John Renolds'. Secondly, he remarks on the progress of the bill of Kingship, over which Cromwell agonised for six weeks before giving an answer. 'Also the Bill for the settlement of a new Government passed both Parliament & Protector. It was at first presented to be with the title of King; & so most urg'd by the Parliament; but the Protector for some reasons thought fit to refuse it. At length after many missages to & fro, the house consented, & so it passed, that the title of Lord Protector should be continued ...'.

1657 was an interesting year in the British Commonwealth. After two years of military government, now known as the Rule of the Major-Generals, the Humble Petition and Advice was passed, which limited the right of taxation to Parliament, required that Parliament be called at least every three years, and reduced the size of the standing army, among other things that limited Cromwell's power. In order to make it more palatable to Cromwell, he was offered kingship, which he rejected on principle, but accepted the role of Lord Protector becoming a hereditary position. A lavish coronation with all royal trappings was held in June 1657 and he was reinstalled as Lord Protector. Despite Lilly's assertion that the Protector was impervious to death until divine intervention, Cromwell's health was already failing at this time - suffering the effects of malaria and kidney stones - he died aged 59 in September 1658.

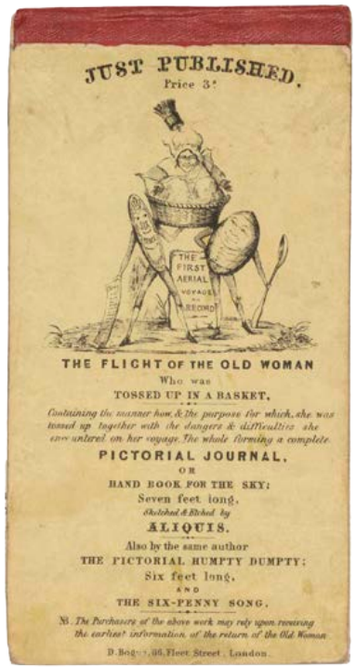
The country was once again thrown into instability when Cromwell's heir Richard ascended the Protectorate and clearly lacked the authority to lead the country. He was quickly replaced with Charles II, and Lilly fell into disrepute. Lilly had cast horoscopes for high-profile clients in both the Royalist and Parliamentarian camps, but there are accounts that he misdirected noblewomen who were working to help Charles I escape from his captivity on the Isle of Wight in 1648 with bad advice, then recounted their plans to his friends in Parliament. He was paid a fee of £50 and a pension of £100 by Parliament in 1648-49, probably for these intelligence services. Knowing he was out of favour, he retired to an estate in Surrey, where he continued to write his almanacs and his infamous autobiography.

1657 £5,500



SCARCE PANORAMA BY ALIQUIS





26. **(MABERLY, Samuel Edward)** The Flight of the Old Woman who was Tossed up in a Blanket. Sketched and etched by Aliquis. David Bogue. Hand-coloured panorama in ten scenes 'seven feet long'; a few very neat repairs to versos & folds, folded into orig. pictorial card wrappers, red cloth spine; the descriptive text which is laid on to the verso of the front wrapper is trimmed to the right affecting letters on all lines, as must be the case with all copies. A very nice copy, with excellent colouring. v.g. [105426]

¶ Not in Abbey Life who does record *Humpty Dumpty* also by Aliquis (see Abbey Life 559). Not in BL; Oxford and V&A only on Copac; no further copies on OCLC. Two copies are recorded on auction records, in 2014 and 1948. A lovely panoramic depiction of the nursery rhyme: 'There was an old woman tossed up in a blanket, / Nineteen times as high as the moon...' The rhyme is printed in full on the front cover.

The front wrapper, acting as the titlepage, is illustrated with the hand-coloured image of a small boy (with another to his side) looking through a telescope. The title is etched within a blanket thrown over the side of a basket. The illustrated back cover advertises this title as 'just published, price 3s. 0d.', describing the work as a 'pictorial journal, or hand book for the sky; seven feet long'. Also advertised is *The Pictorial Humpty Dumpty*; six feet long, and the Six-penny Song', also by Aliquis (at NLW & V&A only on Copac).

The wonderful plates, described in the text on the cover verso, show the Old Woman's progress from being tossed in a blanket by five jolly men, all the way past the moon and beyond; the final two plates showing her fending off colourful birds with her broomstick before reaching a spider-laden sign labelled 'No further thoroughfare except by comets!', pointing upwards to Ad Infinitum, downwards to Earth and eastwards to the North Pole.

Aliquis is commonly identified as Samuel Edward Maberly, first president of the Oxford University Book Club in 1843.

[1844] £1,250



27. **MANUSCRIPT AUTOBIOGRAPHY. BROUGHAM, John.** The Events of My Life. An autobiography. With which is also incorporated and interwoven (in as far as they have become component with and inseparable from mine own) an account of my parents, relations, and friends. 388pp ms. on both sides of large 8vo sheets, hand-drawn front., hand-ruled red borders, engravings laid down; the odd small excision. Contemp. red half calf, raised bands, compartments in gilt; a little worn in places, but an attractive volume. a.e.g. [108832]

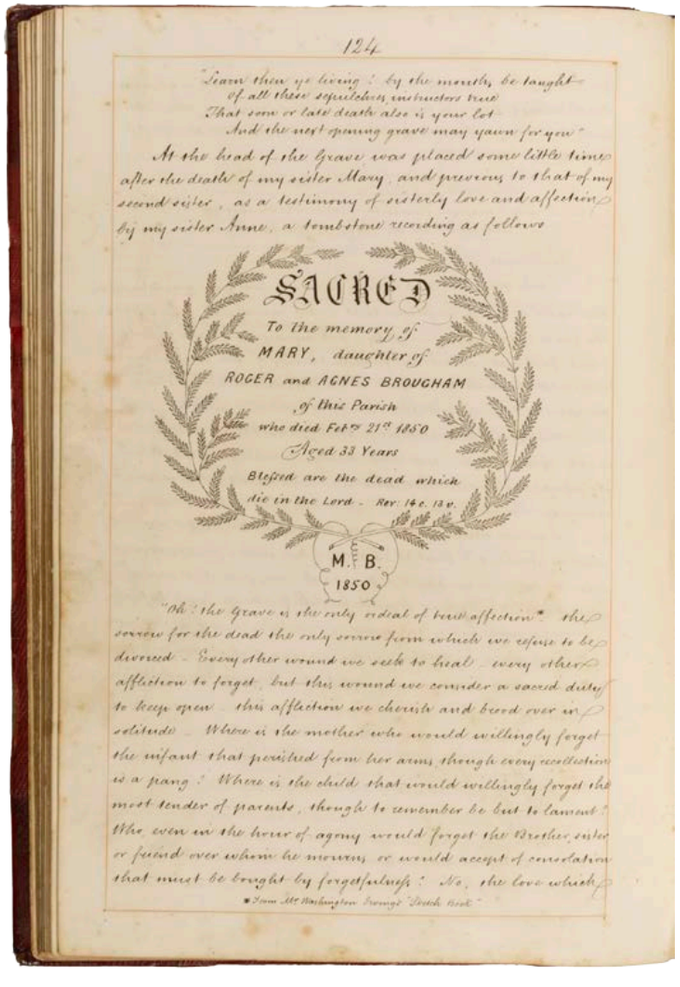


¶ *The Events of My Life* charts the development (or otherwise) of John Brougham, a young law clerk, from boyhood apple-scrumping, through various unsatisfactory working situations, love affairs (including a rather tumultuous one with Lady Byron's maid), and ultimately to marriage. A bright working-class boy, he is the son of a shoemaker ('That my father had many good points in his character I know and believe... a too great fondness for drink was unfortunately his particular infirmity'), who attends the National School in his village. In many ways the manuscript attests to the value of education, and he is able to move to London to become a law clerk, joining that 'class of men but little known to fame or the world, but to the keepers of public houses and places of ill resort in the neighbourhood... They are (truth compels me to state) alas generally as idle, dissolute, drunken and unprincipled sect of men as any existing'. The author does himself (and at least some of his peers) something of a disservice here, as his authorial voice is pedantic, proper, and (charmingly) naive. In other words, he is the proverbial clerk, and records the events of his life, 'written by me during the evenings, after my return from the duties of the day, between August 1852 and December 1853. I occupying at the time a somewhat light situation at Isleworth' with a conscientiousness that is a credit to his profession. His handwriting is excellent, and engravings are pasted in with extraordinary care and expertise.

Brougham's prose represents a deliberate effort to write in a contemporary novelistic style. This is not always wholly successful and sometimes has the effect of flattening life events. For example, a profoundly distressing argument between his mother and one of his sisters about the death of another of his sisters is related in much the same tone as an anecdote in which he buys a pair of gloves only to find that they don't fit. (Readers will be relieved to learn that he is able to give them to his father.) Nonetheless, he writes carefully and well, and it is interesting to see how clearing his reading habits (primarily Scott, Dickens, Bunyan, and the Bible) come through in his prose, both in quotations he uses and his general style. He seems to regard literature as a light medium, retreating into religiosity when tragedy touches his life. It does so frequently and his accounts of the deaths of two of his sisters, Mary (in 1850) and Nancy (two years later) are serious and moving. Initially, he relates Mary's death in the same quasi-literary tone as the rest of the memoir ('she breathed her last'), but then uses to a more solemn, religious tone for his own thoughts but using the words of others to relate his feelings and memories ('I am nevertheless led to reflect on the poet's beautiful

comparison...'), and he provides a beautiful drawing of her headstone. His uncle and cousins are drowned in a shipwreck, and when his niece, Agnes, dies at the end of the narrative he reflects on family visits to Hampton Court and Kew Gardens with palpable grief 'Happy little Agnes! Oh who would wish to live to years of maturity if they could leave this world in innocent childhood, and so ripe for heaven as she!' It is scant comfort.

His childhood in Lynton, North Devon, seems fairly pleasant, despite a lack of money and a drunken father. He is well-liked by his teachers, even one who is 'irritated by the least trifle, and while so enraged would sometimes beat his pupils very cruelly', and close to his sisters, especially his older sister, Mary, and his twin, Helen. A good singer, he is chosen to join the Ilfracombe Temperance Society Band, and tours with them, giving a compassionate but humorous account of watching seasick fellow passengers, 'their heads over the side and their faces the reverse of ruddy', as he crosses the Bristol Channel. Through the influence of his sister Nancy's husband, he obtains a situation as a law clerk, and leaves for London to commence 'a completely new era in my existence'. He relates his first experience of seeing a train, 'we were whirled... by the mighty engine, quite unconcerned as to my feelings on the subject' and is shocked at the briskness of the railway porters, who snatch the cases 'without saying "by your leave" almost before one could say "Jack Robinson"'. His priggishness is forgivable when one recalls that, prior to arriving at Bridgewater station, he had never seen a town before, and suddenly finds himself hurtling through Bristol, Swindon, and finally to London to stay with his sister and brother-in-law at Chelsea. The details of his working circumstances are interesting as he navigates crotchety employers, workplace bullying, and slow payers. Labour is both rather gruelling (Brougham's office hours are 9 until 9), and rather casualized. He obtains his apprenticeship through his brother-in-law,


124

Learn thou ye living! by the monthly be taught
of all their sepulchres instructors true
That sooner or late death also is your lot
And the next opening grave may yawn for you"

At the head of the Grave was placed some little time after the death of my sister Mary and previous to that of my second sister, as a testimony of sisterly love and affection by my sister Anne, a tombstone recording as follows

SACRED
To the memory of
MARY, daughter of
ROGER and AGNES BROUGHAM
of this Parish
who died Feb.y 21st 1850
Aged 33 Years
Blessed are the dead which
die in the Lord - Rev. 14.c. 13.v.
M. B.
1850

"Oh! the Grave is the only medial of true affection" the sorrow for the dead the only source from which we refuse to be diverted - Every other wound we seek to heal every other affliction to forget, but this wound we consider a sacred duty to keep open this affliction we cherish and brood over in solitude - Where is the mother who would willingly forget the infant that perished from her arms, though every recollection is a pang! Where is the child that would willingly forget the most tender of parents, though to remember be but to lament! Who even in the hour of agony would forget the Brother sister or friend over whom he mourns, or would accept of consolation that must be bought by forgetfulness! No, the love which

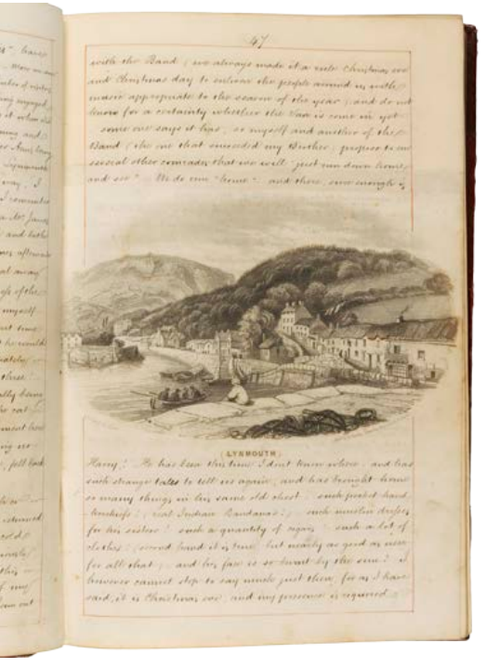
*From Mr Worthington Evanges' Parish Book"

James, who initially appears likeable but proves self-interested and unscrupulous. In a twist worthy of one of the novels of which the young John is evidently so fond, James perishes from consumption and John drifts between various devious employers. Precarity is rife and we get a good account of a nightmarish journey from Chelsea to Haggerston with all his possessions in 'my box. First the cord would be cutting and lacerating our hands, then we should be in danger of falling by the ends and corners thereof thumping against our knees and threatening every step we took'.

Teetotalism does not survive contact with the big city, perhaps partly through the demands of being a young Englishman who wants to be well liked, and his descriptions of binges and regret will be familiar to anyone who has overindulged. We get a good account of getting plastered with his brother and his friend Reuben and staggering from the Eagle on City Road to Notting Hill. He complains of "'a mass of things but nothing distinctly" save an occasional stumble and fall'. The following day he repents 'that men should put an enemy in their mouths to steal away their brains! - That we should with joy, pleasance, revel, and applause transform ourselves into beasts'. During the period of this ultimately unsuccessful courtship, he goes on a pub crawl with his brother, a friend and the sister of another apprentice (also working as a servant), who he kisses in public, to his considerable shame.

Brougham has male friends - Reuben, Bull, and Charles, the last of these a friend he has kept from his temperance days, but it is striking how much he relies on a network of women, and he idealizes the female members of his family. His mother looks after him and clears his father's debts by working as a washerwoman. It is his sister Nancy who houses him and lends him money when his employer fails to pay him, even as she has to chase that same employer for payment for money she herself is owed. His reports of

Nancy Brougham constantly showing up at his Chancery Lane office to collect the premium due to her after the death of her husband, only to be dismissed with various trifling excuses, are quite moving. John is then employed by Northcroft's erstwhile partner, who uses the fact that John was unable to complete his apprenticeship to further exploit him. Education is obviously important to his family and Nancy and Mary attempt to set up a Ladies School while living in Chelsea; it is unsuccessful and a source of strife between them. One of the work's tragedies is that the two sisters both die having achieved only partial reconciliation.



It is rather difficult to keep up with his romantic dalliances, and there are overlaps in his correspondence with young women. All are of the servant class, as one would expect for a man in Brougham's position. He strikes up an eighteen-month relationship with Miss Sarah Kipps. Sarah is in the service of Lady Byron (the widow of the poet), but is carrying on with a rather villainous-sounding footman, 'This "William" had some time before done or committed some act not in accordance with her view of right and justice... I fear that I should have assaulted him had he been within my reach'. Casual employment is again a factor, as it is clear that Sarah is reliant on William for her position in Lady Byron's service. John's hurt and incredulity when Sarah breaks up with him by appearing outside his office to return his gift is rather touching, and Reuben's attempts to navigate the bad news are well described, and seem typical of young men throughout time. 'I look to Reuben for explanation - he is at first inclined to be facetious and to make a joke of it, but soon perceives that it is by no means a laughing matter with me'. As any young person would, John devotes the next few paragraphs to rueful rumination, going so far as to find and question the cabman who brought Sarah to his place of work.

We must remember that this is, in effect, a novel, and Brougham provides a happy ending, which is to say marriage. 'The wedding day! The wedding day itself!' is wonderful of course, but events don't heed Brougham's plea for seriousness ('Away with levity now if you please') when the best man goes missing and they are late to the ceremony. The newlyweds walk in Greenwich Park, admiring the 'ships of war' and the hospital. He reproduces at length the correspondence relating to his official termination of relations with Fanny Bull (the woman he kissed in the pub), and we end the narrative with the surviving members of his family sitting around while his father extolls the virtues of teetotalism.

In the final analysis, the sheer effort and expense devoted to the present volume - with its sometimes grandiloquent prose, beautiful penmanship, expertly pasted-in engravings, and the smart binding, for which our author must have paid a great deal - represents an ordinary, working-class man giving an account of himself and taking pride in his achievements. Such voices are not common, and this represents an extremely rare survival.

1858 £4,800



MANUSCRIPT PUZZLE CARD

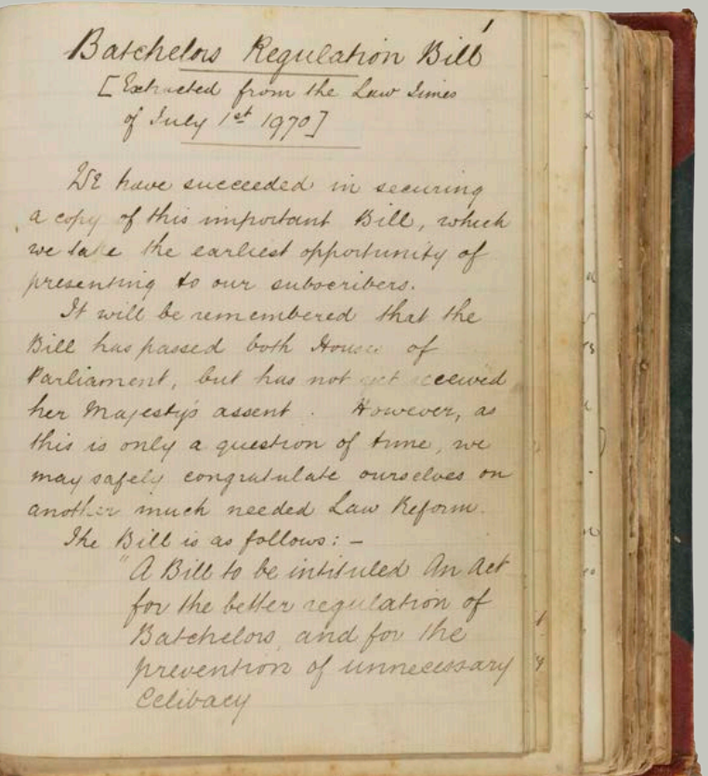
28. **MANUSCRIPT PARLOUR GAME.** Early 19th Century Puzzle Card. Neat blue ink on stiff cream card; sl. dusted. 8 x 12cm. A lovely survival. [108837]

¶ A riddle card to provide social amusement or an opportunity for friendly betting at family and social gatherings. 'Around this wheel there is a verse, Which if to me you will rehearse, Both right & true without one fault, One penny you shall have but halt, If you begin & can't go thro, One half penny. I ask of you.' The border of the central roundel includes a phrase that is missing key letters, without which it reads like gibberish. The three missing letters 'O, T, L' are the stylised design in the middle. With the missing letters included, the phrase reads: 'Mirth is a pastime both for young and old. If not all ended with the loss of gold'.

