



# MARLBOROUGH RARE BOOKS

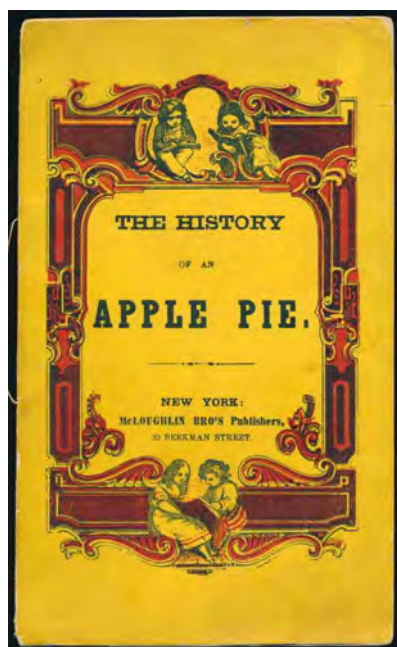
TEL. +44 (0) 20 7337 2223

E-MAIL: jolyon@mr-b-books.co.uk

JULY, 2025

LIST 100

## MID-SUMMER MISCELLANY



### EARLY ALPHABET BOOK BY THE MCGLOUGHLIN BROS.

1 [ABC]. THE HISTORY OF AN APPLE PIE. New York: McLoughlin Bro's Publisher's, [Electrotyped by Vincent Dill, 25 & 27 New Chambers Street, New York], [c. 1867-1870]. £ 300

**FIRST EDITION.** 8vo, pp. [8]; with three large decorated capitals per page, each within a related scene and hand coloured; stitched as issued in the original yellow publisher's wrapper, title within colour printed border to upper cover, and advertisements to lower cover; a very good copy.

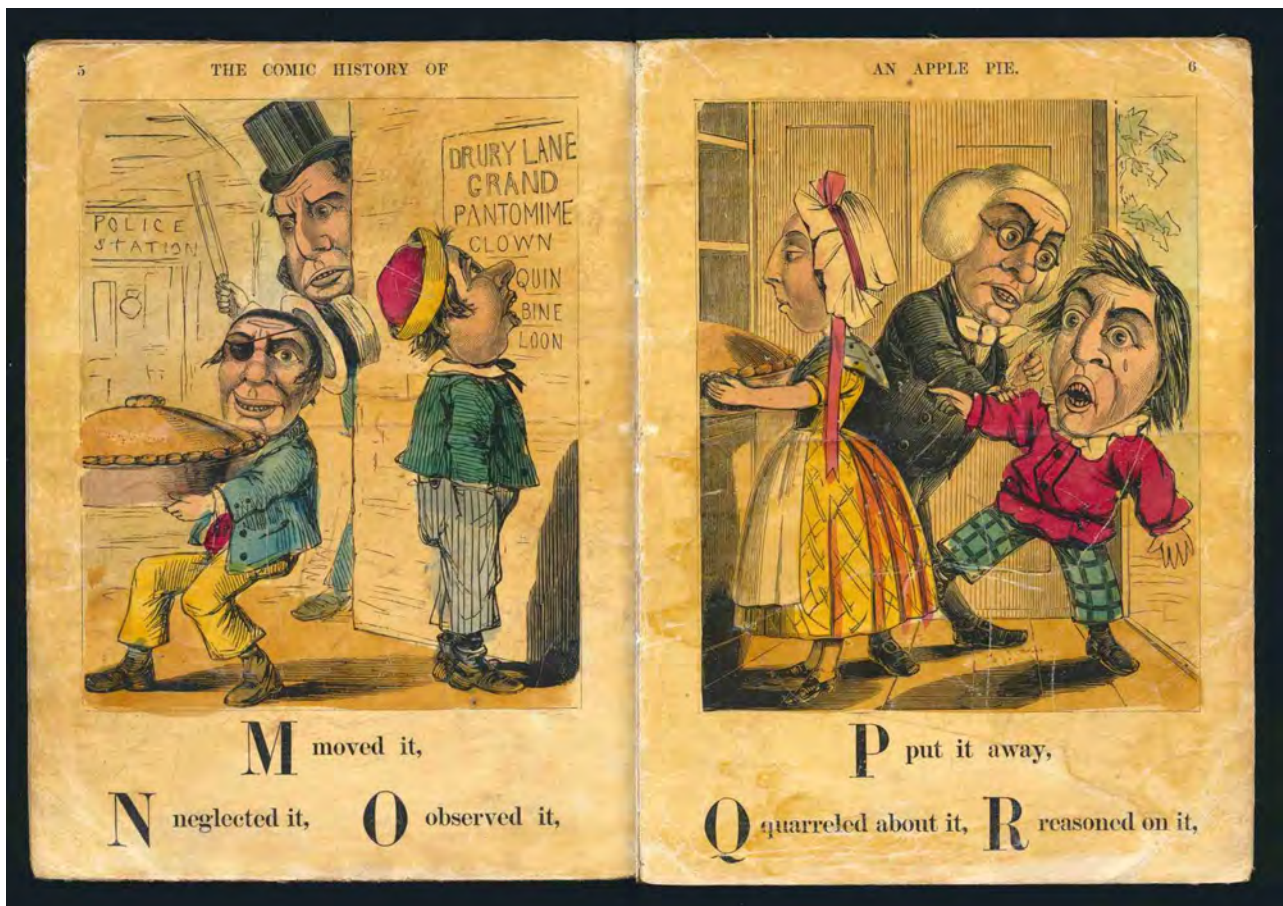
Scarce first edition of this *History of an Apple Pie*, an early alphabet book published by the McLoughlin Brothers.

The work is titled 'Dunigan's History of an Apple Pie', which pertains to the woodblocks by the New York engraver Edward Dunigan (active 1842-1849), which were acquired by McLoughlin Brothers, after 1850. Furthermore the cuts for letters I, L, O, R, U and Z are signed Elton - this is Robert E. Elton, John McLoughlin's mentor and early business partner.

We can safely date the work based on the address of publisher and printer, McLoughlin Brothers, who were located at 30 Beekman St. between 1863 and April 1870, and Vincent Dill who had also been located in Beekman street, but moved after 1866 to 25 & 27 New Chambers street.

OCLC records copies at New York Historical Society, Wayne State, North Carolina, Library of Congress, Princeton, American Antiquarian Society and The Strong.





## RARE ABC BY THE LESSER KNOWN CRUIKSHANK

2 [ABC]. [CRUIKSHANK, Percy].  
 CRUIKSHANK'S COMIC HISTORY OF AN  
 APPLE PIE. London: [Mary] Read & Co., Publishers  
 and Printers, Johnson's Court, Fleet Street. [c. 1865].  
 £ 850

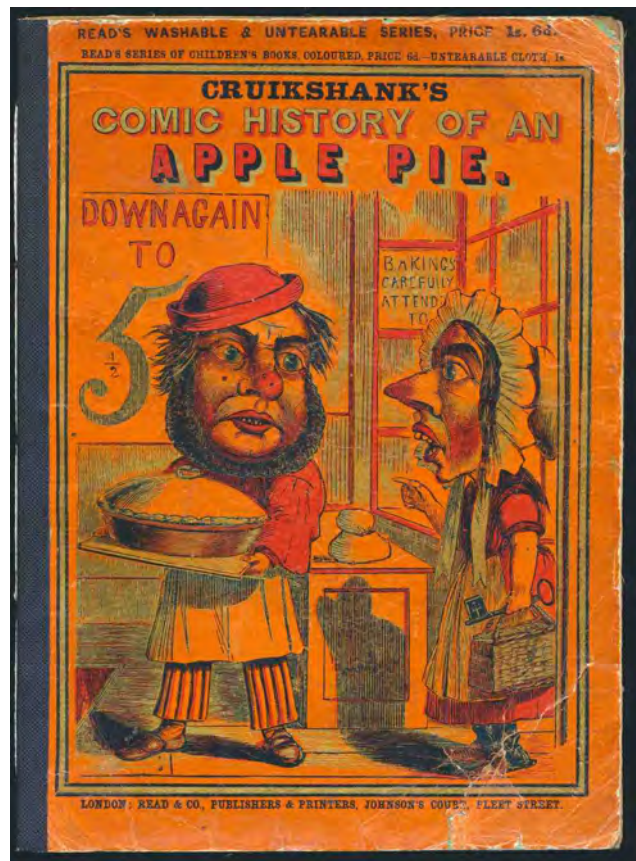
*Large 8vo, ff. [8] including covers; hand coloured woodcut illustrations, all leaves varnished and backed with linen in the 'washable & untearable' format; some creasing and discolouration to leaves, the latter largely as a result of the varnishing process; in the original publisher's orange pictorial limp boards, expertly rebaked in black cloth and restitched, some rubbing and surface wear, but still a good copy nonetheless.*

Rare first edition of this *Comic History of an Apple Pie*, with the publisher's somewhat disingenuously using the cachet value of the Cruikshank name but without stating that it was the lesser known Percy, nephew of the more famous George.

The designer-cum-illustrator Percy Cruikshank (1810-1880?) was the son of the caricaturist, illustrator, and portrait miniaturist, Isaac Robert Cruikshank (1879-1856). His grandfather was the Scottish painter and caricaturist Isaac Cruikshank (1764-1811) and uncle the great George Cruikshank (1792-1878), praised as the "modern Hogarth" during his life.

The publisher, Mary Read, was based at 10 Johnson's Court from 1847 to 1867 (see Brown, P.A.H. *London publishers and printers*, p. 155).

Osborne I, p. 72 (incomplete, wanting four leaves); with OCLC adding a copy at Princeton; not in Beall.





## UNRECORDED

3 **ALDEN, Joseph.** ALICE GORDON: or, the Uses of Orphanage... Glasgow: Published by R. Griffin & Co. [Printed by J. S. Pratt in Stokesley, Yorkshire], 1848. **£ 300**

**FIRST BRITISH EDITION.** 12mo, pp. viii, 9-254; original dark brown ribbed cloth, blocked in blind, lacking spine, but boards holding firm.

An unrecorded and unauthorised edition of this once popular moral tale.

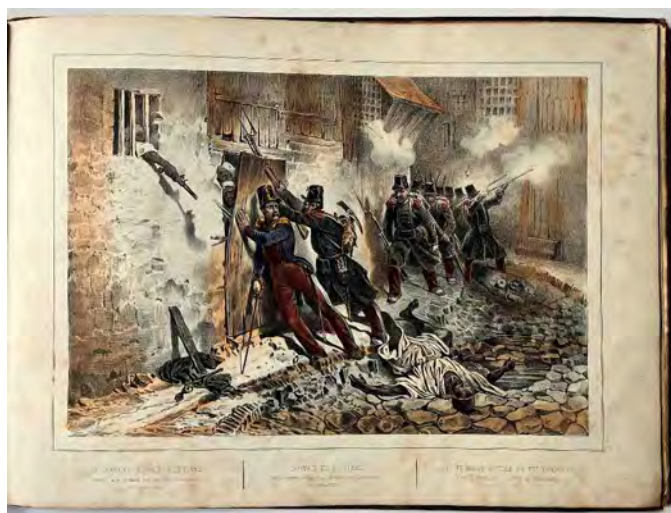
Alice Gordon can justifiably be classed as a Calvinist work for children in which the eponymous and orphaned heroine studies her father's Bible seeking 'preparation for a world to come' and finds that it also prepares her to perceive the world around her, 'to love the simple and the natural, the beautiful and the sublime.' The narrative progressing through the death of her father, her grief at being an orphan, her education and new home, her meeting with Mr Newell, various vicissitudes on the way, and finally her leaving school and marriage to recently saved Mr Newell: 'When the hour for retiring approached, the young bride was manifestly uneasy. She watched with intense interest the movements of her husband as he rang the bell and directed the servants to assemble in the room in which they were sitting' - clearly her new husband wanted to have a little proselytizing foreplay before the couple retired for the night.



The work was originally published by Harper & Brothers in 1847 and was quickly reprinted in Britain. The engraved title has the imprint of J.S. Pratt at Stokesley, who was also the printer, although the title bears the Richard Griffin the Glasgow publisher, and manufacturers of chemical apparatus. Clearly an unauthorised reprint during this period of reciprocal publishing anarchy, as the text had to be typeset from scratch rather than using stereotype plates.

Joseph Alden (1807-1885) was an American academic, Presbyterian pastor, and prolific author. He taught at Williams and Lafayette Colleges, served as president of Jefferson College, and led the State Normal School in Albany. Alden was of a practical type of mind with a view to getting results who published extensively including over seventy books influential works on ethics, government, and religion and also for children.

Not in OCLC, apparently unrecorded.

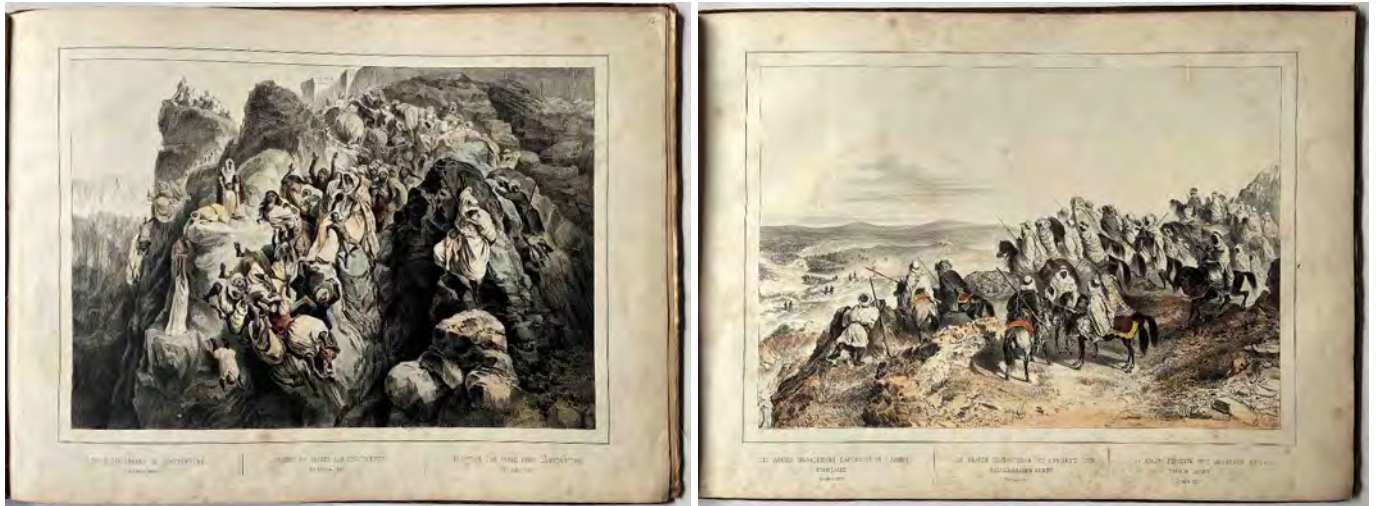


## ARTISTIC SOUVENIR OF THE BATTLE

4 **[ALGERIA]. [RAFFET, Denis Auguste Marie]. [RETRAITE DE CONSTANTINE - PRISE DE CONSTANTINE].** [Paris, Gihaut frères or Mainz, Joseph Scholz,] c. 1838. **£ 500**

Oblong folio (38.5 × 27.5cm), 18 hand-coloured lithograph plates, each with caption in French, German and English; some plates somewhat foxed in places; near contemporary brown cloth, upper cover lettered in gilt Algiers; spine repaired.





Raffet's superior draughtsmanship captured the battle between the French army and the last Ottoman stronghold in Algeria in 1837, when Constantine fell and the French established a firm colonial regime. As with all imperial expansion, an artistic souvenir of the battle was issued, chiefly showing the heroic exploits of the French and the sometimes cowardly actions of their adversaries.

This composite album documents the campaign from beginning to bitter end, and brings together 18 lithographs, originally published as the two suites *Retraite de Constantine* and *Prise de Constantine*. The bibliographer Dayot notes that later issues appeared with a shortened imprint in the plate margins; ours, however, bears no indication of printer or publisher. This later issue, not described by Dayot, omits the two lithographic title pages and one *croquis*—a composition of vignettes. A similar album, containing the same 18 plates found here, was issued in Mainz by Joseph Scholz, with his imprint on the plate titled *Assaut*. This plate, like all others in this copy, carries no printer's or publisher's name and may have been issued prior to the Scholz edition.

Béraldi, *Les Gaveurs du XIXe siècle* Raffet 536-542, 543-556; OCLC gives two locations, Brown University and the Bibliothèque Nationale.

‘PEOPLED BY MYRIAD’S OF ANXIOUS SOULS,  
ON THE TIPTOE OF EXPECTATION’

5 **ALKEN, Samuel Henry Gordon (1810-1894).** [EPSOM RACE COURSE ON THE DERBY DAY.]  
London: Ackermann, 1854. £ 4,500

*Hand coloured Strip panorama, printed on four sheets conjoined, concertina-folding into boards, measuring 20.5 x 220 cm, folding down to 22 x 56.5 cm; loosely housed in red half calf over cloth folder; the upper-side with a gilt label 'Epsom Race-Course 1834 [sic]'; bookplate of famous Alken collector Eugene Dixon.*

Extremely rare panorama of England's busiest race course.







'Messrs. Ackerman, of the Strand, have also published an excellent panorama of the Epsom Race Course, on the Derby day. It is a most life like representation of the gallop immediately before the great metropolitan event coming off, and every portion of the course from the start to the winning post, with its booths, its grand and minor stands, peopled by myriad's of anxious souls, on the tiptoe of expectation, are there truthfully depicted. No one, who has the least love for the noble sport of racing, should be without one' [*The Field* 10 June 1854].

Henry Thomas Alken (1785–1851) Alken never used his second name, leading to confusion with his son Samuel Henry Gordon, who also signed designs and paintings 'H. Alken'. Indeed, H. Alken may have been less a person than a family industry, and precise authorship of the resulting prolific output remains difficult to disentangle... Samuel Henry Gordon Alken, born in Ipswich [1810], also returned to London, where he worked as an artist and specialized in painting animals; he executed many of the horses depicted in George Sala's 60 foot long panorama of the funeral procession of the duke of Wellington in 1852. At the time of the 1881 census he was unmarried and living at 62 High Street, Shadwell. He died in a workhouse in 1894, and was probably the Henry Alken who died at the Sick Asylum, Bromley, on 5 July 1894, aged eighty-four, having previously been an inmate of Poplar Union workhouse (d. cert.)' [ODNB]



Apparently both available on a roller at 12 shillings coloured, and 9 shillings uncoloured. Clearly somewhat unwieldy and open to damage on a roller, this copy has been folded in a concertina fashion. The date is printed somewhat unclearly in regard to the third digit. Siltzer and Dixon both date the work 1834. Abbey more correctly dates it 1854, three years after Henry Alken senior's death.

We have only been able to trace two copies selling at auction: the Gloucester copy in 2006, and the present copy in the Le Vivier library sale in 2012; Abbey *Life* 600; Bobins IV, 1301; Dixon 99; Siltzer p. 62.

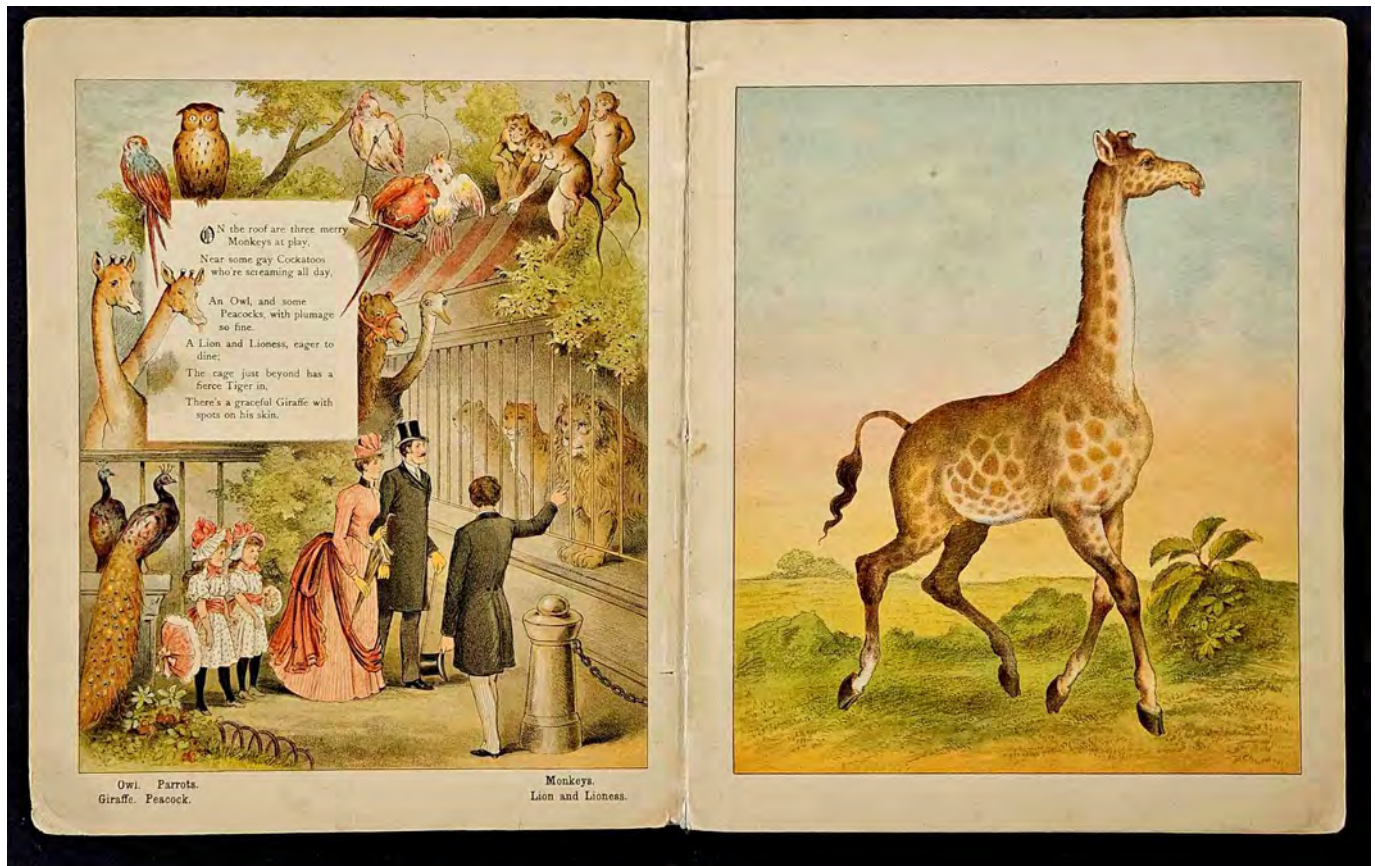
### 'THE ONLY RECIPIENTS OF A GOLD MEDAL FOR CHILDREN'S PUBLICATIONS'

6 [ANIMALS]. VISIT TO THE ZOO. London: Dean & Son, 160A Fleet Street. Office of "The Little-one's own Coloured Picture Paper." [1888]. £ 400

**FIRST EDITION.** 4to, pp. [12] printed throughout in chromolithograph; expert repairs to gutter in places, otherwise clean throughout; bound in original glazed pictorial chromolithograph covers, evidence of having once been part of a bound volume with some rubbing to spine and corners, but still a good copy nonetheless.

Rare first edition of this delightful *Visit to the Zoo* for young children, published as part of Dean & Sons enormously popular 'Gold Medal Series', indeed possibly the first title in that series.



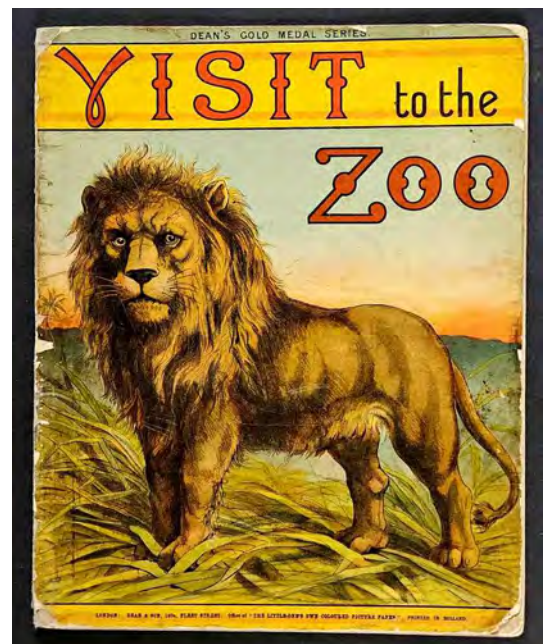


'Let us pay a visit to the Zoo / And see the Beasts, and  
Birds, pray do! / And view the Hippopotamus: / That  
through the bars will stare at us / A large striped Tiger  
fierce with rage / And Wolves within their iron cage' (p.  
[1]).

The work is clearly set around a visit to the London zoo and a feast for young eyes, the children accompanying their mamma and papa seeing all manner of exotic animals from Giraffe's, Monkey's and Lion's, to Ostrich's, Camels (which mamma is pictured riding!) and a rhinoceros. However, most noteworthy is the scene of an elephant carrying the excited children on his back, parading through the zoo - although not the infamous Jumbo, alas, who had departed with Barnum's circus some five years earlier.

Also worth noting is the juxtaposition of the animals caged on one page whilst the facing image portrays them in the wild, or at least in splendid isolation giving the impression they were still noble and free.

OCLC records two copies, at Cambridge in the UK, and Toronto Public Library in North America.



## STRUGGLING WITH IDLENESS

7 [ANON]. CHARLOTTE AND HER ENEMY. Edinburgh: William Oliphant & Co., London: Hamilton, Adams & Co. [1866]. £ 250

**FIRST EDITION.** 12mo, pp. 96; with colour printed frontispiece (engraved by James Mackenzie Corner); some light marking in places; in the original blue blindstamped publishers cloth, spine and upper board lettered in gilt, with minor sunning and rubbing, but overall a good copy.

The narrative of a little girls struggle with the great enemy of 'idleness'.

Idleness was close to being classed as a mortal sins in the eyes of the more evangelical section of Victorian Society. To set the scene Charlotte lives comfortably in a large old-fashioned house, all kept clean and tidy by an old lady called Mrs

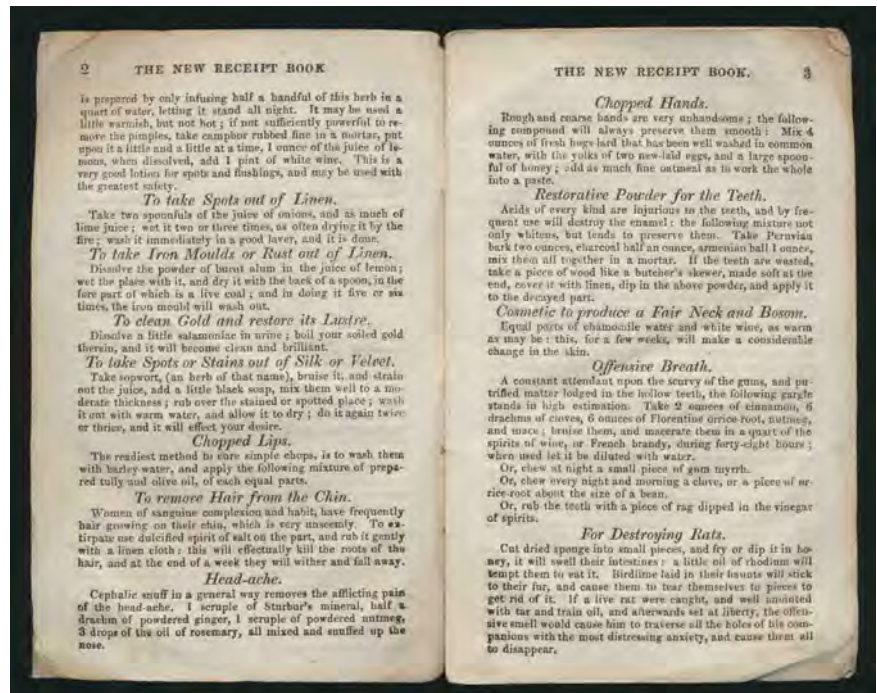
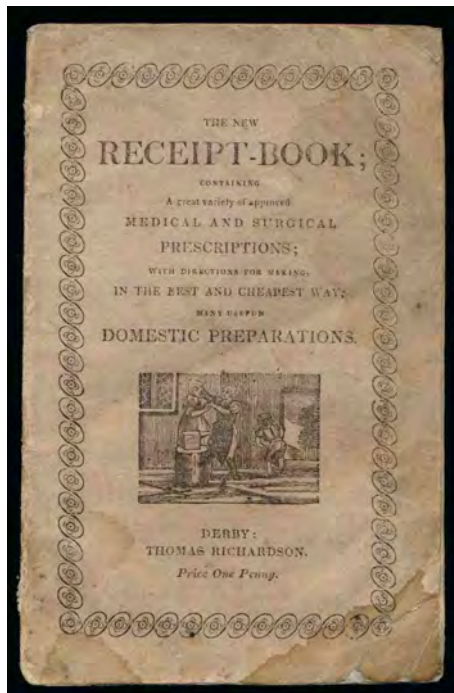
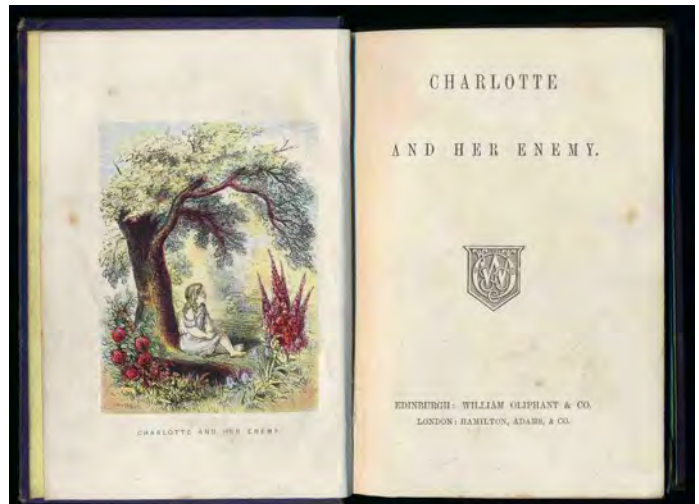


Richards. 'Charlotte had a good many friends, but she had enemies also, which disturbed her peace perpetually, and made her frequently very unhappy. Some of these were almost constantly attacking her in some form or other. Morning and evening, summer and winter, these foes were lurking near her; heat never melted, cold never froze them, light never blinded, darkness never frightened them! They would come boldly into her room at all hours, follow her into the parlour, dining-room, and kitchen; go with her to school, to walk, to church, sometimes all of them together, at others only one; but very rarely indeed was she free from the presence of one or other of these foes.'

Clearly having been indoctrinated early in life with her failures and an all-consuming guilt, the story dwells on just one of the little girl's failings. Each chapter describes Charlotte's activities during the morning, day, her visit to a stream, a walk home, sewing sheets, and an autumn afternoon in which her indolence and malingering nature are observed and corrected. By the end of the work, Charlotte is a grown woman with her own young daughter, dutifully indoctrinating the next generation with guilt and then attempting to correct their wicked ways.

The work is sometimes ascribed the Massachusetts author, Eliza A. Warner, although we have our doubts as the text does not appear to have ever been published in the US.

OCLC records three copies in the UK, at the British Library, Aberystwyth and Cambridge, with one more in North America, at Alberta.



## FOR THE POORER CLASSES

8 [ANON]. THE NEW RECEIPT-BOOK; containing a great variety of approved medical and surgical prescriptions; with directions for making, in the best and cheapest way, many useful domestic preparations. Derby: Thomas Richardson. [n.d., c. 1830]. £ 300

**FIRST EDITION.** 12mo, pp. 12; a few light marks in places; stitched as issued in the original printed publisher's wraps, lightly stained and dust-soiled, and with some neat repairs, but still a good copy.

Rare survival of this *New Receipt-Book*, almost certainly influenced by similar works published by James Catnach from his family home in Seven Dials, London, and like many of his broadsheets and penny ballads originally sold cheaply and in significant numbers by street hawkers, a common form of 'mass media' in the early nineteenth century, both in the metropolis and as here, in the provinces.

This is a fine example of one of these ephemeral works, the publisher, Richardson, giving good value for money, packing the pages with everyday recipes and remedies for such things as 'Chopped Lips' (and 'hands'), 'Offensive Breath', 'Gargle for a Sore Throat', 'Corns', 'Inflamed Eyes', and 'Cosmetic to produce a Fair Neck and Bosom' ('Equal parts of camomile water and white wine, as warm as may be: this, for a few weeks, will make a considerable



change in the skin”), as well as the more exotic ‘Bites for Venomous Reptiles’ and even a recipe for ‘Fine Ginger Cakes for Cold Weather’ thrown in for good measure.