[c.1830] £120 †





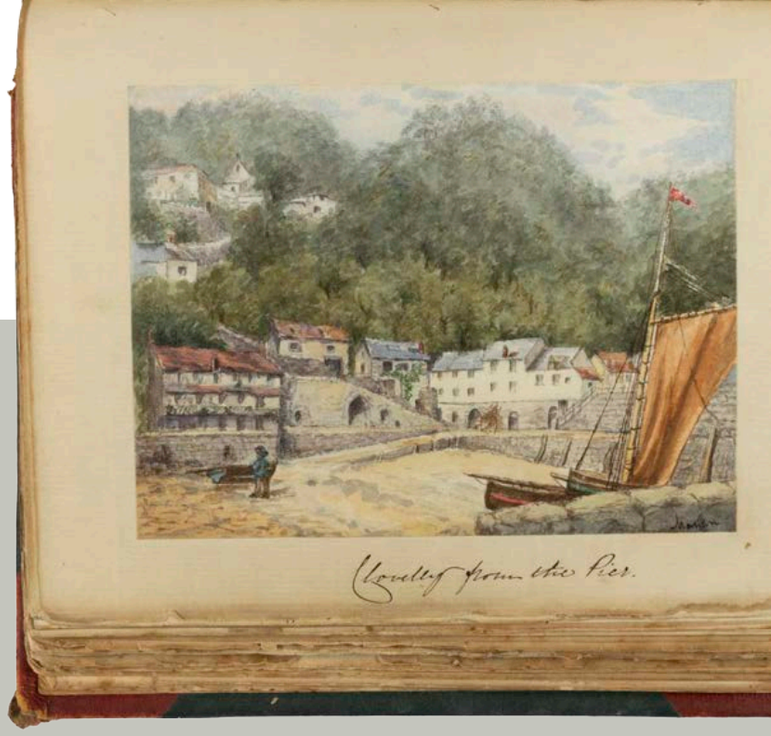


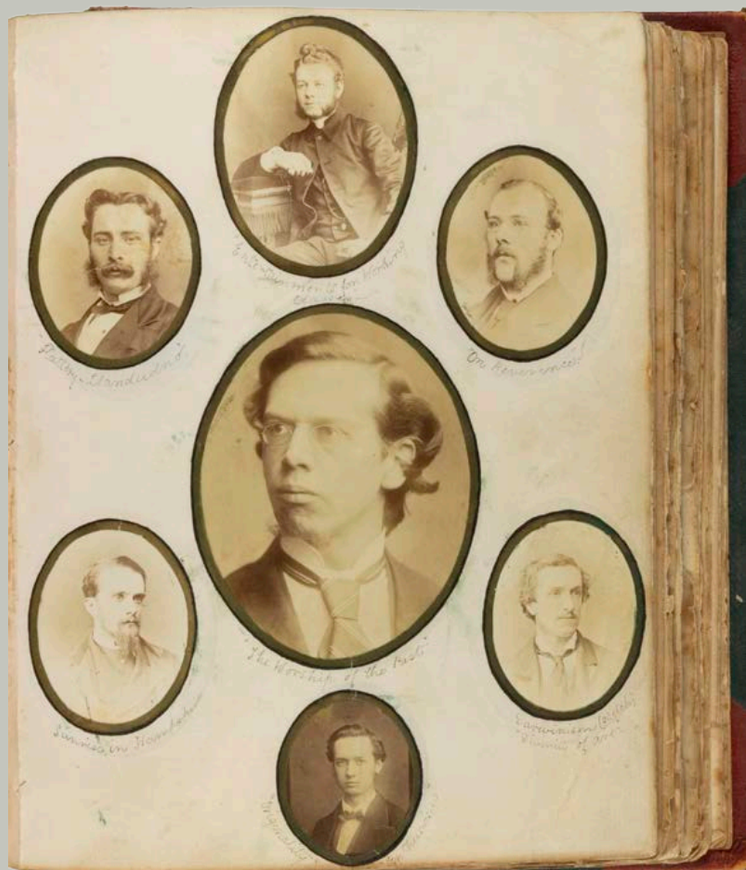
THE DAWN MAGAZINE: FEMALE-LED MANUSCRIPT PERIODICAL

29. **MANUSCRIPT PERIODICAL.** The Dawn Magazine. February 1872. Five parts bound in one volume. [610]pp, mostly rectos only, [34]pp of illustrations including watercolours, pen & ink drawings, photographs, portrait photos, and pencil drawings; some page edges sl. worn, the odd mark. Contemp. half red sheep, green boards, spine lettered in gilt: 'The Dawn Magazine. Vol. 2.'; head & tail of spine & board edges rather chipped & worn, boards sl. rubbed. [108896]

¶ A charming manuscript periodical - including articles, stories, and artwork - produced and compiled by its predominately female readers. The beginning of each part includes details of the contributors, many, but not exclusively, from north-west London: Mrs Drysdale, 39 Belsize Park; Mrs Beultry, 6 St John's Wd; H. Cooper Esq., 26 Clifton Rd. East; Miss Daniell, 17 Finchley Rd; P. Aldred Esq., Magdalene Hill, Oxford; F. Smith, Royal Infirmary, Bristol; Miss R. Henley, 4 Waterloo Place, Weymouth, and others. There is also a table showing when the volume was received and forwarded by each reader, with some keeping the volume for a few days while other despatched it almost immediately.

Works include 'The Story of an Idol', which is continued from a previous volume, the poem 'Summer's Coming', with a subtitle





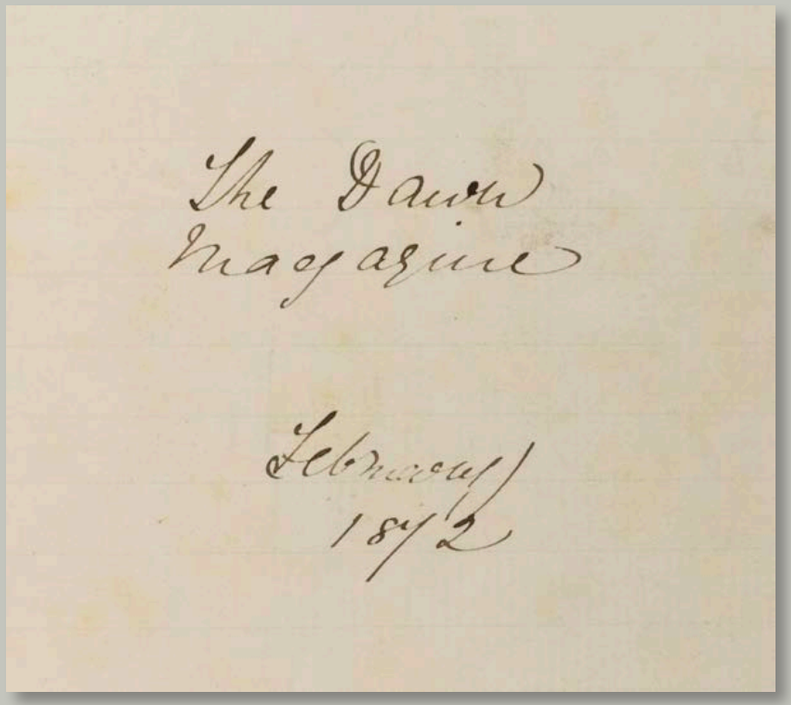


note that this was ‘written under a painting of a daisy-root in a young lady’s album’. The second part features an ‘Essay on Incompatibles’, ‘probably a great many more things are suffered to be incompatible with each other than really are so. It is commonly imagined that there are more ‘antipathies’ than ‘sympathies’ in the world...’. There is also an essay on ‘The Divinity of Art’, where the author admits: ‘With the domain of “fine art” I am, practically, little acquainted. I believe however, that art-feeling is by no means limited to those few who are gifted to express it - in marble or on canvas - but that it exists in many a rude toiler...’ Another article in the same part discusses ‘Fashion’, including interesting clothing items worn by people in the West Indies, Peru, and Persia, as well as historical fashions from Europe and the UK.

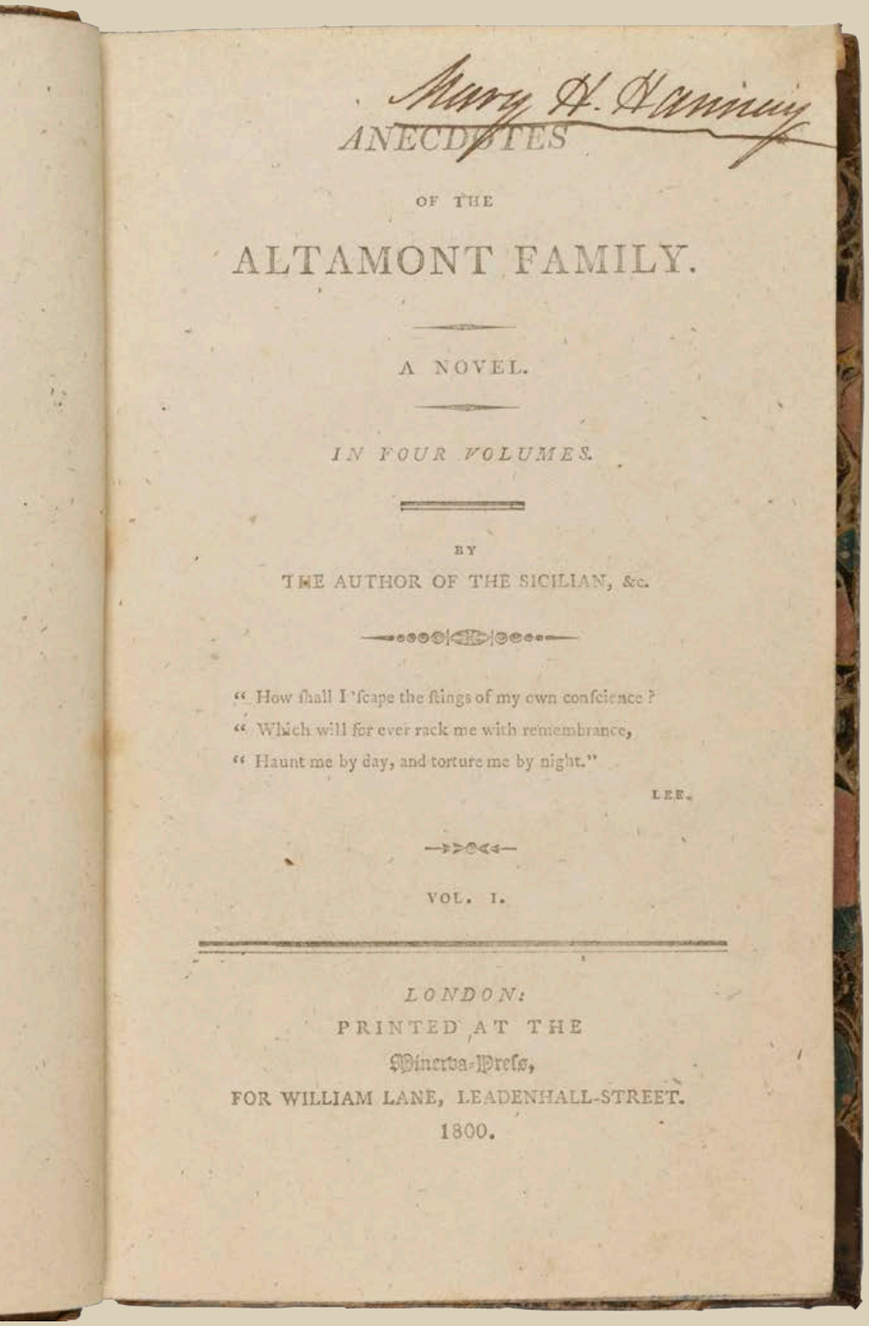
A particularly engaging piece of speculative political writing is found in the ‘Batchelors [sic] Regulation Bill [supposedly extracted from the *Law Times* of July 1st 1970]... A Bill to be instituted for the better regulation of Batchelors, and for the prevention of unnecessary Celibacy’. This posits the idea that men over 16 who have not married (and indeed widowers), and earning over £150 a year, should be taxed. The act also confirms a ‘Wife’s right to Husband’s Property’, ‘from and after the commencement of this act all and singular the lands, tenements, and hereditaments goods, chattels, choses en action and other real and personal property and effects of whatsoever nature or of belonging to any male married hereon shall be and become the property and effects of his wife’. Unmarried men over the age of 24 must present themselves to two Justices of the Peace where they will be ordered to marry; failure to do so will result in their internment in a ‘House of Correction for any term not exceeding two calendar months, or until he marry the said unmarried lady’. The following pages recount how the bill has moved through the, apparently entirely female, parliament. Other entries include a piece on ‘Flattery’, some riddles, original artworks and more.

Rather charmingly, the three pages of photograph portraits have, in some cases, been annotated, noting what the sitter contributed to the magazine. A woman with a rather elaborate hairstyle contributed ‘The Poor old Francis Miles’, and a serious looking gentleman with a wispy beard and glasses produced ‘The Worship of the Past’. A delightful compendium.

1872 £1,450



THE MOST PROLIFIC MINERVA PRESS AUTHORESS


Mary H. Hannay

ANECDOTES

OF THE

ALTAMONT FAMILY.

A NOVEL.

IN FOUR VOLUMES.

BY

THE AUTHOR OF THE SICILIAN, &c.

" How shall I 'scape the stings of my own conscience ?
" Which will for ever rack me with remembrance,
" Haunt me by day, and torture me by night."

LEE.

VOL. I.

LONDON:
PRINTED AT THE
Minerva-Press,
FOR WILLIAM LANE, LEADENHALL-STREET.
1800.

30. **(MEEKE, Elizabeth)** Anecdotes of the Altamont Family. A novel. In four volumes. Printed at the Minerva Press, for William Lane, Leadenhall-Street. Vol. I: half title, [ii], 250; Vol. II: half title, [ii], 266, 2pp ads; lower corner of pp55/56 excised with scissors not affecting text, lower corner paper flaw pp215/216 not affecting text; Vol. III: half title, [ii], 306, 2pp ads; top corners of pp119-122 not affecting text, closed marginal tear of pp149/150 affecting a few letters; Vol. IV: [ii], 365, 3pp ads; occasional foxing & rough opening. Contemp. half calf, marbled boards, red morocco label, spines numbered & dec. in gilt; sl. rubbed, lower leading hinge of vol. IV sl. wormed. Ink signature of Mary. H. Hannay on each title. A lovely copy. [108880]

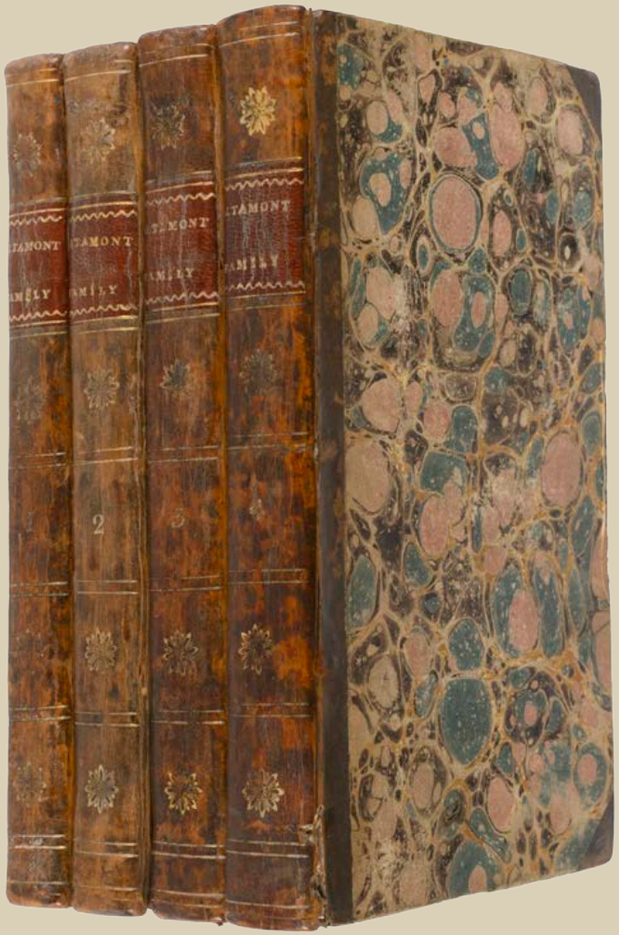
¶ ESTC T89386, BL only in UK; NY Society Library, Princeton, and UVA; OCLC adds Yale, Redwood Library, and Salem State University. Blakey p.192.

Elizabeth Meeke, 1761-1826?, was the daughter of merchant Stephen Allen, and his wife Elizabeth; when her father died in 1767, her mother married Dr. Charles Burney, who also brought several children to the relationship, including future novelist Frances Burney. In 1775, young Elizabeth was sent to France to finish her education, but in 1777 absconded from Paris with the much older Samuel Meeke - the two were married shortly after in Ypres, scandalising her family and contemporaries. The Meekes' relationship seems to have been somewhat volatile, with the couple separating and reuniting several times. Elizabeth surprised her family when she returned to Britain in 1793, shortly after Britain declared war on Revolutionary France.

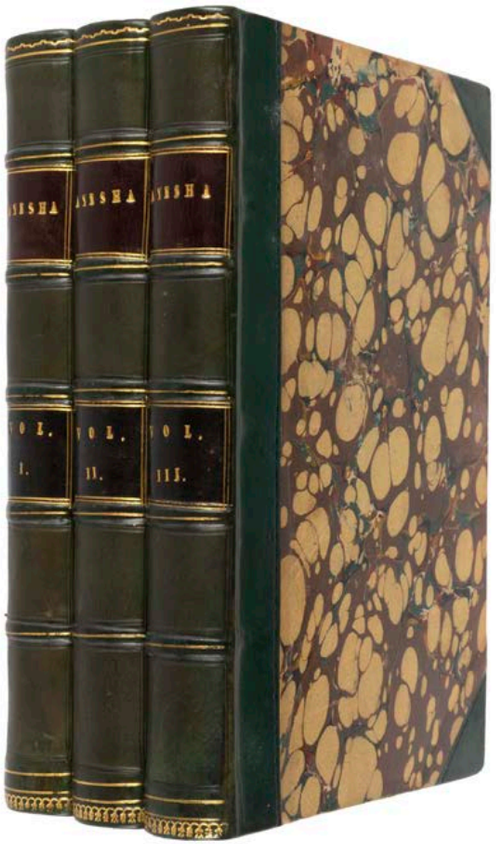
The first 'Mrs Meeke' novel, *Count St Blancard, or, The Prejudiced Judge*, was published by William Lane in 1795, and she would go on to write 26 novels for the Minerva Press between then and 1823 - including five published anonymously and six written under the pseudonym Gabrielli - making her one of the most prolific authors of the period. Later in the nineteenth-century, the author was misidentified as Mary Meeke, wife of Staffordshire clergyman Reverend Francis Meeke, and that attribution was repeated until it was corrected by Simon Macdonald in an article in the *Review of English Studies* in 2013 (this novel is still attributed to Mary Meeke on

ESTC). Meeke knew her audience well, and her novels incorporated fashionable high life, melodrama, mystery, sentimental themes, and gothic suspense. Her novels were clearly popular enough to keep her employed with the same publisher for nearly three decades, though - as continues to be the case - fiction written by women for a predominantly female audience is often critically disregarded. Meeke never achieved anywhere near the literary acclaim that her stepsister Fanny Burney enjoyed, but as the extent of her oeuvre is now recognised for the first time, her work deserves deeper attention.

1800 £6,800



THE MAID OF KARS

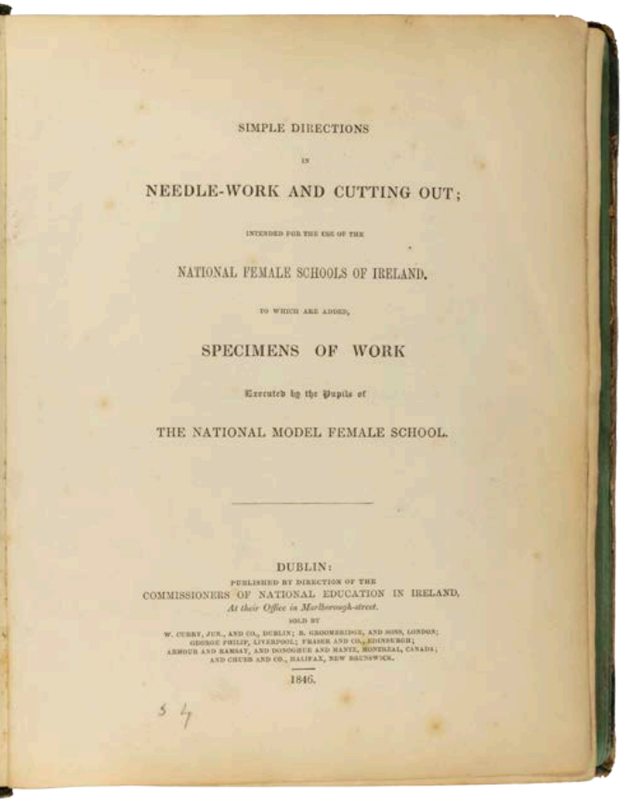


31. **(MORIER, James Justinian)** Ayesha, the maid of Kars. By the Author of "Zohrab," "Hajji Baba," &c. FIRST EDITION. 3 vols. Richard Bentley. Handsomely bound in sl. later 19thC half green calf, marbled paper boards, black & maroon spine labels. v.g. [108917]

¶ Sadleir 1796; Wolff 4927. James Morier, 1780-1849, was the son of the Consul General of the Levant Company. After joining the diplomatic service he took on a mission to the Persian Court and travelled widely in the East. These travels inspired his writings which began with his first and most popular oriental tale *Hajji Baba*, published in 1824. *Ayesha* is dedicated 'to the travellers in the East'.

1834 £380

RARE IRISH NEEDLEWORK BOOK, OWNED BY EMMA REINE SHEPHERD



SIMPLE DIRECTIONS

IN

NEEDLE-WORK AND CUTTING OUT;

INTENDED FOR THE USE OF THE

NATIONAL FEMALE SCHOOLS OF IRELAND.

TO WHICH ARE ADDED,

SPECIMENS OF WORK

Executed by the Pupils of

THE NATIONAL MODEL FEMALE SCHOOL.

DUBLIN:

PUBLISHED BY DIRECTION OF THE

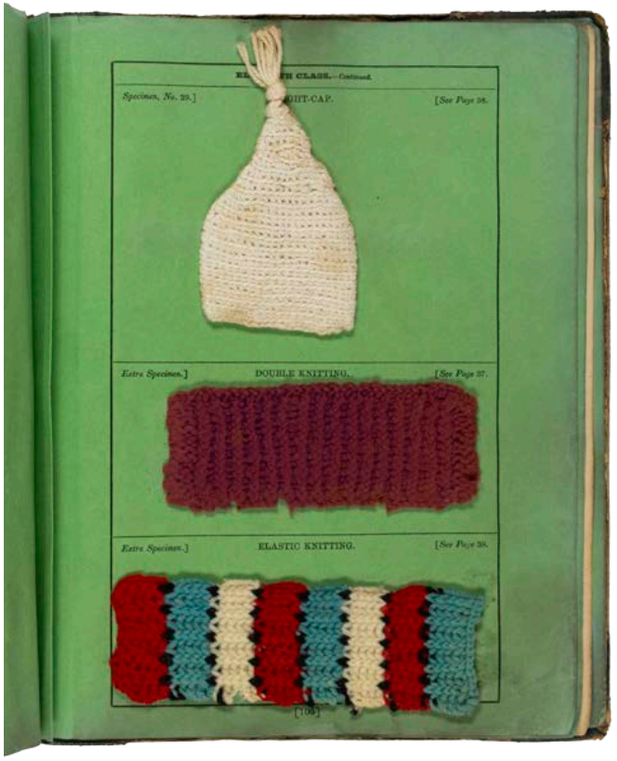
COMMISSIONERS OF NATIONAL EDUCATION IN IRELAND,

At their Office in Marlborough-street.

SOLD BY

W. CURRY, JUN., AND CO., DUBLIN; S. GROOMBRIDGE, AND SONS, LONDON; GEORGE PHILIP, LIVERPOOL; FRASER AND CO., EDINBURGH; ARMOUR AND RAMSAY, AND DOMOIGUE AND HAVEY, MONTREAL, CANADA; AND CRUDE AND CO., HALIFAX, NEW BRUNSWICK.

1846.

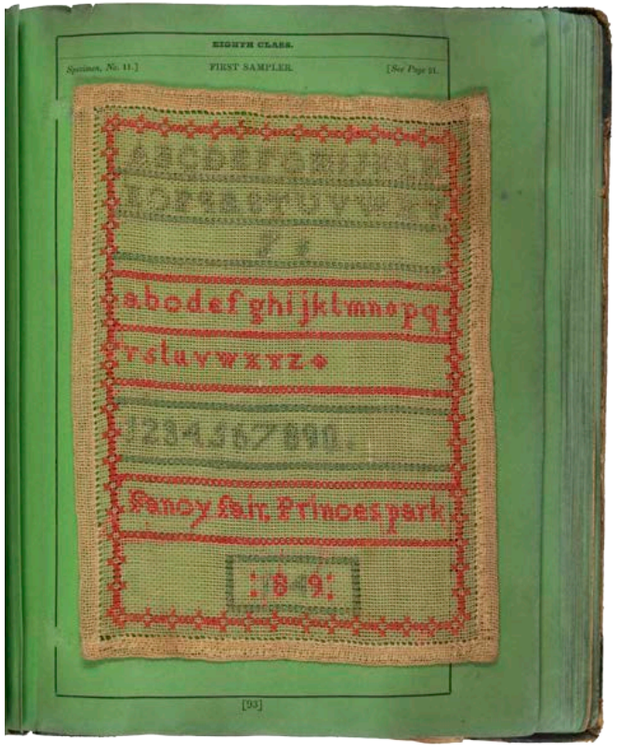


Specimen, No. 29.] NIGHT-CAP. *[See Page 38.*

Extra Specimen.] DOUBLE KNITTING. *[See Page 37.*

Extra Specimen.] ELASTIC KNITTING. *[See Page 38.*

[103]



EIGHTH CLASS.

Specimen, No. 11.] FIRST SAMPLER. *[See Page 21.*

abcdefghijklmnopq

rstuvwxyz

1234567890

Fancy Fair, Princes park

1891

[93]

32. **NEEDLEWORK. COMMISSIONERS OF NATIONAL EDUCATION IN IRELAND.** Simple Directions in Needle-Work and Cutting Out; intended for the use of the National Female Schools of Ireland. To which are added, specimens of work executed by the pupils of the National Model Female School. Dublin: Published by the direction of the commissioners of National Education in Ireland. [1]-84, [44]pp (on green paper, numbered on rectos only 85-106). Contemp. half black roan, a little rubbed, boards bowed. Contemp. signature of Emma Reine Shepherd on leading f.e.p. [108801]

¶ Two copies of an earlier edition (1835) appear on Copac, at the V&A Art Library and Trinity College Dublin. The V&A copy notes 'fourteen specimens are lacking, one is very imperfect'. This 1846 edition is not in the BL nor recorded on COPAC; OCLC records copies at Yale (lacking 7 samples), Boston Public Library (lacking 7), Harvard (lacking 3) and the National Library of Ireland.

A very scarce educational work, directed at women teachers, to facilitate the education of young women and girls in the rudiments of garment making and needlecraft. This is presented in the form of 75 pages of written instructions, which refer directly to the following 21 leaves on to which are stitched 32 numbered 'specimens' (two of which include two and three samples respectively), viz. accomplished examples of needlework and associated tasks. These specimens, stitched within printed frames on green paper, are arranged into 'classes', denoting the point in the term at which the task might appropriately be introduced. The specimens, accordingly, become more complex as the classes advance, starting with relatively simple hemming, seaming, and stitching, and progressing to more intricate darning and plaiding,

and eventually moving on to full garment making, in the form of stockings and a ‘shirt or frock’. The final three specimens, representing the ‘Twelfth Class’, are not in fact needlework, but demonstrate a related discipline in domestic arts, in the form of intricate rattan plaits. Only one sample is not present, but in its place is a small envelope, containing a further 12 early samples (on six pieces of paper) relevant to the volume.

In the Introductory Remarks, the simple purpose of the work is outlined, ‘not by any means as presenting what is new or uncommon’, but providing ‘practical knowledge of needlework, and its appendages of cutting out, altering, repairing, &c. &c.,... highly useful to females generally, and particularly to those of the poorer classes...’. The inclusion of the specimens and accompanying instructions, it is hoped, ‘may render some assistance to the inexperienced Teachers of Schools for the improvement of the poor, or may serve to direct the attention of children to a few points, which in each stage of proficiency are principally deserving of their care.’

The publication was issued at the behest of the National School System, which was founded in Ireland in 1831 to promote moral and separate religious education, admitting both boys and girls to primary schooling. Early reading books and curricula provided by the Commissioners of National Education in Ireland taught basic literacy and numeracy, but quickly diverged by gender regarding practical skills. Girls were steered toward needlework, knitting, and household management alongside standard subjects, reflecting contemporary Victorian and church-backed views on women’s societal roles.

This copy was owned by Emma Reine Shepherd, of Stourbridge, Worcestershire, whose neat signature, dated 1871, is written on the leading free endpaper. Shepherd is recorded as being born in c.1823 and dying in 1885. Married to John Bullen Shepherd, a well-known Stourbridge solicitor, Emma would have been over 50 when she inscribed this volume. Newspaper notices of John’s death (two months after Emma’s) do not record any children indicating that this volume could have been used to teach at a school in Stourbridge or within her extended family.

1846 £16,500



THE NEEDLEWORK OF AN INFANT SCHOOL STUDENT

33. **NEEDLEWORK. H., N.** Needlework Specimens. 1882. 16 samples, pinned on to 11 cream cotton leaves, decoratively edge-sewn in green; some very light marking, otherwise remarkably well preserved. Sewn with olive green silk bows into a cotton binding, embroidered lettering in blue on front cover 'Lower High St. Infant School. Needlework Specimens 1882', light blue silk ties, light blue silk inner covers, borders decorated with cream needlework; a few spots to covers, otherwise v.g. [108341]

¶ A highly accomplished, beautiful, and very unusual needlework sample book, compiled by a young girl attending 'Lower High Street Infant School' in 1882. Two of the samples, including the first, a plain handkerchief with decorated borders, are initialled N.H.

All previous sample books seen by Jarndyce have contained needlwork sewn on to paper within functional bound volumes. This example, however, is highly decorative, containing the young student's finest finished examples of needlework, sewn on to decorated cloth leaves, and bound in cloth with decorated silk inner covers. It is a proud production, the result of much practice and endeavour, created to impress her teachers and parents. Its anonymous creator was taught needlework as a practical skill, but here is able to demonstrate her creativity; functional and educational items but with decorative flair. The samples themselves, include aprons, dresses, alphabet samplers, hats, scarves and pinafores. Stockings are noticeably absent.

The expansion of education in England in the nineteenth century meant that increasing numbers of children were attending school. In 1870, in England and Wales, the Education Act made schooling compulsory for all, and knitting was part of the curriculum for girls. The first guide to teaching needlework in schools, *The Knitting Teacher's Assistant: Designed for Use of National Girls' Schools*,

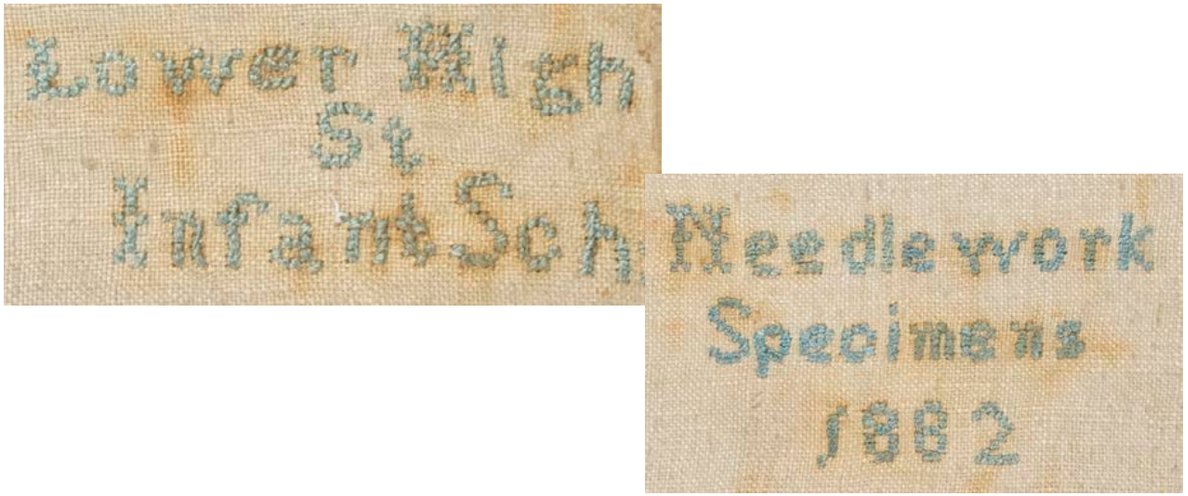


was published in 1817 and reprinted throughout the nineteenth century. Its advertisement declared the book's ambition was to enable teachers to explain properly the art of knitting, 'for however simple the art may seem, it has often been observed that little Teachers [*sic*] have a difficulty in expressing the meaning of their instructions to their pupils'. This indicates that girls were initially taught by older students rather than dedicated teachers. Ladies 'with abundant leisure' were also encouraged to teach needlework in schools. By 1832 and the publication of *Instructions on Needle-Work and Knitting as Derived from the Practice of the Central School of the National Society*, classes were taught, at the Central School at least, by one mistress and three assistant teachers. Other works on the subject, including *The Standard Guide to Knitting According to the New Code*, 1870, concentrated on teaching needlework as a necessity, focusing on practical items such as stockings, and without an abundance of decorative flair.

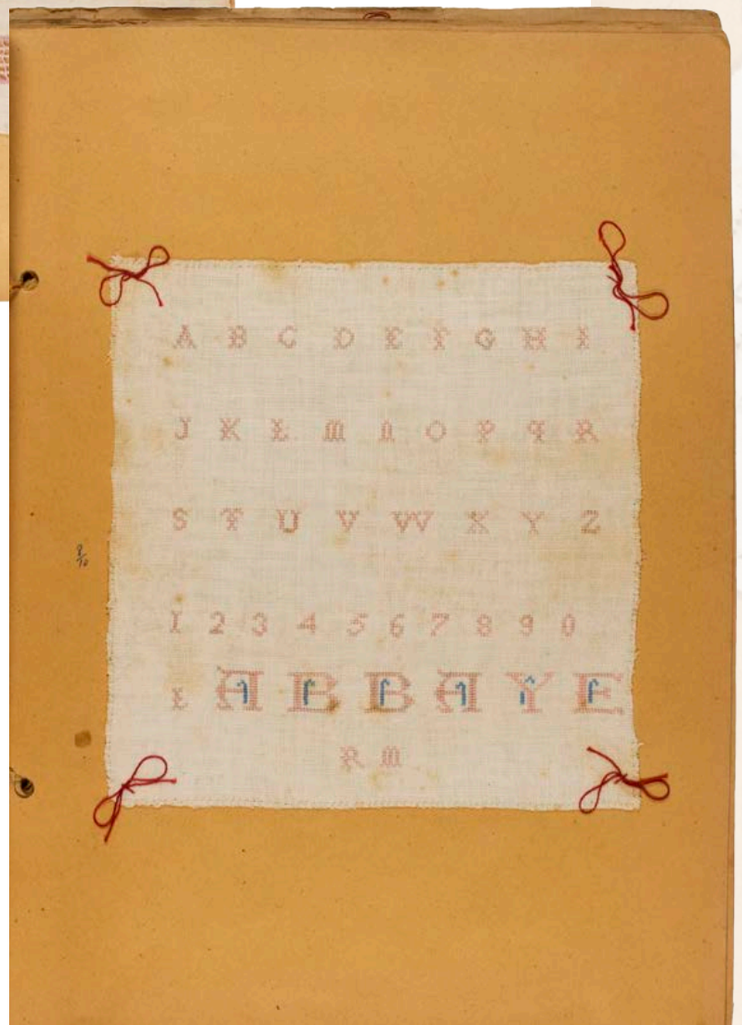
Despite the emphasis on functionality within the established curriculum, the present album demonstrates not just the practical side of educational needlework, but also its compiler's artistic flair, and a desire to elevate the 'every day' to the attractive and desirable.