Although not of the highest literary merit and generally pulled together from a variety of publications and periodicals, these fragile works do however convey some of the many concerns to early nineteenth century buyers that Richardson and Catnach capitalised on. It is known that Thomas Richardson published from 1828 until 1847, with this being one of his early publications.

OCLC records one copy only, in the US, at the Library Company of Philadelphia.



## CHARTING THE GROWTH OF A ‘PHENOMENON’

9 **BARKER, Henry Aston, J & R, BURFORD, & Others.** REMARKABLE COLLECTION OF 121 PANORAMA BOOKLETS, KEY SHEETS and related material. London & Elsewhere 1799-1859. £ 40,000

Significant collection of panorama booklets, Key sheets and related material, charting, over half a century, the growth of a ‘phenomenon’ that was to not only dominate the London landscape with purpose built buildings such as ‘The Panorama’ and ‘The Rotundo’, but within their walls provide a multitude of changing landscapes from the four corners of the world, both known and uncharted, entertaining, engaging and educating audiences throughout the first half of the nineteenth century.

The collection includes booklets and panorama cover the following locations and events: Acre - Algiers - Amsterdam - Antwerp - Athens - Baalbec - Badajoz - Benares & Varanasi - Berlin - Bern - Boothia - Cabul - Cairo - Canton - Canton & Guangzhou - Cashmere - Coblenz - Coliseum & Ancient Rome - Constantinople - Corfu - Coronation of George IV - Damascus - Delhi - Dublin - Edinburgh - Elba - Florence - Geneva - Genoa - Himalayas - Jerusalem - Lago Maggiore - Lima - Lisbon - Lucknow - Macao - Madrid - Malta - Messina - Mexico City - Milan - Mont Blanc - Moscow - Naples - Navarino - New York - Niagara - Nile - Oxford - Paris - Paris, Père la Chase - Paris & Rouen - Pompeii - Quebec - Rio Janeiro - Rome - St Petersburg - Sebastopol - Sierra Leone - Spitzbergen - Sydney - Thebes - Venice - Versailles - Vienna - Vittoria - Waterloo - Weymouth

A detailed illustrated list can be accessed and downloaded though this link: [PANORAMA BOOKLETS](#)

‘London remained the world’s principal centre of panorama production until the early 1860s. Panoramas for each of the two Circles at the Panorama, Leicester Square and for the Panorama in the Strand were changed at approximately twelve-monthly intervals. In all between the 1780s and 1860s over 150 panoramas were painted and exhibited by Robert





Barker, H.A. Barker, and T.E. Barker, and their successors John Burford and Robert Burford. Of these at least thirteen went to North America, being imported by John Vanderlyn and Frederick, both of whom were panoramists in their own right. Britain remained the United States' only supplier during this period' (Ralph Hyde, *Panoromania! The Art and Entertainment of the 'All Embracing' View*, 1988, p. 60). Indeed, several panorama booklets with American imprints are represented in the present collection.

'The Barkers and the Burfords painted their panoramas at great speed, undertaking the work themselves with very few staff. On three occasions artists of some standing were engaged - Edward Dayes ('Windsor'), David Roberts ('Cairo'), and John Burnet ('Waterloo'). Source drawings for remote places were supplied by people on the spot, by the archaeologist Frederick Catherwood ('Jerusalem', 'Thebes', and 'Baalbec'); by the roving artist, August Earle ('Sydney', and 'The Bay of Islands, New Zealand'); by explorers, Capt John Ross ('Boothia') and Lt Browne, (Polar Regions); and by such naval and military officers as Lt. W. Smyth Rn ('Lima'), Cpt Robert Smith RE ('Benares' and 'Delhi'), Lt F.J. White RE ('Hong Kong'), and Cpt Verschoye ('Sebastopol'). John Trumbull offered paintings of the Niagara Falls which were not used. Robert Burford between 1829 and 1861 employed Henry Courtney Selous to help him with the painting of thirty-five of his panoramas. In the 1850s photographs were used as an aid in painting 'Sebastopol', 'Canton', and 'The Forum in Rome' (*Ibid*, p. 60).







Brief biographies of the three main protagonists, as noted above, responsible for the birth and inception, to the development and expansion of the Panorama 'craze', are detailed below.

Robert Barker (1739–1806), inventor of the panorama, was born in Kells, co. Meath, in 1739. The family moved to Scotland, and by 1786 Barker was listed in an Edinburgh directory as living on the High Street. His income came from painting portraits and teaching perspective. 'In the mid-1780s, while walking on Calton Hill, it occurred to Barker to record the city using a square frame fixed to one spot. By drawing the scene within it, and then rotating and drawing the next section, and then the next, and so on, the entire 360 degree view would eventually be recorded. Drawings, presumably using this method, were made by the twelve-year-old Henry Aston. The outlines were then transferred to paper pasted on linen. However, Barker discovered that, when arranged in a circle, the horizontal lines of these drawings appeared curved. A system had to be devised to make them appear straight... Classically educated friends of Barker concocted a new word for his invention—'panorama', meaning all-embracing view—and it was this word which, from June 1792, was used in all publicity. A six-sheet reproduction of the London panorama, etched by Henry Aston Barker and aquatinted by Frederick Birnie, was published in October 1792. In the same year Robert Barker acquired a site in Leicester Place and Cranbourne Street, and on it erected a rotunda built according to the 1787 patent. The building, designed by the Scottish architect Robert Mitchell, was named the Panorama. It accommodated two panorama paintings simultaneously, one 90 feet in diameter in a 'large circle' at ground level, the other 50 feet in diameter in an 'upper circle' supported by a central column. The rotunda opened on 25 May 1793 exhibiting in the large circle a view of the Grand Fleet at Spithead. When the Panorama, Leicester Square, was first projected, a joint-stock company was formed to enable Barker to carry out his scheme, and in this enterprise Lord Elcho took a prominent part; but the enterprise proved so profitable that Barker was soon able to purchase all the shares and make the property his own... After Barker's patent expired in 1801, 360 degree panoramas by rival artists were painted and exhibited in London, including Thomas Girtin's Eidometropolis. A number of panoramas by Barker and his rivals toured the larger provincial towns. Barker died on 8 April 1806 at his house at 14 West Square, St George's Fields, London, and was buried at St Mary, Lambeth, London.' (DNB).

Henry Aston Barker (1774–1856), panorama proprietor and painter, younger son of Robert Barker (1739–1806), the panorama painter, and his wife, Catherine, née Aston (1744–1842), was born in Glasgow. 'At the age of twelve he was set to work by his father to take the outlines of the city of Edinburgh from the top of Calton Hill for the world's first 360 degree show panorama... Robert died on 8 April 1806 and bequeathed his panorama business to H. A. Barker, but also, according to Corner, 'certain encumbrances' which were made good as a result of his subsequent success. In 1816 Barker and John Burford bought out the Strand panorama, and proceeded to manage this second rotunda, regularly supplying it with panoramas. A number of the panoramas from this and the Leicester Square establishments went on tour, visiting Birmingham, Liverpool, Dublin, and Edinburgh, and various cities in the United States. Whenever possible, Barker's panoramas dealt with matters of the moment. Following the abdication of Napoleon, Barker







abdication of Napoleon, Barker travelled to Elba to make drawings, and while there renewed his acquaintance with the former emperor. After the battle of Waterloo he travelled to the field of battle and also visited Paris in order to interview officers and glean further information. The resulting panorama was sensationally popular, making £10,000. H. A. Barker's last panorama—The Coronation Procession of George IV—was also a success. Early in 1824, on the strength of Waterloo's success, and at the age of forty-eight, Barker retired, transferring the management of both rotundas to John and Robert Burford. In retirement, Barker lived firstly at Cheam in Surrey, then Bristol, and then Willsbridge, near Bristol. For the last thirty years of his life he lived at Bitton, near Bristol, where he died on 19 July 1856 and where he was buried' (DNB).

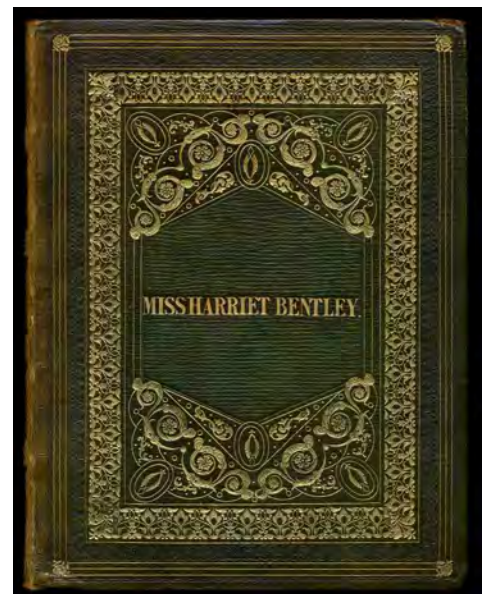
Robert Burford (1791-1861), panorama painter, was born in 1791. 'In 1812 he first exhibited at the Royal Academy 'A View of Westminster Hall.' In conjunction with H. A. Barker he opened a panorama where later stood the Strand Theatre (demolished in 1907 for the 'Tube' railway station), and then removed it to Leicester Square, where for many years it formed one of the chief attractions of London. Burford exhibited there a succession of panoramic views of the chief places of interest in Europe, all of which he visited himself in order to obtain accurate drawings. Mr. Ruskin visited the exhibition as a boy, and speaks in high praise of Burford's abilities in his 'Præterita' (1885), p. 200. He died at his residence, 35 Camden Road Villas, on 30 Jan. 1861, just after finishing a view of Naples and Messina. Among the panoramas exhibited may be mentioned the 'Battle of Waterloo,' 'Cabool,' 'Baden,' 'The Embarkation of the Queen at Treport,' 'Athens,' 'Constantinople,' 'Grand Cairo,' 'Ruins of Pompeii,' 'The Polar Regions,' 'The Battle of the Alma,' 'Siege of Sebastopol,' 'Venice,' 'Rome,' 'Rio Janeiro,' &c (DNB).

### UNUSUAL COMMONPLACE ALBUM, WITH AN AUTOGRAPH PROCURED ON A PILGRIMAGE TO SEE HANNAH MORE

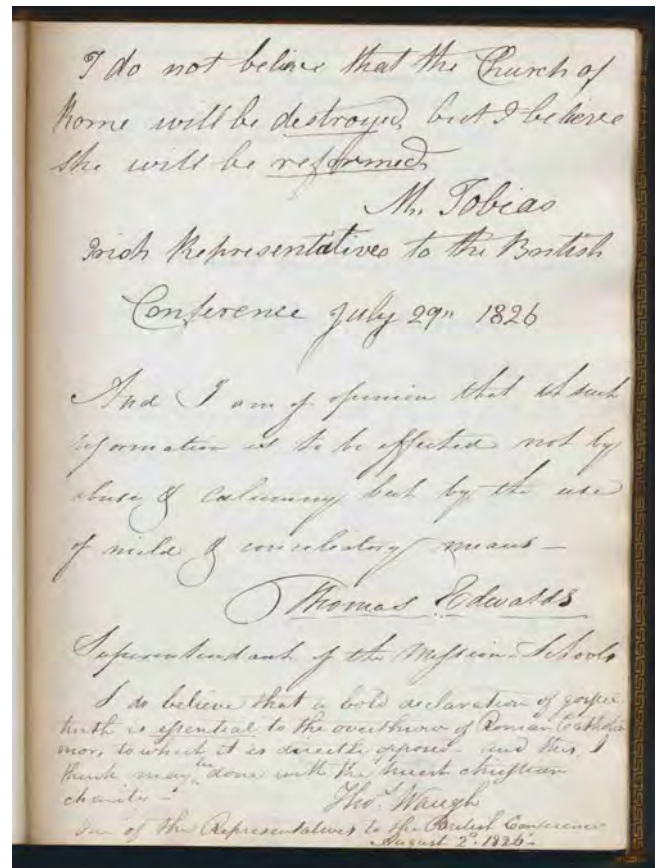
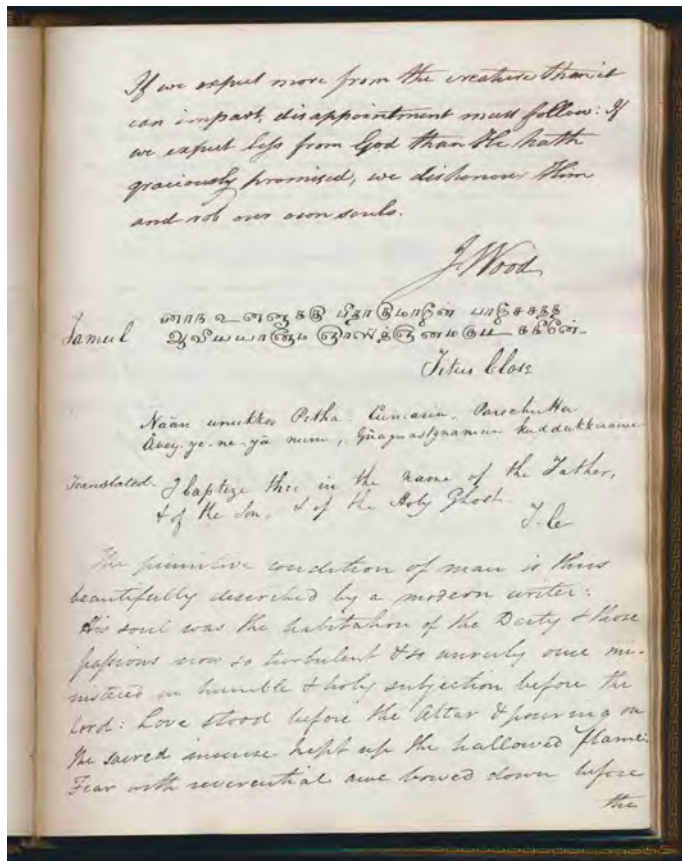
10 **BENTLEY, Harriett.** COMMONPLACE ALBUM. Chiefly relating to the Methodist community in Yorkshire and the North-West of England. Huddersfield and Liverpool, [1826-1832]. **£ 850**

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

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







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

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

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

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

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







## LUXURY GIFT FOR YOUNG LADIES

11 **[BONBONNIERE TRANSFORMATION BOX]**. [MARRIAGE & PRESENTATION]. [France], Circa 1830. **£ 3,000**

*Circular box [16.5 cm diam × 3.8 cm], the glass lid with a gilt and green paper mount, discoloured in places, with an oval cutaway to show a scene; a metal lever with a tuned bone knob, when the lever is pulled the scene changes through a hidden roller mechanism; the side of the box with embossed gilt paper patterned paper, gilt metal banded edges, upper band slightly loose.*

A large bonbon box a young couple having just arrived in a carriage are about to enter a church for the baptism of their child; before them a beadle welcoming them at the church door, also a beggar seated hoping for alms; behind the couple is their nurse carrying the baby in her arms together with friends also in attendance.

On pulling the lever a ballroom scene, replete with four chandeliers, appears, the host and hostess receive a couple graciously whilst other guest mingle around.



## ONE OF THE EARLIEST MOVEABLE CHILDREN'S BOOKS

12 **BRÈS, Jean-Pierre. LE LIVRE JOUJOU.** Par M. Bres. Paris: Vve. Magin & fils, Libraire Louis Janet. Rue Honoré Chevalier, 3 (Place St. Suplice). [1875, but really circa 1837]. **£ 7,500**

*16mo in 8s [15 × 11 cm (6 × 4¼ inches), pp. xv, [1], 157, [3], blank; 13 hand coloured plates, including an additional title-page, complete with a total of 14 movable parts; original dark red cloth blocked in blind and lettered on the upper cover with the title in gilt; some minors marks and the spine slightly worn but altogether a good copy of an uncommon movable book.*

One of the first moveable pull-tab books, preceded only by *Les Bergamasques* (Nepveu, 1820), which first appeared as a New Year's gift in 1831.

A simple device of pulling a tab allowed a separate element of the engraving to appear at will, and so providing the young reader with, among other delights, the excitement of the game of hide-and-seek. The idea for some reason did





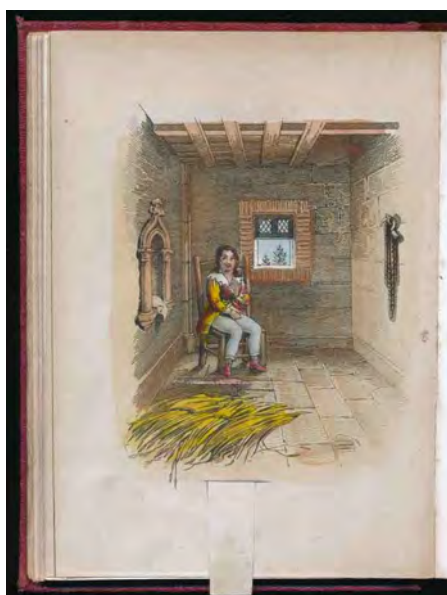
not really capture much interest at the time and it was not until Dean & Son from 1856 in England revived the idea through the marketing of their own animated books. Even then the market in such novelties was hardly a success and it was not until the works of Lothar Meggendorfer at the end of the century, which brought both a combination of illustrations and cleverly devised mechanisms, that such books became popular. Due to rising production costs this form of children's book was always expensive to produce and in the end prices could never be kept low enough for such works to pay.

Each of the nineteen stories include an element where hidden objects or characters suddenly appear. An asterisk marks this in the course of this story, when the reader pulls the tab with a magical transformation. Boys, girls, dogs, bushes, fountains chair, even a whole cottage appear, with the pull of a tab.

The work was reissued in 1837 and once again in 1875, by which time it must have appeared distinctly old-fashioned. However, the 1837 and 1875 editions are essentially identical, with only the engraved title being amended. The present example still bears the imprint 'Ducessois, quai des Augustins, 55' - a business name no longer in use after around 1848. Furthermore, the printed title page retains Janet's original address, which he had vacated by approximately 1850. These details suggest that the 1875 issue was marketed using leftover sheets from the earlier edition, with minimal, if any, changes to the original production. Considering how many examples of the work in any edition survive, *Le Livre Joujou* was something of a failure, or more probably too delicate for little hands, with a subsequent loss through depredations.

The author, Jean-Pierre Brès (1782-1832), also the inventor of the Myriorama's, first pursued a career in medicine but decided instead to devote himself to the fine arts and literature. Brès produce a series of clever movable and illustrated works, some of which are illustrated in Gamunchen's famous catalogue. He died as a result of the 1832 cholera outbreak in Paris.

OCLC records five copies in North America, at the Metropolitan Museum of Art, The Morgan Library and Museum, Library of Congress, Indiana and Washington; see *La bibliographie de la France*, (1831) 5974; Cotson 3015.







## GETTING ABOUT IN PARIS

13 **[CARRIAGES]. [ADAM, Victor]. LES VOITURES DE PARIS.** Paris: [Imprimer Godard, Ledot, Jne. 168, Rue de Rivoli], [1857]. £ 1,250

20 hand coloured tinted lithograph plates [19 x 12 cm (7½ x 4¾ inches)] mounted as a continuous panorama [approx 380 x 12 cm (110 x 4¾ inches)]; folding down into original red cloth backed red paper covered boards, Ledot trade label on front pastedown; the upper side with the title within a gilt cartouche, corners bumped and worn and minor tears to a few folds still altogether a nice item.

A rare illustrated guide to the various means of transport in Paris during the early years of the Second Empire.

The artist Victor Adam illustrates everything from lowly carts to funeral carriages replete with plumes the plates in the order they appear in the panorama are follows: [1] Diligence; [2] Calèche; [3] Voiture de Laitière; [4] Milord; [5] Voiture de Carnaval; [6] Voiture de Chasse; [7] Convoi du riche; [8] Camion; [9] M[archan]d des quatre saisons; [10] Voiture de la Poste; [11] Voiture de S. M. l'Empereur; [12] Tilbury; [13] Voiture des hèvres; [14] Saltimbanque; [15] Omnibus; [16] Chemin de fer Américain; [17] Omnibus de Facteur; [18] Voiture de Déménagement; [19] Charabans de Campagne; [20] Voiture de Place;

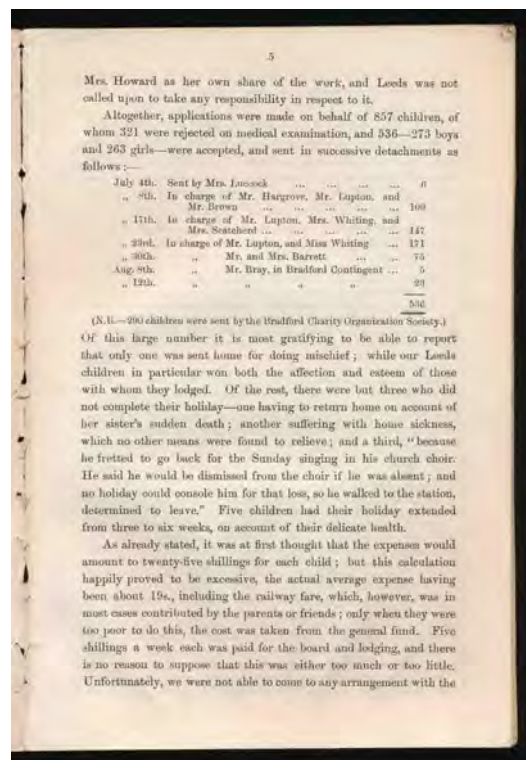
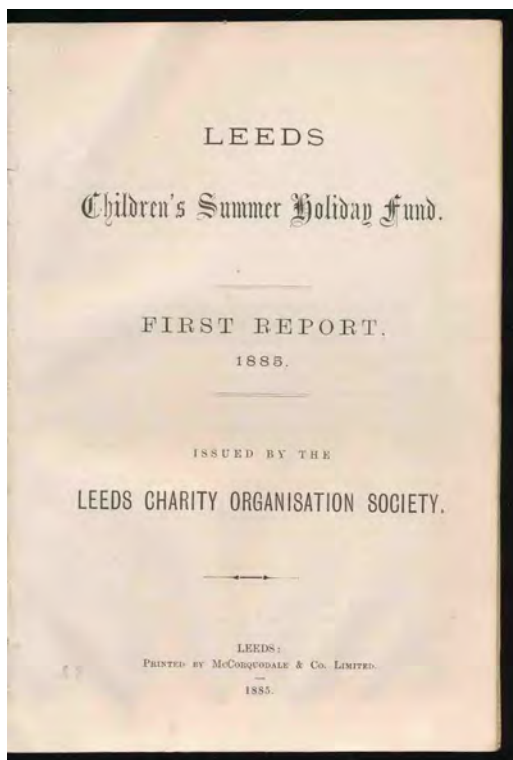


Born in Paris Victor Adam (1801-1866) was the son and pupil of artist Jean Adam. As a young man, he trained in the studios of Meynier and Régnault at the École des Beaux-Arts. He made a striking debut at the Salon of 1819 with 'Herminie Secourant Tancrède', and continued to exhibit regularly, particularly as a painter of battle scenes. However, by 1823 he had begun experimenting with lithography and quickly became a leading practitioner reputedly producing around 4,000, a substantial output, especially considering his tendency to include twenty or more figures on a single sheet. His prolific talent was frequently enlisted by specialists in 'picturesque landscapes,' who sought his figures to enliven their own lithographs. Indicative of the widespread popularity of his work, many of his plates were published simultaneously in Paris, London, and New York, with additional editions in Vienna, Berlin, Leipzig, Mannheim, Manchester, Madrid, and Moscow. Around 1848, Adam whenever he worked directly and confined himself to the style of an album sketch, as here, was probably at his best and an adept chronicler of contemporary customs, hunting scenes, and military uniforms. His understanding of horses and, especially, carriages was in his day considered unrivalled.



His drawing style was both charming and seemingly effortless whilst also energetically keeping pace with such artists like the Vernets, Charlet, Decamps, and even Raffet. Among the notable works he contributed to are: *Oeuvres de Rabelais* (1820, with Desenne), *Fables de Florian* (1838), *Paris au XIXe siècle* (1839), *Versailles* by the Comte de Laborde (1839), *La Grande Ville* (1842), and *Faits mémorables de l'Histoire de France* (1844).

Ledot's publishing house was active in Paris during the mid-19th century. Although they focused on scientific material such as ornithology's, they were not averse to issuing a number of maps of Paris, and books of views for the tourist market. Evidently such everyday vehicles traversing the city was also felt to be a good subject for exploitation, although apart from the initial announcement of the *Les Voitures de Paris* in November 1857 we can find no further record of the work either in libraries or commerce.



## PROVIDING A HOLIDAY FOR CHILDREN AGED BETWEEN '8 AND 14, DELICATE, AND NEEDING A CHANGE'

14 [CHARITY]. LEEDS CHILDREN'S SUMMER HOLIDAY FUND. First Report. 1885. Issued by the Leeds Charity Organisation Society. Leeds: Printed by McCorquodale & Co. Limited, 1885. £ 285

FIRST EDITION. 8vo, pp. 20; in modern wrappers.

The 'Children's Summer Holiday Fund' was founded in 1885 at the behest of the Hon. Mrs Howard of Castle Howard who promised £25 on the basis that a child's three week holiday from Leeds would cost about 25 shillings. An appeal was circulated to raise more funds with the intention of providing a holiday for children aged between '8 and 14, delicate, and needing a change.' For a while funds were more forthcoming than children but eventually 'applications were made on behalf of 857 children, of whom 321 were rejected on medical examinations.'

'Of this large number it is most gratifying to be able to report that only one was sent home for doing mischief; while our Leeds children in particular won both the affection and esteem of those with whom they lodged. Of the rest, there were but three who did not complete their holiday - one having to return home on account of her sister's sudden death; another suffering with home sickness, which no other means were found to relieve; and a third, "because he fretted to go back for the Sunday singing in his church choir. He said he would be dismissed from the choir if he was absent; and no holiday could console him for that loss, so he walked to the station, determined to leave." Five children had their holiday extended from three to six weeks, on account of their delicate health.' The *Report* includes a fair number of



testimonies including one from the benefactors Mrs Howard, who distributed the children on the various employees on her vast estate: 'we think your Leeds children quite exceptionally sweet and good and intelligent. The twelve who lived in our house were delightfully bright and winning, and I was very sorry to lose them. In common with all my neighbours who have lodged your town children, I feel a real longing to see them here again next year, and I will welcome them as friends whenever or wherever they may wish to claim my friendship. They were right bonny creatures, and it was a cheery sight to see them at play under the windows of my room; the place looked lonely when they were gone. I have been very much delighted with the way the cottagers have treated the children.' Mrs Howard, who was later styled the Countess of Carlisle, became in time estranged from all her own children and was described by one of them as 'privately a tyrant, despite appearing at her best in public.' Bernard Shaw indeed unflatteringly modelled the character Lady Britomart Undershaft in his play *Major Barbara* on her!

The Leeds Social Improvement Society, founded in the late 1860s, exemplified the city's concern for the working class and the complex ties between civic leaders, clergy, and employers. Led by influential figures such as the mayor, prominent Liberal families like the Luptons, and several clergymen, the Society aimed to combat mendicancy rather than offer broad compassion. By 1878, the Society aligned with the national Charity Organisation Society, which sought to distinguish between the 'deserving' and 'undeserving' poor. It shared many of the Poor Law's harsh assumptions, emphasising personal responsibility for poverty. Despite this, the Society did contribute positively. By 1879, it employed a nurse to support poor families and collaborated with the Leeds Infirmary and Dispensary to refer cases for medical care. The Leeds Children's Summer Holiday Fund was created, sending hundreds of children to the countryside and continued to do so until at least the 1950's.

Ultimately, while motivated by a desire to help the poor, the Leeds Charity Organisation Society operated within a moralistic framework that often prioritised discipline over empathy. Like so many similar Victorian organisations, the Society reflected the often fraught relationship between charitable institutions, the churches, and the poor they aimed to help, often highlighting the underlying tension between philanthropy and social control.

Not in OCLC, apparently unrecorded.

### SUBLIMINAL ASSOCIATION WITH DICKENS'S CLASSIC

15 **[CHILDREN]. [HUMPHREYS, Henry Noel].** THE CHILD'S ILLUMINATED PRAYER-BOOK. A First Book of Prayers for Children. London: William Smith, 113, Fleet Street. [*Imprint* London: Bradbury and Evans, Printers, Whitefriars; *Cover illustration* Printed in colors by C. Graf], 1845. £ 385

**FIRST EDITION.** 8vo, [16.7 × 11.5 (6½ × 4¼ inches)]; pp. viii printed in red and blue, 9 chromolithograph plates printed in gold and black with additional hand colouring; original boards, the upper cover with an overlaid large decorative printed title in colours and gold on a brown ground; rebound skilfully to style due to gutta percha binding; inscribed on front free endpaper 'Presented to Eliza White by her Uncle James, 5th January, 1845'.

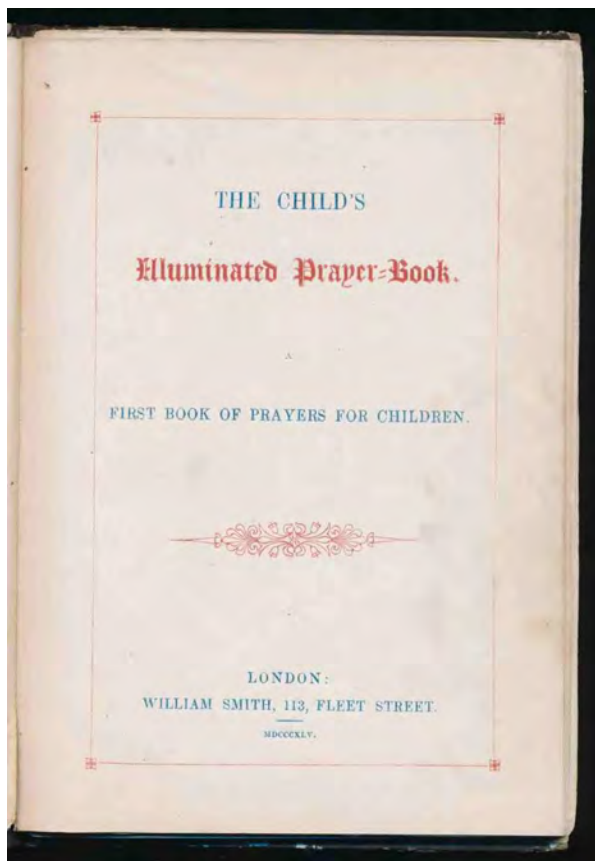
Although unacknowledged, we know from Henry Noel Humphreys's *List of My Copy-Rights* and the journals kept by Humphreys's son, 'young' Noel (N.A.H.), that this first edition of *Child's Illuminated Prayer-Book* was published in 500 copies, the hand colouring of the plates being carried out by Humphreys, and was sold for 5 shillings and was advertised by Smith as 'enriched with Borderings of original design and appropriate character, printed in gold and colours' in press notices from November 1844. Second, third and fourth editions followed, in 1845 each of 250 copies, with the last of these coloured by Paul Jerrard [See Howard Leathlean's article on Paul Jerrard in *The Book Collector*, Summer 1991].

Despite the seemingly large number of copies produced very few appear to have survived, possibly the gutta percha binding did not help and the book was convenient enough to dismember with each of the leaves perfectly adaptable to being given out as reward cards etc. The preface and accompanying text for each plate is almost certainly also written by Humphreys and explains that 'The object of the present little book is to place before children those Prayers, Hymns, &c. which it is necessary for every young child to learn as the first early lessons in religion, in a form which, by the prettiness and adaptiveness of the illustrations, may at once tend to interest the child in the learning of the Prayers, and at the same time to refine the mind in teaching its first lesson in taste—which is too frequently vulgarised, by placing in the hands of children such coarse and unmeaning illustrations as are very generally found in early children's books. Therefore, in the illuminated decorations accompanying these Prayers, we have sought to avoid idle and unmeaning ornaments, employing such as seemed appropriate and likely to increase and develop the interest in each subject, rather than divert the attention from it, as is frequently the case in the ordinary and indiscriminate application of ornament.'

each of the plates was then given a 'Descriptive Index for the Children' in which Humphreys goes to some length in describing all the elements that make up the designs. For Plate V, 'A Prayer for sick Friends and one for absent Friends.'







he explains 'On the left, at the top, a medallion is interwoven in the ornament, representing a little girl in an attitude of prayer. Opposite to this is a similar medallion, with a group representing care and attendance on the sick : they are surrounded with heartsease, a flower which the French call *pensée* (thought), and frequently use it as an emblem of kindly thought towards others. Our English name pansy is a corruption of the French *pensée*. Below, a little boy is repeating his prayer; and opposite to him is a mother and children taking leave of some dear friend, whom a vessel is rapidly carrying away from them. These medallions are surrounded by forget-me-not, a little flower which several nations of Europe call by this name; the German is *vergeissemein-nicht*. It was probably in the simplicity of early manners given as a token of remembrance at parting.'