1882 £5,800





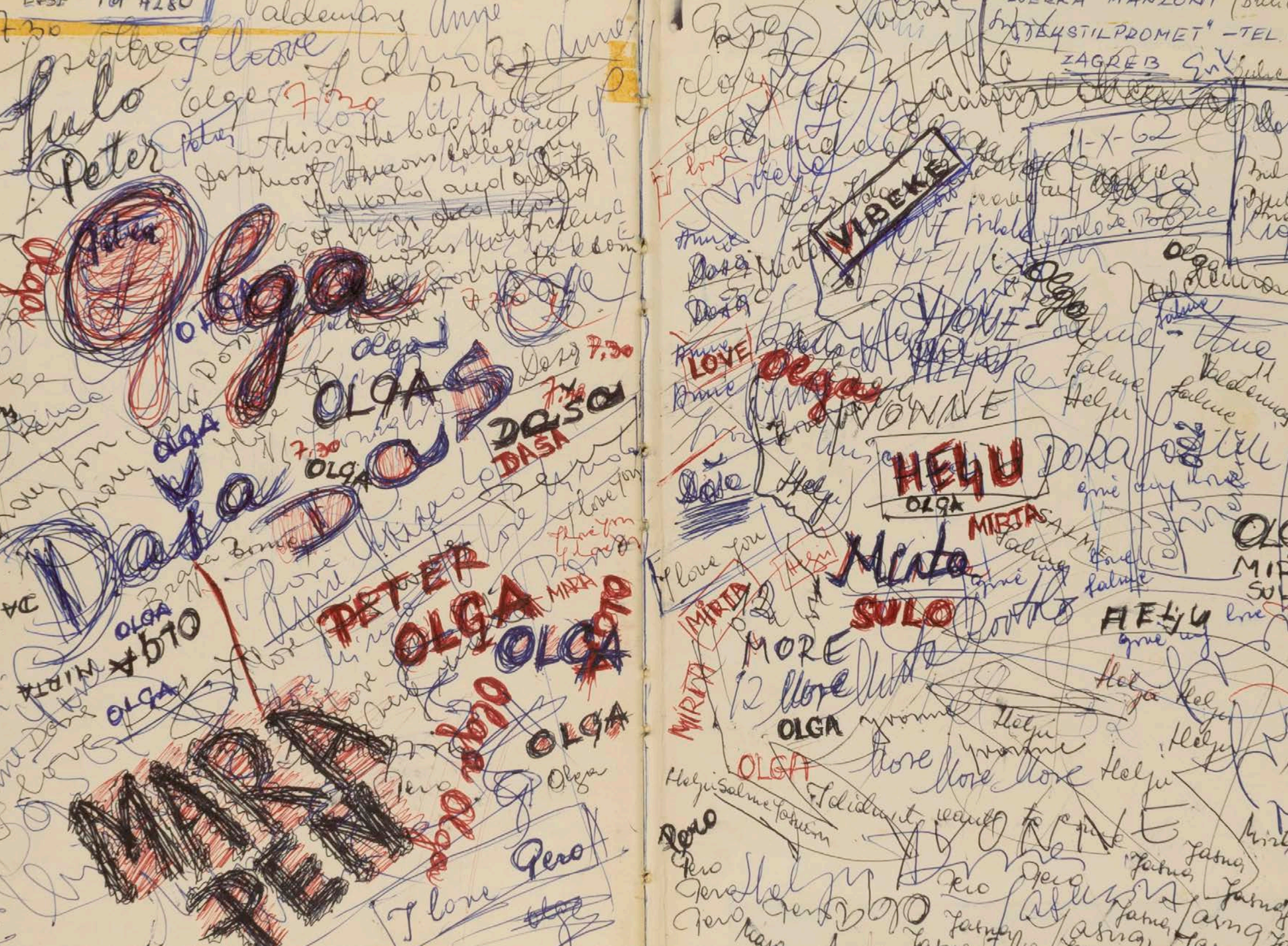




34. **NEEDLEWORK. RENOUARD, Monique.** Two Albums of Needlework Samples, compiled by a young French lady, Monique Renourd, who is noted as being aged 14 and 15. n.p. 45 sewing samples arranged across two folio albums, each 30 unnumbered pages, neatly stitched; one album retains an outer wrapper of plain pale blue thin card, sl. worn; the other is without. [108923]

¶ Two companion albums of needlework samples, compiled by a teenaged girl, probably French. Judging from the slightly glossy thick paper, these date from around the turn of the 19th/20th centuries. One album is signed in a contemporary hand in pencil 'Monique Renouard', and the second also bears the signature Renouard, adding '14 ans'. Neatly stitched into the two volumes, using delicate red or green thread, are 45 examples of sewing, pleating, stitching, and embroidering, including cuffs and shirt collars. One of the albums contains a simple but accomplished sampler, delicately embroidered in pink thread on white cotton, with the initials 'R M' in the lower margin. There are one or two samples missing, but the vast majority remain in place, and showcase the impressive skills of the young seamstress.

[c.1900?] £1,250


Peter
Olga
Dasa
MIRTA
VIBEKE
HELJU
MIRTA
SULO
MORE
OLGA
PETER
DASA
LOVE
Pero
Helju
Yvonne
Jasna
Dora
Mirta
Olga
Vibeke
Sulo
Peter
Dasa
Pero
Jasna
Yvonne
Helju
Dora
I love you
Love
Love
Love

35. **(OXFORD) ROOTALU, Sulo.** Visitors’ Books from an Oxford Boarding House. 10 vols. Around 1400 ms pages, in various hands, across 10 exercise books, some illustrations, occasional photos & scraps laid down; worn in places, v. occasional excisions. [108744]

¶ A collection of visitors’ books from a guest- and boarding-house at 36 Wellington Square, Oxford. The house was owned by Sulo Rootalu, 1924-1976 an Estonian emigré who worked at St John’s College, a short walk away, having come to the U.K. as a refugee in 1948. An eye operation forced him to give up his job as a hospital porter, and he took a similar job at the College. A well-liked and respected member of both the Oxford community and the Estonian diaspora, when he moved to London in 1969, both the *Oxford Times* (which called him ‘The Character of the College’) and the Estonian-language newspaper *Meie Elu* covered his departure. The latter paper - produced in Canada - described him as ‘one of the most popular figures among both lecturers and students’. More importantly it refers both to his guesthouse, and to the present volumes: ‘His residence, however, became a meeting place for an international community. When leafing through Sulo Rootalu’s guestbook, there are thousands of entries from his acquaintances and from friends from all over the world, who often jokingly referred to his place of residence as “the second British Council of Oxford”’.

The volumes reflect a milieu that is wide-ranging but cohesive: the hundreds of visitors are diverse in their origins, ages, occupations, family situations, and the lengths of their stay, but seem largely united by a kind of affable, boisterous bohemianism. There are no printed dates or ruled lines here, Rootalu would handwrite the date at the bottom of yesterday’s entries and the guests would jump in, scribbling, scrawling, doodling, and squabbling (‘sod off! / why?’). The guests are anarchic (‘Oh, to have to conform!’), witty, and culturally engaged (‘Man! They’re playing that Bach again...’ ‘Sulo’s Bach is even worse than his bite’). In-jokes abound, and there is a sporadic satirical campaign (largely self-perpetuated, it must be said) to have a guest called David Ash elected pope, accompanied by bizarre drawings. One guest has written ‘HOMOGENISE YOUR DOG! - for a longer prime of life’, which is as baffling now as it was no doubt hilarious at the time.

The prevailing atmosphere is of that peculiar combination of raffishness and intellectual curiosity that characterises mid-twentieth-century British counterculture. One returning guest jokes of his ‘triple debt to Sulo: it was in this room that I first learned to appreciate loud jazz; it was here that I found my wife, and here that I gained my third-class degree. Without you, Sulo, I should undoubtedly have been nothing more than a success’. Another bemoans that ‘longer skirts are in again, alas!’

Various entries reveal Rootalu’s status as a friend, patron, and institution, and there are numerous sketches of him. Guests talk about his cultural influence - largely coffee and jazz, though one protests ‘I prefer the brand new rock and roll’, another apparent philistine concurring ‘so do I’. The major events of his life: his 35th birthday on 11 October 1959 (‘you look so much younger’), his 1960 marriage (or ‘loss of independence’ as one remark has it) to Mirta (‘how shocking to find Sulo married, such an old and “incallito” (I don’t have the English word) bachelor, Oh, heaven how the time flies’), and the birth of his daughter are all enthusiastically charted by the patrons. There are glimpses of quotidian life too: a chess match between the landlord and a visitor, including conversation, is meticulously recorded.

Given the general feeling of the house as a bustling Bohemian hub (‘Well! Just everyone, but everyone, seems to come here nowadays’), the odd visit from influential scenesters is hardly surprising. Brian Aldiss stopped by and signed the book, but the real hip high priest, Michael Horovitz, lived there while studying at Brasenose. He contributes a short, comical poem accompanied by a humorous picture of a man sitting on a tin tack, a month later he writes simply ‘no criminal record’. He also uses the guestbook to advertise ‘EXHIBITION of paintings Tue-Sat 3 to 6pm Studio behind the Chequers’. Despite these celebrity appearances, the real interest of these volumes lies in the way they represent a particular time and place, and the landlord’s significance can be seen by how sharply the entries decline in both volume and energy after his 1969 departure - barely sixty pages cover the period up to 1971. Sulo Rootalu may not have been well known, but he was influential nonetheless, providing not only shelter, but culture, bustle, and the sort of human encounters of which a zeitgeist is made.

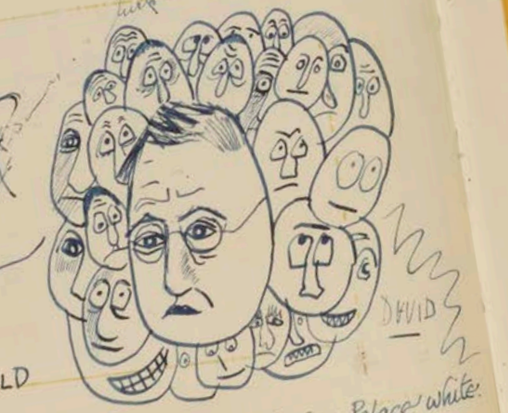
[With thanks to Cora Heath.]

1956-71 £1,450

DAVID

Just passing through in afternoon
Anita - here again !
5 - 11 - 60





Bourgeois yolk ; keep Buckingham Palace white.
ASH for POPE. Yea.



GREGORY PECK
BY
DAVID

THE END OF THE AFFAIR

Yo mi clan

The beginning of a new one Clive

IS COMING

DAVID.

I suppose

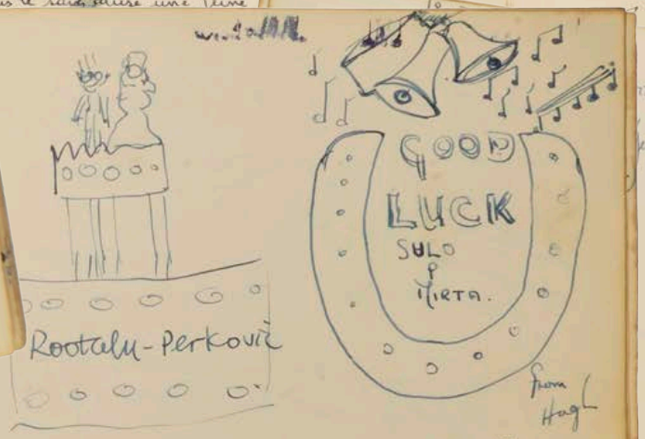
Sweet
Do you remember?
Anneli
Suite
Christiane

Greetings from Yes

Someday you too will grow up...

18.3.58.
P.W.L.D.
6501
Ader.

13 - III - 58



A very happy wedding-day

Hope all your Troubles be little ones Irma

Happiness for Sulo and Mirta.
Sve najljepše i najbolje poželjne tog dana Sulo sam vama kuma

Dora

Y Yo soy bastante happy
Y siento que vivo
Y siento que corre

VULO MIRTA

WEDDING

Happy 35 Birthday

Is it really true ?
I can't believe it. You look so much younger !
Happy birthday anyway !

35 and he's never had it so

7-1-58

Thank you Sulo ! It's

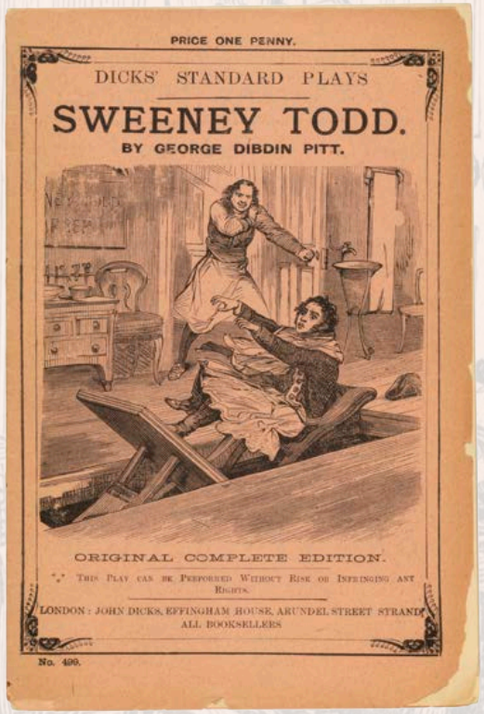
10 - I - 58

Nice to

Beste Irma

Nice

SWEENEY TODD

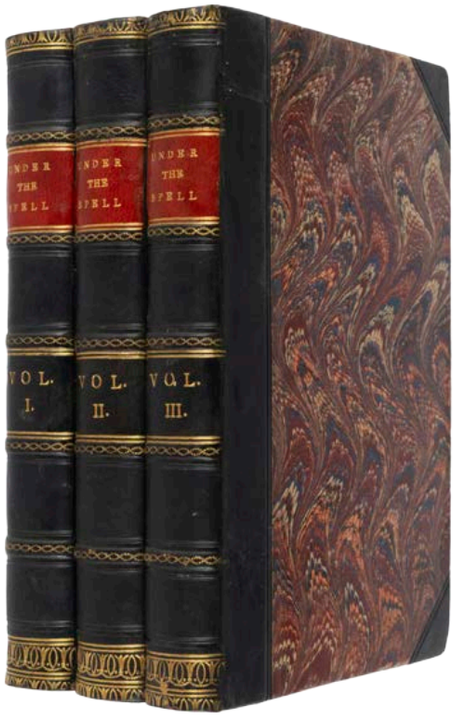


36. **PITT, George Dibdin.** Sweeney Todd, the barber of Fleet Street; or, The string of pearls. A legendary drama, in two acts. John Dicks. (Dicks' Standard plays, no. 499.) Illustrated title; first three leaves folded at lower corner. Orig. illustrated salmon pink printed paper wrappers; a little chipped at fore-edge & lower margin of front wrapper, small chip to lower margin of back wrapper. [108892]

¶ Scarce in commerce, and rare in the wrapper. Erroneously suggesting on the titlepage that the first dramatisation of *Sweeney Todd* was at the Britannia Theatre in 1842. *The String of Pearls*, a domestic romance, by James Malcolm Rymer, the first publication of the story of the demon barber, was first published in serial parts between 1846 and 1847. The dramatic image on the front cover and titlepage shows a woman descending through a trapdoor, the demon barber looking on ominously as he enters through a doorway.

[c.1885] £450

SCARCE VICTORIAN THREE-DECKER



37. **(ROBINSON, Frederick William)** Under the Spell. By the author of "Grandmother's Money," &c. FIRST EDITION. 3 vols. Hurst & Blackett. Occasional light spotting. Handsomely bound in sl. later 19thC half dark blue calf, marbled paper boards, red morocco spine labels. v.g. [108915]

¶ Not in Wolff or Sadleir. Five copies only on Copac; OCLC adds NYU and Hamilton College. Frederick William Robinson, 1830-1901, was a prolific English author, magazine editor and drama critic. He wrote his first novel, *The House of Elmore* when he was 18 (it was later published in 1855) before writing a further 50 novels. *Under the Spell*, published in the same year as *No Church*, part of his series of 'Broad Church' novels, follows the fortunes of Edmund Harlington Lanceford and his three sons. The sons believe themselves to be influenced by 'the Lanceford spell' causing them to follow where love, rather than sense and their father's wishes, leads them.

1861 £450

THE LYRE - RARE LITHOGRAPHIC PENNY SONGSHEETS

38. **SCOTTISH SONGSHEETS.** A Volume of 48 Songsheets, 42 from the halfpenny series The Lyre, and Halfpenny Lyre, published in Leith by R. W. Hume. Leith: R.W. Hume, 57, Shore. 44 single sheet lithographic songsheets printed on rectos only, together with four 4pp lithographic publications, all with illustrations. Bound in later 19thC half red road; a little worn. [108913]

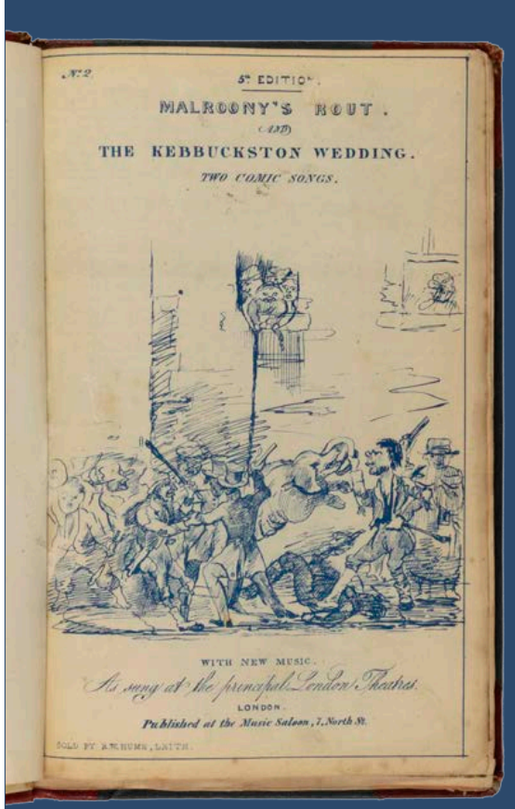
¶ The BL holds small runs of the *Sacred Lyre* and the *Halfpenny Lyre*, both published by Hume; The NLS records numerous issues, all catalogued separately. A scarce run of these ephemerally printed songsheets printed by the printer Robert Wright Hume, a prominent Scottish stationer, printer, chart seller, and bookseller based in Leith. Operating his business primarily from 57 Shore, he is best remembered for his creative contributions to popular music publishing and early postal history. Each single page songsheet is printed with the musical score together with a main illustration at the head of the page with the occasional additional vignette. Songs include: Saw Ye Johnie Comin', They Left Him Alone in His Glory, The Flowers of the Forest, My Marion My Marion!, Fare Thee Well (with a portrait of Lord Byron), Charlie is my Darling, Black-Eyed Susan, Mary of Castle-Cary, &c. Most are titled *The Lyre* but others *The Half Penny Lyre* with all given a series number.