'Though they were not central to the development of colour printing in Britain, it seems that members of the Graf family worked as chromolithographers in the late 1830s and early 1840s. Charles Graf was one of the earliest lithographic printers in London to refer to himself as a chromolithographic printer (*Post Office London Directory*, 1843 to 1846). He seems to have taken over the press of Jeremiah (who ceased to be recorded in the same directory after 1842). Both traded from 1 Great Castle Street, and one or the other might have printed a five-colour decorative title-page for *Annette, Hours of thought* (London: Darton & Clark [1837?])' [See Michael Twyman *A History of Chromolithography* 2013, p. 95, re printing of Owen Jones *The Alhambra*]. We can add that the Graf's originated in Mulhaus in the Alsace area of France, Jeremiah anglicised his name from Jérémie was born in 1782 and moved to England in 1837 and sometime in the early 1840s returned to his home town. His son Henri-Charles Graf (1814-1890) appears to have made his permanent home in England but by the 1870's had become an importer of foreign goods.

It is abundantly clear that either Humphreys, William Smith the publisher or Bradbury and Evans the printer, or indeed collectively, chose to print the title and introductory pages in the same colours that had been use a year earlier to launch Charles Dickens' *A Christmas Carol*. No doubt they were probably hoping to attract buyers through some subliminal association!

OCLC records four copies in the UK, at the British Library, National Art Library (V&A), Oxford Brookes and Cambridge, and five more in North America, at Toronto, Southern Methodist, Brigham Young, NYPL and Wake Forest University.

### 'THE ABSOLUTELY INSANE PROJECT'

16 **COCKBURN, Henry, Lord.** A LETTER TO THE LORD PROVOST on the Best Ways of Spoiling the Beauty of Edinburgh. Edinburgh: Adam & Charles Black, North Bridge. Bookseller and Publisher to Her Majesty. MDCCCXLIX [1849].

£ 225

**FIRST EDITION.** 8vo, pp. 29, [3] blank; stab stitched as issued.

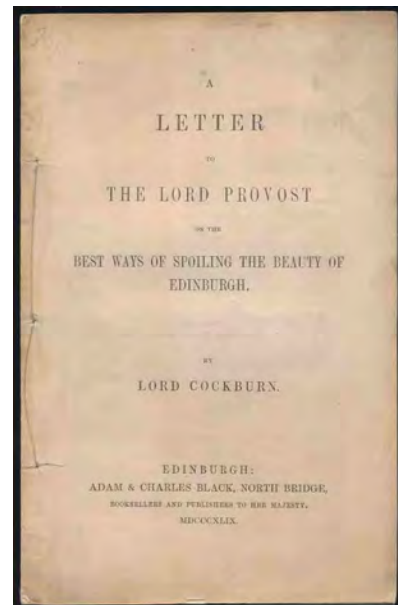
Henry, Lord Cockburn, (1779-1854) was a famous High Court Judge in Scotland and latterly a pioneering conservationist of Edinburgh who defended the ancient buildings in the Old Town, which were then rapidly being



knocked down; and disparaging of the New Town and its relentless extension. In his witty *Letter to the Lord Provost* he focuses on what he called 'the absolutely insane project' of building along the south side of Princes Street, happily blocked through a concerted effort, but lost the battle over the construction of the Edinburgh and Glasgow railway line through Princes Street Gardens. Other concerns include the use of Calton Hill as a washing green, the distinct lack of trees in the city, the unsightly addition made to the famous castle and the general lack of concern about preserving historic and elegant Edinburgh.

Cockburn's diary entry at the time is wonderfully self deprecating '25th October 1849. If, as seems probable, publishing a pamphlet be one of the signs of insanity, I am mad, because I published one about ten days ago. It is in the form of a "Letter to the Lord Provost on the best ways of spoiling the beauty of Edinburgh" If any man doubts our dangers, let him read that letter. It has at least excited attention, and may do some practical good.' Evidently the first edition was not printed in sufficient numbers as a matter of three days after issue on the 18th October a third edition was being advertised, with two more subsequent editions still to come.

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



### 'CE TERRIBLE COLE'

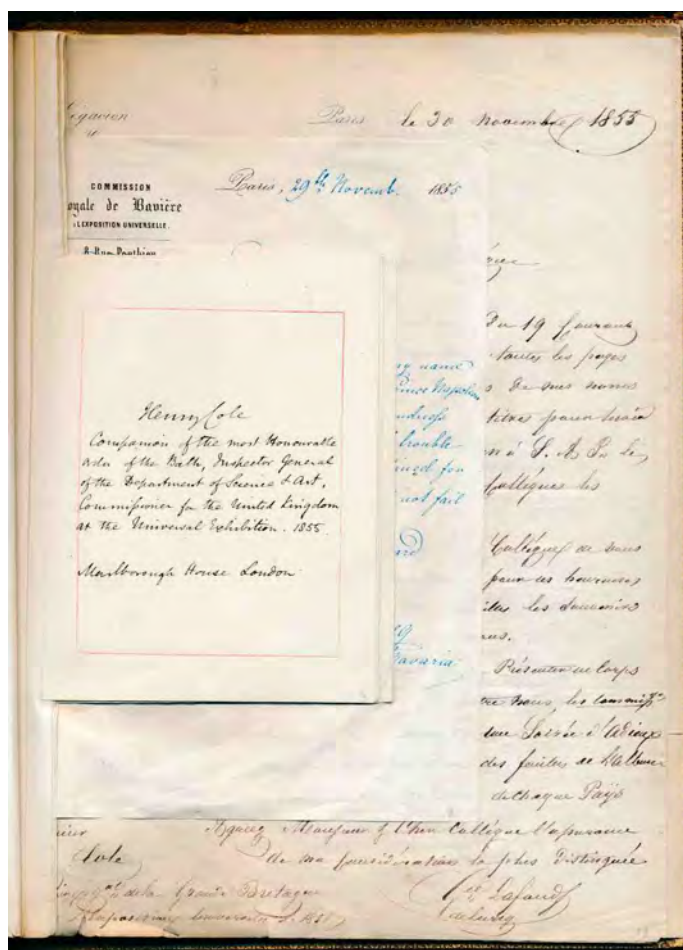
17 **COLE, Henry.** COLLECTION OF LETTERS AND MANUSCRIPTS COMPILED BY SIR HENRY COLE, RELATING TO HIS INVOLVEMENT IN THE EXPOSITION UNIVERSELLE DE 1855, 'Given on her Twenty-First Birthday First of June MDCCCLIX to my eldest daughter Lætitia Marian Cole, who was with me in Paris during the Industrial Exhibition. MDCCCLV.' [Paris], 1855-1856. **£ 1,250**

4to [28 x 21 cm (11 x 8¼ inches)], title in manuscript and 65 manuscript items of varying sizes mounted on guards together with a printed large diploma to Henry Cole [described below]; contemporary red panelled morocco, upper cover reattached at cords, spine lettered in gilt '1855'; some wear to extremities.

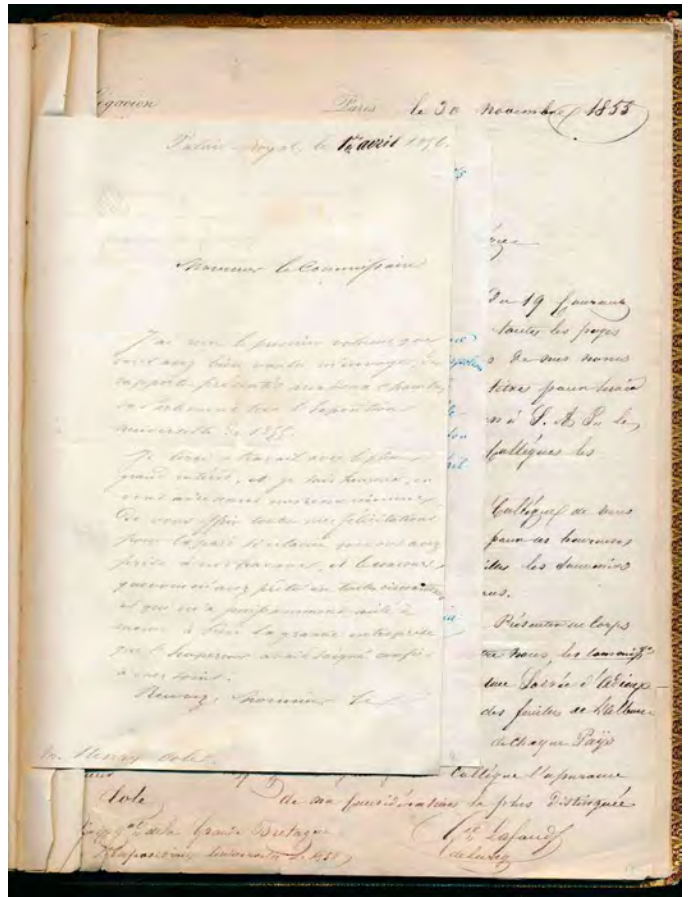
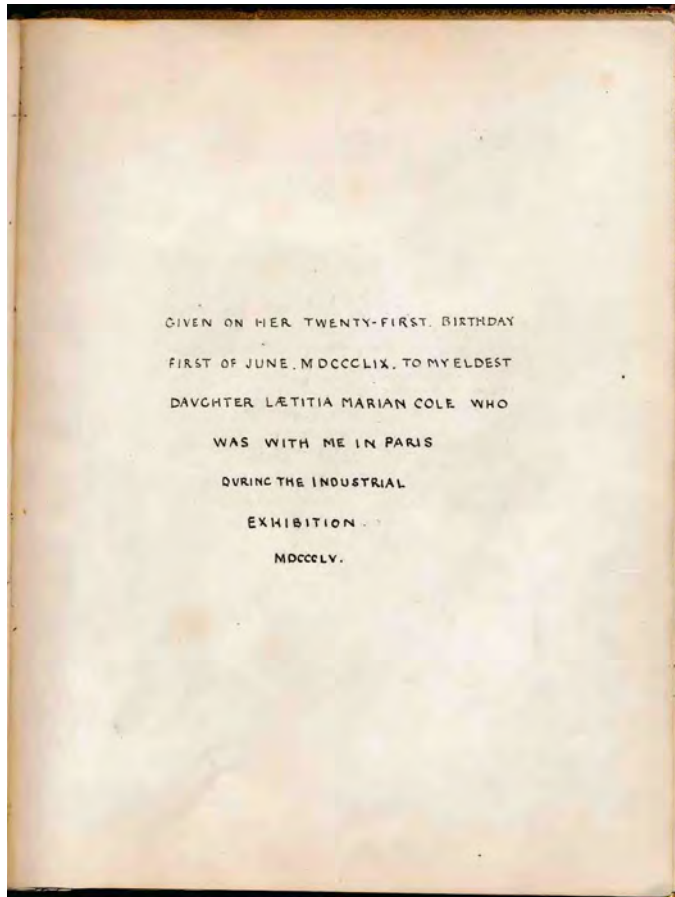
A fascinating album of letters compiled by Sir Henry Cole (1808-1882), the civil servant and inventor who facilitated many innovations in commerce, education and the arts in the nineteenth century, as well as being credited with devising the concept of sending greetings cards at Christmas, introducing the world's first commercial Christmas card in 1843. Here, in order to compile a presentation album for Emperor Napoleon III, who acted as président de la Commission impériale for the Exposition Universelle of 1855, Cole took it upon himself to gather the signatures and titles of as many of the Commissioners representing foreign countries as he could for the gift.

The album is alluded to in Henry Cole's *Fifty Years of Public Works*. 'One of the last acts of Mr. Cole as British Commissioner was to present Prince Napoleon with an "album of signatures of Foreign Commissioners," as a token of the Commissioners' personal esteem for His Imperial Highness. The Prince said he was much "touched" by the album. This took place on the 18th December [1855], by which time the Exhibition buildings had been almost quite cleared out, the *déménagement* having begun on the 31st October, when my father's diary has the note: "In the evening, went to the Palais de l'Industrie, which was lighted by the electric light; our forces commenced pulling down. Stayed all night."'

The first item tipped into the album is from Napoleon to Henry Cole, dated from the Palais-Royal on 1st April 1856, thanking Cole for all his work, and also a copy of the report on the exposition that had been prepared by the British Government the following year. Following this is the printed text of thanks from the Commissioners addressed to Napoleon, dated 15th Novembre 1855, that was to preface the album. Henry Cole appears to have







forwarded to each of Commissioners, representing their country, thirty-eight copies for their signatures, titles, and positions, together with a special copy written on vellum. The examples on vellum would no doubt have been suitably bound and presented to the Emperor, with the thirty-eight copies sorted and bound together in book form so that each of the Commissioners would have a souvenir of their association during the exposition.

Each page has a pre-printed rectangular line to keep the length of each Commissioner's autobiographical details within bounds and also to have some uniformity to the design. Also included in our album are a further twenty-one letters addressed to Henry Cole congratulating him on the idea and on the work he had undertaken both for his own country and presumably that of other Commissioners too.

Henry Cole's copy appears to have been gathered up and specially bound and given to his eldest daughter on her 21st birthday—a rather odd present, you may think—but as Lætitia [Tishy] Cole accompanied her father in Paris and, to some extent, probably also acted as his secretary and helper, he likely thought it was a fitting gift. The stressful management of showcasing British excellence in the arts and sciences in the face of some nuanced French obstruction and indifference must have been tiring and time consuming! Probably Britain was not the only country to feel aggrieved and this drew the commissioners, as a group, closer together.

Only two years after the Great Exhibition of 1851 the plans for a French exhibition were announced, and Henry Cole was soon tasked with organizing Britain's participation. Initial efforts stalled, but by May 1854 the government approved £50,000 for the project. Cole mobilised manufacturers across the UK, arranged logistics, and relocated his family to Boulogne due to expected time in Paris. A base was set up at rue du Cirque in Paris, though critics questioned its purpose and accusations that it could be used as club were voiced. Installation in Paris faced setbacks—delays, poor workmanship, and building issues, not the least of which was the sighting of the British art section in a building a matter of feet away from a potential fire risk of a sugar refinery. Richard Redgrave oversaw the fine arts section, while Henry Owen, then Francis Fowke, assisted Cole in arranging the British section. Friction arose within the British and French officials, exhibits stopped at customs and steam being laid on for the French Machinery exhibits and not the British. Despite disruption, the exhibition opened on the 15th May 1855 albeit two weeks late. The British section was generally seen as well-represented success, with progress in design noted, especially compared to 1851, and more to the point Henry Cole kept costs under budget. The exhibition also helped ease French trade restrictions, and on the whole supporting Cole's belief in exhibitions as tools of economic diplomacy.

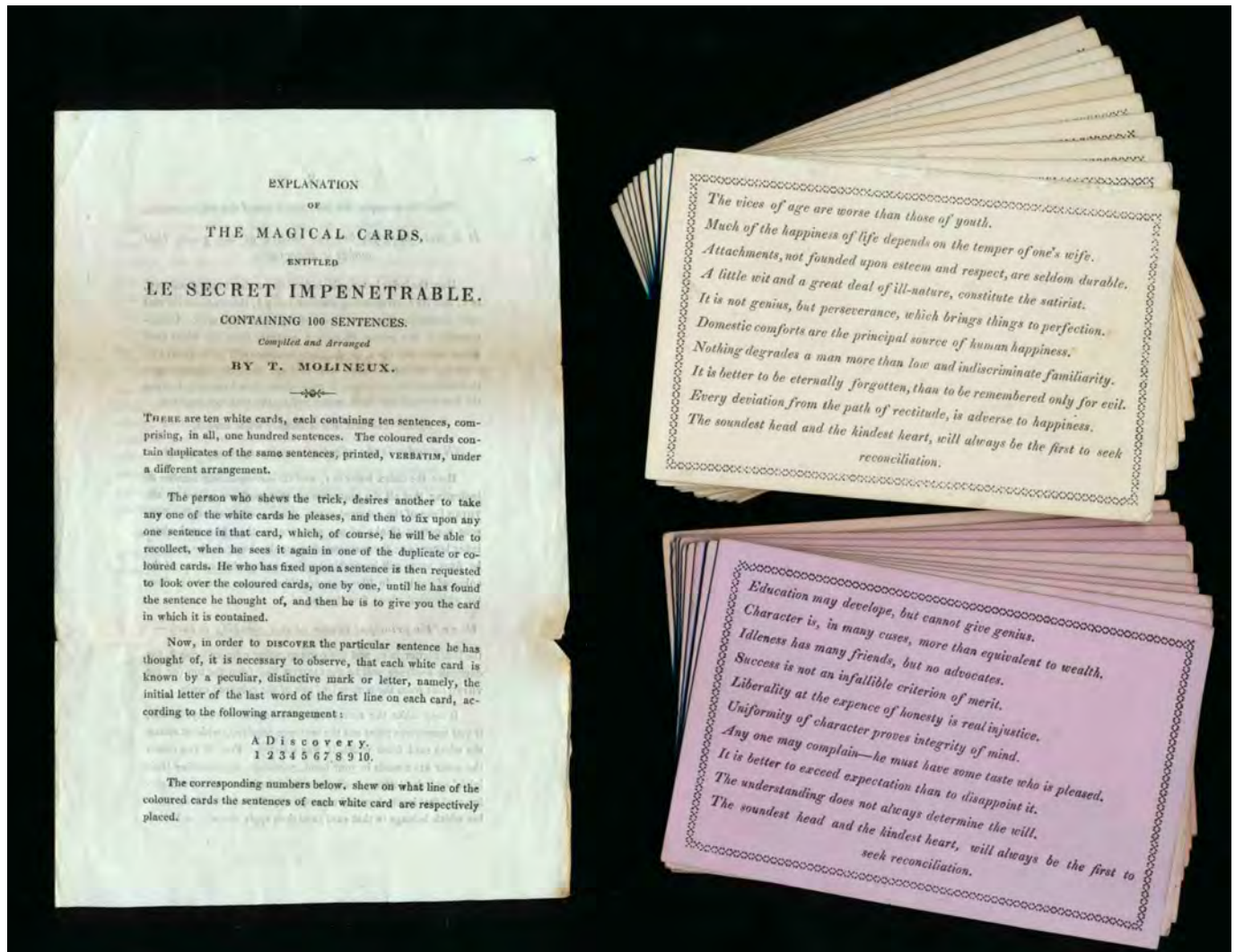
The album includes contributions from the following commissioners (those designated with an asterisk having an accompanying letter): Henry Cole, Richard Redgrave and Francis Fowke for Great Britain; Guillaume Schwarz, (Austria); R. Dietz, (Baden); Dr Carl Beeg, (Bavaria)\* - transcribed as 'Ybecq' in the published report!; E. Raimbeaux, (Belgium); Baron du Graty (Argentina); Lagond, (Costa-Rica)\*; Le baron Delong, (Denmark)\*; Baron du Havel, (Papal States); Comte A. de Pollone, (Sardinia)\*; William J. Valentine, (United States); Khalil Sherif Pasha (Egypt)\*; José de la Cruz de Castellanos, (Spain); Charles Fay, (Frankfurt); Spiliotakis, (Greece)\*; Louis-Frédéric Mathies, (Hanover and Oldenburg); A. Bleymüller, (Hesse)\*; André, (Hawaii and Sandwich Islands); Pedro Escando (Mexico)\*; Eduard Ladé, (Nassau)\*; Emile Tidemand, (Norway)\*; Juan de Francisco Martin, (New Granada)\*; Armand Donon, (Ottoman Empire)\*; A. Laplace, (Paraguay)\*; Emile Fournier, (Peru and Guatemala)\*; A. J. d'Avila, (Portugal); George de Viebahn, (Prussia)\*; Charles Richter, (Reuss-Greiz); Woldemar Seyffarth, (Saxony); Paltrineri, (Saint-Marino)\*; P.



Brandstrom, (Sweden)\*; Barman (Switzerland)\*; Ph. Corridi, (Tuscany); E. Mussali, (Tunis); Heinrich-Geffcken, (Hamburg)\*; Ferdinand von Steinbeis, (Wurtemberg)\*.

The commissioner for the Netherlands was also included in the album, but having left Paris already, or not replied to Cole, a place marker was left in the presented album. Many of the commissioners have been long forgotten perhaps, but Khalil Sherif Pasha (1831-1879), known as Khalil Bey, was then just starting out on his collecting career; Ferdinand von Steinbeis later became famous in Germany for education. We are not quite sure who André was who represented Hawaii and Sandwich Islands; and Juan de Francisco Martin of New Granada probably did not have a country to go back to after the Exposition closed!

At the end of the album are a printed circular in French that was circulated to the Commissioners suggesting they acquiesce in making up the album, a copy letter from the Baron de Rothschild who was president of the foreign Commissioners and lastly a large engraved certificate, signed by Prince Napoléon-Jérôme Bonaparte as Président de la Commission Impériale, and presented to Henry Cole together with examples of 'La Médaille des récompenses', struck in gold, silver and bronze, for services to the Exposition.



### 'IMPENETRABLE', BUT WORKING ON A SIMPLE PRINCIPLE

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

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

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

There are two sets of ten cards, with each set printed on either white or pink card stock. Each white card has a set of ten sayings, which are repeated on one of the pink cards but in a different and seemingly random order. The holder of the cards asks their friend to pick a saying from one of the white cards and also to identify which pink card contains the

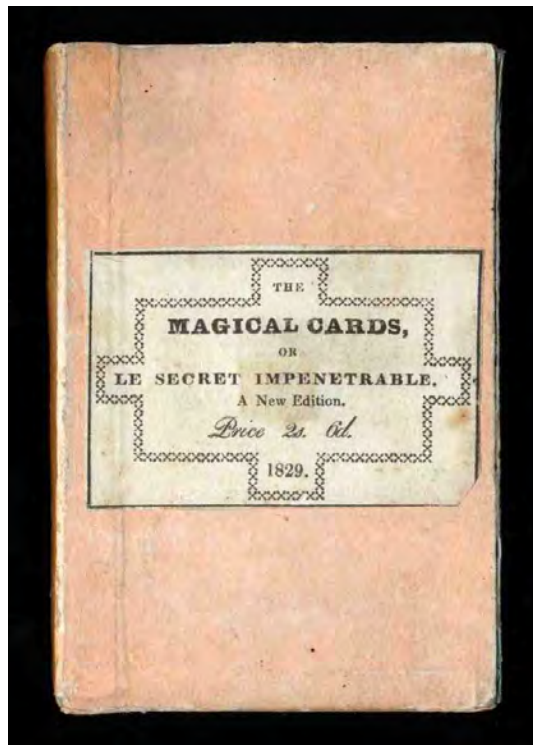


same saying. The magical element is that the holder can quickly and accurately identify the corresponding saying on the pink card, even though there are no obvious clues indicating how this could be achieved!

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

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

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



### EXTRA ILLUSTRATED WITH SIX VIEWS BY WENCESLAUS HOLLAR

19 **CROMWELL, Thomas, STORER, James & Henry Sargent.** HISTORY AND DESCRIPTION OF THE PARISH OF CLERKENWELL, embellished with numerous engravings by J. & H.S. Storer. The Historical Department by T. Cromwell. London; Longman, Rees, Orme, Brown, and Greene [and others]. 1828. **£ 650**

**FIRST EDITION, EXTRA ILLUSTRATED.** 8vo, pp. viii, 448, v, [1] blank index; engraved dedication and 30 engraved plates on India paper, one folding; an engraved folding map and approximately 112 extra illustrations mounted or bound in; green polished calf, spine decorated and lettered in gilt, somewhat sunned, top edge gilt; ex libris W.A. Foyle, Beeleigh Abbey.

The first major work to be published on Clerkenwell. Two issues were published, one on ordinary paper in duodecimo at 15s or, as here, in octavo with proof impressions of the plates on India paper.

Extra illustrated with some 112 portraits, views etc. the volume includes a set of Wenceslaus Hollar's 'Views near London' from 1665 - all but one in their first state. Each is engraved with the legend 'W. Hollar delinset sculp. 1665' title





and imprint below: 1) 'Ye Waterhouse' 2) 'By Islington, 3) 'By Islington', 4 'On the North side of London' 5) 'Waterhouse by Islington and 6) 'Ye Waterhouse' this last being in the second state with the addition of the text 'Sould by Iohn Ouerton.' [Pennington 915.I, 916.I, 917.I, 918.I, 919.I, and 920.II]. Alas several have been mounted at the corners suffering some loss, cut to the margin or otherwise repaired. Despite this, they are still delightful images.

During the summer of 1665, Wenceslaus Hollar's only son died during an outbreak of the bubonic plague, but, unlike many others with the means, Hollar did not flee the city for the safer countryside but remained in London. During this time he produced a series of views of, or from, Islington, which was far less populous than the urban centre, and which had long supplied the city with water. While there, he produced a series of six views of the area that often feature its important waterways.



## TOURIST SOUVENIR

20 **[CRYSTAL PALACE]. SNUFF BOX** Great Industrial Exhibition and Portrait of Queen Victoria. [German?], [c. 1851]. **£ 350**

*Circular lacquered snuff box [9 cm diam. x 2 cm], with a detachable decorated lid of the Crystal Palace, the base of the box with a head and shoulder portrait of Queen Victoria.*

Produced as a souvenir for Great Exhibition, probably in time for the opening on the 1st May 1851.







### MEMENTO OF A VISIT TO THE 'NEW' CRYSTAL PALACE

21 **[CRYSTAL PALACE GAME].** THE SILVER BELL, or the Crystal Palace. An Amusing Game. [London, E. & M.A. Ogilvy, c. 1854]. £ 950

*56 cards [86 × 59 mm (3½ × 2¼ inches)] mainly hand coloured lithograph cards including 20 'Bell Cards', 27 'Crystal Palace Cards,' 5 'Silver Bell' cards and 4 other cards; housed in original wooden box [15.5 × 11 × 4 cm (6 × 4½ × 1½ inches)], the sliding lid with large hand coloured decorative title label.*

Rare game, likely created to capitalise on the opening of the Crystal Palace at Sydenham in 1854. Originally used for the Great Exhibition in Hyde Park in 1851, the glass structure was reconstructed and expanded at a new site in South London, alongside an extensive park.

The cards for the game are divided into three main types: 'Bell Cards', 'Crystal Palace Cards,' and 'Silver Bell' cards. The first two types illustrating the main attractions at Sydenham. The twenty 'Bell Cards' feature subjects such as Aboo Simbel's Tomb, the Extinct Animals in the park, and the Crystal Fountain. The second type of eighteen illustrated 'Crystal Palace Cards,' depicting views of various architectural courts within the palace, including the Egyptian, Assyrian, Grecian, Pompeian, Roman, Byzantine, Renaissance, Alhambra, and Elizabethan Courts. Additionally, there are nine corresponding title cards for each of the 'Courts'. The pack also includes a third type with five cards depicting a 'Silver Bell' cards. To complete the pack are two forfeit cards, and a 'Crystal Palace' title card.

The rules of the game are fiendishly complex and originally required a board featuring compartments with the names of the nine 'Courts' and the 'Silver Bell.' This board was likely a simple sheet printed with the relevant names, but both the board and the original rules have been lost from this example. However, we do have a transcription of the rules, so we know how the game was played. In general terms the players were dealt out about half the pack and then took turns, placing counters on







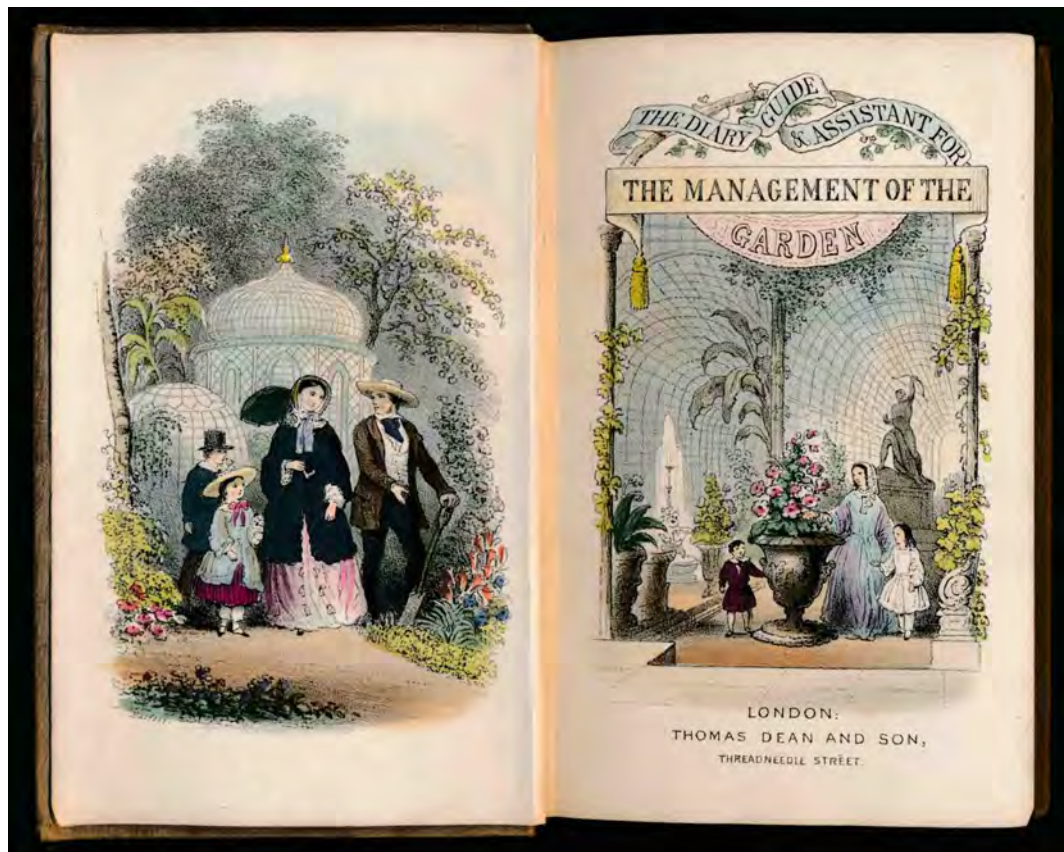
the board, and either losing or gaining counters depending on whether a 'Bell Card,' 'Crystal Palace Card,' or 'Silver Bell' card was drawn.

The Ogilvy family was involved in games, publishing, and bookshops for several generations. Ogilvy and Son, Holborn, published a print of Chessmen in 1806, other early printed works were published by Darton & Clark. David Ogilvy, the elder later ran a bookshop and circulating library in Hampstead around 1826 and probably until his death in 1829. David Ogilvy junior produced his first known game *The Old Soldier and his Dog* which was advertised around 1836 although main business was actually as a carpet manufacturer under the name of Wood & Ogilvy trading from 7 Southampton Row. This address is also used for the David Ogilvy's 'Repository for Rational Toys and Amusements', the imprint of which is found on such games as *L'Orient or Indian Traveller*, *The Quarters of the Globe*, and *The Royal Regatta*. It would appear that although David may have invented the games his two sisters, Elizabeth and Mary Ann, were very much involved in the toy and game business both holding counters at the Soho Bazaar from at least 1850 when David's main occupation was the agent for a carpet manufacturer in Stourport. One wonders if the use of David's name was partly a cover, and it was the sisters who were in reality the proprietors of the toy and game part of the family enterprise as their production continued under their names until about 1870. By 1868, David operated a bookshop on Edgware Road, and some of his games bore that address. He relocated to 17 Christ Church Road in Hampstead by 1877, producing card games. In 1879, he moved to Liverpool, where he briefly attempted to publish games again.

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

See <https://collections.vam.ac.uk/item/O26604/the-silver-bell-card-game> for the only other copy recorded (also lacking the board).





### CASHING IN ON THE OPENING OF THE NEW CRYSTAL PALACE

22 [DEAN & SON] [PRICE, Thomas]. THE DIARY GUIDE & ASSISTANT FOR THE MANAGEMENT OF THE GARDEN. London: Thomas Dean and Son, Threadneedle Street. [1854]. £ 500

12mo, pp. iv-viii, 9-130; iii-viii, 9-120, 131-148 index [to first work]; with hand coloured engraved frontispiece and title page by James Richard Barfoot (1794-1863), and two further engraved plates in the second part (one coloured by hand); original brown cloth, spine and edges now rather faded, title in gilt to upper cover and spine.