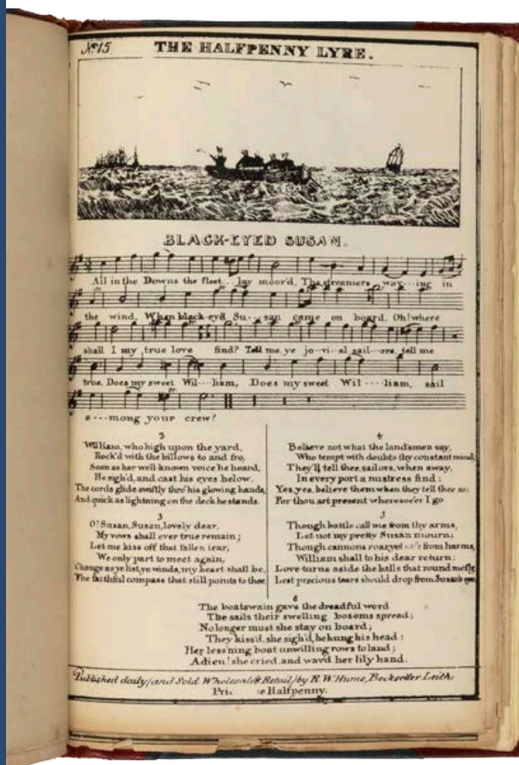
The other titles included in the volume are as follows:

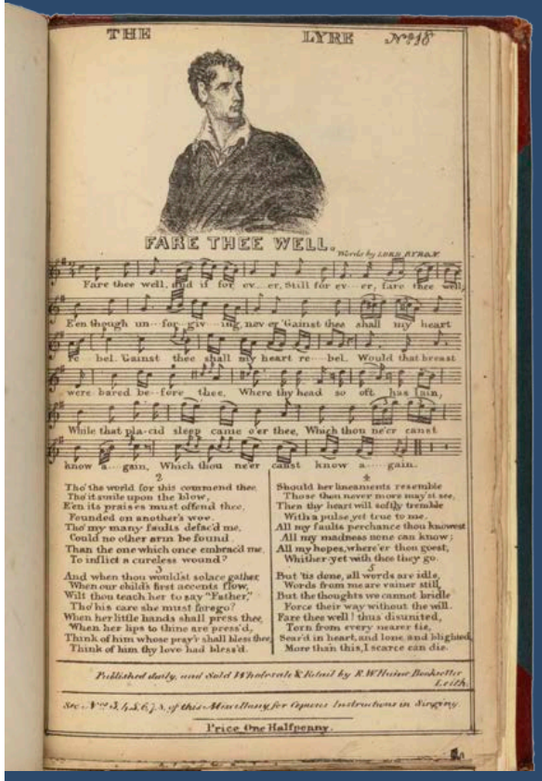
1. Malroony's Rout. And The Kebbuckston Wedding. Two Comic Songs. R. W. Hume. Leith. 4pp.
2. Sich a Getting Up Stairs. As sung by Mr. T. D. Rice, the original Jim Crow. R. W. Hume. 3pp.
3. Jim Crow's Songs, published by Lew, London. 4pp.
4. Deacon Draff's Song. N.p. 1p.
5. The Penny Post Bag. No 8. R. W. Hume. 1p.
6. The Highwayman. A Ballad. Leith: Published at Lapicide Lane, by the author and sold by all the booksellers. 4pp.

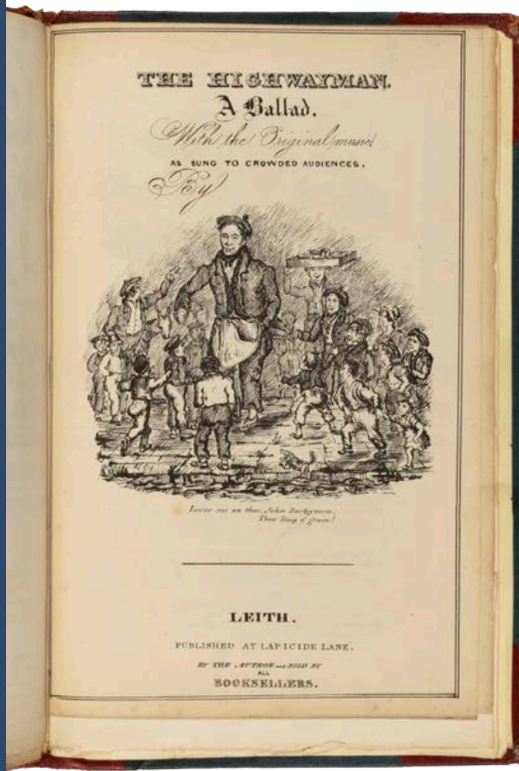
'Sich a Gitting Up Stairs' was a popular nineteenth century minstrel song written by Thomas Dartmouth Rice, the white American blackface performer known as the 'father of American minstrelsy'. Another of the four page publications, 'Jim Crow's Songs', records the minstrel songs performed by John Horatio Lloyd at the Theatre Royal and Adelphi, Edinburgh.

[c.1840] £2,500









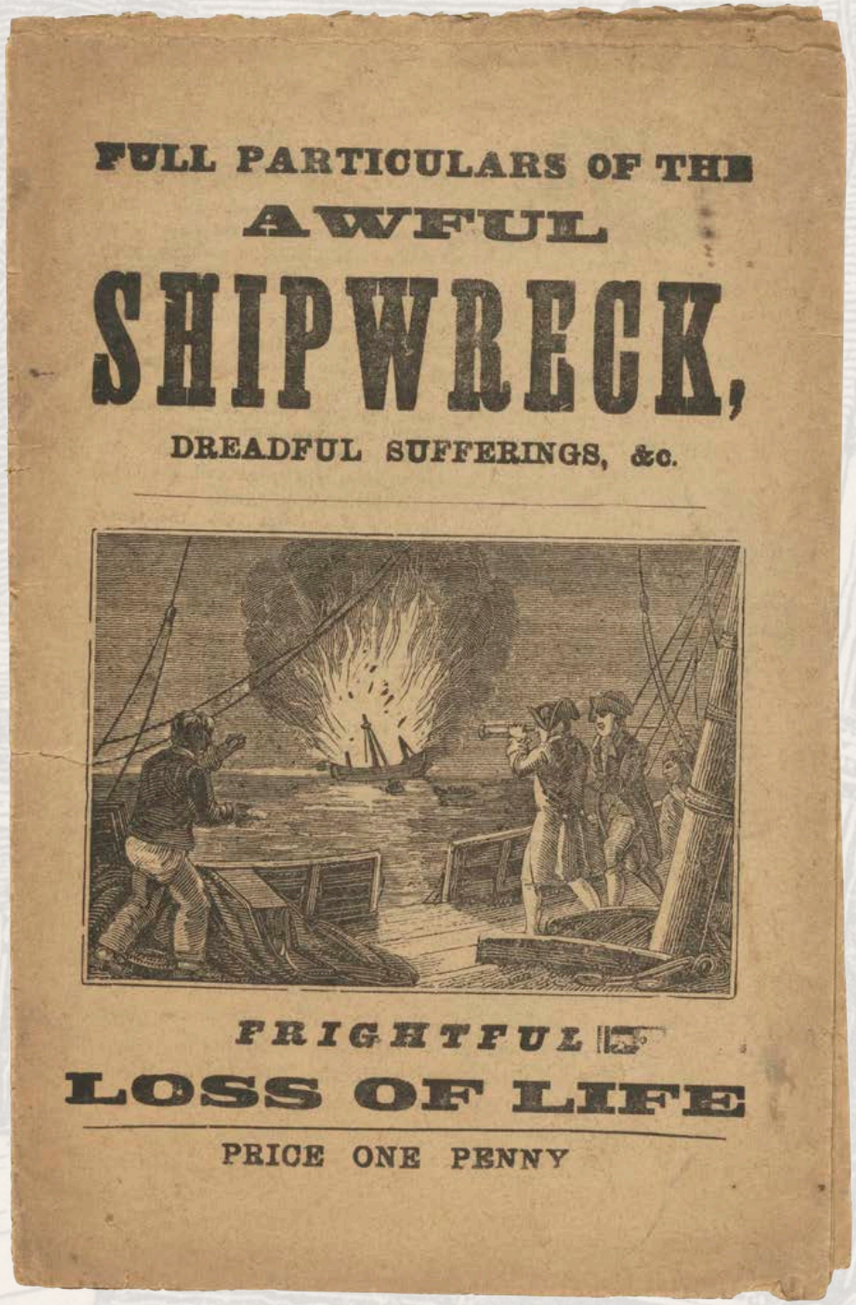
PERIL ON THE HIGH SEAS

39. **SHIPWRECK PAMPHLET. ANONYMOUS.** Full Particulars of the Awful Shipwreck, dreadful suffering, &c. Frightful loss of life. Price one penny. [W.S. Fortey, Steam Printer and Publisher,... Bloomsbury, London.] Title & engraving on front wrapper. 8pp unstitched; a little browned & dusted, but a generally well-preserved copy of a scarce survival. [108922]

¶ Not in BL. Not listed on Copac. The NLS has a similarly titled work, *Full particulars of the dreadful shipwreck, awful suffering and the loss of 350 lives*, which it dates c.1895. OCLC records an earlier publication with the same title, in which the loss of the Princess Alice is mentioned, 1875.

A fascinating and rather morbid little pamphlet, describing the particulars of eight different maritime disasters. These include the Loss of the Cape Steamer Drummond Castle (June 1896, 250 fatalities); the Fearful Disaster at Blackwall (June 1898); the Wreck of an Emigrant Ship 'Norge' (June 1904, loss of 637 lives); a Fatal Fire on a Scotch Steamer (1895, loss of seven lives); and a particularly intriguing case, in which the schooner Eliza Mary, bound for Australia, 'encountered a series of violent gales' and floundered off the coast of an island in the South Seas. The brief report describes how a number of passengers managed to swim to the shore, where 'they were apparently welcomed and invited to a 'feast' by the inhabitants of the island; but the half-drowned men were no sooner among the natives than they were killed and eaten amid horrible scenes of cannibalistic rejoicing'. The maritime sketches are all dated sometime between 1890 and 1904, and are probably copied from contemporary reports as they appeared in newspapers. The publisher, William Fortey, was at one time the head of the Catnach Press, specialising in street and cheap literature. This early Edwardian pamphlet falls very much into that tradition.

[1904] £120



MID-CENTURY SKETCHBOOK

40. **SKETCHBOOK. ANONYMOUS.** Small Sketchbook with Seventy Six Images by various artists. The volume is 12.5 by 9 cm., retaining integral blanks. Contemp. full brown morocco, dec. in gilt, spine lettered: 'Select Poetry'. a.e.g. Sl. surface marking to front board. Ownership signature on leading free e.p., F. Howard. [107550]

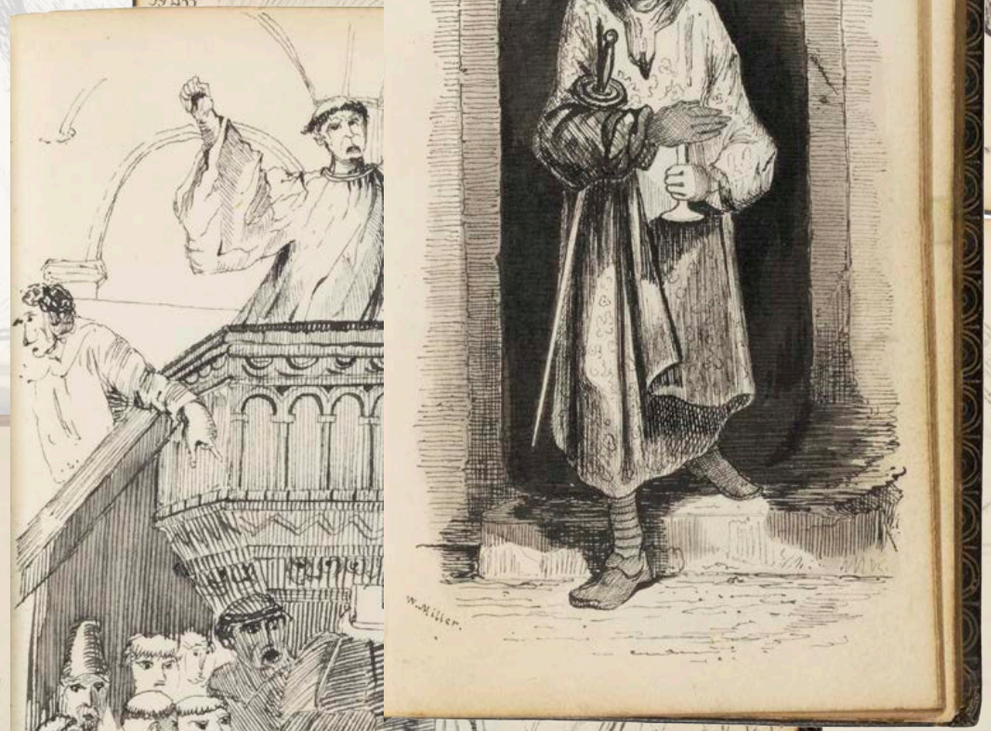
¶ Containing 76 images, on rectos only, except for one, nearly all in ink, by various artists, some signed with initials or monograms: F.H., C.B., M. King, W. Miller, F.H., A.J.W., E.S., J.C.R., W.G., V.W., W.B., J.C.M., H.H.H. A few are dated; between 1855 and 1863.

The standard is high; one is clearly after John Leech, one probably after Dickie Doyle & another after Phiz, but the majority appear to be original. A third are caricatures or cartoons in the style of Punch, the rest are town and country scenes or portraits. Those by W. Miller are notably good: possibly William Miller, 1796-1882, engraver of views.

[c.1855]-1863 £650











COMPREHENSIVE IN-HOUSE RECORDS OF THE THEATRE ROYAL, HAYMARKET 1805-1823

41. **THEATRE ROYAL, HAYMARKET.** Two Folio Albums, comprehensively filled with press cuttings, notices, reviews, playbills, etc., compiled by the theatre management for official use, recording the day-to-day running of the Theatre Royal, Haymarket. Two folio albums, each approx. 100pp, filled with notices, extracts, articles, playbills, etc.; in a few places, notices have become loose, but the vast majority remain in place. Bound in theatre office waste, in this case contemporary leaves from the box office ledger, showing occupants of the seats and boxes for an unidentified performance, spines numbered 6 & 7; boards dusted & rubbed, with the paper rubbed right through on one wrapper. Overall, a very pleasing pair of volumes. [108890]

¶ A remarkable survival, in the form of two folio albums into which are pasted a vast quantity of press notices relating to the productions and practices of the Theatre Royal, Haymarket. Chronologically arranged, the volumes form an almost daily record of activity at the theatre, which was one of the best-known and well-frequented of London's many theatres at the time. It appears that any printed matter that related to the theatre was pasted in, from two-line notices of forthcoming productions, to extended reviews, as well as official playbills and announcements issued by the theatre itself.

Although the publications are seldom identified, each notice, however brief, is neatly dated in a contemporary hand, the earliest dating from late January 1805, and the last to autumn 1823. The number of notices runs to many hundreds, neatly pasted in two columns on each page. A total of 62 playbills, some in very large format, are neatly folded and pasted in, one to a page. At the beginning of the earlier volume are several documents that relate to the financing of the



THEATRE ROYAL, HAYMARKET.
THIS EVENING, 26 June 1807
THE HUNTER OF THE ALPS.
Felix, Mr. Palmer, jun.; Rosalvo, Mr. Chapman; Helena, Mrs. Gibbs; Gobbo-wery, Mrs. Mattews.
After which,
FIVE MILES OFF.
To which will be added,
WE FLY BY NIGHT.
To-morrow, The Mountaineers, with the Irish Widow.

THEATRE ROYAL, HAYMARKET.
THIS EVENING, 27 June 1807
THE MOUNTAINEERS.
Octavian, Mr. Young, being his first appearance in that Character; Lope Tocho, Mr. Mathews; Rolando Muley, Mr. Carles; Zoraida, Mrs. Mathews; Florantha, Mrs. Taylor; Agnes, Mrs. Litton.
To which will be added,
THE IRISH WIDOW.
On Monday, John Bull, with The Village Lawyer.

THEATRE ROYAL, HAYMARKET.
THIS EVENING, 29 June 1807
JOHN BULL.
Peregrine, Mr. Chapman; Hon. Mr. Shuffleton, Mr. De Camp; Job Thornberry, Mr. Fawcett; Lady Caroline Braymore, Mrs. Litchfield; Mary Thornberry, Mrs. Gibbs.
To which will be added,
THE VILLAGE LAWYER.
To-morrow, Seeing is Believing. The Dramatist, and Paul and Virginia.

THEATRE ROYAL, HAYMARKET.
THIS EVENING, 30 June 1807
SEEING IS BELIEVING.
After which,
THE DRAMATIST.
Varyd, with the original Epilogue, Mr. Fawcett; Louisa Courtney, Mrs. Taylor.
To which will be added,
PAUL AND VIRGINIA.
To-morrow, The Wonder, with Catch Him who Can.

THEATRE ROYAL, HAYMARKET.
THIS EVENING,
Wednesday THE WONDER. 1 July 1807
Don Felix (first time), Mr. Young; Colonel Briton, Mr. De Camp; Frederick, Mr. Carles; Donna Violante (first time), Mrs. Litchfield; Donna Isabella, Mrs. Mathews.
To which will be added,
CATCH HIM WHO CAN.
To-morrow, A Mogul Tale, Five Miles Off, and Tom Thumb.

THEATRE ROYAL, HAYMARKET.
THIS EVENING,
Thursday A MOGUL TALE. 2 July 1807
After which,
FIVE MILES OFF.
To which will be added,
TOM THUMB.
To-morrow, The Stranger, with Lock and Key.

THEATRE ROYAL, HAYMARKET.
THIS EVENING,
THE STRANGER.
The Stranger, Mr. Young; Baron Steinfort, Mr. Palmer, jun. Count Winterton, Mr. Carles; Mrs. Haller, Mrs. Litchfield; Countess Winterton, by a young Lady, being her first appearance on this Stage; Charlotte, Mrs. Gibbs.
To which will be added,
Friday LOCK AND KEY. 3 July 1807
To-morrow, The Mountaineers, with Paul and Virginia.

THEATRE ROYAL, HAYMARKET.
THIS EVENING, 4 July 1807
THE MOUNTAINEERS.
Octavian, Mr. Young; Lope Tocho, Mr. Mathews; Rolcram Muley, Mr. Carles; Zoraida, Mrs. Mathews; Florantha, Mrs. Taylor; Agnes, Mrs. Litton.
To which will be added,
PAUL AND VIRGINIA.
On Monday, Hamlet, with The Waterman.

THEATRE ROYAL, HAYMARKET.
THIS EVENING,
Monday 6th HAMLET. July 1807
Hamlet, Mr. Young; Claudius, Mr. Wharton; Laertes, Mr. Palmer, jun. Horatio, Mr. Carles; Gertrude, Mrs. Litchfield; Ophelia, Mrs. Taylor.
To which will be added,
THE WATERMAN.
To-morrow, Sighs, Mrs. Wiggins, and The Review.

THEATRE ROYAL, HAYMARKET.
THIS EVENING, 7 July 1807
SIGHS.
After which,
MRS. WIGGINS.
To which will be added,
THE REVIEW.
To-morrow, The Wonder, with The Agreeable Surprize.

THEATRE ROYAL, HAYMARKET.
THIS EVENING,
Wednesday THE WONDER. 8 July 1807
Don Felix, Mr. Young; Colonel Briton, Mr. De Camp; Frederick, Mr. Carles; Donna Violante, Mrs. Litchfield; Donna Isabella, Mrs. Mathews.
To which will be added,
THE AGREEABLE SURPRIZE.
To-morrow, The Castle Spectre, with The Prisoner at Large.

THEATRE ROYAL, HAYMARKET.
THIS EVENING,
Thursday THE CASTLE SPECTRE. 9 July 1807
Osmond, Mr. Young; Reginald, Mr. Chapman; Percy, Mr. Palmer, jun.; The Spectre, Mrs. Taylor; Angela, Mrs. Litchfield.
To which will be added,
THE PRISONER AT LARGE.
To-morrow, Sylvester Daggerwood, Five Miles Off, and Tom Thumb.

THEATRE ROYAL, HAYMARKET.
THIS EVENING, 10 July 1807
SYLVESTER DAGGERWOOD.
After which,
FIVE MILES OFF.
To which will be added,
TOM THUMB.
To-morrow, The Stranger, with Catch Him who Can.

THEATRE ROYAL, HAYMARKET.
THIS EVENING, 11 July 1807
THE STRANGER.
The Stranger, Mr. Young; Baron Steinfort, Mr. Palmer, jun. Count Winterton, Mr. Carles; Mrs. Haller, Mrs. Litchfield; Countess Winterton, Miss Taylor; Charlotte, Mrs. Gibbs.
To which will be added,
THE WATERMAN.
On Monday, King H[illegible] with The Poor Soldier.

THEATRE ROYAL, HAYMARKET.
THIS EVENING, 13 July 1807
KING HENRY THE FOURTH.
King Henry, Mr. Chapman; Prince of Wales, Mr. Palmer, jun. Hotspur, Mr. Young; Sir John Falstaff, Mr Fawcett; Lady Percy, Miss Taylor; Mrs. Quickly, Mrs. Powell.
To which will be added,
THE POOR SOLDIER.
To-morrow, The Poor Gentleman, with Tom Thumb.

THEATRE ROYAL, HAYMARKET.
THIS EVENING, 14 July 1807
THE POOR GENTLEMAN.
Sir Robert Bramble, Mr. Mathews; Sir Charles Cropland, Mr. Palmer, jun. Lieutenant Worthington, Mr. Chapman; Frederick (first time), Mr. Young; Dilapid, Mr. Fawcett; Emily Worthington, Mrs. Gibbs; Miss Lætitia Mac Tab, Mrs. Powell.
To which will be added,
TOM THUMB.
To-morrow, Hamlet, with The Poor Soldier.

THEATRE ROYAL, HAYMARKET.
THIS EVENING, 15 July 1807
HAMLET.
Hamlet, Mr. Young; Claudius, Mr. Wharton; Laertes, Mr. Palmer, jun. Horatio, Mr. Carles; Gertrude, Mrs. Litchfield; Ophelia, Mrs. Taylor.
To which will be added,
FORTUNE'S FROLIC
To-morrow, The Waterman, with (first time) a new Melo Drame, called The Fortress.

THEATRE ROYAL, HAYMARKET.
THIS EVENING, 16 July 1807
Will be performed, for the first time, a new Melo-Drama, called
THE FORTRESS.
Principal characters—Mr. Young, Mr. Carles, Mr. Litton; Mrs. Taylor, Mrs. Gibbs, Mrs. Litton.
Previous to the Melo-Drama, THE WATERMAN,
With THE MOCK DOCTOR.
To-morrow, The Poor Soldier.

THEATRE ROYAL, HAYMARKET.
THIS EVENING, 17 July 1807
Will be performed, for the 2d time, a new Melo-Drama, called
THE FORTRESS.
Principal characters—Mr. Young, Mr. Carles, Mr. Litton; Mrs Taylor, Mrs. Gibbs, Mrs Litton.
Previous to the Melo-Drama, THE POOR SOLDIER.
With ANIMAL MAGNETISM.

THEATRE ROYAL, HAYMARKET.
THIS EVENING, 18 July 1807
Will be performed, for the 3d time, a new Melo-Drama, called
THE FORTRESS.
Principal characters—Mr. Young, Mr. Carles, Mr. Litton; Mrs Taylor, Mrs. Gibbs, Mrs Litton.
Previous to the Melo Drama, THE LYING VALET.
With PEEPING TOM.
On Monday, The Fortress, with Katharine and Petruchio.

THEATRE ROYAL, HAYMARKET.
THIS EVENING, 20 July 1807
Will be performed, for the 4th time, a new Melo-Drama, called
THE FORTRESS.
Principal characters—Mr. Young, Mr. Carles, Mr. Litton; Mrs Taylor, Mrs. Gibbs, Mrs Litton.
Previous to the Melo Drama, THE AGREEABLE SURPRIZE.
With TOM THUMB.
To-morrow, The Padlock, with The Fortress, and Katharine and Petruchio.

THEATRE ROYAL, HAYMARKET.
THIS EVENING, 21 July 1807
Will be performed, for the 5th time, a new Melo-Drama, called
THE FORTRESS.
Principal characters—Mr. Young, Mr. Carles, Mr. Litton; Mrs. Taylor, Mrs. Gibbs, Mrs Litton.
Previous to the Melo Drama, THE PADLOCK.
With KATHARINE AND PETRUCHIO.
To-morrow, Catch Him who Can, with The Fortress, and We Fly by Night.

THEATRE ROYAL, HAYMARKET.
THIS EVENING, 22 July 1807
Will be performed, for the 6th time, a new Melo-Drama, called
THE FORTRESS.
Principal characters—Mr. Young, Mr. Carles, Mr. Litton; Mrs. Taylor, Mrs. Gibbs, Mrs Litton.
Previous to the Melo-Drama, CATCH HIM WHO CAN.
With TOM THUMB.
To-morrow, The Prisoner at Large, with The Fortress, and We Fly by Night.

THEATRE ROYAL, HAYMARKET.
THIS EVENING, 23 July 1807
Will be performed, for the 7th time, a new Melo-Drama, called
THE FORTRESS.
Principal characters—Mr. Young, Mr. Carles, Mr. Litton; Mrs. Taylor, Mrs. Gibbs, Mrs Litton.
Previous to the Melo-Drama, THE PRISONER AT LARGE.
With WE FLY BY NIGHT.

THEATRE ROYAL, HAYMARKET.
THIS EVENING, 25 July 1807
THE HONEY MOON.
Duke Aranza, Mr. Egerton, his first appearance on this Stage; Count Montalban, Mr. Carles; Rolando, Mr. Palmer, jun. Lampedo, Mr. Mathews; Jaques, Mr. Litton; Lopez, Mr. De Camp; Juliana, Mrs. Gibbs; Volante, Mrs. Taylor; Zamora, Miss Taylor.
To which will be added,
THE FORTRESS.
Principal characters—Mr. Palmer, (first time) Mr. Carles, Mr. Litton; Mrs Taylor, Mrs. Gibbs, Mrs Litton.
On Monday, Hamlet, with Tom Thumb.

THEATRE ROYAL, HAYMARKET.
THIS EVENING, 27 July 1807
HAMLET.
Hamlet, Mr. Young; Claudius, Mr. Wharton; Laertes, Mr. Palmer, jun. Horatio, Mr. Carles; Gertrude, Mrs. Litchfield; Ophelia, Mrs. Taylor.
To which will be added,
TOM THUMB.
To-morrow, Sighs, with Blue Devils, and The Forrefs.

THEATRE ROYAL, HAYMARKET.
THIS EVENING, 28 July 1807
SIGHS.
Previous to which,
SYLVESTER DAGGERWOOD.
To which will be added,
THE FORTRESS.
To-morrow, The Iron Chest, with The Village Lawyer.

THEATRE ROYAL, HAYMARKET.
THIS EVENING, 29 July 1807
SEEING IS BELIEVING.
After which,
INKLE AND YARICO.
To which will be added,
WE FLY BY NIGHT.
To-morrow, The Irish Widow, Five Miles Off, and The Review.

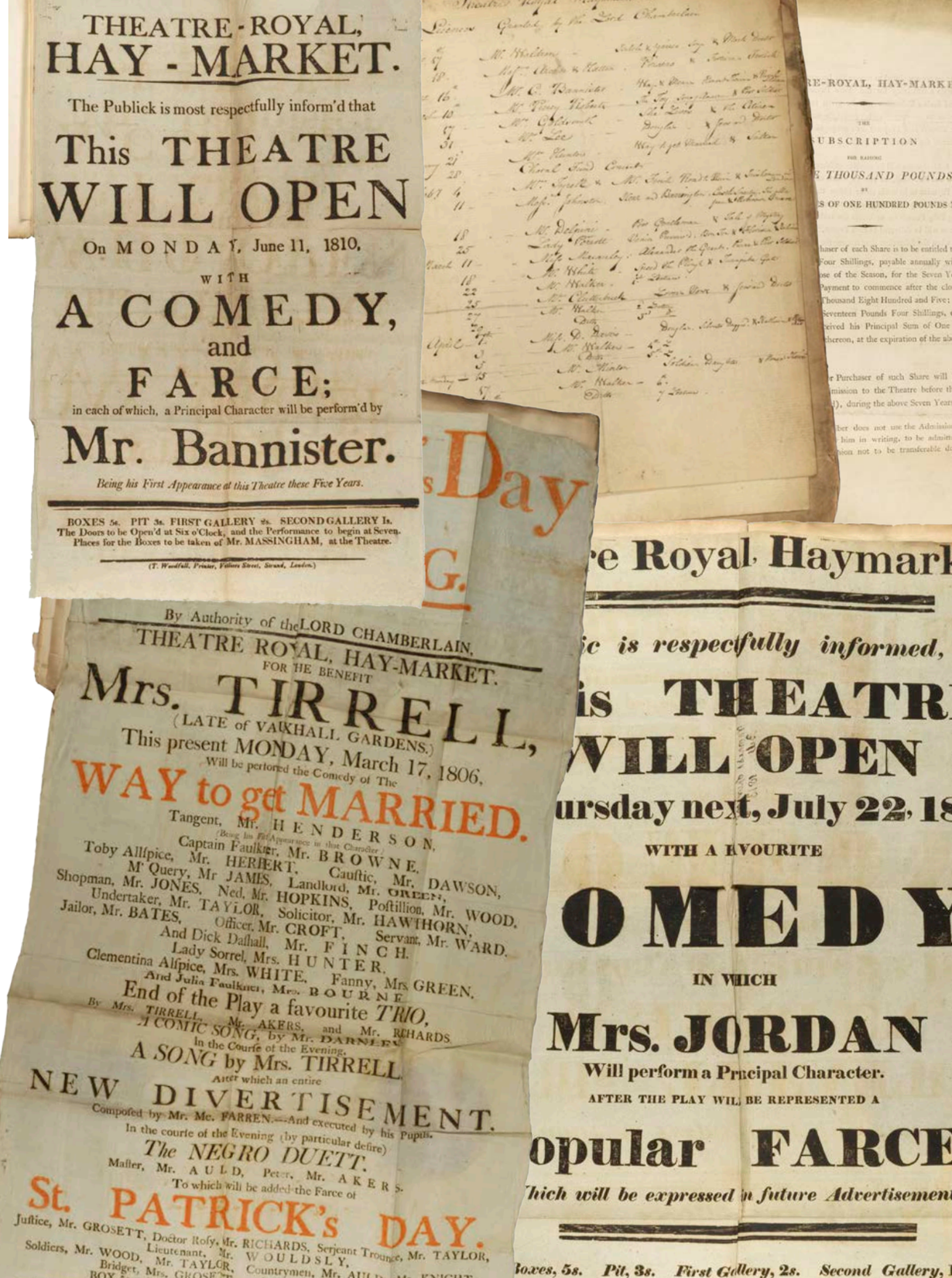
THEATRE ROYAL, HAYMARKET.
THIS EVENING, 30 July 1807
THE IRISH WIDOW.
Ariel which,
FIVE MILES OFF.
To which will be added,
THE REVIEW.
To-morrow, Catch Him who Can, The Forrefs, and Tom Thumb.

theatre, including a printed 'subscription for raising three thousand pounds, by thirty shares of one hundred pounds each'. Also pasted in, a single page manuscript notice outlining 'Licences Granted by the Lord Chamberlain' for various productions in late 1804 and the first part of 1805. The playbills are mostly printed in black, but occasionally in other colours. These generally advertise familiar theatrical works, including plays by Shakespeare, Sheridan, and Colman. An indication of the theatre management's willingness to diversify appeal, some of the later playbills are not for theatrical works, but advertise the 'Largest and most magnificent orrery', and 'Mr. Lloyd's Astronomical Lecture'. The press notices are largely related to forthcoming or recently staged productions, but are not confined to commenting on performances. For example, towards the end of the second volume are several newspaper cuttings relating to a 'fracas' that took place at one of the performances, resulting in the arrest of a violent offender, and his subsequent court case.

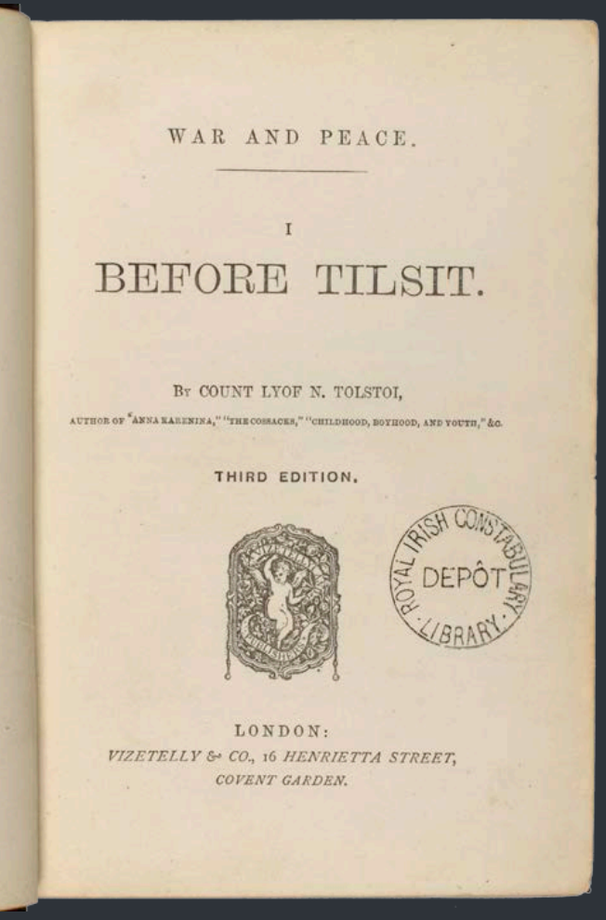
The Haymarket Theatre was opened in 1720, and was granted its Royal Patent for 'legitimate drama' in 1766. George Colman took over the management of the theatre in 1777, and in turn the role was passed to his son, George Colman the Younger, in 1790. A respected and popular playwright, Colman junior did not, however, possess the business acumen of his father, and as his tenure continued into the 19th century, the financial health of the theatre grew more precarious, with large debts stacking up. By the time these albums were compiled, the situation was precarious, and Colman jnr (who would later end up in debtors' prison) was obliged to give up his ownership and to prospect for partners. Financial issues, and in particular an argument over managerial control between Colman and David Morris, forced the theatre's temporary closure in the summer of 1813, but it reopened for the autumn season, with notices in these volumes referencing the hiatus and the court case that ensued.

These volumes offer remarkable insight into the fluctuating fortunes of the theatre, and the succession of shows it was able to produce. This was a period during which the Haymarket experienced immense upheaval (not least its relocation into new premises in 1820), all of which is diligently referenced throughout this rich archive, undoubtedly compiled contemporaneously by a figure (or figures) embedded in the running of the theatre.

1805-1823 £7,500



WAR & PEACE - EARLY EDITION



WAR AND PEACE.

I

BEFORE TILSIT.

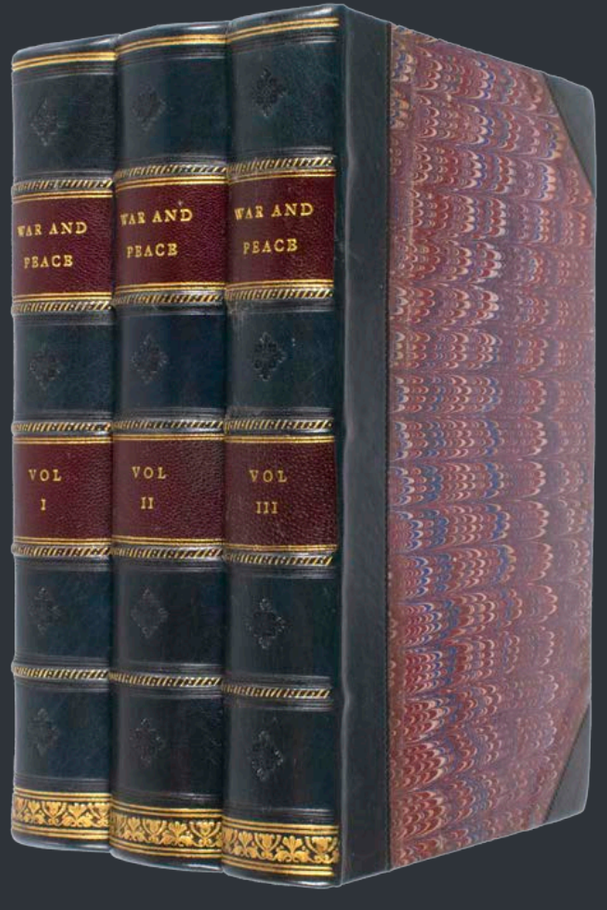
By COUNT LYOF N. TOLSTOI,

AUTHOR OF "ANNA KARENINA," "THE COSSACKS," "CHILDHOOD, BOYHOOD, AND YOUTH," &c.

THIRD EDITION.

ROYAL IRISH CONSTABULARY DEPÔT LIBRARY

LONDON:
VIZETELLY & CO., 16 HENRIETTA STREET, COVENT GARDEN.