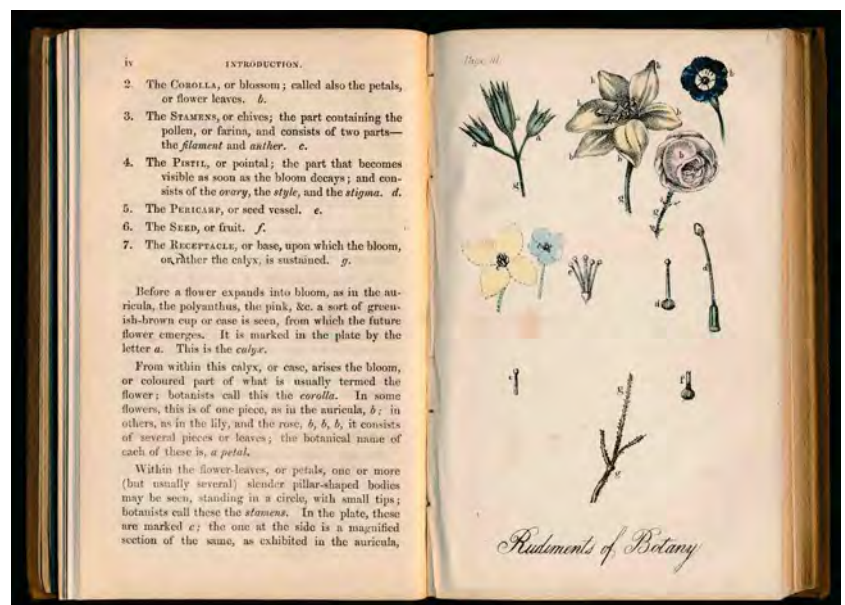
A slightly inexplicable publication, this volume combines two popular works that Dean and Son already had in print, now issued together under a new title.

The first of the paired works is Thomas Price's *The Modern Gardener*, which had reached its ninth "enlarged and improved" edition under the Dean imprint by 1854 and continued to be published in new editions for a further ten years. The second is John Greig's *The Flower-Growers' Instructor*, first published in 1826 and by around 1850 had reached a fourth edition.

This combined volume was largely a marketing strategy. From about March 1854, Dean briefly advertised that the two books could be purchased either separately at 1s. 6d. each, or bound together for 2s. 6d. The combined edition was issued with a newly illustrated title page featuring an impression of the Crystal Palace at its new location on Sydenham Hill, along with a frontispiece depicting a family strolling through their garden.

There is some duplication of content between the two works, but this probably did not matter much to the buyer and on the whole Dean and Son probably trying to capitalise on the opening of the spectacular new gardens at Crystal Palace.

Not in OCLC, this issue unrecorded as far as we are aware.





## DAVY TAKING THE AIR

23 **DIGHTON, Richard.** FINE WATER-COLOUR PORTRAIT OF HUMPHRY DAVY. Cheltenham: circa 1806-1810. £ 850

*Watercolour 10½ × 8¾ inches (265 × 223 mm.) standing in profile in morning coat and top hat in right hand with cane hooked in right arm. Signed 'Richd. Dighton, Cheltenham.' framed.*

A fine unrecorded portrait of famous Cornish chemist and inventor Humphry Davy (1778-1829), drawn by Richard Dighton.

Richard Dighton probably began his career by working with his father Robert Dighton (1754-1812) continuing his series of portraits of Oxford and Cambridge dons. Between 1817 and 1828, he also produced over a hundred portraits of well-known London characters, all of them full length portraits, in profile. Like his father, he also worked as a portrait painter. By 1828, Dighton had left London, and appears to have spent the next 20 years in Cheltenham and Worcester.

The watercolour has pencilled on the back 'Sir H. Davy. Chemical Philosopher Born 1779 - Dec 182[9]' in a contemporary hand and is typical of full length profile so characteristic of Dighton's work.



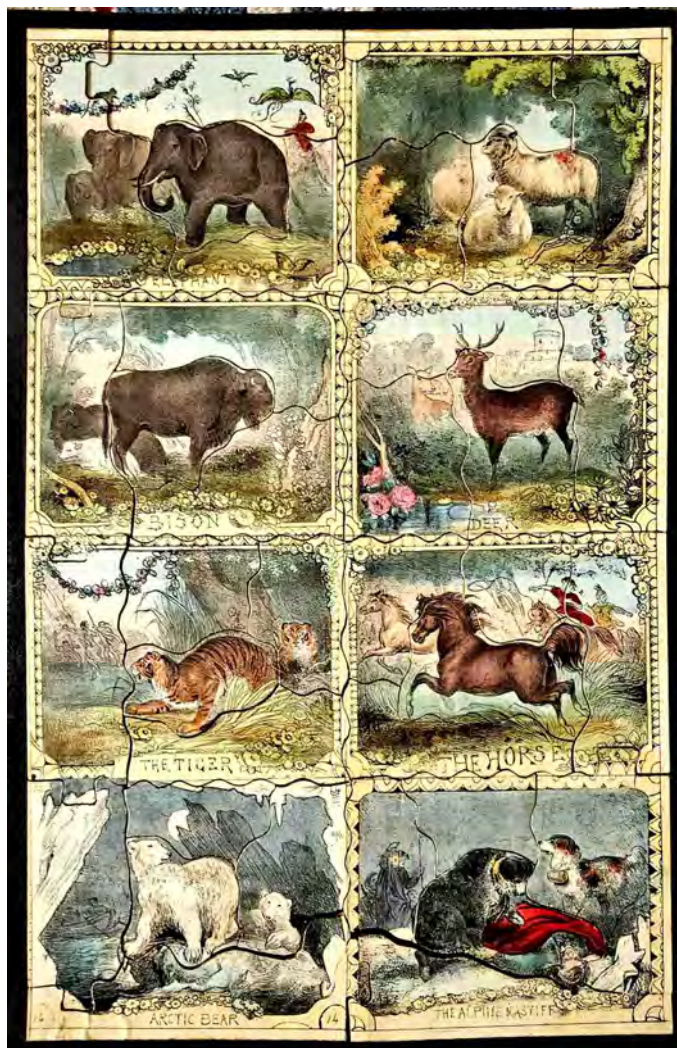
## ALL CREATURES GREAT AND SMALL

24 **[DISSECTED PUZZLE]. BARFOOT, James Widowfield, artist.** THE ANIMAL CREATION. [London], circa 1868. £ 1,500

*Hand coloured and dissected puzzle of 26 pieces [47 × 39.5 cm (18½ × 15½ inches)] illustrating eight scenes each within a decorative tinted border with descriptive title below; together with the original hand coloured 'key sheet; contained in the original pine box, the sliding lid with a large hand coloured label depicting a mother and child in a semi-Eden surrounded by animals and birds, some surface scratches and a repaired horizontal crack.*

The animals represented in the jigsaw include the: Elephant; Sheep; Bison; Deer; The Tiger; The Horse; Arctic Bear; and the Alpine Mastiff each set in an associated background. Here shown are Sumatran elephant with birds of paradise; The Deer have Windsor Castle; the Arctic Bear in moonlight Arctic wastes with a boat of hunter creeping towards them and as a companion piece the Alpine Mastiff is shown rescuing a fallen traveller whilst rescuers are heading towards him with a lantern in hand.

The artist for our game James Widowfield Barfoot (1838 - 1904) was the son of the artist James Richard Barfoot (1794-1863). His father, who was born in Clerkenwell, London, settled in Islington with his wife Mary Ann and together had three daughters and a son. Although his fathers name appeared in the Court directory and also as an exhibitor at the Royal Academy, the family do not seem to have been very successful and lived together with various lodgers including a straw bonnet maker and cambric merchant. Both father and son seem to have led a rather hand-to-mouth existence as artists with some





outward signs of gentility. James Richard Barfoot associated with various jigsaw puzzles, as well as works published under the Betts and Darton imprints, but many of his works remain to be identified as the family, who all seem to have worked on various products, tended to supply a steady output of designs and puzzles for the wholesale trade to apply their own imprint. In the census, the family gave their collective occupation as 'Designer in Wood and Lithographic Artist', and we see that the business began to be transferred to the children over time. Mary Ann died at Brighton in 1855 and James Richard succumbed to typhus at 1 Gainsford Place in 1863. James Widowfield lived on at the address into the following year but by the 1880's was living as a boarder at 28 Penton Place, Pentonville. All reference to him then peters out until his death in May 1904.

We have not been able to trace this particular title in J. W. Barfoot's output, however the style of the woman's costume on the lid would place it about 1867-1869 - certainly a topical subject when views on 'Animal Creation' were being strongly argued.



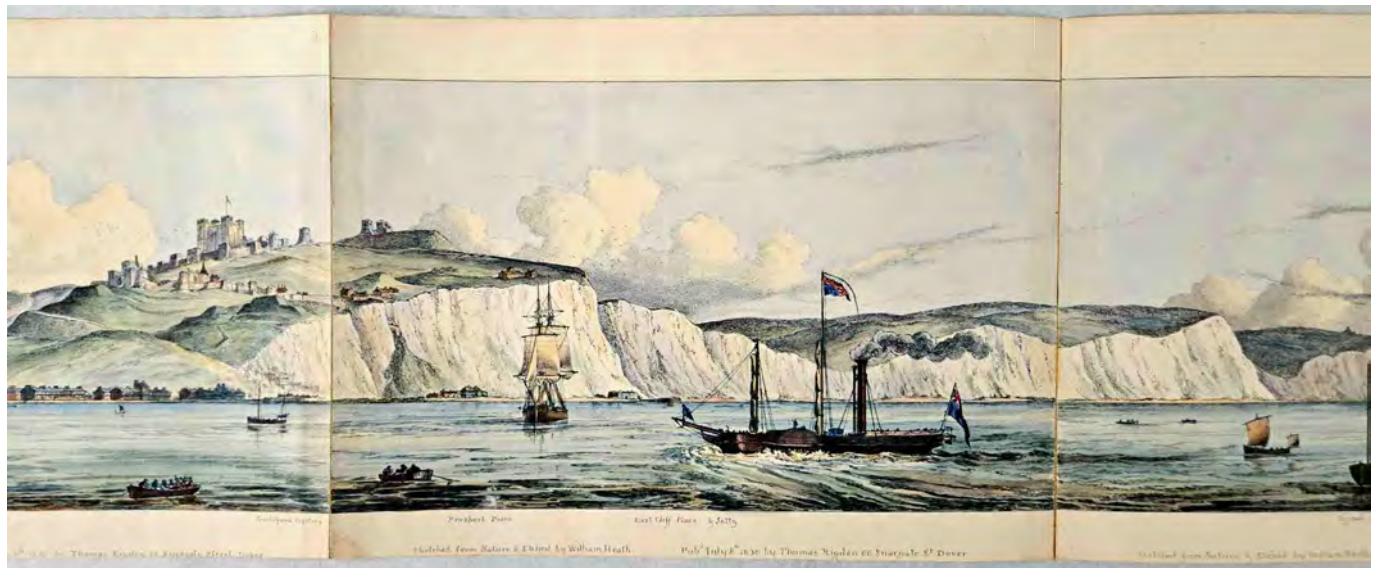
### IDEAL SOUVENIR

25 **[DOVER]. HEATH, William.** [WM. HEATH'S PANORAMA OF DOVER] Sketched from Nature & Etched by William Heath. Dover: Pubd. July 8th by Thomas Rigden, 66 Snargate St. [1836].. **£ 650**

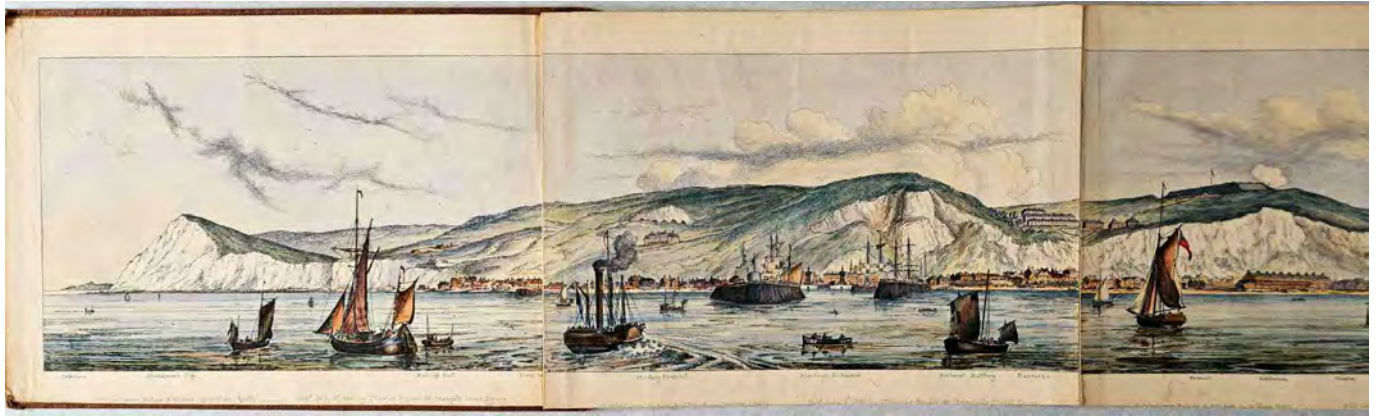
*Hand coloured strip panorama measuring 19.1 x 153 cm, on six sheets conjoined, folding into covers measuring 198 x 285 mm near contemporary purple cloth, upper cover lettered in gilt 'Rigden's Panoramic View of Dover', with twentieth century bookplate of H. Martyn Mowll on the front pastedown.*

The panorama shows Dover from the sea, extending from Shakespeare's Cliff to South Foreland. In the lower margin are the artist/etcher, Rigden's imprint, and 19 identifications. The panorama was marketed coloured or plain, 'in a neat case'.

Both another copy we have seen and the Abbey copy record a dated title leaf with vignette; the binding in the present copy is clearly of the 1840s and as Rigden was still advertising the panorama as late as 1853 it is quite probable that this







copy never included the dated title. Thomas Rigden ran the Queen's Arms Printing Office and Lending Library at Dover since 1828 and probably saw that a panorama of the port from about a mile offshore would be the ideal souvenir for visitors crossing or returning from Calais. The panorama encompasses Shakespeare's Cliff in the west round to the South Foreland in the east including all the main buildings and fortifications on the shoreline and several boats and ships plying the Channel, including two paddle steamers making their way into port. At the same time Rigden also commissioned Heath to provide illustrations for *Wm Heath's Sketches of, in & About Dover* which also incorporated the panorama framed in the title design.

William Heath (1794/5 – 1840), the Northumbrian caricaturist and illustrator best known by the monogram ‘Paul Pry,’ may have spent part of his youth in Spain and styled himself a former dragoon captain. A precocious satirist, he issued his first prints in 1809, aged fourteen, then devoted fifteen years to illustrating military books, including *The Martial Achievements of Great Britain* (1815), Combe’s *Wars of Wellington* (1819) and his own *Life of a Soldier* (1823). Describing himself in 1819 as a ‘portrait and military painter,’ he found new success when demand for martial plates waned, turning back to caricature.

In 1825–26 Heath created *The Glasgow Looking Glass*, the first periodical centred on caricature, before exhibiting in Newcastle. Returning to London (1827–29), he became the city's leading social and political satirist, signing plates with a tiny figure of Paul Pry until widespread plagiarism forced him to abandon the device. Thomas McLean's monthly *Looking Glass* began publication in 1830 with Heath as the major contributor, but he was soon replaced - contemporaries blamed 'drink, debts and unpunctuality.' After 1830 his caricature work dwindled and instead he devoted his talents into producing topographical views such as our Dover panorama. Heath died at Hampstead on the 7th April 1840, aged about forty-five, his bold, and often insightful work is still undervalued in comparison to his contemporaries.

Abbey, *Life*, 533.

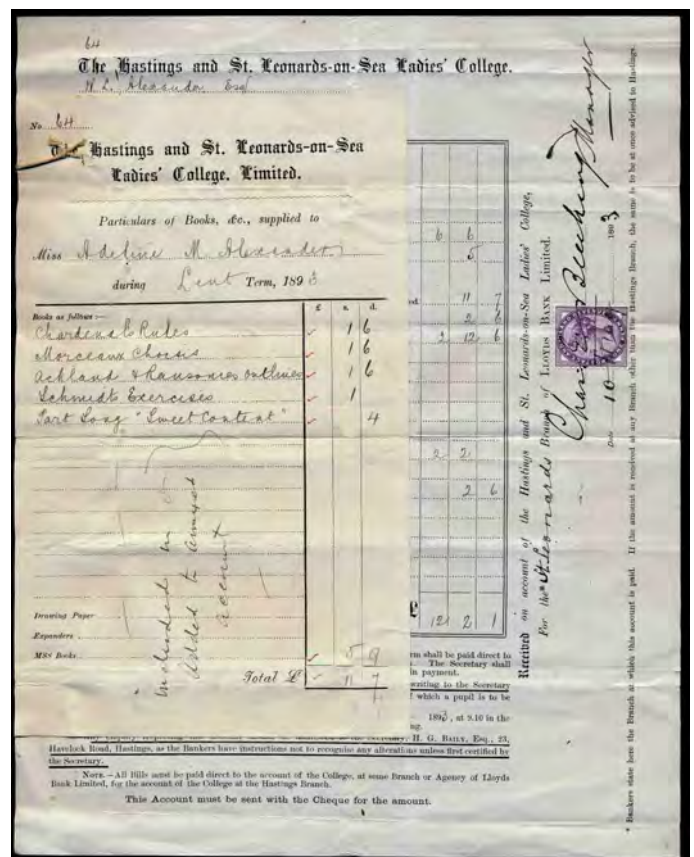
## ‘A WAND WAVED LIGHTLY OVER ME’

26 **[EDUCATION].** THE HASTINGS AND ST  
LEONARDS-ON-SEA LADIES' COLLEGE;  
Invoice for the Lent Term, 1893; and a  
supplementary invoice for 'Particulars of Books, &c.,  
supplied. [Sussex, 1893]. £ 150

*Two preprinted invoices, folio & 8vo, with names and details supplied in manuscript; signed by the manager of Lloyds Bank and signed over a revenue stamp on receipt of payment; some old folds.*

The boarder at St Leonards-on-Sea Ladies' College was Adeline Maud Alexander, who was born in Liverpool in 1878 and would have been about 15 when the invoices were prepared. Her father, Keslick Alexander, had died in 1890, so the payments were handled by her uncle, W. L. Alexander.

We know something about the education at the school - or the lack of it - from one of Adeline's near contemporaries, the English writer Sheila Kaye-Smith (1887-1956), who began attending the school the following year: 'None of the mistresses had a degree or its equivalent, but they were women of culture and intelligence and most of them had besides the priceless gift of making lessons interesting. I do not remember ever having been bored in class. The day started with prayers at nine, at a quarter to eleven there was a short recess, and the school broke up finally at a quarter to one, so the pupils—or students as they were

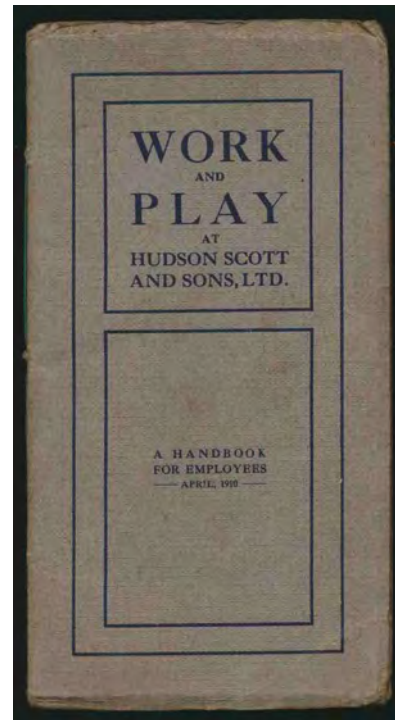
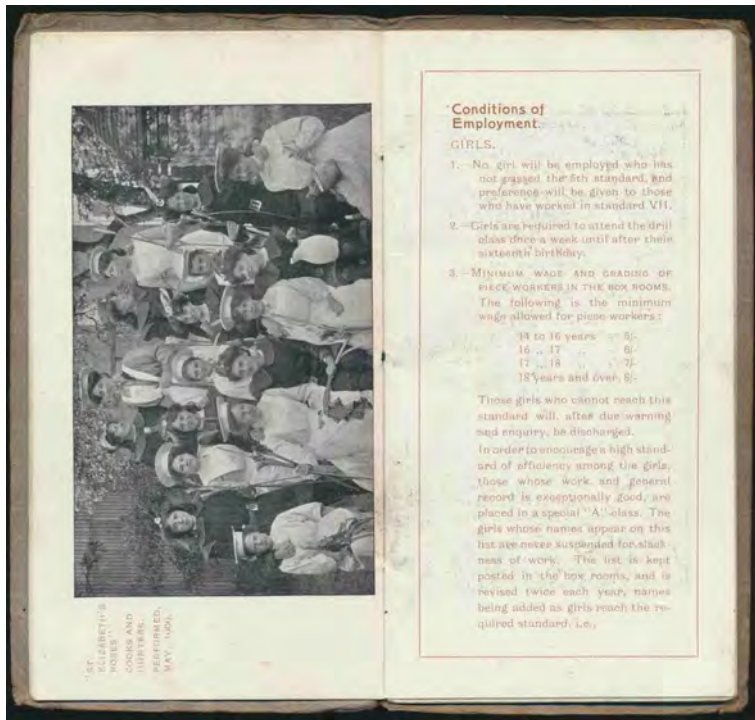




officially called—could hardly be considered over-driven. Those who liked could return to the college in the afternoon for an hour and a half's 'preparation', but it was thought better for me to spend my afternoon out of doors and do my homework later. Even in the sixth form this was not supposed to take more than two hours, so it may be said that learning was less of a rod than a wand waved lightly over me.

For this education, the fees were around six guineas per term, with additional charges for Adeline that mostly included piano and dancing lessons, as well as materials for drawing. She also had a number of language primers in German and French purchased for her. We know very little of Adeline's later life other than she never married and died in Dorset in 1955. She evidently lived a comfortable life, having inherited a small fortune from her father and grandfather, the latter a shipping surveyor for the Liverpool Underwriters.

See Sheila Kaye-Smith *All the books of my life* (1956).



### TO WORK WELL, ONE MUST PLAY WELL

27 **[EMPLOYEE WELL-BEING].** WORK AND PLAY at Hudson Scott and Sons Ltd. A Handbook for employees. April 1910. [N.p., but London]. [1910]. £ 175

36 unnumbered pages, with many photo illustrations of the various available activities, text block lightly toned, some loss to the photo plate of the performance of *The Dream Lady* [stuck to the recto page]; stitched as issued in the original printed wraps, lightly rubbed to extremities.

First edition of this Handbook for employees of Hudson Scott and Sons Ltd, giving an interesting insight into working conditions just prior to the First World War, with a guide to the various clubs and societies available at the works.

'All girls are invited to join the bank, which is managed by a committee of forewomen and girls from each department. Deposits are taken on Saturday mornings by the authorized collector in each department. Money may be withdrawn at Xmas and Race Week' (p. [21]).

Yet another example of a business with a Quaker inspired ethos attempting to improve the lives of its workers, as they put it in the fore note "to work well, one must play well". From sporting clubs to amateur dramatics and holiday clubs to the arrangements made by the company itself - dining rooms offering meals at cost, a doctor attending the works twice weekly for free of charge advice, and a dentist offering reduced rates. Notable amongst the clubs are the 'Girls Swimming Club', the 'Girls Dramatic Club' and both a Men's and Girl's 'Sick Club'.

Apparently unrecorded, we have been unable to find any other copies.

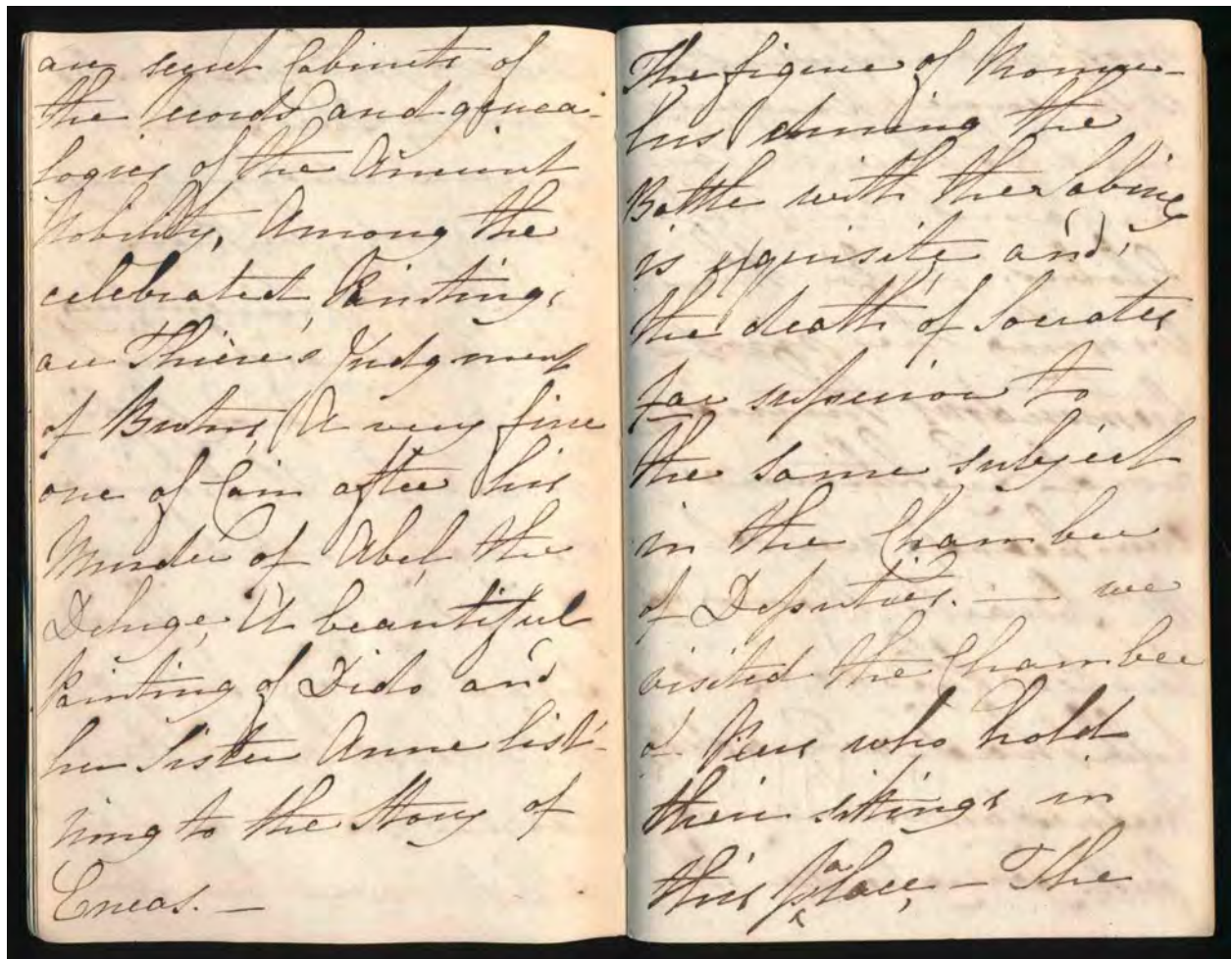
### CHECKING PARIS OUT, & SUBSEQUENTLY ESTABLISHING A SCHOOL

28 **[EVANS, Elizabeth Bleasdale].** JOURNAL OF PARIS ADVENTURES. 'E. B. E.' [Paris], Sunday June 9th 1822 - [June] 24th Monday [1822]. £ 950

**MANUSCRIPT IN INK.** 8vo, pp. 49 of manuscript journal, followed by 53 blank pages; original marbled wrappers.

Fascinating journal of 'adventures', beginning on Sunday, June 9th, 1822, when Elizabeth had already arrived in Paris, probably thinking that before she set out to explore the city, she ought to note down anything which caught her eye.

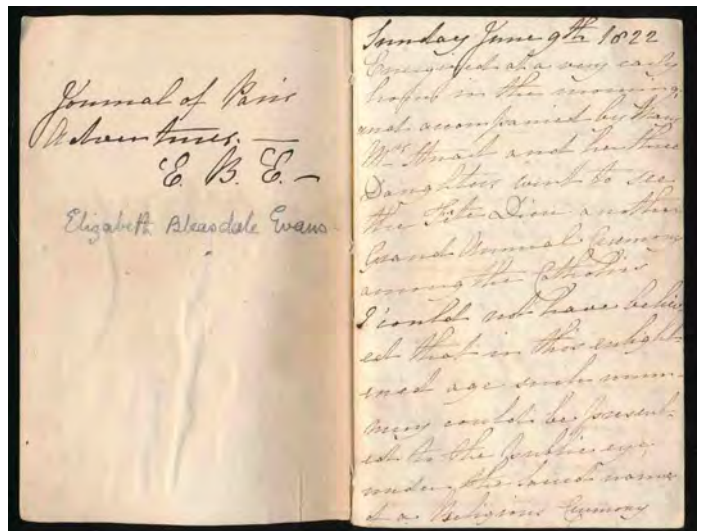




Being of the Protestant faith, the first thing that attracted her was to see the Fête-Dieu: 'another Grand Annual Ceremony among the Catholics, I could not have believed that in this enlightened age such mummeries could be presented to the public eye under the sacred name of a Religious Ceremony, strewing flowers on the way would have been pretty in a fête champêtre, splendid attire becoming in a Levee day, and soldiers exercising, in character of a Review, but how they could be connected with the priests or example of our lowly Saviour I could not divine.' She clearly enjoyed the spectacle, for she also remarks 'we must not judge, that we may be judged.' In the evening, '[h]ad a most delightful drive to the Castle of Vincennes which is a very strongly defended place, we saw the moat in which the poor Duc d'Enghien was shot, since the return of the royal family a light has been kept constantly burning in the chapel by order of the Duchesse d'Angoulême.'

The following week she mostly visited the galleries in Paris interspersed with some shopping. She 'went to the Luxembourg, the Paintings of which are uncommonly fine... it suffered dreadfully during the Revolution. One room seems quite the little bijou, in it are several cabinets of the records and genealogies of the Ancient Nobility. Among the celebrated paintings are Thiere's Judgement of Brutus. A very fine one of Cain after his Murder of Abel, the Sabine is exquisite and the death of Socrates far superior to the same subject in the Chamber of Deputies.'

In amongst these visits was more shopping 'went to rue de la Paix and bought some gloves' or a bonnet, or 'to the Fair near St Denis, bought some nonsenses, then bought ribbons' or she simply notes 'did a bit of shopping'. Visits included witnessing the prison where Marie Antoinette was held, the botanic gardens, and several more collections. She also went to the Opera: 'Mrs Thomson, the Baron, Miss Balfour and ourselves went to the French opera.' Elizabeth appears to have been accompanied by her sister Maria on this trip, but she is hardly mentioned. She was quite excited by the fact that the opera house 'was built in six months', that it was the site of the assassination of the Duc de Berry, the overall beauty of the music, dancing, and scenery, and also the size of the orchestra 'no less than seventy Musicians', but frustratingly completely fails to tell us what she went to see!





This was something of a fleeting visit, for she started her return to England on the 24th of the month 'went over to breakfast as usual felt sorry to take my stroll round the Garden for the last time went home and packed.' At six in the evening she 'went to the Diligence Office, mounted the Cabriolet and started on my solitary journey passed thro' the Barriere de St Denis, one of the most lovely evenings, I ever was out in the sun, declining casting its long shadows, across the magnificent line of the road lying thro' noble trees had a beautiful effect.' After admiring the romantic countryside she soon turned her attention to the other occupants of the carriage: 'a very loquacious dame who had once resided at Clapham, - amused by her loquacity as it saved all the trouble of mutual converse. About half way between Rouen and Dieppe a little Frenchified English Girl came in and a complete John Bull, who had seen enough of France when he reached Rouen and was on his way to England deprecating, French Living, French Manners, and even French Roads almost universally acknowledged ever by prejudice itself to be excellent. Mr Mayne and little Miss Taylor soon became quite agreeable to each other tho' both English, they', but alas the journal stops mid sentence.

Elizabeth Bleasdale Evans (1786–1860) was born in Cardigan and later travelled to Paris with her sister Jane to establish a school there. The journal appears to document Elizabeth's first visit to France, which may have been undertaken to see how her sister was faring and to decide whether she would join her. Evidently, she did settle in Paris for a time, as upon their return to England, the sisters opened a school at Norwood Court House in Cheltenham. An advertisement in the *Cheltenham Journal* from early 1829 included the line: 'Who have been established in Paris five years,' suggesting that Elizabeth returned to Paris later in 1822 to join her sister. The Cheltenham school does not seem to have been a success, and in 1831, Elizabeth married her cousin, Benjamin Evans, a merchant from Cardigan. We know little more about Elizabeth beyond these facts and the contents of her entertaining journal. She was widowed in the 1840s and died in 1860, leaving £1,500, indicating that she was on the whole fairly comfortably off.

BY 'A. SWINDLER' AND 'A.S.S.'