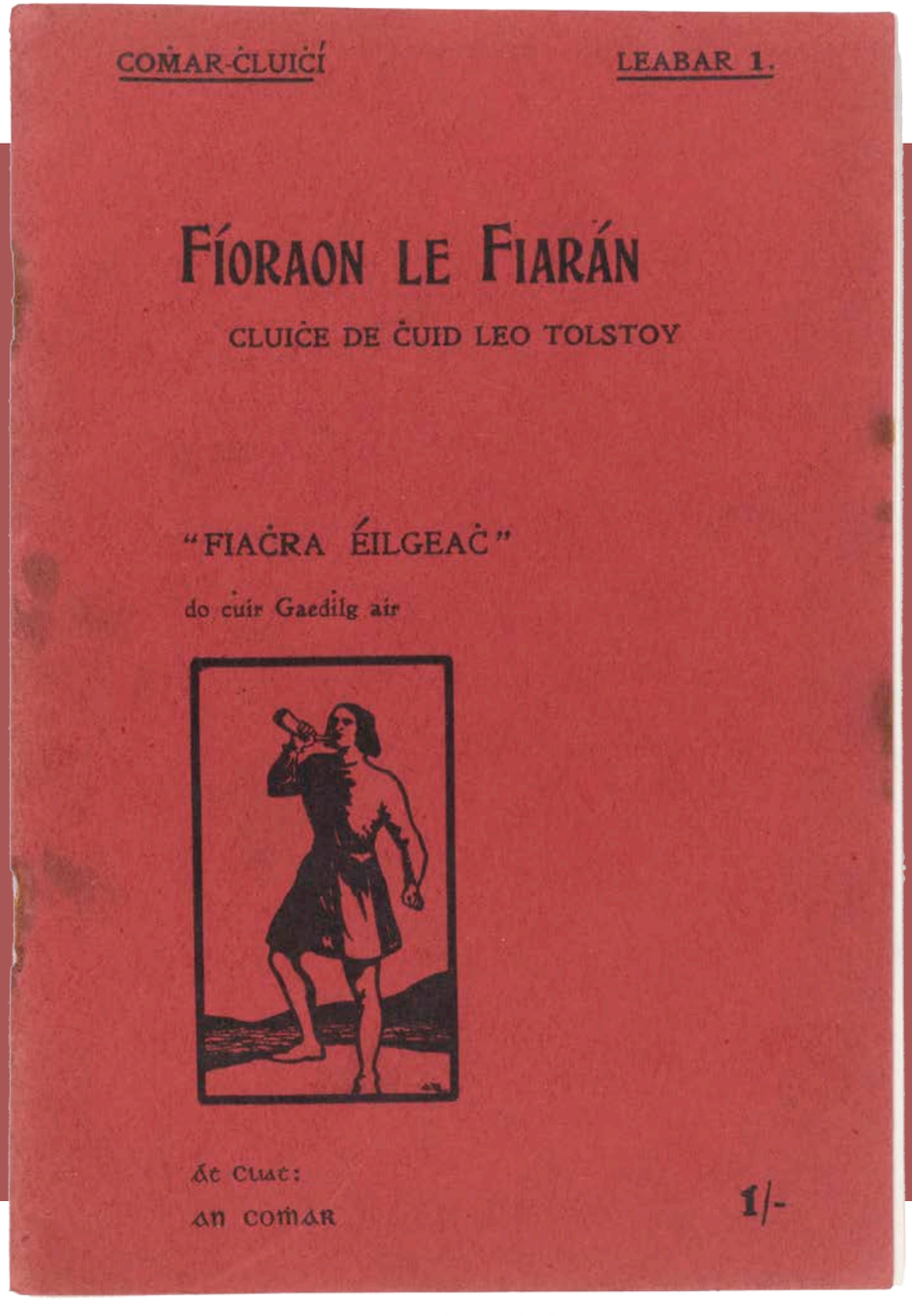


42. **TOLSTOI, Lev Nikolaievich.** War and Peace. 3 vols: I. Before Tilsit; II. The Invasion; III. The French at Moscow. By Count Lyof Tolstoi. 3rd/3rd/4th edn. Vizetelly & Co. Half titles. Excellently rebound in half dark blue calf, maroon labels. [106344]

¶ *Voina i mir*, 1865-69. An early re-issue of Vizetelly's first UK edition. The sheets appear to be the same as in the first edition, but with newly printed titlepages. See Line, Tolstoi, 104.

[1888] £3,800

TOLSTOI'S LAST PLAY - SCARCE IRISH TRANSLATION

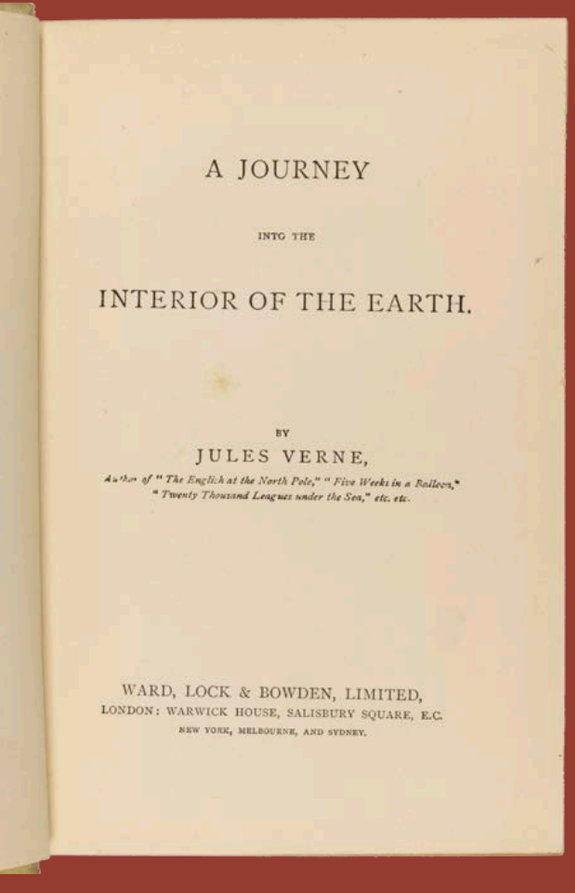


43. **TOLSTOI, Lev Nikolaievich.** TOLSTOI, Lev Nikolaievich. Fíoraon le Fiarán, Cluice de Cuid Leo Tolstoy. "Fiacra Éilgeac" do cuir Gaedilg air. Áth Cliath [Dublin]: An Comhar. Stapled as issued in orig. red sugar paper wrappers, printed in black; wrapper loose, but still v.g. 31pp. [108949]

¶ Not recorded on Copac; Dublin & National Library of Ireland on OCLC, plus copies in Germany and Canada. Title taken from front wrapper, where is has been written in anglicised text; the titlepage and text throughout are printed in Gaelic type. A scarce Irish translation of Tolstoi's last play, written during the final year of his life in 1910. True to his late-stage philosophy, the play serves as a sharp critique of the corrupting impact of alcohol on the Russian peasantry. The English title is often given as The Cause of it All, but this fails to capture the sense of the Russian title, which has a second implied meaning, 'all evil comes from it'. Translated by the celebrated champion of the Irish language, Risteárd Ó Foghludha, 1871-1957, who here writes under the pseudonym Fiacra Eilgeac. The Irish title translates into English as Straight and Crooked.

[c.1920] £250

FINE YELLOWBACK EDITION


A JOURNEY

INTO THE

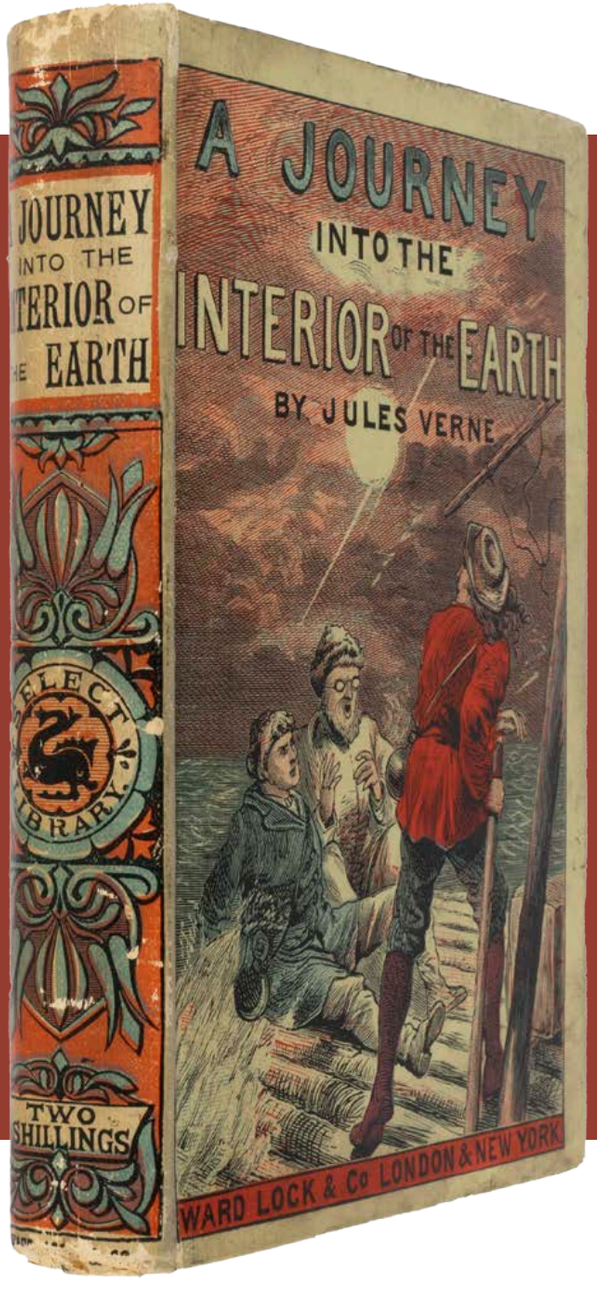
INTERIOR OF THE EARTH.

BY

JULES VERNE,

Author of "The English at the North Pole," "Five Weeks in a Balloon," "Twenty Thousand Leagues under the Sea," etc. etc.

WARD, LOCK & BOWDEN, LIMITED,
LONDON: WARWICK HOUSE, SALISBURY SQUARE, E.C.
NEW YORK, MELBOURNE, AND SYDNEY.

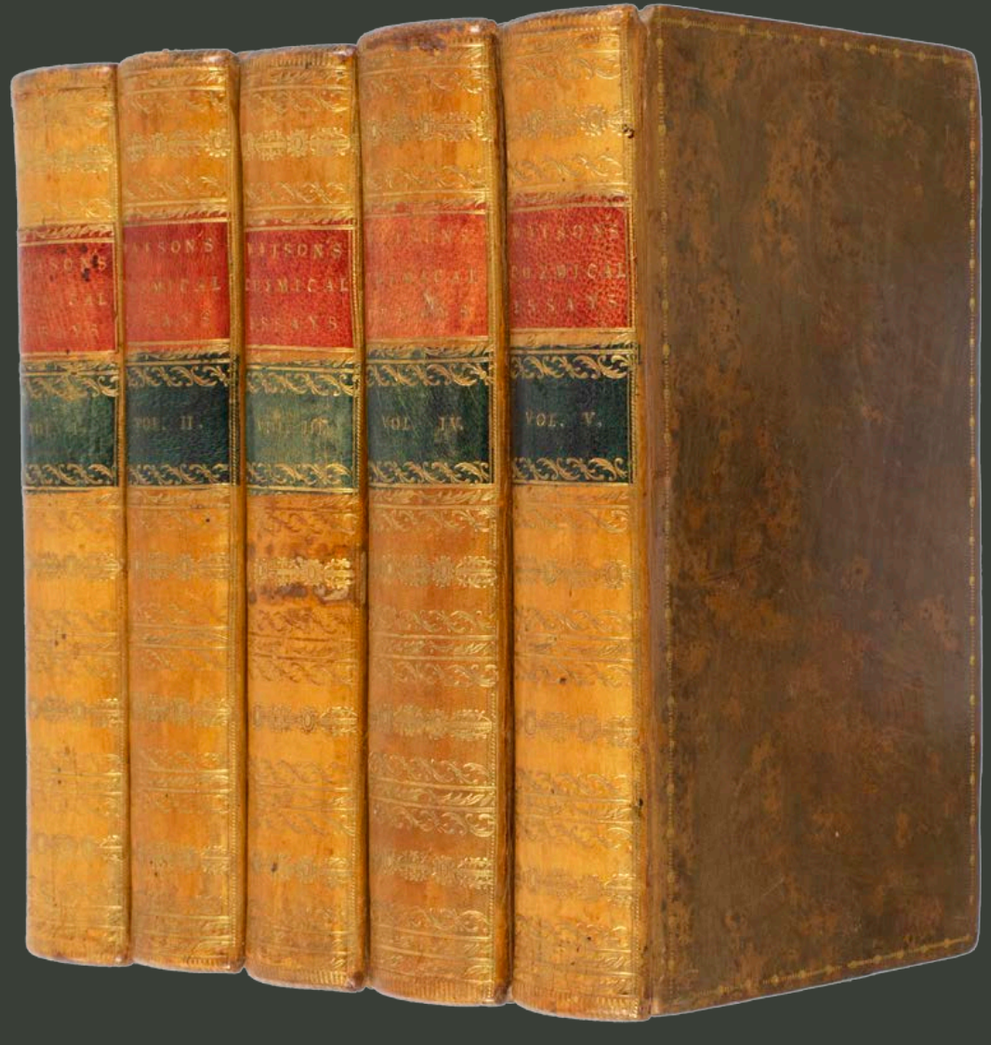


44. **VERNE, Jules.** Journey into the Interior of the Earth. Ward, Lock & Bowden. (Select Library of Fiction, no. 859.) Half title, 14pp cata. Ads on e.ps. 'Yellowback', orig. pictorial printed yellow paper wrappers; sl. rubbing, but a v.g. crisp copy. [108911]

¶ Not in Topp. Copac records a single copy, at Birmingham; OCLC adds a copy at Miami and one in South Africa. *Voyage au Centre de la Terre*, 1864. First UK edition, 1872.

[c.1890s] £850

CHEMICAL ESSAYS: FINE SET

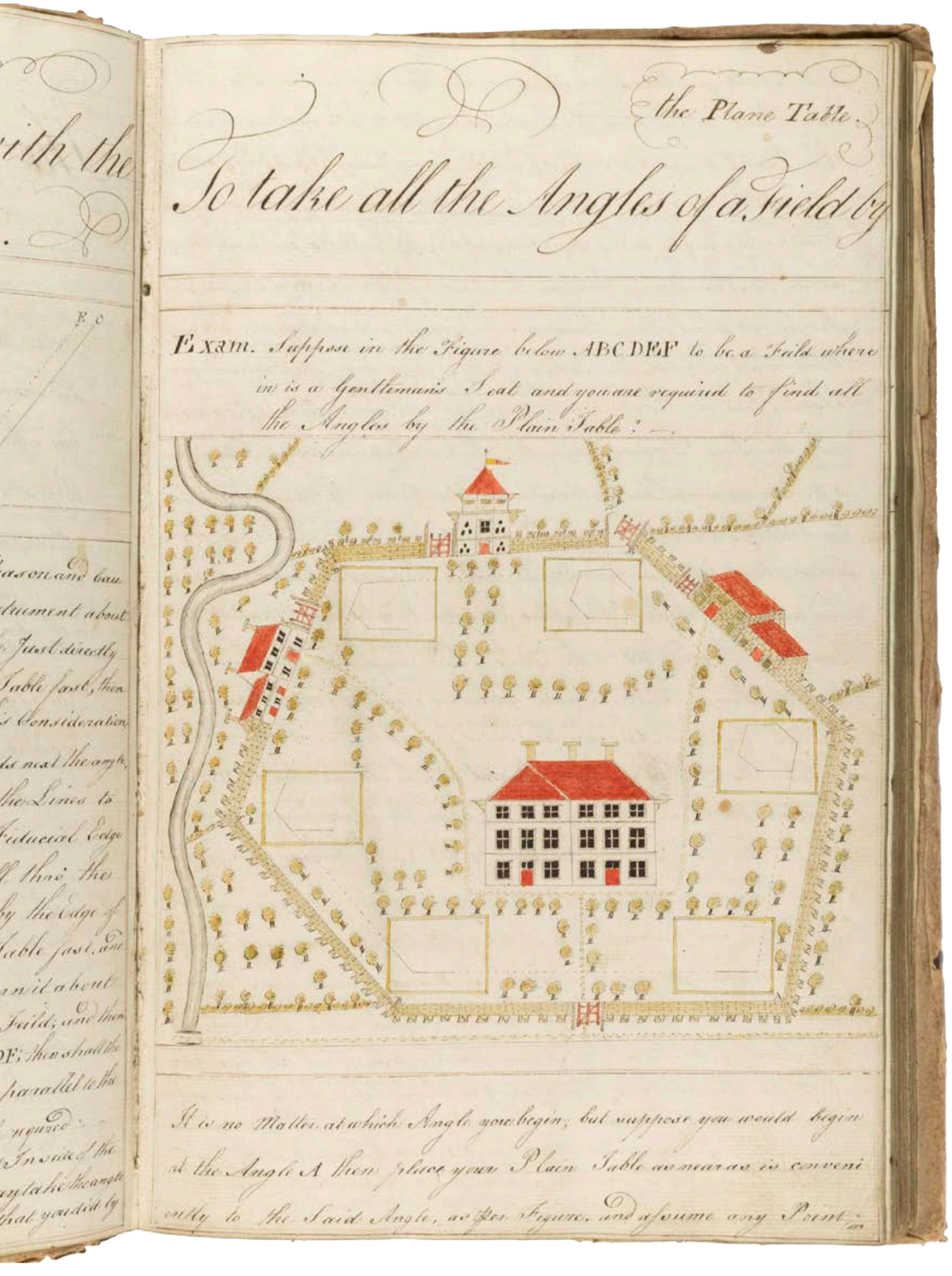


45. **WATSON, Richard.** Chemical Essays. Five volumes. Printed for T. Evans, and sold by J. Evans, Paternoster-Row. Vols I-III, 5th edition (17890, vol. IV, 3rd edition (1788); vol. 5, 1st edition (1789). [4], 349, [1]p., folding table; [4], 368pp; [4], 376pp; [2], viii, [2], xviii, [2], 354, [50]pp index & errata; v, [3], 375, [1]p. 12mo. A fine clean set bound in handsome full contemporary polished tree calf, gilt borders,smooth gilt decorated spines, red & black morocco labels; small marginal tear without loss to R2 (vol. II). [101727]

¶ Richard Watson, 1737-1816, was educated at Trinity College, Cambridge, elected a Fellow in 1760, and about the same time had the offer of the post of chaplain to the factory at Bencoolen. 'You are too good', said the Master of Trinity, 'to die of drinking punch in the torrid zone', and Watson, instead of becoming, as he had flattered himself, a great Orientalist, remained at home to be elected professor of chemistry, a science of which he did not at the time possess the simplest rudiments. 'I buried myself', he says, 'in my laboratory, and in fourteen months read a course of chemical lectures to a very full audience'.

In 1781 Watson first published his *Chemical Essays*, which Humphry Davy told De Quincey was unsurpassed as a manual of introductory discipline. But on the day on which Watson composed his preface he burned all his chemical manuscripts, and never returned to the subject.