29 **[EXHIBITION].** CATALOGUE OF EXHIBITS IN THE FINE ART GALLERY. The whole collected and arranged by A. S. Windler, Esq., A.S.S., &c., &c. [London] [1910]. **£ 185**

*Folio sheet [23 x 32 cm (9 x 12½ inches), printed on recto only, Japanese woodcut border printed in colours the central area overprinted with type; old central fold.*

We are not entirely sure of the purpose of this flyer, as 'A. S. Windler, Esq., A.S.S., &c., &c.' is surely 'a swindler, esq. ass etc.', and the exhibition was likely a joke. The most probable scenario is that a local retailer in the Shepherd's Bush area of London thought to have a bit of a lark during the run of the British-Japanese Exhibition held at White City from May to October 1910. Certainly a clever way to draw customer into a shop with a free ancillary 'exhibition.'

Such exhibits as 'Study of Fish (in oil)' by 'S. Pratt R.A.' would be a tin of fish; 'A bitter separation' by 'Mark Lemon' is known to be of a champagne glass with a lemon before it was sliced in two. 'The Red Sea and the plains beyond' by 'Sand' was probably a pile of sand; and we can probably guess what 'Divisions of time' by 'H. Erbe'; 'Memorials of the Great' by 'H. Cales'; and 'The Last or my poor dog Tray' by 'S. Ossidge' were.

The colourful decorative border shows various Japanese samurai, both on horseback and on foot, some holding banners and flags, and a palisaded fortress at head. The border is similar to the work of Sarah Burgess, the renowned souvenir paper napkin printer of the same period. She relied on the import of Japanese paper products, usually with colourful borders that were overprinted. Burgess' output usually used crepe paper; however, our paper is slightly more robust but certainly Japanese in origin.

We have been unable to track down any other examples.



BY A LADY FAN MAKER

30 [FAN]. ASHTON, Sarah, *fanmaker*, & WILSON, George, *engraver*. SHAKESPEARE'S SEVEN AGES. [London]: Published 1 Janr. 1796, by Sarah Ashton, No. 28 Little Britain. G. Wilson sculpt. [1796].





*Stipple engraved paper fan [24 x 46 cm when opened] with seven illustrative ovals below the title, each separated with ornamental trophies depicting the paraphernalia of ageing, together with engraved text below and the makers legend; some wear and old repairs chiefly to the verso; mounted on wooden sticks.*

A well delineated fan illustrating the progression from infancy to dotage accompanied by Jacques soliloquy speech given in Act 2, Scene 7 of Shakespeare's *As You Like It*. The text, for the most part, is taken from the edition of Alexander Pope and George Steeven, some minor contractions including 'ye' for 'the' and 'wt' for 'with' etc., by the engraver.

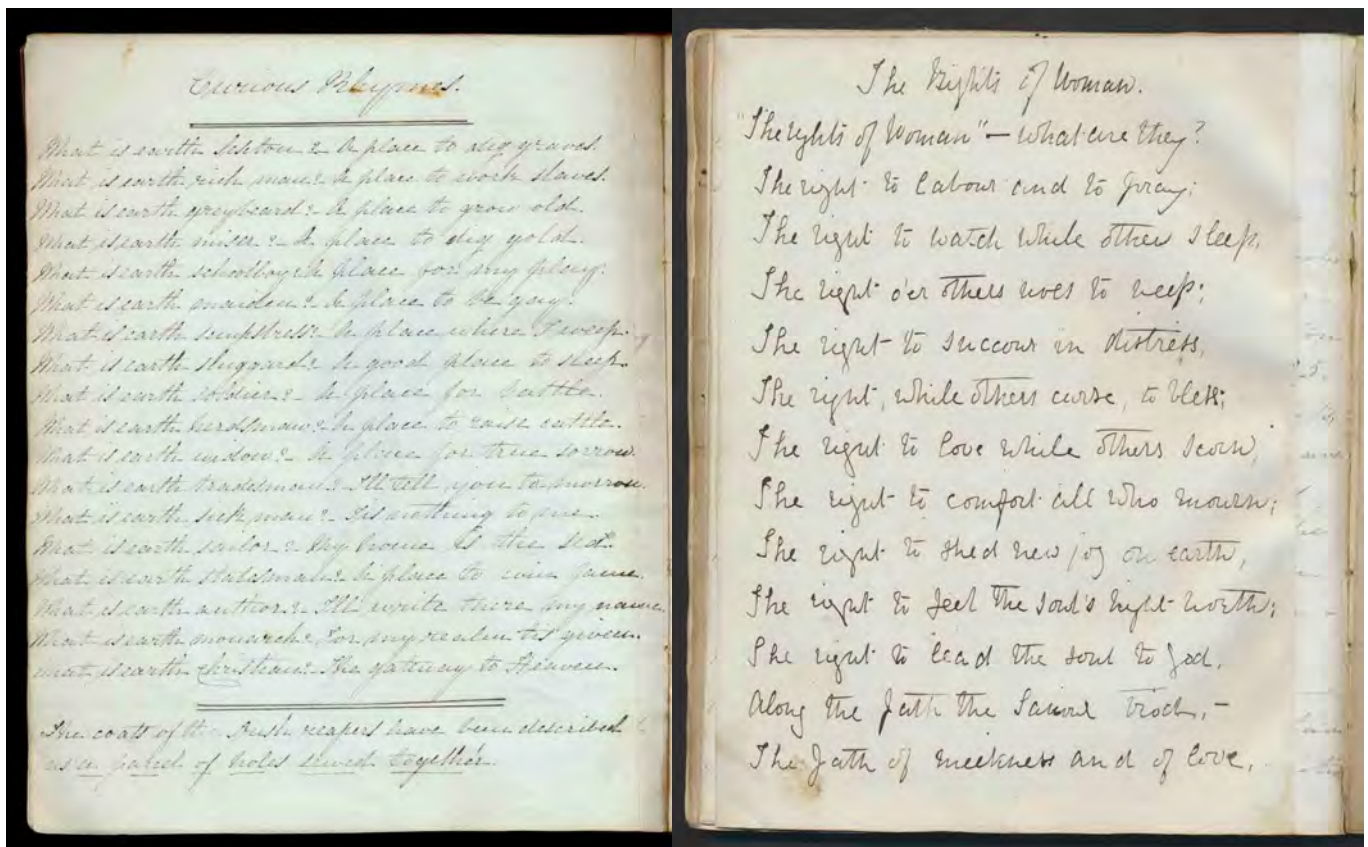
The first medallion, 'the infant', on the far left-hand side of the fan leaf depicts a young woman cuddling her young son and sitting on a chair in side profile. 'The whining schoolboy' is an image of a young boy making his way to school; 'the lover' illustrates a young man holding a fashionable hat in his left hand whilst holding a letter in his right, which rests on a large table. 'A soldier' shows a man at the zenith of his life, both mentally and physically; he is clad in armour, holds a sword in his left hand and places his right hand firmly on his hip while looking out at the viewer; 'and then, the justice' records a man with a round belly who sits in a chair and is dressed in a rich costume. 'The sixth age' illustrates a more wizened man, bent over and carrying a sack over his shoulder. The 'last scene of all' features an old man sitting in his chair, now experiencing a 'second childhood' and supported by a young woman.

Unusually, the fan was published by Sarah Ashton, who was admitted in 1770 to The Worshipful Company of Fan Makers when she carried on her late husbands business in Little Britain. She went on to publish at least 13 engraved fan designs. On the 26th June 1807, *The Gentleman's Magazine* reports her death: 'At Mrs. Fielde's, in John-street, Pentonville, after a long and painful illness, aged 69, Mrs. Sarah Ashton, late of Little Britain, wholesale, fan-maker. She was a woman whose memory ought to be preserved, as affording a most edifying pattern of piety, charity, patient sufferance, and almost peculiar gentleness and sweetness of mind and manners; whose death is severely felt by a large and highly respectable circle of mourning friends.'

Schrieber collection 157; see Rosanna, L. D. C. Harrison MA research *A scholarly catalogue raisonné: George Wilson and the engraved fan leaf design, 1795-1801* University of York, 2012.







## TEACHERS NOTEBOOK

31 **FIGG, Mary Anne Francis.** MANUSCRIPT TEACHERS NOTEBOOK, used for dictation and teaching. [Lewes, Sussex] [1870s]. **£ 385**

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

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

The present notebook, which includes poetry by Scott, Tennyson, Tupper, Mrs Norton, Osgood, White Mellville and others, is not penned by one hand and presumably Mrs Figg, together with her assistants, used the manuscript for dictation purposes. The album, bound in a sturdy flexible cloth, is very clearly repurposed. On the first leaf is a cut out of a kilted Scot and the name of the original owner 'Miss Ellen Hale, 1864.' Possibly money was short at first when Mrs Figg began her school, so she had all the leaves that Miss Hale had so carefully penned cut out only leaving their stubs, for new leaves to be mounted. Mrs Figg also took care to have her name clearly stamped in gold on the upper cover. We have no idea who Ellen Hale was, although presumably she was also from Lewes and possibly connected to the Figg family in some way. At any event, an unusual example of Victorian recycling!

## FARMING FAYRE

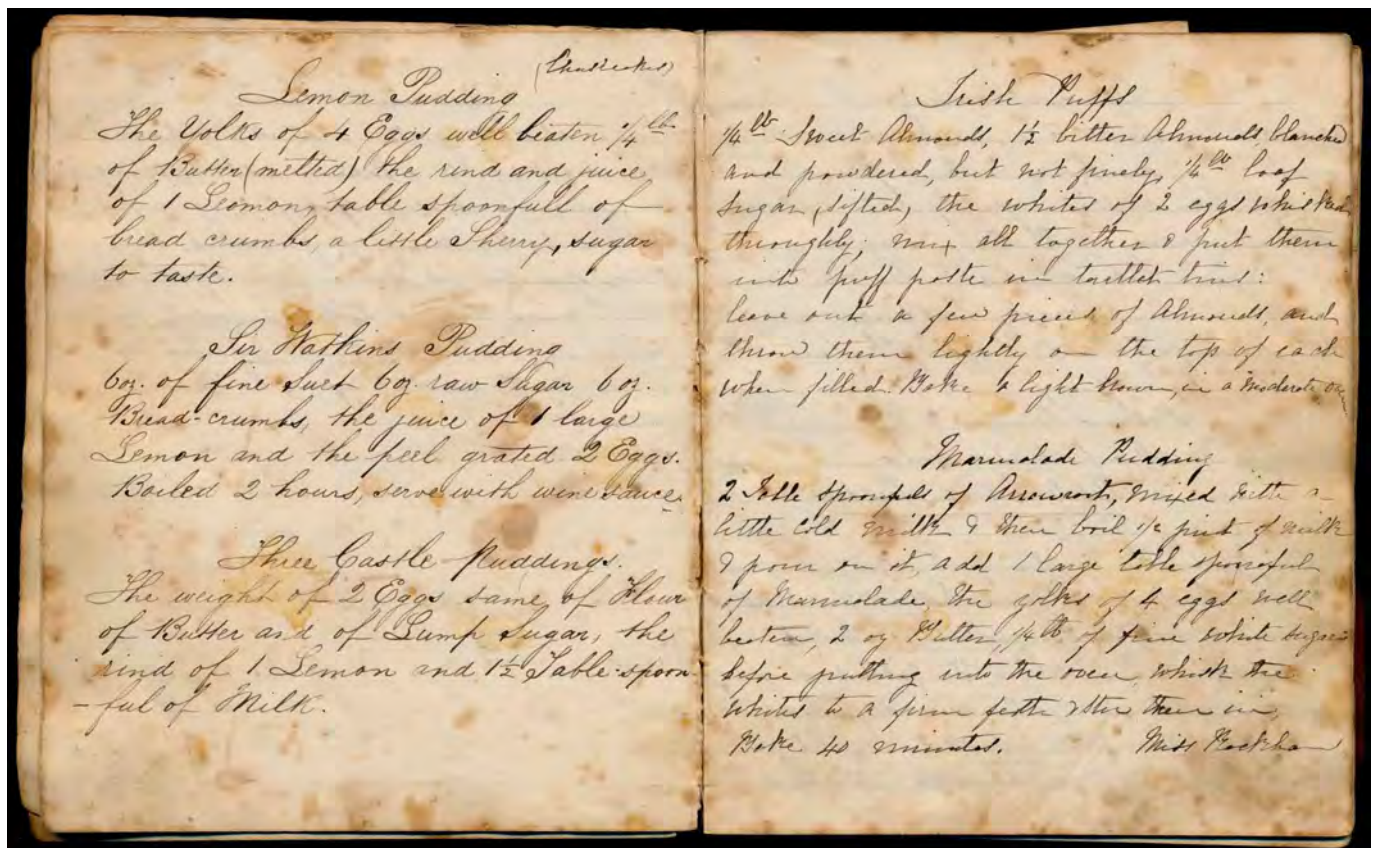
32 **FLINDELL, Matilda 'Mrs. F. B.'** MANUSCRIPT RECIPE BOOK. Framlingham, Suffolk, [and elsewhere], 1871. **£ 300**

**MANUSCRIPT IN INK.** 4to, [19.5 x 16 cm (7.5 x 6.5 inches)]; approx. 50 leaves of ruled paper of which 28 leaves with recipes written in two distinct hands - probably mother and daughter; original limp brown roan with a gilt fillet, gilt edges, head of spine worn; some leaves slightly sprung from use with several further recipes loosely instead; distinct signs of having been used in a kitchen!

Very much a provincial recipe book of cakes and puddings, with a few a few cures thrown in.

The recipes open with probably the simplest of sponge cakes, followed by Louisa's Cake, Ginger Cake, Egg Biscuits, Sweet Buns, Rout Drop Cakes, Turkey Biscuits, Rusks, etc., all of which contained copious amounts of loaf sugar, butter and flour. A few recipes were supplied by friends, including 'Mrs Walker's Cakes' and Mrs Marshall supplied



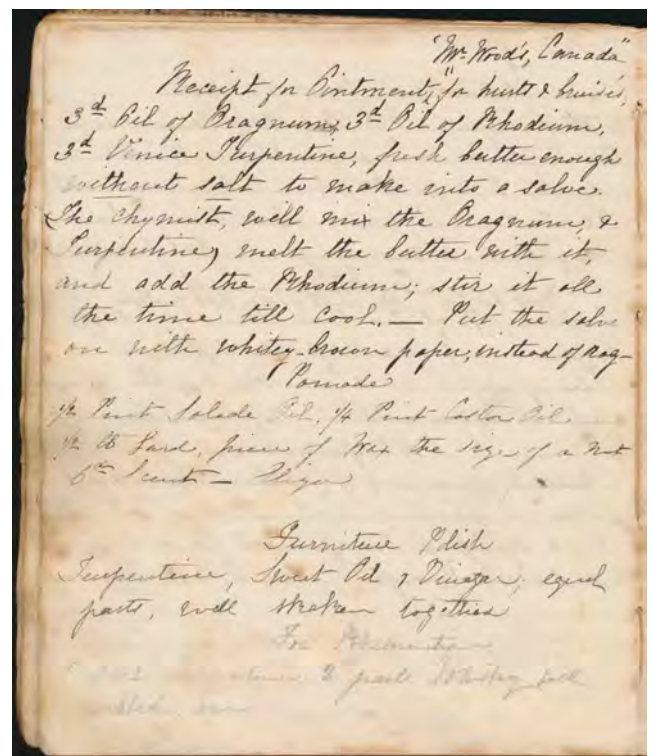


'Scones' – this one we tried and can vouch for as excellent! Keeping with the times, there is a Telegraph Cake which Mrs Page forwarded and a Railway Pudding from Mrs Marshall. Some may have been copied down from newspapers, such as Sir Watkins Pudding, but on the whole they appear to have been local recipes handed round – Emma supplying Baked Lemon Pudding, Libbie supplied her recipe for Whips, and M. Bird her Sandringham Jelly. There is also a section on wine making including Orange Wine, Elder Wine, Ginger Wine, Lemonade Syrup, Red Currant Wine, this from Aunt Keyes who also supplied her instructions for Raspberry Vinegar.

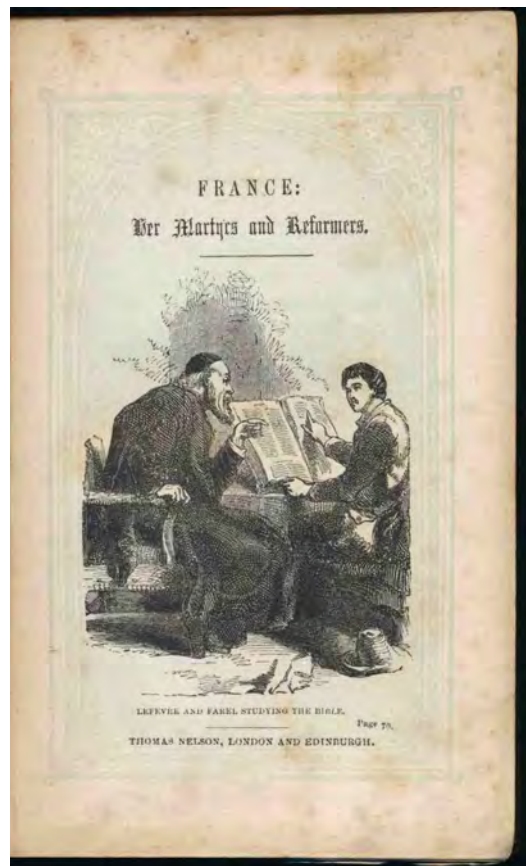
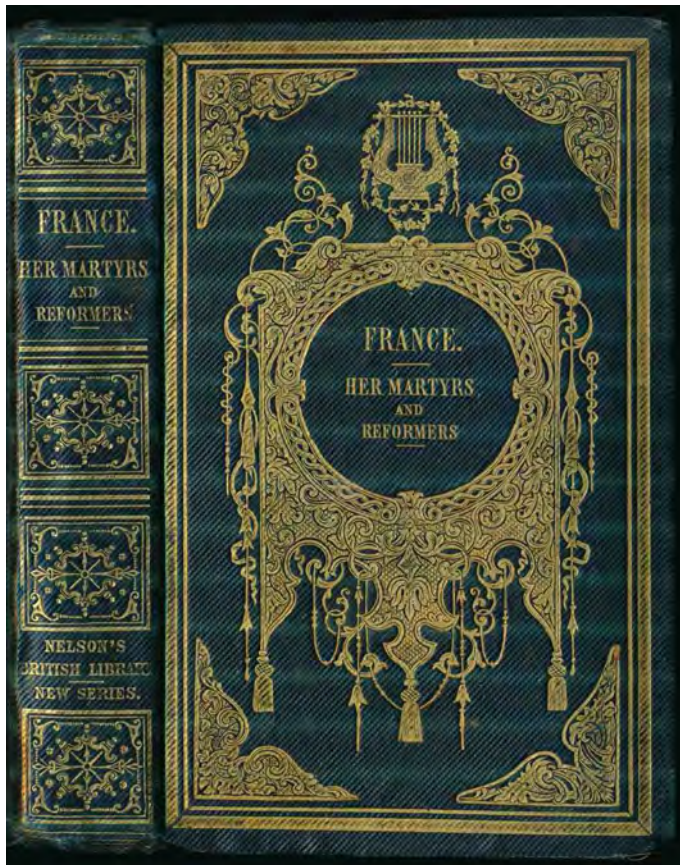
Effervescing Rhubarb Wine, supplied by Mrs Walker, probably was a kill-or-cure recipe: '1 gal. rhubarb cut small to 2 gals. boiling water poured over & left all night covered close. 3 lbs loaf sugar to every gallon of liquor after it is strained. Do not squeeze the rhubarb. Stir it when fermentation has begun (about a week). Put in the bung lightly at first, removing it sometimes then putting it back. When safe, rap in the bung after putting in a bottle of brandy to about 12 or 14 gallons. Leave it till Spring when, if required, put in some isinglass to fire. To be bottled in March, tied or wired & laid down.'

There are few medicinal recipes but they include what is titled 'Extraordinary Cure for a Cough' – mostly liquorice and tartar boiled together; two recipes for Whooping Cough, one of which contained 'a dessert spoon of Cochineal', the ubiquitous pound of 'loaf sugar' and a quart of water boiled together. 'Mr Wood's, Canada' supplied an 'Ointment for Hurts and Bruises', which one hopes did some good. Wood was probably Matilda's future son-in-law who she was to live with in her final days.

Matilda Flindell was born in Writtle in Essex and was about thirty when she began her cookery book. She had become the wife of a farmer, Frederick B. Flindell in 1863 and were living at Culpho Farmhouse farming about 230 acres in 1871. They moved several times, to another farm of a similar size called Hall Farm at Sternfield in Suffolk, and again to a third farm, Dodnash Priory at Bentley, also in Suffolk, and by the turn of the century were farming at Great Sampford in Essex. Later still, when her husband died in 1910, they were living at Raglan House in Kettering, and finally, widowed, she went to live with her only child, Maud, and her husband William Wood, also a farmer, in Northamptonshire.







### ‘PERVADED BY A GLOWING LOVE OF FREEDOM’

33 [FRANCE]. FRANCE AND HER RELIGIOUS HISTORY, or, Sketches of her martyrs and reformers. London: Thomas Nelson, Paternoster Row, and Edinburgh. 1849. **£ 285**

**FIRST EDITION.** 8vo, pp. vi, 7-304; with frontispiece, engraved title and four plates (one of which has been cut down and pasted to front pastedown); some light foxing in places, otherwise clean throughout; in the publisher's original dark green fine-ribbed cloth with light green horizontal stripes, spine and front board blocked and lettered in gilt, and in blind on the back cover, lightly rubbed to extremities, but still a very good copy, with contemporary inscription on rear free endpaper.

Scarce first edition of this history of the reformation struggle in France, in an unusual and attractive binding.

‘Well and truthfully is it observed by the author of the volume now under notice, that, “As a nation France rejected the Gospel and flung from her all the blessings that follow in its train”. What France cast away, we in Britain obtained; and in the colonies of the French Huguenots, who found refuge at our Spitalfields, our Norwich, and, more or less, in other manufacturing towns both of England and Scotland we had a valuable element of our social and industrial prosperity.

The work before us we reckon one of decided merit. It traces, with a vigorous hand, the history of the reformation struggle in France. Its pages are pervaded by a glowing love of freedom and an earnest admiration of evangelical truth. Whilst in respect to its contents the volume possesses great value it is in price one of the marvels of the new era of publication. It would enhance the usefulness of the volume as a book of reference, if, besides the titles of the chapters as presented in the single page of contents, an alphabetical index were furnished of the numerous interesting topics detailed’(see *The United Presbyterian Magazine*, Edinburgh, 1849, vol. III, p. 419).

OCLC records three copies in the UK, at Aberdeen, St. Andrews and the British Library, and two more in North America, at Toronto Public library and Brigham Young; see McLean, *Victorian Publisher's Book-Bindings*, 1974, p. 38.

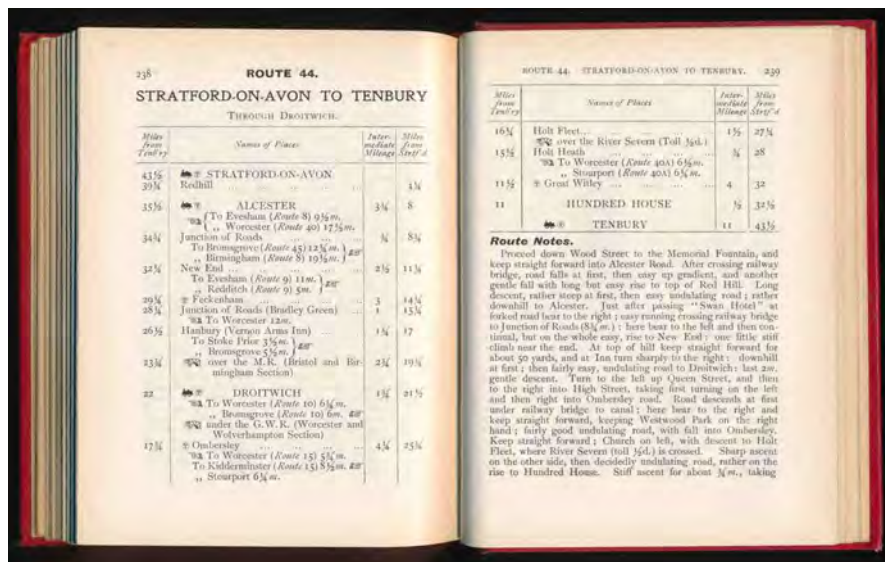
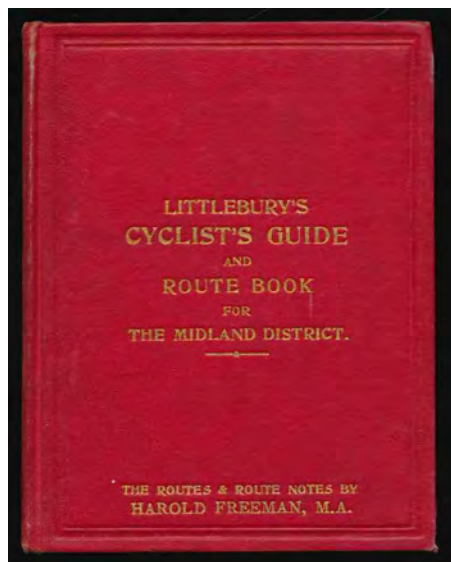
### PRESENTED TO A PIONEER OF THE ‘PENNY FARTHING’ CYCLE

34 FREEMAN, Harold. LITTLEBURY'S CYCLIST'S GUIDE. Route Book for the Midland District, making the City of Birmingham. Published by Littlebury & Co, The Worcester Press, Worcester. [1900]. **£ 285**

**FIRST EDITION, PRESENTATION COPY.** 12mo, pp. 283 [5]; folding frontispiece map with some pen annotations; original red cloth, upper cover lettered in gilt (spine with some minor waterstains); inscribed ‘T.W. Weeding with the Author's best wishes. Nov.: 1900’; also inscribed on the title with the recipients name and some annotations on the final endpaper.

Having published the previous year a cyclist guide to the West Midlands, Freeman thought to produce another similar guide centred on Birmingham: I can say I have personally ridden over all the Routes to make myself, as far as possible,

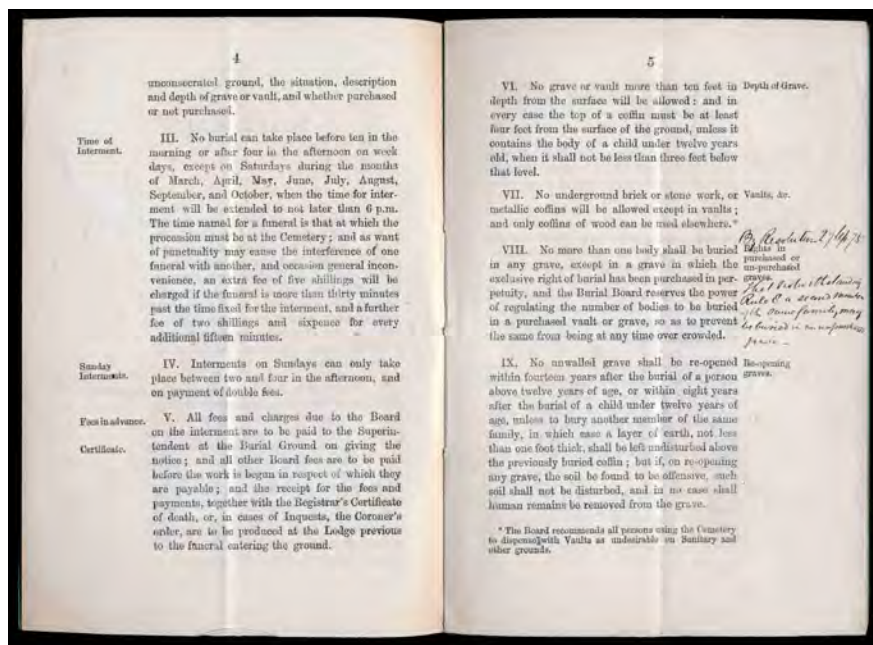
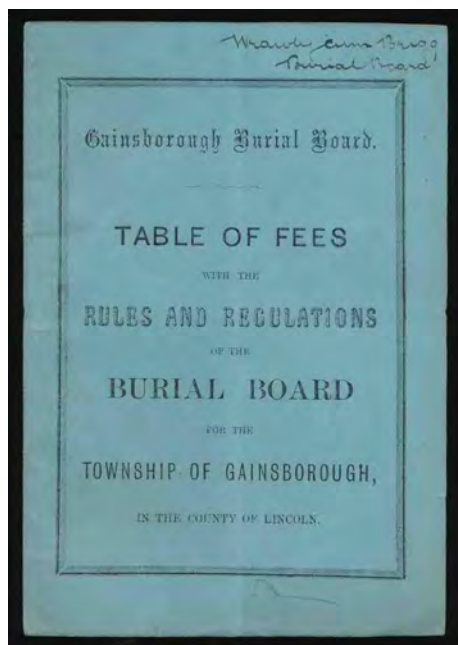




acquainted with the different roads, but I often find that one or two rides are not sufficient to become thoroughly acquainted with all the changes certain roads are subject to, and I fear that in some cases some of the Routes may not be so accurately described as those which are more within my reach, and of which I have an intimate knowledge.' Freeman hoped additions and corrections could be included in a later edition. Common with cycling enthusiasts Freeman kept a record of his cycling and when published he had achieved 109,933¼ miles on eight Humber cycles over 23 years.

This particular copy was given to a fellow cycling enthusiast Thomas Weeding Weeding (1847-1929), a pioneer of the 'penny farthing' cycle - Being 6 ft. 4 in. high he had to have a larger than usual machine specially made for him! - although by 1901 he had transferred his allegiance to the safety bicycle. His day job was as a local government clerk, J.P. and ultimately Deputy Lieutenant of the county of Surrey however his heart was really in sport. Not to be outdone he has penned at the end of the work his own mileage together with the names of his bikes and by 1909 had 237,278 miles recorded. He also played cricket for Surrey including a match during 1868 with the 'Australian Aborigines' the first match played in England against a 'Colonial' team with Weeding scoring the highest score for Surrey!

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



## THE BRITISH WAY OF DEATH

35 [GAINSBOROUGH BURIAL BOARD]. TABLE OF FEES with the rules and regulations of the burial board for the township of Gainsborough, in the County of Lincoln. Gainsborough: Printed by Amcoats and Co., Booksellers and Stationers. 1875. £ 285

**FIRST EDITION.** 12mo, pp. 14; original printed blue wrappers; folded lengthways for posting with the recipient and franked halfpenny postage stamp still present.

There had been a bitter battle of wills between Churchmen and Dissenters over the siting and use of a new burial ground for Gainsborough in Lincolnshire.



The existing cemetery was almost full, and the portion used by Anglicans had been consecrated by their church to the exclusion of Nonconformists. When it became clear that the Anglicans needed more space for their congregation, they proposed using public funds (the rates) to purchase a new burial ground. Nonconformists vehemently objected, as they would be required to pay increased rates for a cemetery they would not be permitted to use. This unseemly dispute took two years to resolve. Various plots of land were proposed and then rejected—property owners had the right to veto any site within 100 yards of their property, and then there was who should be on the Burial Board in the first place.

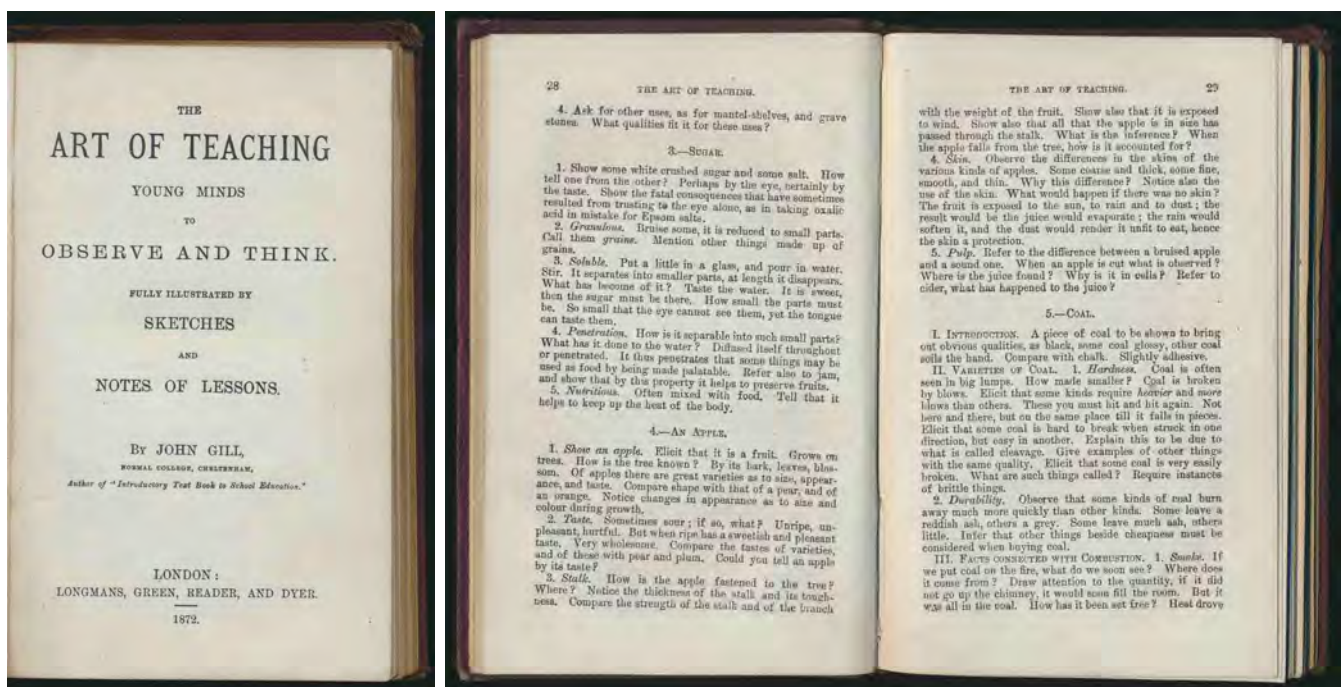
Eventually, after two years of bickering, new burial grounds were opened, divided into three sections: consecrated, unconsecrated, and an unapportioned area to be used once the first two sections were filled.

Once this was settled, the Gainsborough Burial Board established a set of fees and regulations for the new cemetery. These included detailed provisions on the division of the ground, notice of burials, times for interments, grave depths, vaults, and the rights pertaining to purchased or unpurchased graves. Re-opening graves was another problem: 'On reopening any grave, if the soil is found to be offensive, such soil shall not be disturbed, and in no case shall human remains be removed from the grave.' Regulations also covered the planting of flowers and shrubs, monuments, and the approval of inscriptions, Rule XXII on 'Dogs, &c.' stated that 'Smoking on the grounds is strictly prohibited. No inebriated or disorderly persons, dogs, or other animals will be allowed on the grounds,' - horses excepted of course. Penalties for desecration were also outlined - suggesting that such acts were indeed a concern in Victorian Britain.

A table of fees conclude the regulations: the plainest grave for a poor household cost four shillings, while stillborn infants or those under one month were charged half-price. A permanent grave that could be purchased "in perpetuity" cost a minimum of two guineas, monumental fees included one guinea for head and footstones, half a guinea for the first inscription, and five shillings for each additional one and so on. The poor were also charged an extra 2s 6d simply to allow a hand carriage into the cemetery, in addition everyone had to pay registrar's and minister's fees.

Some manuscript amendments were added before this copy was sent in 1877 to Roslin Hett, Clerk of the Burial Board at Brigg, about 25 miles north of Lincoln. One such amendment concerned the poorest inhabitants of Lincoln: the restriction limiting multiple burials in one grave to those who had purchased plots was relaxed to allow a second interment of a family member in an unpurchased grave.

Not in OCLC, apparently unrecorded.



## VALUING THE IDEA THAT TEACHERS MUST LOVE CHILDREN

36 **GILL, John.** THE ART OF TEACHING YOUNG MINDS TO OBSERVE AND THINK. Fully Illustrated by Sketches and Notes of Lessons... London: Longmans, Green, Reader, and Dyer. 1872. £ 385

**FIRST EDITION.** 8vo, pp. iv, 156; tipped in published advertisement slip before title; original dark purple cloth spine lettered in gilt, head and foot of spine chipped and general signs of use, but otherwise fine.

John Gill believed in an all-inclusive teaching method that encompassed the development of a child's physical, mental, moral, and social life, with a strong emphasis on character formation.

With this aim, Gill felt that the teacher's role was not merely to instruct but to educate by shaping the child's character through purposeful methods and intelligent engagement. He regarded instruction as a tool, with education as its outcome. *The Art of Teaching* therefore demands clear aims, well-planned lessons, and a noble purpose beyond routine drills. Gill was more enlightened than the previous generation, valuing the idea that teachers must love children, respect



their profession, and make every effort to understand the child's mind. Education, in short, is for developing the intellect and will, with reading, arithmetic, etc., not simply as ends in themselves but, more importantly, as a means to cultivate disciplined, capable, and morally grounded individuals fit for adult life.

Gill was also careful to stress that teachers must possess genuine enthusiasm and love for their work, along with a strong belief in its effectiveness. Lessons were to be kept clear and simple to avoid overloading the child, with an emphasis on stimulating thinking and fostering independence and teachers were to ensure that pupils understood what was taught. Between the ages of three and thirteen, the teacher needed to cultivate the child carefully, delivering progressive lessons in the right order and at the most beneficial time. In toto, Gill advocated a gradualist approach and warned against rigid or theoretical systems.

A large portion of his text is devoted to 'Object Lessons', as Gill believed that learning through the senses and the physical environment was the best way to stimulate a child's curiosity. He begins with descriptions of everyday objects familiar to children—such as a brick, a slat, sugar, an apple, coal, a bell, clouds, and water—and by lesson 116 had progressed to 'Insalivation and Deglutition,' 117 to 'Digestion,' and finally that all important and mysterious organ Victorians worried over 118, 'The Liver.'

John Gill served from 1851 until his retirement in 1888 as Master of Method at the Normal School in Cheltenham. He had entered the teaching profession after an early career as a bookbinder. In 1844, due to his reputation as a preacher, he taught at a Methodist school. After a year, however, he questioned whether he could teach and maintain discipline without resorting to corporal punishment. He went to Glasgow to study at John Stow's famous Glasgow Seminary. Gill later opened a new school in Staffordshire, which brought him to the attention of the inspectorate and led to his appointment at Cheltenham.

'Gill's educational philosophy was suffused with Pestalozzian influence, although how far he had read Pestalozzi and other educational theorists and how far these ideas came via David Stow is impossible to say. Typical Pestalozzian preconceptions included the importance of activity in child learning, and the necessity with young children of proceeding from the simple to the complex, and from the known to the unknown. Pestalozzi's 'child-centred' approach is reflected in Gill's insistence that, as every child's level of ability and tastes will differ, it is the role of the teacher to discover these differences and adapt his or her teaching accordingly. Gill echoed Bromby and Close in the stress he laid on the moral function of education. His ideas were also leavened with a strong dose of common sense. In spite of his insistence that teaching needed to be tailored to the individual child Gill favoured a timetable as it inculcated punctuality and also saved the teacher from the need to make constant decisions about what to do next. Finally, and again following Pestalozzi, Gill stressed that teachers should love children. Here one can note the opposition of Gill... to corporal punishment.' [More] It is also worth noting that Gill was seen by his peers as charismatic, extremely dogmatic, and something of a marionette!

OCLC records four copies, all in the UK, at Oxford, Cambridge, National Library of Scotland and the British Library; see Charles More, *The training of teachers, 1847-1947: a history of the Church colleges at Cheltenham*, 1992.

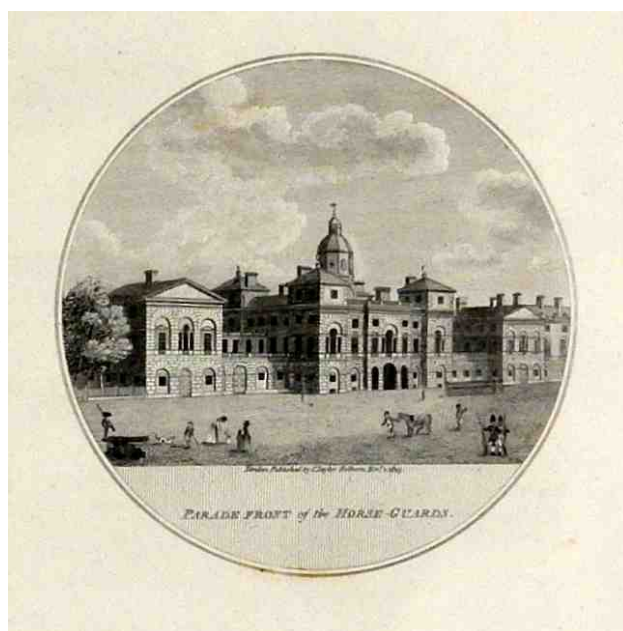
## LONDON IN THE ROUND

37 **[GIRTON, Thomas].** THE PUBLIC EDIFICES OF THE BRITISH METROPOLIS, with Historical and descriptive Accounts of the Different Buildings: London, Published by C. Taylor, 160 Fleet Street; Sherwood, Gilbert and Piper, Paternoster Row; Simpkin, Marshall and Co., Stationers' Court: T. Hughes, Lidgate Hill, and T. Mason, Jun, Holborn. 1825. **£ 750**

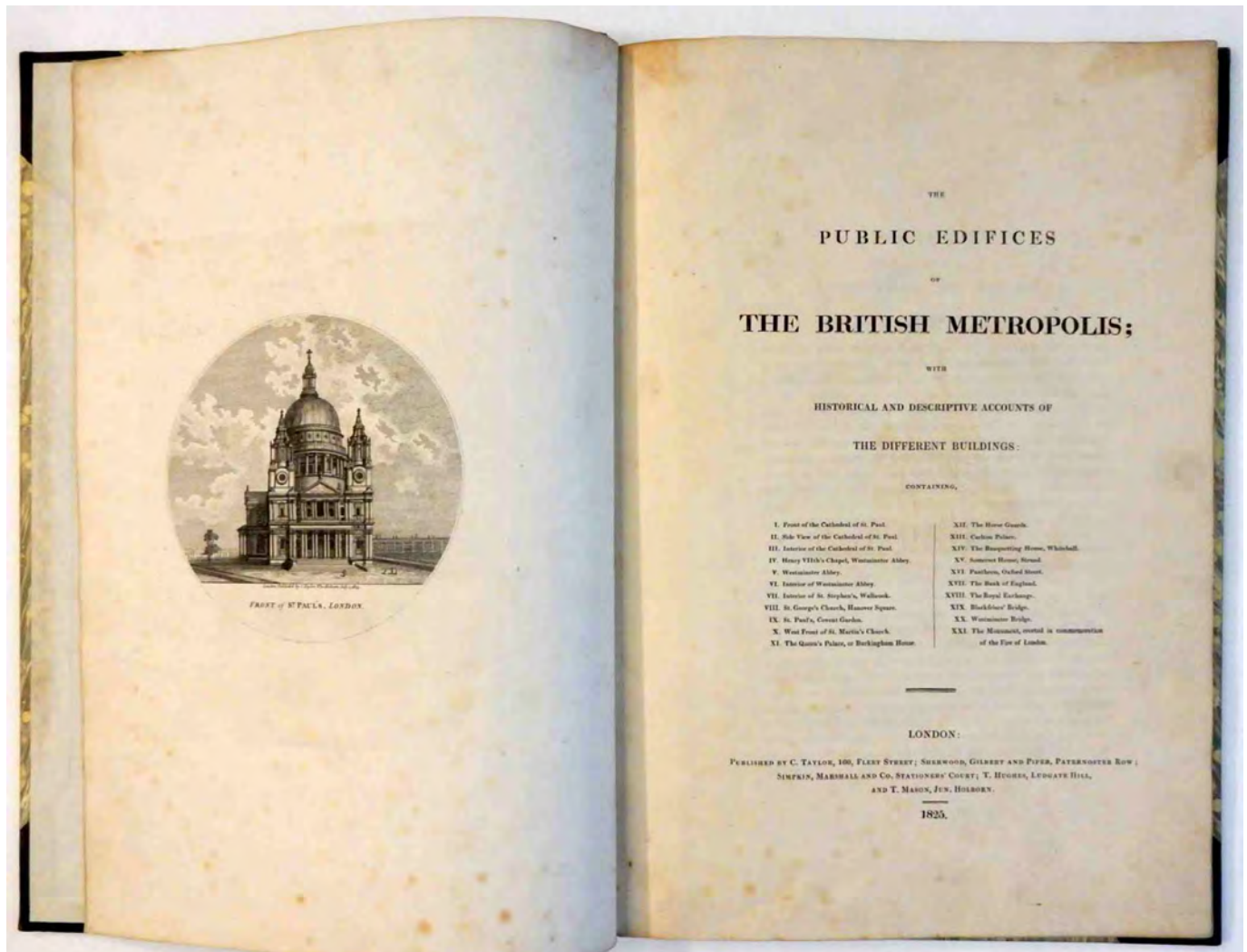
*Folio [36 x 24], 21 leaves of descriptive text each accompanied by an engraved circular plate; modern dark green half morocco over marbled boards.*

Originally appearing in the 1790's, in a periodical entitled *The Temple of Taste*, these engravings were collected together for publication in 1820 and again in 1825. Engraved by Taylor (a pupil of Bartolozzi), they are probably after originals by Thomas Girton.

'Charles Taylor, one of the two bookseller sons of the engraver Isaac Taylor, was apprenticed to his father and studied with Bartolozzi and therefore naturally gravitated towards the publication of illustrated works, e.g. Fenelon's *Adventures of Telemachus* (1792) with roundels engraved by himself, John Corbould and William Nutter. In November 1794 he launched a monthly magazine of which each Number was illustrated by two or three plates: one or two of allegorical or classical groups drawn by Samuel Shelley and stipple-engraved by Nutter in the Bartolozzi manner and one line-engraving of a London building: "The Temple of Taste comprising, Elegant, Historical Engravings; also, Views of the Principal Buildings in London; also, a select variety of elegant and amusing subjects with the







histories and other connected information at large. By the Best Artists: Designers, and Engravers. London: Printed for C. Taylor, No 10, Holborn, near Castle Street."

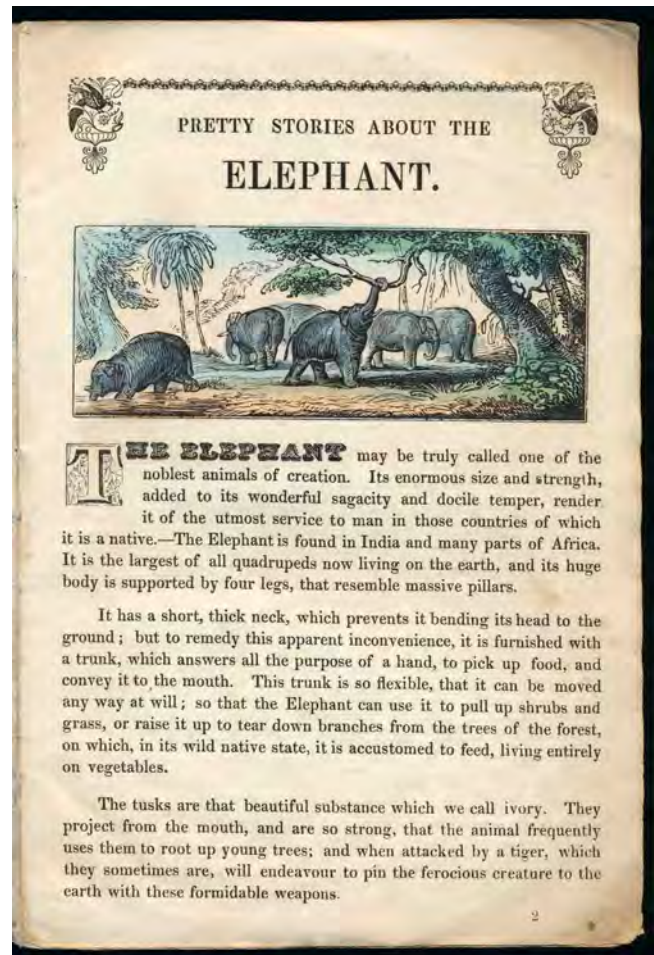
"The London buildings were discontinued after July 1796 but by then 21 of them had been published. Like the Fenelon illustrations they were all engraved as roundels, about 125mm in diameter in a circular thread-line frame. Two centimetres above the base of the roundel the view is ruled off and in the lower segment are engraved the publication-line and the caption in voided capitals against a hatched background. In the Guildhall Library is a pen and ink sketch of the Royal Mews which follows this formula exactly, even to the precise dimensions, and there is another, of the Banqueting House, Whitehall, in the Victoria and Albert Museum (Dyce Bequest, D.721). Both are signed by Thomas Girton, the first being apparently rejected and the second engraved.

"On the publication of the first Number of *The Temple of Taste* Girton was still only 19 and had just made his debut at the Royal Academy with a water-colour of Ely Cathedral. He had escaped from his onerous apprenticeship with Edward Dayes and was living with his mother and stepfather at 2 St Martin's-le-Grand. To a great extent he was self-trained and until his admission to the Royal Academy as a student late in 1795 he had set himself to copy architectural prints, including the aquatints of the London illustrator Thomas Malton junior, and had sketched out of doors on the shores of the Thames. To get pocket money he tinted prints, alongside the youthful J.M.W. Turner, for the engraver and printseller John Raphael Smith and eventually had drawings accepted for publication in James Walker's highly regarded monthly, the *Copper-plate Magazine*. It is therefore quite within the bounds of probability that at this juncture he would welcome a commission to supply a monthly drawing of London to *The Temple of Taste* and that this was a source of income for him until July 1796. The engraving was probably by Taylor or one of his associates but Girton's name, unlike that of the well-established Samuel Shelley, was still too obscure to appear as a credit on the prints.

"Taylor continued selling the roundels as individual prints long after the magazine had ceased publication and copies survive on large wove paper watermarked 1815' which were in demand as a change from the engraved rectangle in the extra illustration of Pennant (no 67). In 1820 he decided to collect them in a binding, adding three more plates, a printed title and a description, on both sides of 12 printed sheets, of all 24. In 1825 he dropped the three extra plates, revised the title and reduced the text to 11 sheets.' [Adams]

Adams, 135.





## NOT ALL PRETTY

38 [GRANDMAMMA EASY]. PRETTY STORIES ABOUT THE ELEPHANT. [London] Dean & Co., Threadneedle Street, [c. 1855]. £ 450

**FIRST EDITION.** Large 8vo, pp. 8, printed on recto's only; with frontispiece, and eight wood-engravings throughout the text, all coloured by hand; some rubbing and light dust-soiling in places; in the original blue printed wraps, resewn and spine expertly repaired, some surface wear and creasing, but still a good copy, with contemporary ownership signature at head.

Scarce first edition of these *Pretty Stories about the Elephant*, designed to teach young children about 'one of the noblest animals of creation' (p. 2).

'Elephants, in their natural state, are social creatures, living together in large herds, in the forests and on the plains. Their favourite haunts are near the banks of rivers, for they are very fond of bathing, and, heavy as they are, will swim with ease across a wide stream, no part being visible above water but the tip of the trunk, through which they breathe' (p. 3).

The work, beautifully hand coloured and published as part of Dean & Co's 'Grandmamma Easy's' series of 'Thirteen Sorts', begins with a general description of the elephant and its habitat, before moving on to sections on 'Catching Wild Elephants'; 'Elephants in Grand Procession'; 'Their Use in War'; 'In the Zoological Gardens'; and 'Tiger Hunting with Elephants', giving a rather graphic and harrowing account of a tiger hunt. Indeed, whilst the 'Pretty Stories' must have been a delight to young children of the time, nowadays they are a stark reminder of the perception of animals at the time, and cruelty prevalent in Victorian society.

Curiously, while researching this work we discovered that an early translation appeared in Bengali, and was found of great use to young children in Indian vernacular schools.

OCLC records five copies, all in North America, at Harvard, Florida, Princeton, Brigham Young and the Peabody Essex Museum; apparently no copy in the British Library.





## BIRTH PANGS OF SECULARISM

39 **GRANT, Rev. Brewin & HOLYOAKE, George Jacob.** DISCUSSION ON SECULARISM. Report of a Public Discussion between the Rev. Brewin Grant, B.A., and George Jacob Holyoake, Esq., held in the City Hall, Glasgow, on Monday and Thursday evenings, commencing October 2, and ending October 19, 1854, on the question, Is secularism inconsistent with Reason and the Moral Sense, and Condemned by experience? Glasgow: Robert Stark, 33 Glassford Street. London: A. Hill, Virtue, & Co., Ward & Co. [and others]. [1854].

£ 125

8vo, pp. xx, 220; contemporary red half morocco, spine lettered and decorated in gilt, gilt edges, slight wear to extremities.

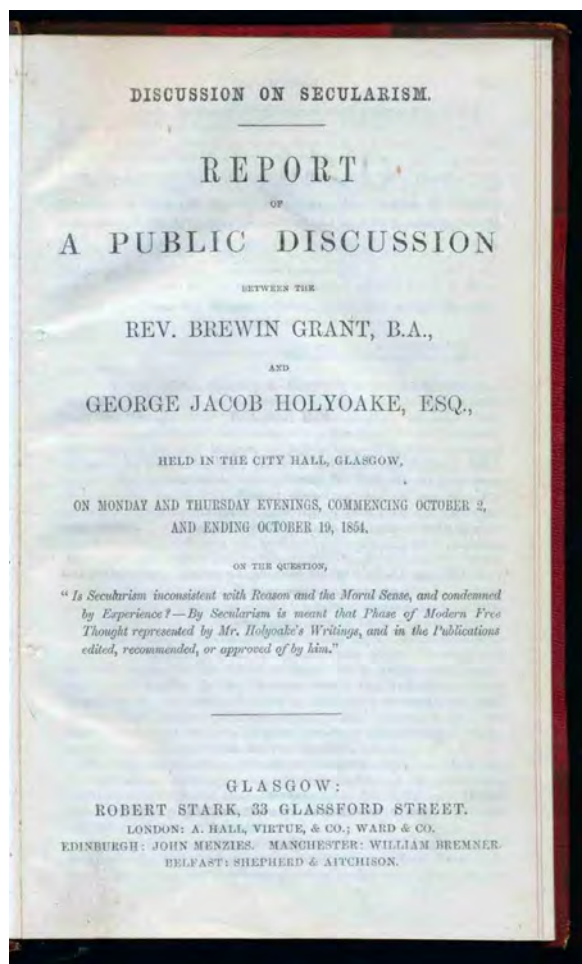
A battle of wills over the validity of secularism between George Holyoake and his adversary, the Rev. Brewin Grant.

The initial debate on secularism was held at the Royal Institution in London in early 1853, with this second, lesser-known encounter taking place in Glasgow the following year. In Holyoake's view, Grant 'had wit, readiness, and an electric velocity of speech, boasting that he could speak three times faster than anyone else. But he proved to be of use to us without intending it.' Holyoake, who, by most accounts, was a dreadful public speaker however generally gained the sympathy of the audience due to Grant's unfortunate belief that any amount of personal abuse was permissible if based on 'truth'. Plus ça change!

'The negative use of the term [Secularism] was still predominant when, in the 1840s, the phrase "Secular Age" became a widely used *topos*, particularly in the context of the "Second Awakening." In 1841, Alexander Campbell (1788-1866), a prominent figure of the American Restoration Movement, stated in a short report on his travels to Ohio: "This is truly a secular age. The political and commercial spirit seems to pervade all society. It enters the sanctuary of religion and carnalizes the very worship of God. It profanes the family altar, and seems to mingle its sordid counsels and ceaseless croakings with the most sanctified schemes of piety and benevolence. It inhibits the retirements of the closet, the moral culture of children, the proper sanctification of the Lord's day, and that preparation of heart essential to the profitable enjoyment of the ordinances of religion." No wonder that by the 1850s, religious actors stressed that they lived not in a secular but in a *religious age*. Likewise, societal actors grew to mistrust religion more and more, fearing its hegemony. Holyoake, who had at least popularized, if not indeed invented, the term *secularism*, related a discussion that took place in London in 1853: "Our adversary [Brewin Grant] had been appointed with clerical ceremony, on a 'three year's mission' against us. He had wit, readiness, and an electric velocity of speech, boasting that he could speak three times faster than any one else. But he proved to be of use to us without intending it, 'his acid words turned the sweet milk of kindness into curds', whereby he set many against the cause he presented. He had the cleverness to see that there ought to be a 'Christian Secularism', which raised Secularism to the level of Christian curiosity.'"

Rev. Brewin Grant (1821-1892), until 1853 a Congregational minister in Birmingham, had been engaged in a mission against Secularism until 1868. In 1868 he retired as a pastor and devoted himself to a campaign against what he called 'Ritualism' and a 'Catholic revival in England'. George Jacob Holyoake (1817-1906) was an English secularist, co-operator and newspaper editor. He coined the terms secularism in 1851 and 'jingoism' in 1878. He edited a secularist paper, *The Reasoner*, from 1846 to June 1861, and a co-operative one, *The English Leader*, in 1864-1867.

Reinhard Schulze writing in *Working with A Secular Age*, (2016); OCLC: 10526680.



## THE RAREST GREAT EXHIBITION GAME

40 **[GREAT EXHIBITION GAME].** ILLUSTRATIVE GAME OF THE GREAT EXHIBITION. London, Published by William Spooner, 379, Strand. 1851.

£ 4,500

**FIRST EDITION.** Hand coloured lithograph sheet (620 × 495 mm) mounted in 9 sections on linen; folding into the original brown cloth covered boards (230 × 275 mm), spine expertly repaired, the upper cover with a large pictorial lithographic label of the 'India Court', light ink? stain; printed rules on front paste down.

Possibly the rarest board game produced on the 1851 Great Exhibition. William Spooner issued the game for the 1851 Christmas market after the Exhibition had closed in an attempt to capitalise on a nostalgic afterglow. Alas for Spooner





the play did not work and even he must have realised that anything to do with the exhibition was 'so very last season.' Only one notice in a contemporary newspaper can be located where *The Daily News* of the 17th December 1851 advertised the game under the heading 'New Games for Christmas' ... 'Illustrative Game of the Great Exhibition, with 14 Views of the Departments, and 28 Illustrations of the most attractive of the Objects, price 7s. 6d. coloured.'

A number of the illustrations are clearly adapted from the special numbers of *The Illustrated London News* issued during the run of the exhibition, some of these were themselves adapted from photographs by Richard Beard and Antoine Claudet. This reuse of imagery doubtless helped to reinforce the memory of the exhibition, selecting as it does a tableaux of the nations of the world in harmony and selected objects both edifying and instructive. Alas, so rare is this game that we have only been able to locate one other copy, illustrated and described at [www.giochidelloca.it](http://www.giochidelloca.it) #2357.

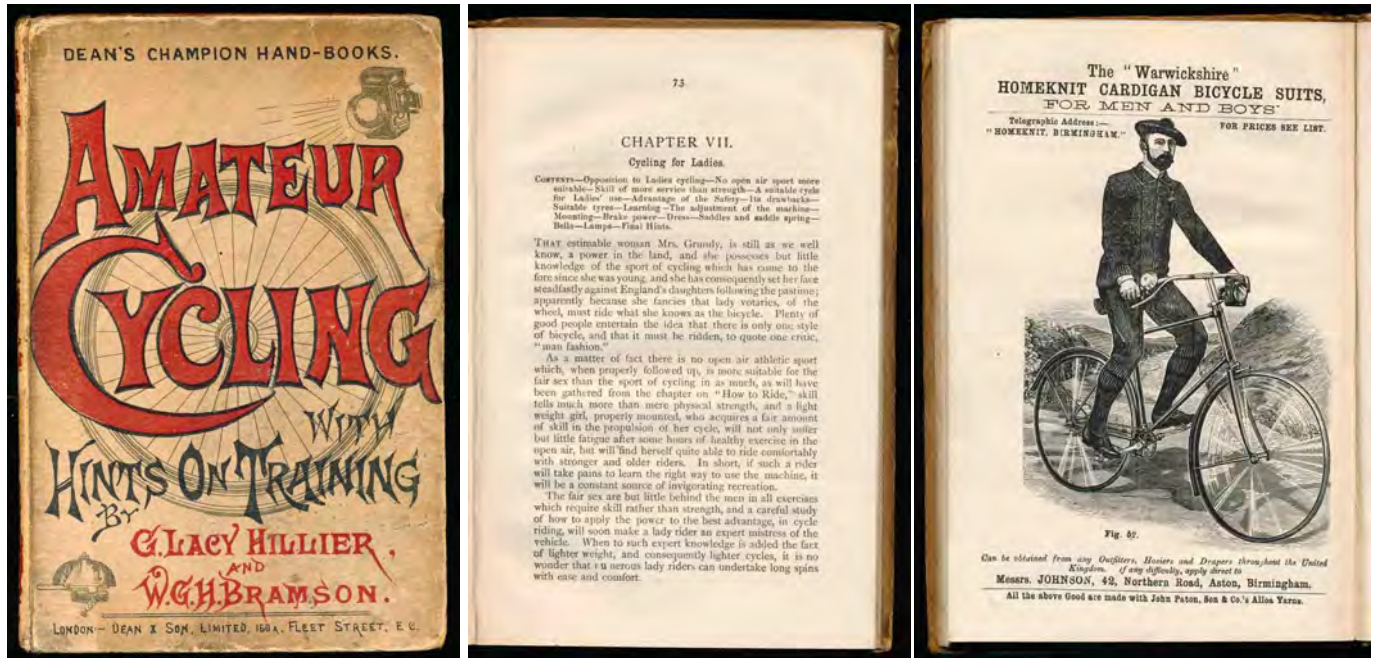
The numbered subjects include: 1) The Turkish Court; 2) Ceylon Department; 3) Woollen and Worsted Department, with the Statue of 'The Mourners'; 4. Canada, with the Canoe & Sleight; 5) Machinery Department; 6) United States Department [replete with Hiram Powers sculpture of 'Greek Slave' under a red velvet canopy; 7) Jewels; 8) Glass—Wine Flagons, &c; 9) Neptune Fountain; 10) Faithful Friend; 11) Unhappy Child; 12) Indian State Chair; 13) Happy Child; 14) The Deliverer; 15) Bronze Fountain; 16) Glass-Vases, Jugs, &c; 17) Diamonds; 18) The Silk Trophy; 19) Amazon and Tiger; 20) The May Pole - Austrian; 21) The Indian Court; 22) The Favorites; 23) Richard Coeur de Lion; 24) The Coalbrook Dale Dome; 25) Elephant Trappings; 26) Carpet Loom; 27) Belgian Statue of the Queen; 28) The Koh-i-noor; 29) Russian Vase; 30) Locomotive Engine; 31) Gold Vase; 32) China Vases, &c; 33) Vase and Candelabrum; 34) Poplin Loom; 35) Statue of the Queen; 36) Russian Court; 37) French Court; 38) Belgian Court; 39) Guernsey and Jersey; 40) Spain; 41) Greece; 42) The Transept and Crystal Fountain.





The aim of the game was to start on 12) Indian State Chair and then moves were dependent on the spin of a teetotum, depending on the number shown players would either move forward or back along the board, many of the positions also with the added complication of fines or rewards. The aim was for players not to fall back so many places as to drop off the board at 1) The Turkish Court which would cast them from the game but instead win the game by advancing to 42) The Transept and Crystal Fountain.

Whitehouse p. 41. With thanks to Adrian Seville for his help with this description.



### BY A PIONEER OF BRITISH CYCLING

41 **HILLIER, G. Lacy; and BRAMSON, W. G. H. AMATEUR CYCLING: With Hints on Training.** London: Dean & Son, Limited, 160A, Fleet Street, E.C. 1893. **£ 300**

**FIRST EDITION.** 8vo, pp. 103, 39 of cycling records and illustrated advertisements at the front and rear. in the original publisher's paper-covered boards with illustration of a bicycle and titles in red and black to the upper board, titles in black to the spine, and advertisement in black to the lower board, with some wear to the paper covering the spine, as well as to the spine ends, corners and extremities, but still a very good copy.

An uncommon late nineteenth-century guide to cycling by the racing cyclist and pioneer of British cycling George Lacy Hillier (1856-1941) and champion tricyclist W. G. H. Bramson. Chapters include: the birth of the cycle; how to ride a cycle; dress; the racing path; touring; hints on training; cycling for ladies; juvenile cycling; and tyres, along with some wonderfully illustrated contemporary cycle-related advertisements.

OCLC records two copies in North America, at the New York Public Library and Ingenium Library in Canada.

### 'A COMPACT AND MAGNIFICENT PRESENT BOOK FOR ALL SEASONS'

42 **[HUMPHREYS, Henry Noel, *illustrator*, & Paul JERRARD, *publisher*]. SHAKESPERIAN TABLEAUX.** London: Paul Jerrard, 111 Fleet St. [1856?]. **£ 1,350**

*Large 8vo [27.8 x 19 cm], 15 leaves printed in gold and colours and heightened in gum arabic including, title, presentation leaf, 12 leaves with hand-coloured plates, each with a scene from a Shakespeare play and accompanying quote, and a leaf advertisements at the end; original red cloth, the upper cover including a large decorative design enclosing the title, gilt, recased, but preserving the original yellow free-endpapers*

The illustrations for each of the plates are unsigned, and are possibly by Henry Noel Humphreys, the gold designs framing the text for each Shakespearian excerpt is certainly by him, as details of the progression of the work was noted in a diary kept by Humphreys son.