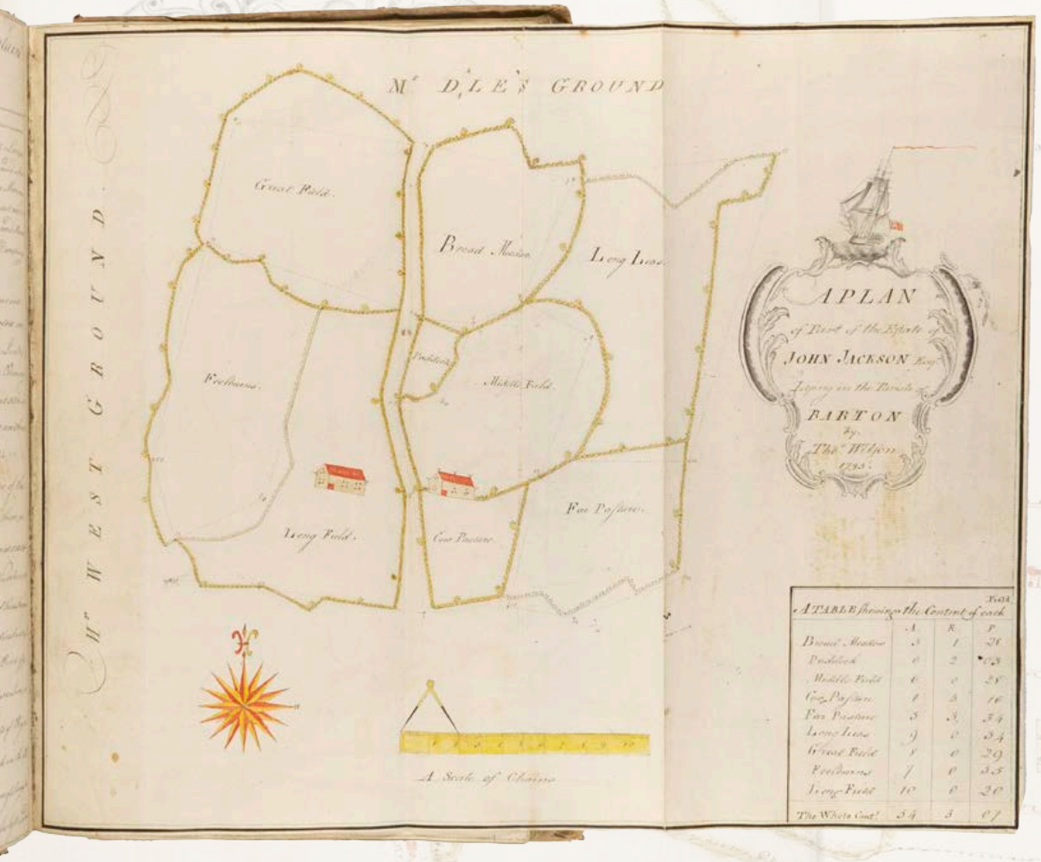
1788-89 £580



EIGHTEENTH CENTURY SURVEYOR'S MANUSCRIPT

46. **WILSON, Thomas.** MANUSCRIPT. Surveying. 'Surveying is a Science so excellent that many of our modern worthies, viz. Noblemen, Clergymen, Gentlemen, &c affect the study thereof; because its exercise is so pleasant, wholesome, and innocent, as well as insinuating...' Approx. 160pp ms. with illustrations throughout, on both sides of folio leaves, laid paper, Britannia watermark. Contemp. mottled half calf, spine ruled in gilt, boards covered in printed paper with a geometric pattern in red. A remarkably clean and well-preserved document, retaining a contemp. homemade dust wrapper of heavy wove brown paper with calligraphic manuscript title 'Surveying by Thos. Wilson 1792'. [108916]

¶ A magnificent illustrated manuscript guide to surveying by Thomas Wilson, dated 1792. Written throughout in a neat sloping hand, the manuscript is divided into several distinct sections, the first a general introduction to surveying, in which the author states, 'The Art of Surveying teacheth how to the find the Area or Superficial Content or Quality of and Field, Close, Wood, Common or any Plot or Parcel of Ground'. He then introduces the various instruments employed in the process of surveying, including the surveying wheel, 'chains of several sorts', the plain table, and the theodolite. Their properties and functions are variously described, alongside directions for their use. These instructions are illustrated with well-drafted diagrams, with some detail picked out in watercolour. These general instructions are followed by directions for more specific tasks, such as 'how to measure & plot and divide any parcel of ground regular or irregular accessible or inaccessible', and 'How to take the plot of a field at one station in some place within or towards the middle of a field by the Plain-Table'. Extended examples of surveying follow, taken from real places in the vicinity of



Westerdale, where the author/compiler was evidently based. Among these are The Plan of Mr. Simmons' estate, and 'A Plan of Westerdale Town, with some of the fields adjoining', beautifully illustrated with a large fold-out plan, showing cottages, hedgerows and river courses. Overall the volumes contains some 80 diagrams and plans in the text, including about 30 simple trigonometric diagrams in pen and ink only. Towards the end of the volume, Wilson describes a number of 'Problems' that might be encountered by the inexperienced surveyor, and provides advice on how these might be overcome. 'Exams' are also included, suggesting this might have been prepared with trainee surveyors in mind.

We have not been able to find much information on the author, or evidence that he was a professionally trained surveyor. He was evidently highly accomplished in the discipline, and apparently compiled the present work as an aid to those keen to follow a similar path. It does not seem to have ever been published. Loosely inserted recent notes and a family tree trace the Wilson family to Westerdale, North Yorkshire, the setting for several of the case studies included in the work.

1792 £4,800



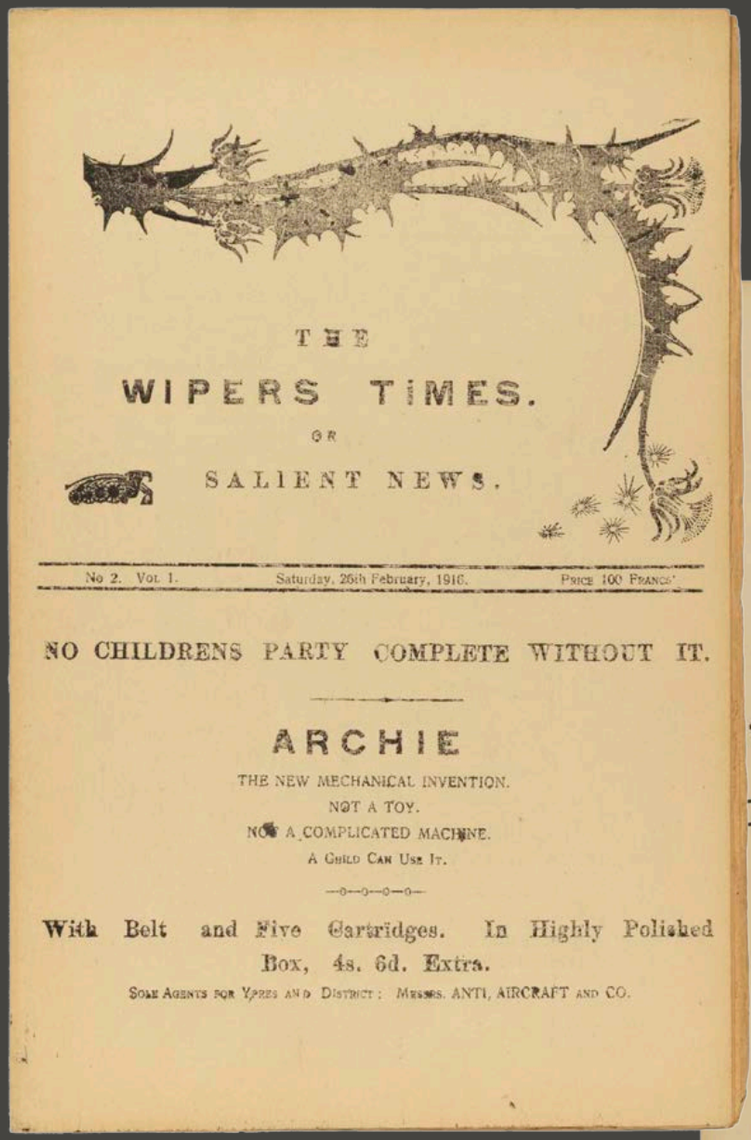
LATE GEORGIAN SHOP ACCOUNTS

47. **WILTSHIRE SHOP KEEPER.** The Day-to-Day Accounts of a High-Street Retailer, probably in Malmesbury, Wiltshire, 1836-37. Two slim ledgers, approx. 8 x 30cm, each 160pp, unlined paper, filled in throughout in a neat sloping hand in black ink. Neatly sewn into contemp. drab 'home-made' wrappers; occasional rubbing or marking, but overall a v.g. survival. [108899]

¶ A very nice pair of manuscript shop ledgers, dated August 1836 to August 1837, recording day-to-day sales, along with creditors and debtors, in an unnamed grocer/retailer in the English county of Wiltshire. The items purchased are for the most part household and everyday, with sugar, butter, bacon, bread, cheese, tobacco, candles, soap and beer, accounting for the bulk of transactions. Customers are clearly delineated, and neatly crossed through denoting settlement of accounts. In several places, there are entries noting that money has been lent, usually very small sums, not more than three or four pence. In other places, the customers are evidently members of the shopkeeper's family, as various uncles and grandparents are noted as purchasers. There are several recurring names among the creditors, among them Jacob Pike and William Grayel, both of whom can be traced to the Malmesbury area of Wiltshire. The ledgers form a fascinating picture of the workings of a provincial English retailer in the late Georgian period, and are elevated from the mere quotidian by the lively doodles and asides that adorn the inside wrappers of each volume. It gives the sense of the retailer at the heart of the community, with a regular clientele of local purchasers.

1836-1837 £450





THE

WIPERS TIMES.

OR

SALIENT NEWS.

No 2. Vol 1. Saturday, 26th February, 1916. Price 100 Francs

NO CHILDRENS PARTY COMPLETE WITHOUT IT.

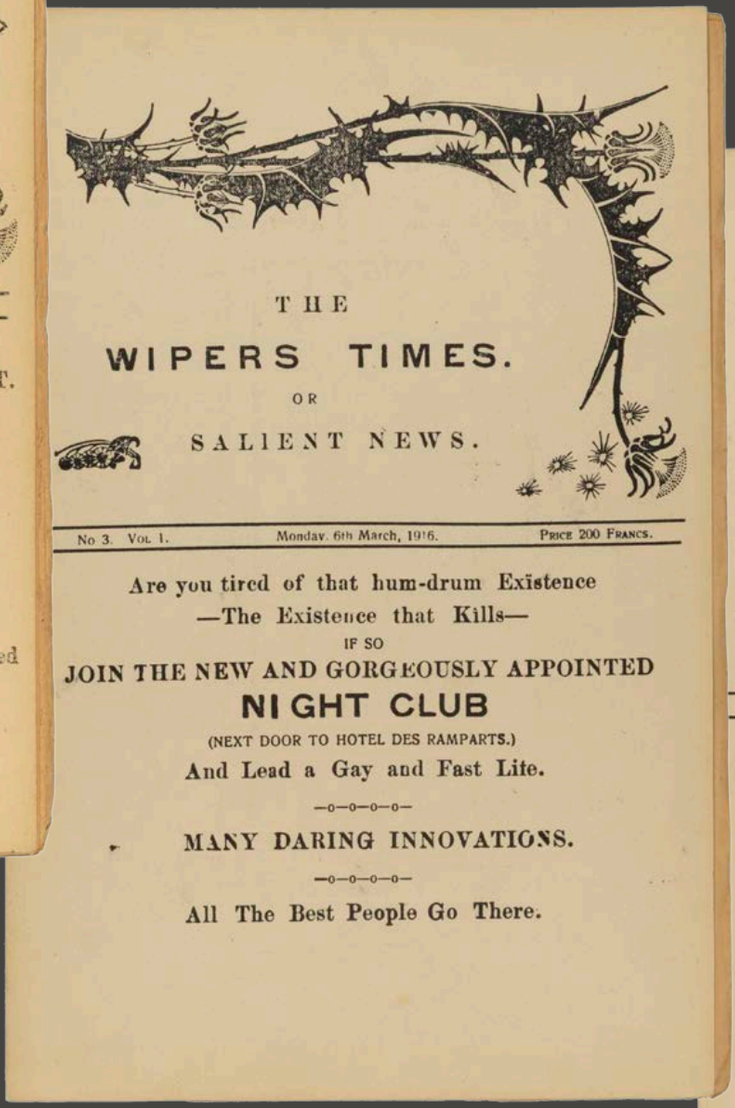
ARCHIE

THE NEW MECHANICAL INVENTION.
NOT A TOY.
NOT A COMPLICATED MACHINE.
A Child Can Use It.

—o—o—o—o—

With Belt and Five Cartridges. In Highly Polished Box, 4s. 6d. Extra.

Sole Agents for Ypres and District: Messrs. ANTI, AIRCRAFT and CO.



THE

WIPERS TIMES.

OR

SALIENT NEWS.

No 3. Vol 1. Monday. 6th March, 1916. Price 200 Francs.

Are you tired of that hum-drum Existence
—The Existence that Kills—
IF SO
JOIN THE NEW AND GORGEOUSLY APPOINTED

NIGHT CLUB

(NEXT DOOR TO HOTEL DES RAMPARTS.)
And Lead a Gay and Fast Life.

—o—o—o—o—

MANY DARING INNOVATIONS.

—o—o—o—o—

All The Best People Go There.



THE

WIPERS TIMES.

OR

SALIENT NEWS.

No 4. Vol 2. Monday. 20th March, 1916. Price 50 Centimes.

HAS YOUR BOY A MECHANICAL TURN OF MIND? YES!

—o—o—o—o—

THEN BUY HIM A

FLAMMENWERFER

INSTRUCTIVE—AMUSING.

—o—o—o—o—

Both young and old enjoy,
This natty little toy.

—o—o—o—o—

GUARANTEED ABSOLUTELY HARMLESS

—o—o—o—o—

Thousands Have Been Sold.

—o—o—o—o—

Drop a postcard to Messrs. ARMY, RESEARCH and CO., when a handsome illustrated catalogue will be sent you.

FINE COPIES OF THE WIPERS TIMES

48. **WORLD WAR ONE.** The Wipers Times. Or, salient news. No. 2, vol. I. (Saturday 26th February, 1916). Occasional fading to text. Orig. printed stiff card wrappers. A crisp, beautiful copy. 8pp. [108902]

¶ This copy belonged to the family of one of the editors and, given the circumstances of production, is highly unusual in such condition. *The Wipers Times* was a trench magazine published by British soldiers fighting in the Ypres Salient after they found an abandoned printing press, providing a combination of poetry, mock advertisements, pungent in-jokes and satire. This, the second issue, includes send-ups of the poets of the day in the form of Belary Helloc and Cockles Tumley, a bizarre instalment of a story in which the detective Herlock Shomes becomes entangled with the daughter of a shellfish merchant, and an advertisement for The Exhibition of 1916, boasting 'Scenic Effects by "Fritz"' and 'Fireworks by Day and Night'. Puckish and punkish, the humour remains fresh - perhaps because the stakes were so high. The expensive price of the newspaper was claimed by the editor to be a joke reflecting the scarcity of it. Numbers 2 and 3 in this run are priced 100 and 200 Francs respectively, 80 or 160 shillings in GBP, which was as farcical as the paper's content, since the basic serviceman's pay was one shilling per day.

1916 £950

49. **WORLD WAR ONE.** The Wipers Times. Or, salient news. No. 3, vol. I. (Monday 6th March, 1916). Occasional fading to text. Orig. printed stiff card wrappers. A crisp, beautiful copy. 8pp. [108903]

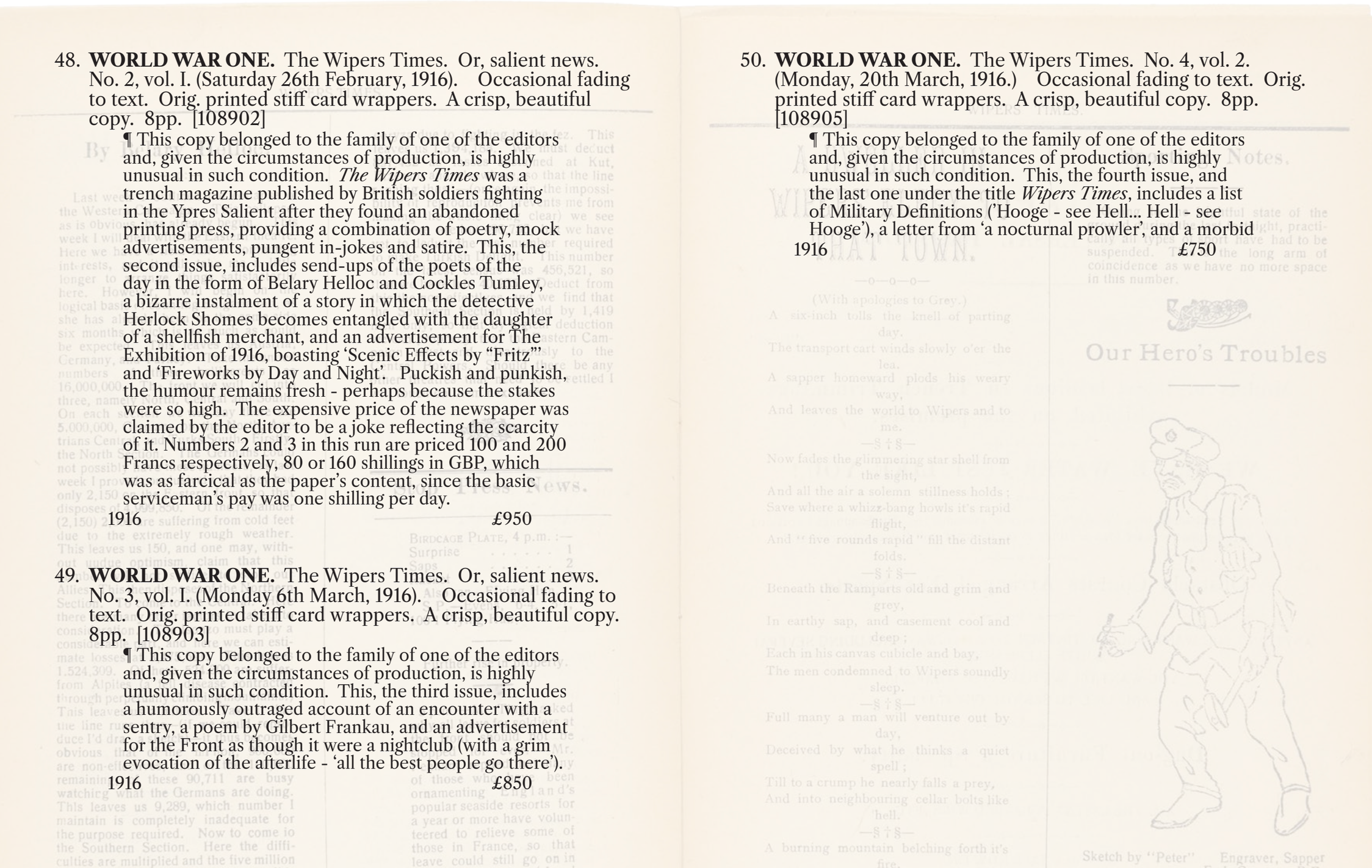
¶ This copy belonged to the family of one of the editors and, given the circumstances of production, is highly unusual in such condition. This, the third issue, includes a humorously outraged account of an encounter with a sentry, a poem by Gilbert Frankau, and an advertisement for the Front as though it were a nightclub (with a grim evocation of the afterlife - 'all the best people go there').

1916 £850

50. **WORLD WAR ONE.** The Wipers Times. No. 4, vol. 2. (Monday, 20th March, 1916.) Occasional fading to text. Orig. printed stiff card wrappers. A crisp, beautiful copy. 8pp. [108905]

¶ This copy belonged to the family of one of the editors and, given the circumstances of production, is highly unusual in such condition. This, the fourth issue, and the last one under the title *Wipers Times*, includes a list of Military Definitions ('Hooge - see Hell... Hell - see Hooge'), a letter from 'a nocturnal prowler', and a morbid

1916 £750





THE END

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a winter miscellany

Radicals and Rabble-Rousers:
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To receive any of these catalogues by post or email,
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