The work had a rather unusual gestation. The original illustrations were provided by Hablot K. Browne ('Phiz'), but these were later withdrawn by Jerrard, who opted instead to sell the plates at Hodgson's auction in December 1857. A completely new set of illustrations—based on a different selection of Shakespearean excerpts—was subsequently produced. There appears to be no indication that Jerrard ever acknowledged in his publicity that this was, in effect, an entirely new work. In the final months of 1857, Jerrard seems to have sold several of his gift books through auction,





also at Hodgson's, likely as a practical measure before giving up his address at 111 Fleet Street to move to 170. If he moved any of the stock with him, it was lost in a major fire in November that destroyed everything. Fortunately, he was well insured and soon relocated again, just a few doors down the street. This event probably marked the end of his involvement in the gift book market.

The Shakespeare plays depicted include: 1) King Henry VIII. Act I, Scene IV; 2) Romeo & Juliet. Act II, Scene II; 3) Hamlet. Act II, Scene III; 4) Antony & Cleopatra. Act I, scene IV; 5) As You Like It. Act III, Scene II. 6) Julius Caesar. Act II Scene I; 7) King Henry V. Act IV, Scene II; 8) Merchant of Venice. Act V, Scene I; 9) The Winter's Tale. Act V, Scene III; 10) A Midsummer Nights Dream. Act II, Scene II; 11) Othello, Act. Scene III; 12) Measure for Measure. Act III, Scene I.

The advertisement leaf reports the work as 'Just ready, price 25s., in cloth... Paul Jerrard's New Christmas Book... a series of pictures illustrative of passages in the plays of Shakespeare; consisting of twelve highly finished compositions, richly coloured in facsimile of the original drawings. Each picture is accompanied, on the opposite page, by the passage from the play, printed in gold, and enriched with appropriate ornamentation, in which miniature vignettes from the leading scenes of the plays are interwoven. The work is bound in a rich and novel binding, forming a compact and magnificent present book for all seasons'.

'Most of the Jerrard items with which Humphreys was associated are gift books that were published during the 1850s. They have been given an almost brazenly lavish treatment. The majority consist of hand coloured lithographs on the versos featuring floral, ornithological, or Shakespearian subjects. They are set in elaborate, gold-printed, eclectically styled frames which could best be described as Rococo in spirit. Facing these is the text, usually verse, also printed in gold and surrounded by a matching frame. Similarly, in keeping with the style of the contents, the endpapers feature an elaborate Rococo pattern printed in gold on glazed paper. For some titles, it has additionally been blind embossed so as to break up the surface and





create the semblance ornate. The cloth bindings are generously decorated and incorporate a frame and freely drawn lettering. These have also been rendered in an eclectic style and printed in gold. [Leathlean]

Paul Jerrard (1810–1888), the son of a tallow chandler, was born in Northamptonshire and later moved to London, where he began his career as a print and map colourer. By 1852, he had become a lithographer and registered “certain improvements in ornamenting japanned and papier-mâché surfaces, as also the surfaces of varnished and polished wood.” Around the same time, he entered into a partnership with Alexander Vlies to market gelatine pictures, though the venture failed and Vlies was declared bankrupt in 1855. By the mid 1850’s Jerrard ‘is primarily associated with lavishly produced gift books featuring elaborately hand-coloured lithographs, with text and ornament lithographed in gold... This gave unity to the page, and increased the decorative possibilities. The task must have been time consuming, and called for great precision and dexterity, quite apart from artistry... [Jerrard’s books] were aimed at women, and intended as objects of display. But Jerrard’s market is likely to have been less upper-class than that of earlier annuals, and the Rococo style itself can be associated by mid-century with what were considered less cultivated tastes. Nonetheless, there were still explicit references to female consumers.’ [Leathlean]. As mentioned earlier, a fire destroyed Jerrard’s premises—likely taking with it any remaining stock. Although he was well insured, restarting the business must have been challenging as by 1862 he was declared bankrupt. Jerrard continued for a time trading in ‘fine prints’, but in his later years, he returned to more modest work as a colorer of some kind, a far cry from his earlier, more ambitious publishing ventures.

See Paul Leathlean, ‘Henry Noel Humphreys’ *The Book Collector*, vol. 38, no. 2 and ‘Paul Jerrard, Publisher of ‘Special Presents’, op. cit., vol. 40, no. 2; OCLC records two copies in the UK, at Nottingham and the British Library, and two more in North America, at Harvard and Pennsylvania.

### IN THE RARE AND HIGHLY DESIRABLE ‘PATENT PORCELAIN BINDING’

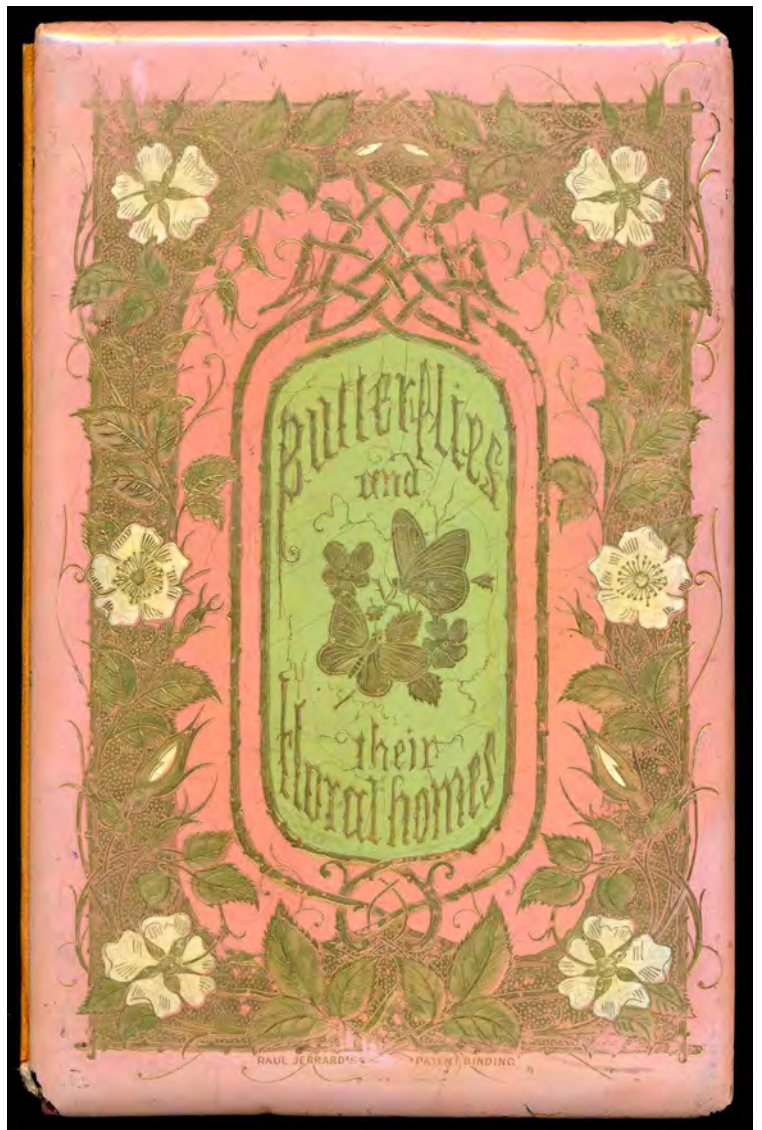
43 [HUMPHREYS, Henry Noel, & Paul JERRARD]. BUTTERFLIES IN THERE FLORAL HOMES. with Butterfly Fables indited by a Dreamer in the woods. London, Paul Jerrard, 111 Fleet Street, [1857]. £ 2,250

**FIRST EDITION.** *Large 8vo, [28.2 × 19.5 cm.] ff. title (backed on front free endpaper), [Presentation page], 9 chromolithograph plates printed in gold and black, skilfully hand coloured and heightened in gum-arabic, each facing a decorative gold printed text, [4 ‘Description of the Plates’ printed in gold and red, [2] blank, advertisement leaves printed in gold backed onto back free endpaper; original bevelled ‘patent porcelain’ binding in gold and green on a salmon background; recased in the original fawn leather spine (chipped at foot of spine and lower corner of upper cover, and lettered ‘Paul Jerrard’s patent binding’.*

One of the great beauties, and at the same time rarities, of sumptuous Victorian book production.

This particular copy is bound in what Jerrard called a ‘Patent porcelain binding’, which appears to have been marketed only between 1857 and 1858. Priced at £2, 2s (around £300 today), they were very much aimed towards the luxury end of the market, and only the better classes could afford to display them on the drawing room table. The cheaper ‘tortoiseshell’ and ‘stone’ at £1 11s 6d, were also available, but all seem today to be scarce.

Unlike a number of other publications by Jerrard in which Humphreys was involved, we do not have any surviving details on his work for *Butterflies in there Floral Homes*. It is clear that the endpapers and the borders for the plates were commissioned by Jerrard from Humphreys, and it seems improbable anyone else other than Humphreys could have produced the depiction of the butterflies, the design for the upper cover, or the descriptive plates. We do not know the origin of the ‘Butterfly Fables’ accompanying each plate, other than the allusion to ‘a Dreamer in the Woods’, but this also is probably the work of Humphreys, who is known to have provided poetry to another work for Jerrard. Why Humphreys’ name







does not appear in the work is something of a mystery; maybe he was becoming wary of association with such commercialisation of natural history works.

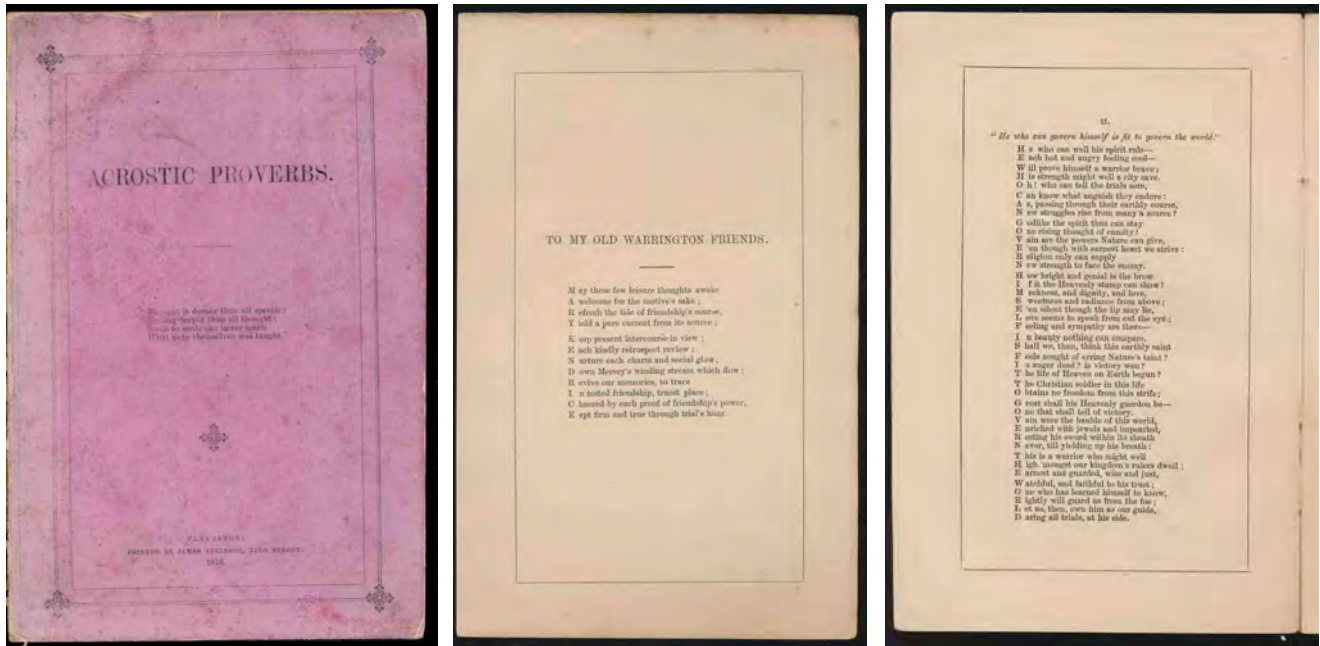
Most of the Jerrard items with which Humphreys was associated are gift books that were published during the 1850s. They have been given an almost brazenly lavish treatment. The majority consist of hand coloured lithographs on the versos featuring floral, ornithological, or Shakespearian subjects. They are set in elaborate, gold-printed, eclectically styled frames which could best be described as Rococo in spirit. Facing these is the text, usually verse, also printed in gold and surrounded by a matching frame. Similarly, in keeping with the style of the contents, the endpapers feature an elaborate Rococo pattern printed in gold on glazed paper. For some titles, it has additionally been blind embossed so as to break up the surface and create the semblance of watered silk. The covers to these books are strikingly ornate. The cloth bindings are generously decorated and incorporate a frame and freely drawn lettering. These have also been rendered in an eclectic style and printed in gold. Some of the covers have been further enriched and enlivened by means of coloured paper onlays. Others were available in papier-mâché covers, often as a more expensive alternative to cloth and sold at thirty-one shillings and six pence. These covers were stamped and advertised as patented by Paul Jerrard. They simulate a variety of exotic materials, including 'enamel' and 'mother-of-pearl'. As such, they appeared in a variety of colours, unlike Humphreys' 'carved wood' bindings. They enjoyed the additional flexibility of being able to have gold ornament stamped into their surface, which shared the characteristics of the ornament inside the books.' [Leathlean]

For Paul Jerrard's biography see previous item.

OCLC locates two copies in the UK at the British Library and Cambridge, and one more in North America, at Toronto; see Howard Leathlean's two articles in *The Book Collector*, 'Henry Humphreys and the Nineteenth Century' Spring 1989; 'Paul Jerrard and "Special Presents"', Spring, 1991; Nissen DZB 2051, also attributing the illustrations to British naturalist and entomologist Henry Noel Humphreys.







## ACROSTICS BY A LADY

44 **[KENDRICK, Mary].** ACROSTIC PROVERBS. Ulverston: Printed by James Atkinson, King Street. 1876. £ 185

**FIRST EDITION.** 8vo, pp. [30]; apart from occasional marking, a clean copy throughout; bound in the original pink printed publisher's wraps, some chipping to spine and light dust-soiling to wraps, but still a good copy.

Rare first edition of this anonymous selection of twenty 'Acrostic Proverbs', printed in Ulverston, Cumbria.

We strongly believe that the acrostics are the work of a 'Mary Kendrick', as a loosely inserted printed leaf 'To My Old Warrington Friends' spells out her name as the acrostic. This would appear to be the Mary Kendrick who was born at Warrington in 1820 and lived with her parents and four younger sisters. Later, at the time the work was published, she lived with her sister Ellen and her husband Charles Moore, a retired cotton merchant, at Belle Isle Terrace, Grange-over-Sands. It would have been convenient to have the work printed at Ulverston just a few miles away west on the branch line of the London & North Western Railway. James Atkinson, the publisher, was really a stationer and printer for the local area, but did produce a few local histories, so Mary's book was an unusual commission for him.

Probably Mary sent the book to friends anonymously and they had to work out the origin of the *Acrostic Proverbs* for themselves. Mary later moved to Kendal where she lived out her life on an annuity until her death in 1896.

OCLC records one copy only, at the British Library.

## THE FRAGILE FINANCES BEHIND THE SCENES AT THE MUSIC HALL

45 **[KING'S THEATRE, SOUTHSEA].** MUSIC HALL ACCOUNTS LEDGER. Southsea, Portsmouth, Hampshire. July 1921 - August 1922. £ 450

Folio [32 × 21.5 cm (12¾ × 8 inches)], pp. [56], 130; of ruled paper with theatre accounts and notes on performers with printed programmes tipped for reference; original boards, rather rubbed and worn, but still stable.

The King's Theatre at Southsea on the Channel Coast was designed by the renowned theatre architect Frank Matcham and opened in 1907. The theatre was on four levels—stalls and three balconies—and originally had a capacity of 2,172, but according to the ledger they had a hard time even coming close to filling the space, even on special nights. This was one of three theatres owned in the area by Portsmouth Theatres Ltd and tended at this period in its existence to cater for a mix of variety acts, with occasional musical comedies and plays down from London for short runs.

The ledger opens with an index of the various acts, together with their fee and comments on how their performance was judged. This section is followed by a leaf with a copy of the week's printed programme facing a page of the week's accounts. The accounts include the box office take for each of the two nightly performances, the money received from programmes and the bar, and the cost of the salaries for the acts, the orchestra, and the wages of the theatre staff, together with various ad hoc pencil calculations summarising the totals for the year and whether the theatre was actually running at a profit or loss!

The notes provided against the names of the various acts are revealing. The actor Henry Ainley and his small company, who put on a one-act play called 'The Halfway House', were paid £130 11s. The manager thought the 'Sketch dull at first but gripped towards finish, Ainley very good. Drew 2nd house stall only'. Considering that the theatre had three balconies above the stalls, this was not really a good money-spinner and doubtless why the theatre, at this point of the



**Theatre Royal**  
Each Evening at 7.30  
The Portsmouth Fantomime  
"CINDERELLA"

**PRINCE'S THEATRE**  
6.30 & 8.45  
The Sin of Her Childhood

**MONDAY, DECEMBER 26th**  
and every Monday 6.40 & 9.0

1 Overture "The British Army" Chas. H. Peters  
Musical Director - Cecil Montague

2 The Royal Southern Singers  
The Quartet was the outstanding feature of the Southern Song Festival at the Theatre Royal, London, in 1921. They were the first to perform the King's Theatre, at Richmond Palace, August 1921.

3 Sammy Shields "The Speakable Not"

4 Olga Morzelli The Celebrated Violinist  
First award of the Paris National Academy of Music.  
At the Piano - Elsie Upton

5 G. W. Monkman Comedienne and Dancer

6 Gus Fowler "The Watch King"

7 Bert Lloyd & Co. present "What a Pal!" A Comedy Playlet in one scene.  
The Girl - Majorie Southwell  
The Palace - Harry Woodman  
The Cook - Bert Lloyd

8 The Pathé Gazette With the Latest  
Factual News

9 Stanley Brox The Two Danish Philomaths

**NEXT WEEK**  
The Famous London Actor  
**CYRIL MAUDE**  
AND COMPANY  
AND FULL VARIETY PROGRAMME  
ADDITIONAL HOLIDAY ARRANGEMENTS  
AT THE  
**KING'S THEATRE.**  
Daily Matinees of  
Famous Comedies  
**THIS WEEK**  
"OUR BOYS"  
The Greatest Laugh! Made even by the  
WEST END COMPANY  
**NEXT WEEK**  
"OUR FLAT."  
MATINEES ONLY  
KING'S TWICE NIGHTLY PRICES

Week ending, Dec 31 1921

Dec 21	79. 15. 10	27. 13. 4	124. 17. 11
22	44. 10. 1	109. 2. 2	51. 6. -
23	51. 6. -	32. 19. 11	159. 8. 2
24	64. 16. 8	21. 16. 3	90. 16. 2
25	23. 19. 6	17. 10. 10	72. 10. 11
26	46. 4. -	20. 11. 8	52. 5. 5
27	26. 6. 11	12. 12. 11	114. 16. 11
28	31. 13. 9	26. 5. 8	61. 4. 15. 6
29	20. 11. 8	142. - 11	142. - 11
30	57. 14. -	12. 17. 6	12. 17. 6
31	57. 2. 11	23. 19. 6	793. 9. 5

Bans  
Rings

Salaries £240.  
Orchestra 9. 105. 13. 1  
Staff 44. 8. 13. 2  
169. 2. 4  
26. - - -  
193. 7. 11

1920 (12 shows) £799. 9. 10  
Subs 394. 11. 8

year, was running at a loss. Alfredo the Vagabond Violinist was paid applause of the bill. Deserves good billing. Popular. Another violinist, less than enthusiastic note 'Exactly as before. Much of his act is dirty and nasty. Goes well'. Clearly the manager wanted the income but was disapproving of the taste of his clientele. The famous Lily Morris, then at the beginning of her career, received £42 10s with the comment 'Very good indeed. Broad comedy songs. Does well.' Other comments include Silver and Fox, a dance routine, as 'Rotten'; the Sprightly Sister 'cut no ice'; Robledillo was 'Very clever and worth only half the money. Creates no interest.' The theatre was aiming to improve the quality of their audience by putting on some better acts. Albert Vivian Peake, with a small company, performed an 'Artistic Musical Scena', but although it cost the theatre £100, the result was disappointing: 'a beautifully put on show. No draw at all. Not worth money.'

In fact, the week that Peake was performing, beginning February 20th 1922, only raised £371 16s 10d for 5,761 admissions. This amounts to twelve programmes over six days showing that the theatre averaged only about 20% capacity each night for a week! The costs for the salaries, orchestra, and wages came to £49 18s 8d, leaving only something under £22 to cover all other expenses. They must have been relieved when, the following week, they had Fred Karno's troupe. In that week they cleared £1,313 9s 3d, and although Karno got 60% of the take, the theatre was back in profit to the tune of £127. Unfortunately, the following week was a complete disaster and they were in the red again to the tune of £395!

The theatre was also used as a cinema by the early 1920s, and almost every evening had a Pathe News reel or single-reel film to entertain the audience. Perhaps unsurprisingly, the theatre was sometimes wholly given over to cinema. For the week beginning March 13th, they ran W.D. Griffith's *Way Down West* starring Lillian Gish twice daily. This was extremely successful, with some 17,000 customers and a take

Hayes Rich. (2) 32. Excellent eccentric juggling.  
Two good for girls.  
Hughes. Bert. and Co. (11) 50. Basket ball  
on cycles a good show not  
Hall & Neil. (12) 32. Moderate good patter and  
dances. Good show.  
Hicks. Squares & Isabel. Show & Co. (19) 32. Medicine  
show. Well played. Sent well. Shows a draw.  
Hayes. Little. (19) 8. Weak.  
Hawes. Marvellous. (19) 20. Very good indeed.  
Howard. Laura. (19) 22.10. Exactly as before. Did  
well.  
Hayes. Juvvies. (21) 50. 15 in number. Good  
bright show. Did well. Not as  
good as before.  
Hilton. Sam. (22) 10. As before. Good fairly well.  
Quite ordinary.  
Huntley & Rob. (29) 22. A good little pantomime  
not for an early position.  
Herbert. Harry. (35) 27.10. A good comedian.  
Well up.  
Hudsons. (32) 20. Two girls a neat dancing  
act.  
Howard. Hill & Hendrick. (39) 40. Excellent show.  
act. Quite as good as Bert Hughes & Co.  
Hay. Bill. (41) 7. Exactly as before. Shows very  
young but played out well.  
Hughes. Mrs. B. (52) 27.10. Does quite well with  
broken show well received.  
Hutchins. (100) 40. Very good.  
Hilly. Lark. (101) 10.1.5. Showed a draw. Act old  
enough to be good. Today challenge good.  
Howard. Syd. (109) Very good comedian. Had  
amusement in Ball's quiet work.

H  
I  
J  
K  
L  
M  
N  
O  
P  
Q  
R  
S  
T  
U  
V  
W  
X



of £2,058, of which 60% went to the film distributors. This must have made the owners think hard over the future of the theatre although the stuck to keeping the theatre open for variety until the mid 1960s.

The King's Theatre, Southsea, is still a thriving local theatre, although the seating has been reduced to 1,400 seats. Such music halls thrived before the First World War, but with a combination of cinema, dance halls, and latterly television, the 1920s proved to be the beginning of the end of this form of mass entertainment, witnessed in part by the difficulty the King's Theatre had in attracting a sufficient audience with the talent available.

## CONTINUATION OF SAMUEL JOHNSON

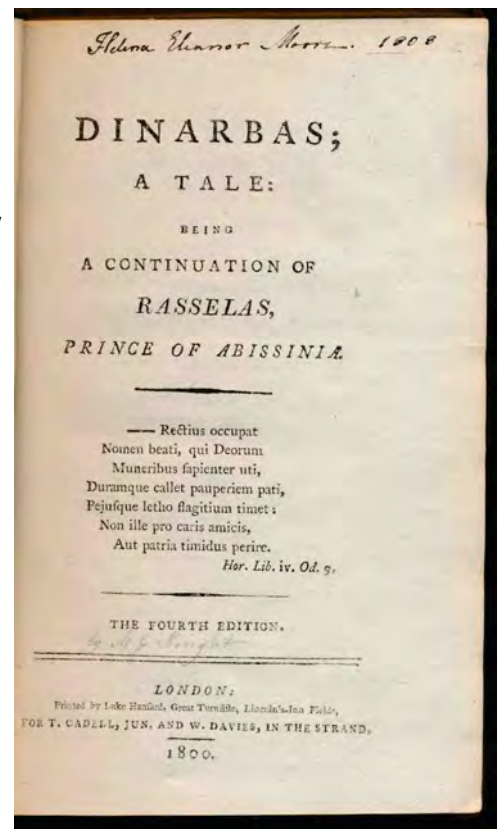
46 [KNIGHT, Ellis Cornelia.] DINARBAS; A Tale: being a continuation of Rasselas, Prince of Abissinia. London: printed by Luke Hansard, Great Turnstile, Lincoln's-Inn Fields, for T. Cadell, Jun. and W. Davies, in the Strand. 1800. £ 150

**FOURTH EDITION.** 12mo, pp. xii, 309, [3]; old paper tear to D5 with no loss; contemporary mottled calf with red gilt lettered label to spine, hinges cracked and somewhat rubbed overall, but still a good reading copy; inscribed at head of title 'Helena Eleanor Moore 1808'.

Knight's continuation of *Rasselas* was prompted by Hawkins' remark that Johnson had intended to portray his hero in a state of married bliss. This fourth edition may have been issued to coincide with Knight's return to England with Nelson and the Hamilton's in 1800.

Cornelia Knight (1757–1837), author and courtier, was the only child of Sir Joseph Knight. She received a broad education and became acquainted with Johnson through the family of Sir Joshua Reynolds before she decided to travel extensively in Europe with her mother from 1776 - principally due to an inadequate income. Knight's learning and artistic talents led to several published works, including *Dinarbas* (1790) and *Flaminius* (1792). After her mother's death in 1799, she lived with Lady Hamilton and Nelson returning to England the year this fourth edition was published. Learning of the now notorious ménage à trois of the Hamilton's and Nelson she dissociated herself from them and joined Queen Charlotte's household in 1805 and then Princess Charlotte's court in 1813. She wrote a revealing autobiography about her experiences which mentions nothing of her writing *Dinarbas*. She spent her final years in Europe, publishing *Sir Guy de Lusignan* (1833) before her death in Paris in 1837.

Courtney & Nichol Smith p. 94; Rothschild 1305.



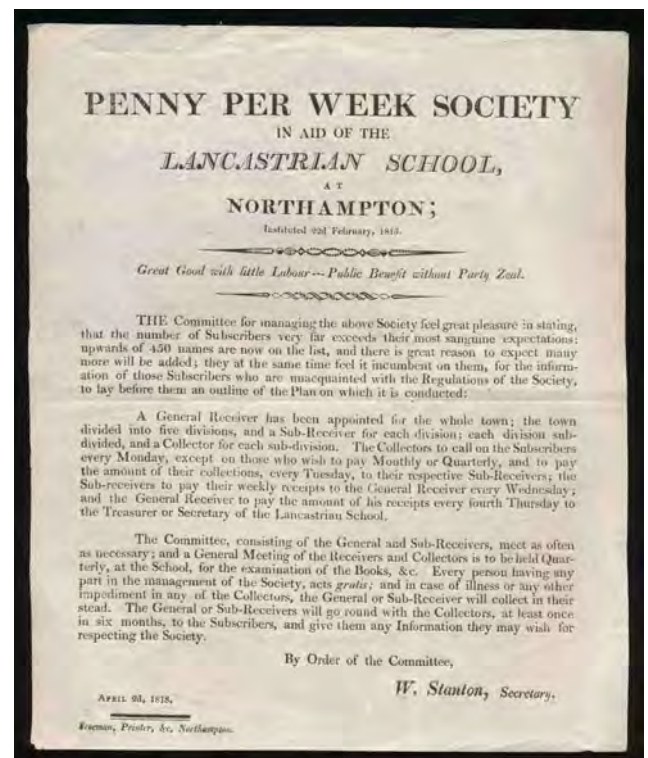
## THE GREAT EDUCATIONAL INNOVATOR

47 [LANCASTER, Joseph]. PENNY PER WEEK SOCIETY IN AID OF THE LANCASTRIAN SCHOOL, at Northampton; instituted 22d February, 1813. Northampton: Freeman, printer, &c. [1813]. £ 285

Single sheet, 17 cm x 21 cm, printed on one side.

The great success of the teaching methods of the educational innovator, Joseph Lancaster (1778-1838), is well known. It appeared to his admirers that he had solved one of the social problems of the day—how to provide a basic education for the rapidly increasing numbers of illiterate children in city streets without employing large numbers of teachers and great quantities of equipment. Between 1800 and 1811 he established fifty new schools for 14,000 pupils. This notice outlines the plan of the subscription, and reports on its success.

Lancastrian School,—In 1812 a new school was erected and opened, by donations and subscriptions, on the plan of Mr. Lancaster, in which about 300 boys are educated free of any expense to their parents.





THE BENEFITS OF OPENING THE  
CRYSTAL PALACE ON SUNDAYS, CITING DICKENS

48 **LE BLOND, Robert.** THE CRYSTAL PALACE, OUGHT IT TO OPEN ON A SUNDAY? A lecture delivered at the Tower Hamlets Literary Institution, Morpeth St., Green St., Bethnal Green, London... on Sunday Evening, April 3rd, 1853. London: Published, by direction of the Institution, by J. Watson, 3, Queen's Head Passage, Paternoster Row. 1853. £ 285

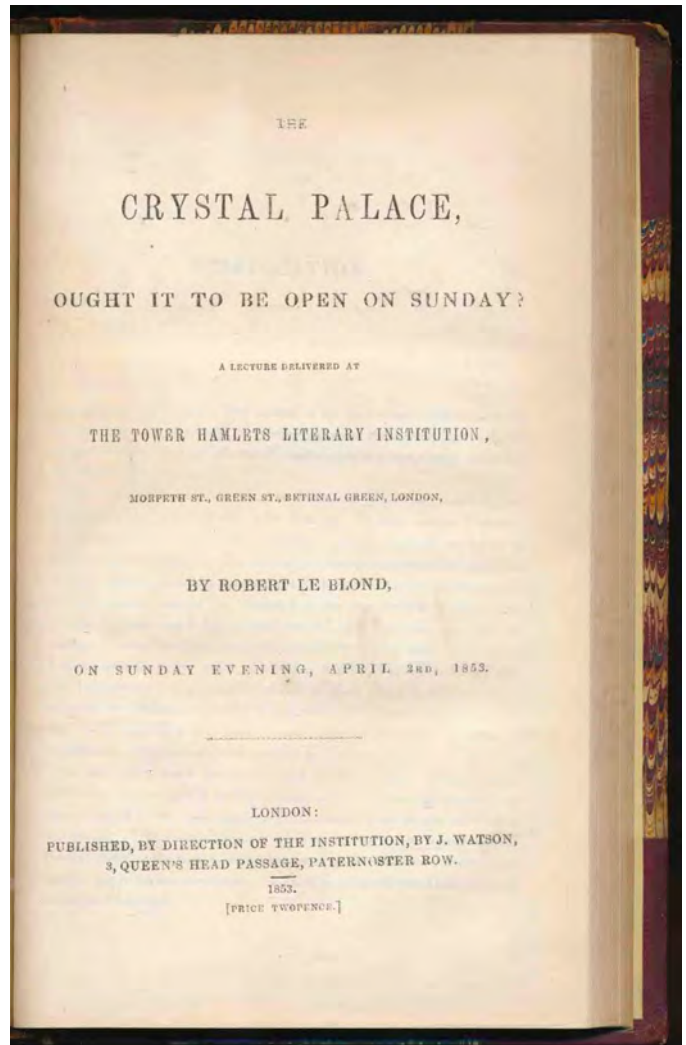
8vo, pp. 24; disbound.

The lecture by Robert Le Blond is dedicated to the open-minded, and argues for both the moral and religious justification of opening the Crystal Palace on Sundays.

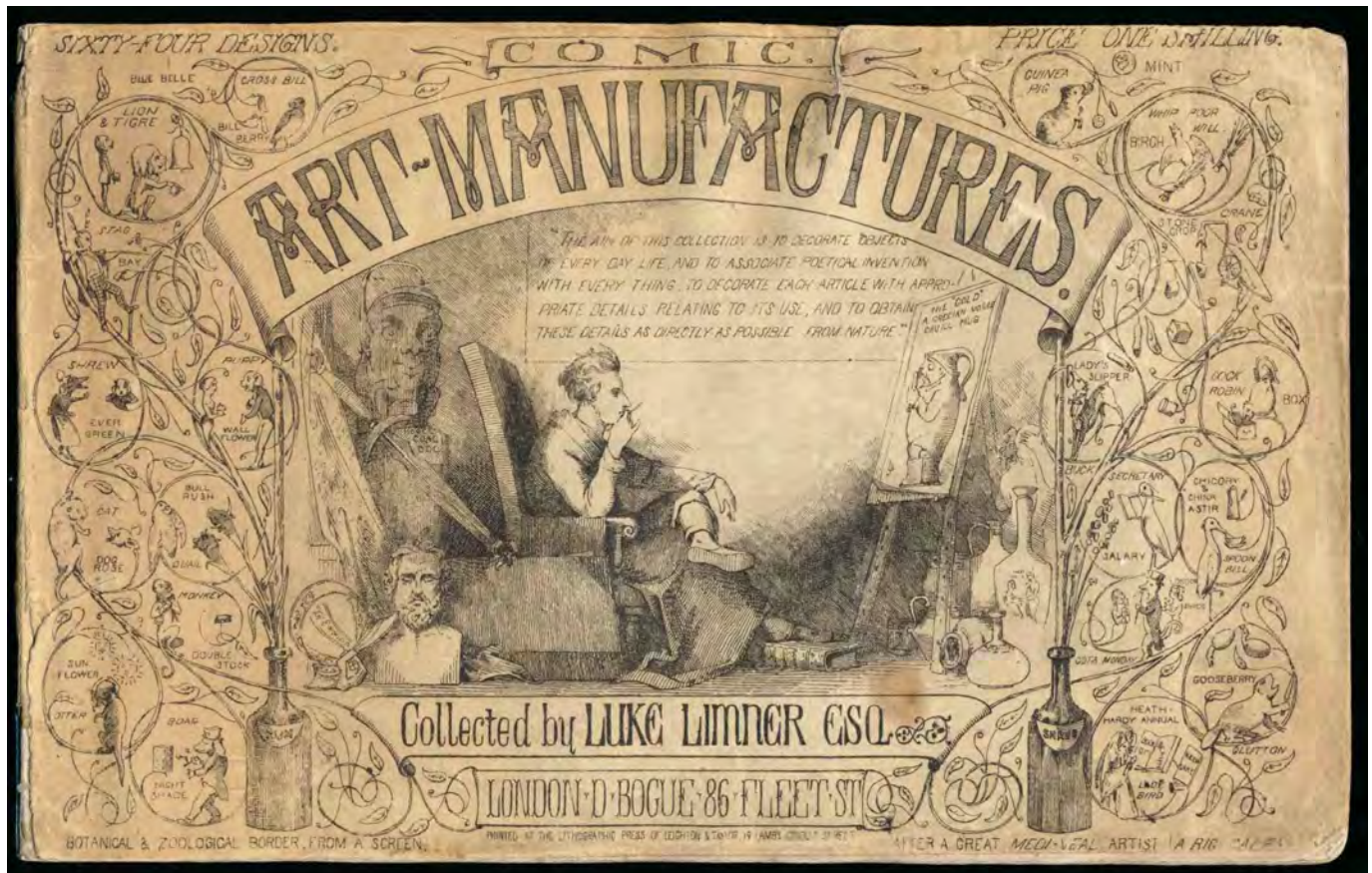
He clarifies that his aim was not to push any personal opinion but to present his argument in historical and theological authorities - ranging from Christ and the Apostles to Church Fathers and Reformation leaders - none of whom viewed Sunday as inherently sacred or restricted. He outlines the hypocrisy and rigidity of modern Sabbatarians who oppose the proposal. Using several quotations from scripture and early Christian leaders such as Ignatius, Justin Martyr, and Tertullian, he shows that Sunday observance as a holy day was neither mandated by Christ nor consistently upheld in early Christianity. The reformers like Luther, Calvin, and Erasmus also denied the divine obligation to strictly observe Sunday as a day of rest and worship. Le Blond further emphasises the social benefit of the Crystal Palace as a site of education and wholesome recreation, especially for working-class families and refutes the arguments that Sunday openings would promote immorality, even citing Charles Dickens, and argues instead that opening the Crystal Palace on Sundays would elevate public morals by being an alternatives to drinking and idleness. He then shares letters from supporters afraid to publicly endorse the cause due to fear of retaliation by employers and clergy, showing how religious intolerance was continuing to restricts civil liberty. The lecture closes by calling on working people to petition Parliament and assert their right to intellectual and recreational freedom on Sundays. Le Blond concludes that neither scripture nor Christian tradition justifies restricting public access to institutions like the Crystal Palace on Sundays and 'If the working men of this country do not get the Crystal Palace opened to them on Sundays, they will lose an opportunity for achieving their emancipation from priestly influence which they may not obtain again for years.'

Le Blond (1816–1863) was born in London into a family of Huguenot descent. He trained as a copperplate printer under Thomas Brooker and married Brooker's sister, Sarah, in 1837. The couple had four children, including a son named after Irish republican Robert Emmet. Le Blond was active in early Chartism and served as secretary of the General Metropolitan Charter Association in 1839. He advocated for Charter Coffee Houses after publicans barred Chartist meetings. After a decade's absence from politics, he re-emerged in 1850, allied with reformer G.W.M. Reynolds, and became treasurer of the National Charter Association. Le Blond also supported the National Reform Association, seeking to unify working-class and middle-class reformers. Despite his growing political involvement, an 1851 bid for City office failed due to his radical and secular views. He later co-founded the London Secular Society and lectured with secularist George Jacob Holyoake, generously funding the movement. His print business, run with his brother Abraham, flourished with the adoption of the Baxter Process. They produced popular prints, including some risqué works. By 1851, Le Blond employed 60 people and lived in a villa in Canonbury Park. However, financial overreach led to bankruptcy in 1856. Le Blond emigrated to Cincinnati, Ohio, but returned to London after a failed venture. He died in 1863 and was buried in Tower Hamlets Cemetery. A bridge between Chartists and liberal reformers, Le Blond's legacy lies in his efforts to unite democratic, secular, and reformist causes in a period of profound political transformation.

OCLC records two copies in North America, at Yale and Illinois.







## PARODIES OF CONTEMPORARY TASTE AND DESIGN

49 [LEIGHTON, John]. **LIMNER, Luke, pseudonym.** COMIC ART MANUFACTURES Collected by Luke Limner Esq. London: D. Bogue, 86 Fleet Street. Printed at the Lithographic Press of Leighton & Taylor, 19 Lamb's Conduit Street. [1848]. £ 1,500

**FIRST EDITION.** Oblong 8vo, [13.9 x 22.1 cm], 16 leaves including covers printed in lithograph on one side only and including 154 illustrations with text below; original tinted lithograph covers the upper including the title within a frame surrounded by cartouches various scenes; the lower cover with a larger decorative cartouche.

A dig at the products produced under the name of 'Felix Summerly's Art-Manufactures.' The artist, Leighton, produces a series of parodies of contemporary taste and design, with heavy puns abounding in the description of imaginary products all of which mock the efforts by the Society of Arts and Henry Cole to improve public taste in the immediate period prior to the 'Great Exhibition'.

An ear trumpet is decorated with 'the screech howl after Hollar', a keen bladed knife is decorated by an image of Edmund Kean 'as sharp as Shylock.' The 'Design for a Bread Tray' clearly making fun of Cole's pride in reintroducing carved breadboards to the public; Bellows, egg cups, clothes pegs, bottle jacks, door furniture, bowls, ewers trays and chess sets are all equally lampooned.

The idea for the work stems from the Society of Arts exhibition. Henry Cole saw the second Exhibition of 1846 as a turning point as it "strengthened my conviction that an alliance between fine art and manufactures would promote

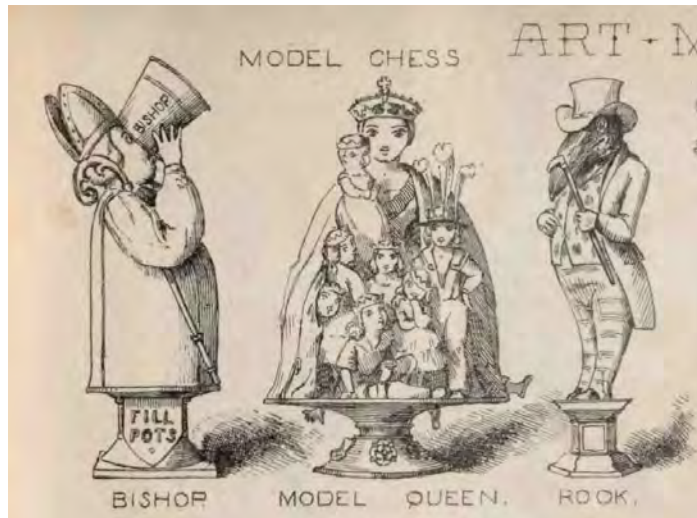




public taste, and conduce to the interest of all concerned in the [MISSING SOMETHING HERE] Consequently he set up 'an organization of artists, manufacturers, and designers', and, resurrecting Felix Summerly, called it 'Summerly's Art-Manufactures' production of art manufactures."... Whether or not Cole took inspiration from the art-unions, his little business had a considerably wider range, for "the Art-Manufactures will be of all kinds, and executed in pottery, wood, glass, and other materials" By the spring of 1847 the business was in full swing. Cole made agreements with various manufacturers that he would choose the designs, while they would pay the designers. The final price would be agreed between him and the manufacturers. The latter paid all the expenses of making and transport, while Cole undertook the publicity and marketing and was paid a commission on each sale.'

This was a successful venture and the Art-Manufactures were sold through retailers, with Joseph Cundall as the main outlet. Leighton puts himself in the position of one of the artists who has sent his designs to Cole some of which clearly mock those which were manufactured. The Society of Arts annual exhibition of British manufactures in the spring of 1848 was somewhat critical of Cole for hogging the limelight. A letter to the *Art Union Journal* expressed it well: 'It was Felix Summerly on every corner, on every table, against every wall, and always in the central situations.' Probably it was this discomfort that Leighton saw as an opportunity for caricature.

'Shortly after the first edition of Lear's *Book of Nonsense* was published, John Leighton, using his pseudonym Luke Limner Esq., produced at least four small landscape-format picture books, three of which were published in London by David Bogue. They are all undated, but two of them are related by their subject matter to the Great Exhibition of 1851. The four are: *The Ancient story of the old dame and her pig - Comic. Art-manufactures - London out of town or the adventures of the Browns at the sea side* and *The rejected contributions to the Great Exhibition*. Copies of the second and last of these little books are bound up together in the Victoria & Albert Museum Library and have the following manuscript inscription: '2 Brochures published in the dark ages of art about 1848 & 51 / Plates very much injured a few copies printed off prior to destroying them'. Both the tone and content of this inscription suggest that it was written by Leighton or by someone closely enough connected with the publications to be trusted. Three of these books are similar in style and consist of numerous small humorous sketches with captions or a written commentary, and have their drawings and lettering (which is in capitals throughout) very neatly executed. All four books carry a Leighton imprint (C. Blair Leighton, Leighton & Taylor, or Leighton Bros), and were printed on one side of the leaf only so that double spreads alternate with two blank pages throughout.' [Twyman p. 194]



Michael Twyman [see below] notes that Leighton produced four early works and seemingly the plates were damaged for some or all of these through bad storage and so may account for the works scarcity. Maybe the work only had a transient interest to contemporary buyers for on the 17th December 1851 Hodgson's held an auction of various stock, chiefly belonging to the publisher Bogue which shows he still had 820 copies on hand, probably still in sheets. That no copy with an overprint has been recorded may indicate they failed to find a buyer and was sold as waste paper.

OCLC locates copies at the British Library, V&A, University of Manchester, NYPL, San Francisco, Indiana, Yale and Princeton. See Michael Twyman *Early Lithographic Books, Private Libraries Association* 1990 1.137; Elizabeth Bonython, *The Great Exhibitor: the life and work of Henry Cole*, 2003.

## A LETTER FOR EVERY POSSIBLE EVENTUALITY

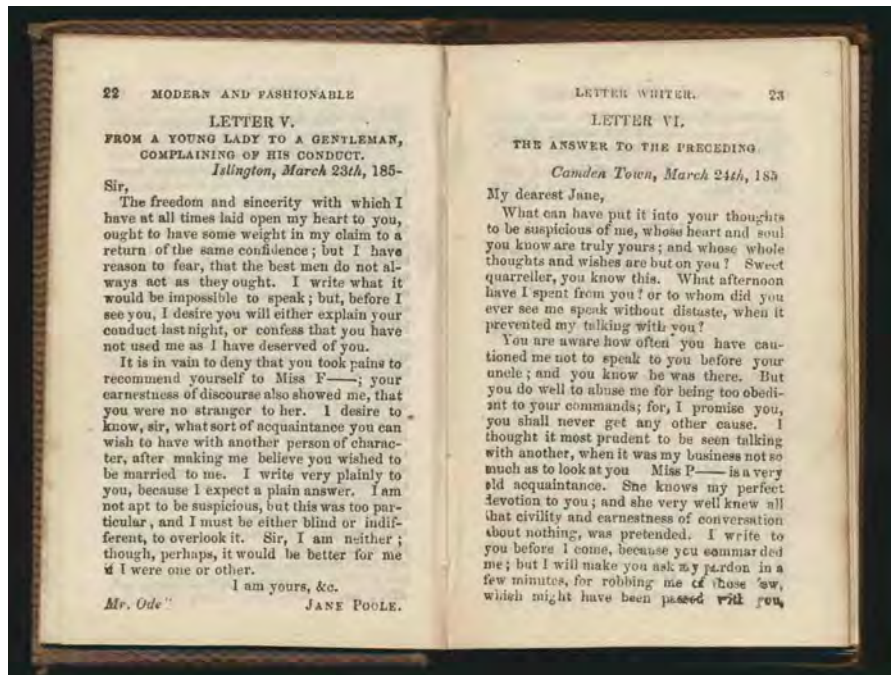
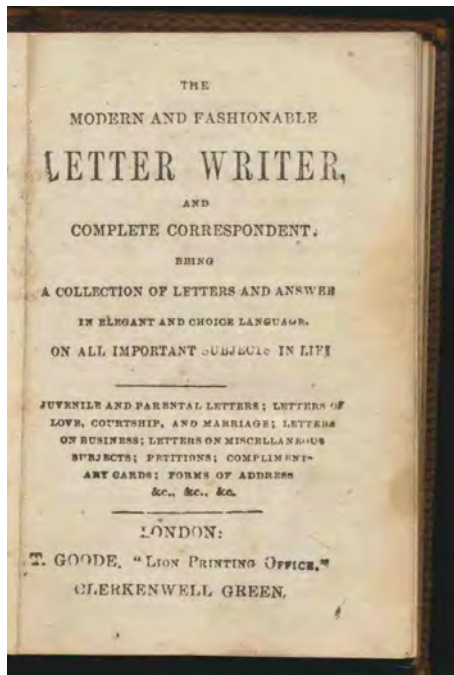
50 **[LETTER WRITER].** THE MODERN AND FASHIONABLE LETTER WRITER, and Complete Correspondent. Being a Collection of Letters and A in elegant and Choice Language, on All Important Subjects in Life. Juvenile and Parental Letters; Letters of Love, Courtship, and Marriage; Letters on Business; Letters on Miscellaneous Subjects; Petitions; Complimentary Cards; Forms of Address &c. &c. &c. London: T. Goode. "Lion Printing Office." Clerkenwell Green. 1850s. **£ 185**

16mo, iv, [5]-128; occasional poor printing, probably from worn stereotype plates; original brown cloth, decorated in blind with title in gilt on upper cover, spine faded and contents a little shaken.

Rare handy guide to letter writing divided into several sections, including Juvenile and Parental Letters; Letters on Love, Courtship &c.; Letters on Business; Miscellaneous, and lastly Petitions.

There is a letter for every possible eventuality. Love and Courtship take up a fair proportion of the work and includes such everyday communication as: From a gentleman to a lady, whom he accuses of inconstancy - A gentleman to a lady of fortune - From a lover to a father, on his attachment to the daughter - From a young tradesman, asking his father's consent to marry - From a lady to her friend, disclosing her passion for a gentleman - From a lady to a gentleman whom she does not like - From a daughter to her father, expostulating against a match - From a gentleman to a lady who had rejected his suit - From a sailor to his sweetheart - From a father to his daughter, against receiving the addresses of a subaltern.





The business section has a similar variety some of which are timeless if not quite how we would word them today: To an intimate acquaintance, to borrow money - From a shopkeeper to a dealer, complaining of the badness of his goods - Recommending a man-servant - From an insolvent debtor, desiring the acceptance of a composition.

The last section includes some rather telling letters that only the very needy, and sometimes desperate users of Goode's cheaply produced *Modern and Fashionable Letter Writer* would find helpful: A petition soliciting relief - From a discharged soldier, to be admitted into Chelsea hospital - From a poor man, whose goods had been seized for rent, to a gentleman.

One really wonders if buyers ever used such forms of letters given here, although they may have extracted hints from them than wholesale copying. In letter XII 'From a young man, avowing a passion' the suggested lines to a correspondence begins: 'I have been so tossed with love, doubt, distraction, and a thousand other wild and nameless feelings since I had the happiness of being in your company, that I have been unable to form one sane reflection, or to divide events from the feelings that accompanied them. In fact, I have been totally unable to bring my thoughts into anything like regularity; for they are so entirely mixed up with the idea of yourself, that the business of the world, the pursuits of amusement and pleasure, have been entirely forgotten for that passion that holds undivided empire over my soul. I have deferred, from day to day, penning this confession to you, in order that I might have been enabled to have done so with some degree of ease and calmness; but the hope has been fruitless: I can resist no longer; for, to keep silence on a subject which is interwoven with my very existence, any longer, would be death to me...' What young lady could resist!

Thomas Goode (1807–1877) appears to have been the first printer in his family. We do not know what his father's trade was, but as two of Thomas' brothers were in the hosiery and trimmings trade, it seems likely his father was also connected to the rag trade in some form. Thomas was born and first traded from Clerkenwell, where his printing works were situated in St. James Walk before moving to 30 Aylesbury St. By that time, his business was good enough for him to live nearby in Islington. Goode both printed and published what can only be termed ephemeral work, including songsters, children's books, riddles, primers, cries, fortune-telling books, valentines, almanacs, and a few reprints. His other activities also included the vending and distribution of newspapers, and he may also have produced general stationery for the local area. At the time of his death in 1877, Goode was trading from Clerkenwell Green. He left £7,000 that was divided among his children, with two of his sons continuing the business for a while under the name of Goode, Bros.

OCLC locates one copy with an earlier address in the imprint; another copy held at the British Library with an acquisition date of 1854; our copy with Goode's later address but possibly also from the 1850's.

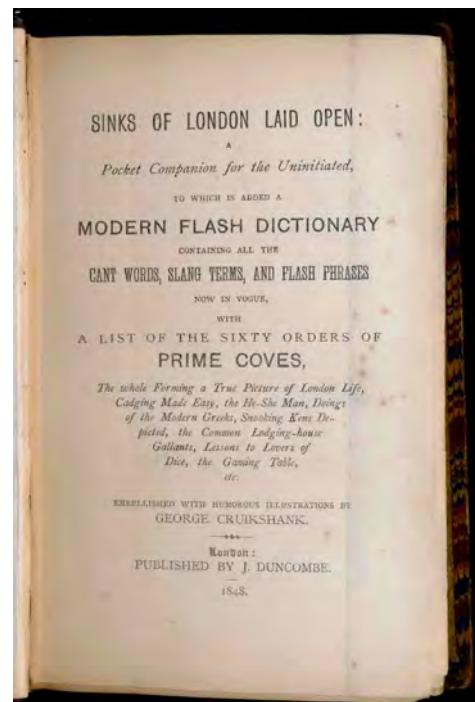
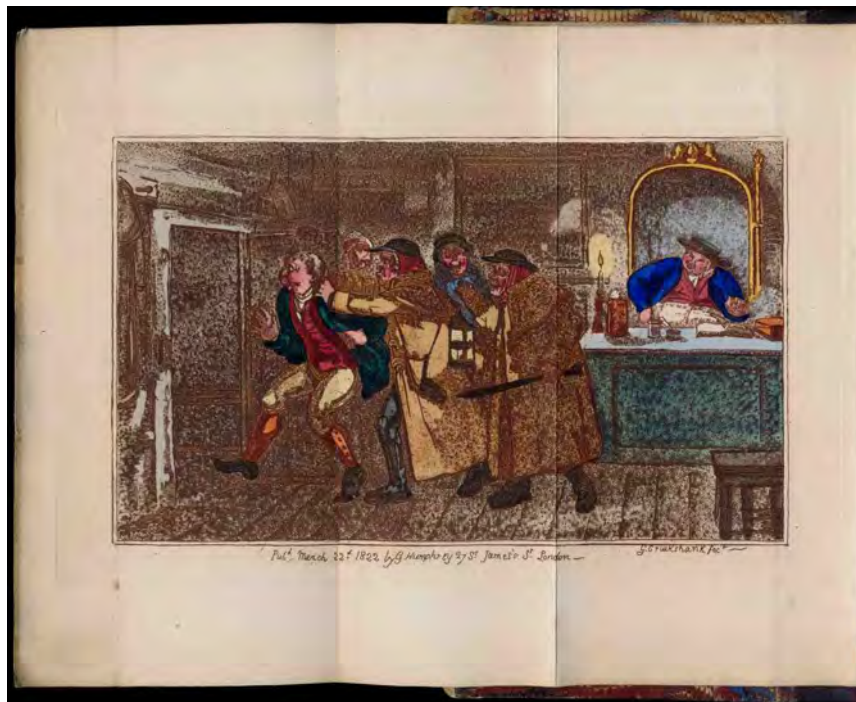
## EXPOSÉ OF THE DARK SIDE OF LIFE IN THE METROPOLIS

51 [LONDON CRIME]. SINKS OF LONDON LAID OPEN: A Pocket Companion for the Uninitiated, to which is added A Modern Flash Dictionary, containing all the Cant Words, Slang terms, and Flash Phrases now in vogue, with a list of the Sixty Orders of Prime Coves..., London, J. Duncombe, 1848, [but 1885]. £ 225

8vo, pp. 131 [1]; folding coloured frontispiece by George Cruikshank; original roan-backed marbled boards, edge-worn and head of spine snagged.

A late nineteenth-century facsimile of the edition published by John Duncombe (1791–1853) supposedly in 1848, but which had first appeared in the 1820s under the title *A Peep into the Holy Land, or, Sinks of London Laid Open*.





Reputedly an exposé of the dark side of life in the capital, but probably sensationalised in order to attract a salacious readership. Still, it does give us descriptions of the various attractions that could be found in London, and as the expanded title pointed out, the work was 'A True Picture of London Life, Cadging Made Easy, the He-She Man, Doings of the Modern Greeks, Snooking Kens Depicted, the Common Lodging-House Gallants, Lessons to Lovers of Dice, The Gaming Table.' The work also includes a Flash Dictionary and the 'Sixty Orders of Prime Coves', answering to a degree what Rum-bubbers, Lully priggers, Bully huffs, Cloak twitchers, Beau nappers, Pad priggers and Rum padders were about.

An advert at the end of the work for another work, *Annals of Fashionable Gallantry*, places the date of printing to 1885 and, like *The Sinks of London Laid Open*, was an under-the-counter work probably sold through the various dubious bookshops in Holywell Street, off the Strand.

## LOTTERY GAME FOR CHILDREN

52 [LOTTERY GAME]. LOTERIE. [French].  
[circa 1900]. £ 950

Wooden box [32 x 26 x 8 cm] with light blue patterned paper covering; the lid with a label lettered 'Loterie' and a hinged pierced wooden sign with the words 'Loterie' lettered in gilt paper on red; the lined paper interior with a central mounted wheel between mirrored sides and two hanging silk balls; the fall front where the prizes are held with two spaces left and right containing six lottery cards (one from another set?) together with 16 toy prizes as listed below.

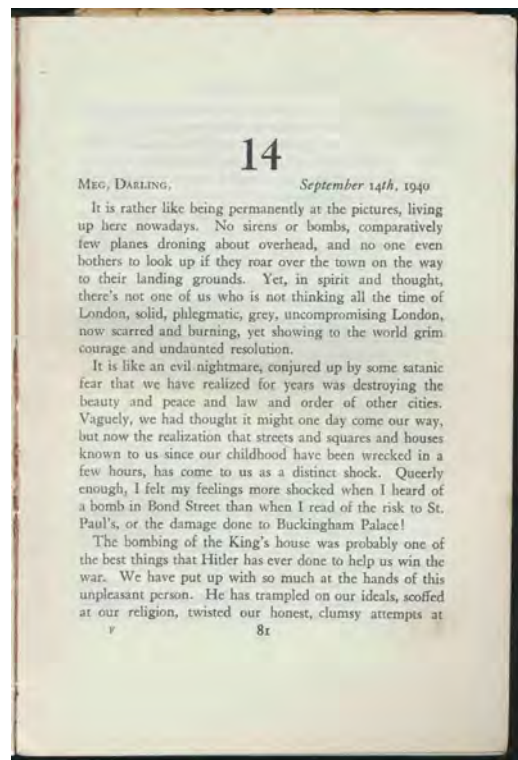
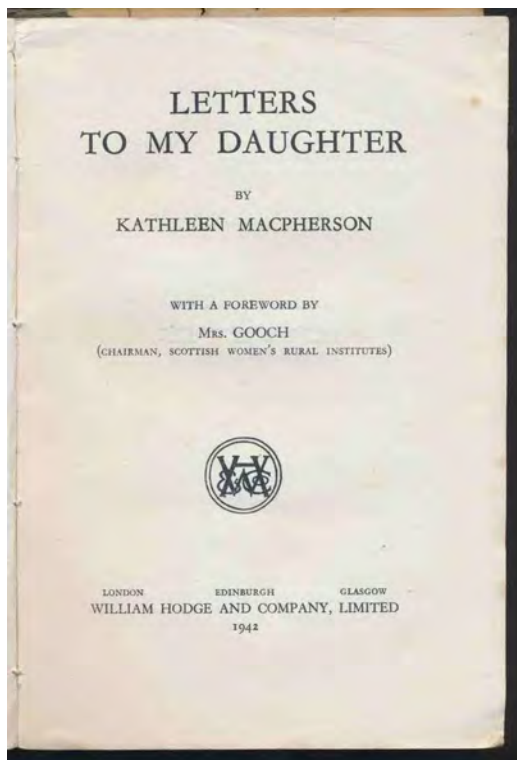
Lottery or carnival wheels games became popular at the end of the nineteenth century. Their construction was more complicated than heretofore with the addition of a rotating wheel with pins with a 'clack' mechanism, sounding as the wheel is spun. The numbers on the wheel are randomly arranged from 0 through to 25 in white, on alternating in black and red ground - clearly based on the 'single zero' form of roulette wheel that became the norm in Europe from the middle of the nineteenth century. The design has a second purpose as the box is hinged so that open it is given the form of a fairground entertainment with an assortment of prizes laid out in a display on squares below the wheel that each have a number too.

The idea of the game is twofold, firstly as the wheel is spun and numbers called out the player who first completes a card of numbers is the winner. In the second game when the numbers 1 to 16 are called out and a player has the number on one of the cards, they can then claim one of the small toy prizes. The sixteen twenty assorted of toy prizes include: a handcart, wall clock, bracelet, scales, pram, wooden top, bracelet, fairground horse, two rabbits, a chicken, a dish, a parcel, a metal top, metal puzzle, pair antimony jardinières, and a heart brooch.





There is no makers name and the design, although of a solid construction, is nevertheless probably a bespoke production possibly made in order to be sold through fairgrounds and market stalls rather than the more salubrious emporia for children. The interior is lined in turquoise paper with bevelled mirrored silvered card sides and although simple the idea was glittery enough to catch any passing child's attention.



### ‘FOR WOMEN ON THE HOME FRONT’

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

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

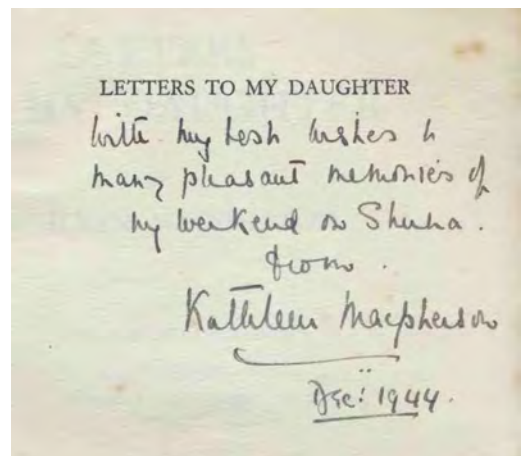
Uncommon reissue of these entertaining, heartfelt and informative wartime letters from a mother to her daughter, which had originally been published fortnightly in the *Highland News*, and then first collected and issued in 1941.

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

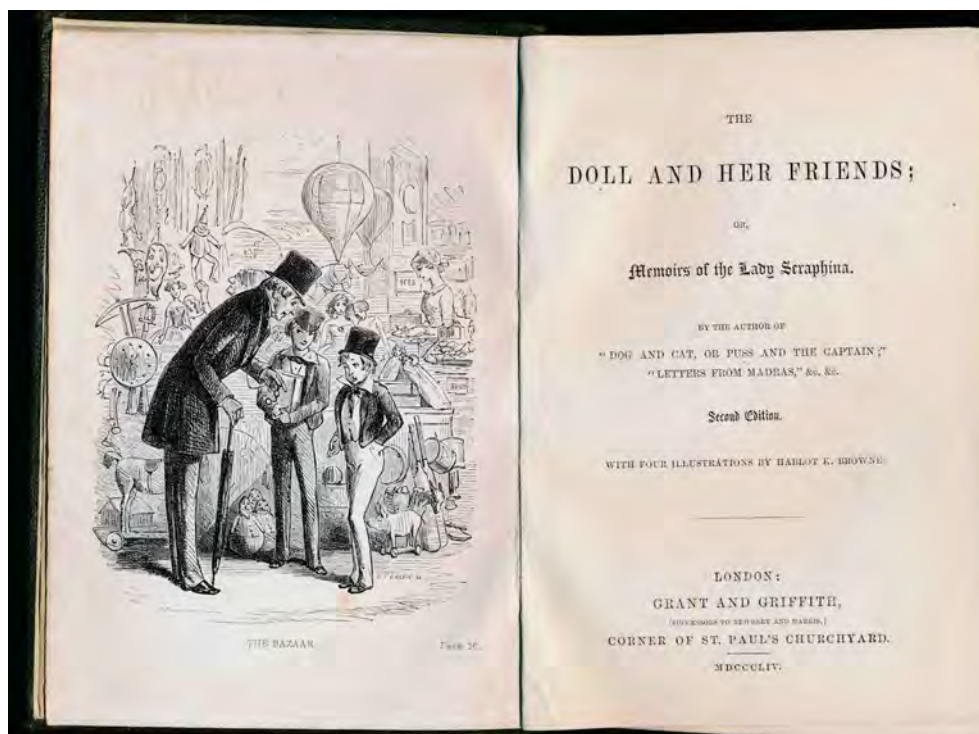
The work is neatly summed up on the front cover of the dustwrapper, as ‘a Chronicle of day-to-day events in a North Country household told with a ready wit which makes ordinary routine tasks of housekeeping, cooking, poultry management, appear interesting and even exciting. The author varies the tale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

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

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







‘A WORD IN FAVOUR OF THAT GOOD  
OLD-FASHIONED PLAYTHING, THE DOLL’

54 [MAITLAND, Julia Charlotte.] THE DOLL AND HER FRIENDS; or, Memoirs of Lady Seraphina. By the author of "Letters From Madras," "Historical Charades," etc. etc. With four illustrations by Hablot K. Browne. London: Grant and Griffith, (successors to J. Harris,) corner of St. Paul's Churchyard. MDCCCLIV [1854]. £ 300

**SECOND EDITION.** 8vo, pp. [iv], 91, [1] blank, 8 advertisements; illustrated with four engraved plates including the frontispiece; original green blind stamped publisher's cloth, spine and upper blocked in in gilt incorporating a scene with a doll's house, spine slightly dull, but still, overall, a very good copy; Inscribed on front free endpaper '3rd Class Improvement Prize Miss Ellen Atkin, June, 1854.

A humorous tale of the life of a doll called Lady Seraphina, written to encourage politeness, benevolence and generosity in young girls, cleverly illustrated by 'Phiz', who indeed seldom illustrated children's books and was soon to embarking on illustrating Dickens' *Bleak House*

'My principal intention, or rather aim, in writing this little book was to amuse children by a story founded on one of their favourite diversions, and to inculcate a few such minor morals as my little plot might be strong enough to carry; chiefly the domestic happiness produced by kind tempers and consideration for others. And further, I wished to say a word in favour of that good old-fashioned plaything, the Doll, which one now sometimes hears decried by sensible people who have no children of their own' (preface).

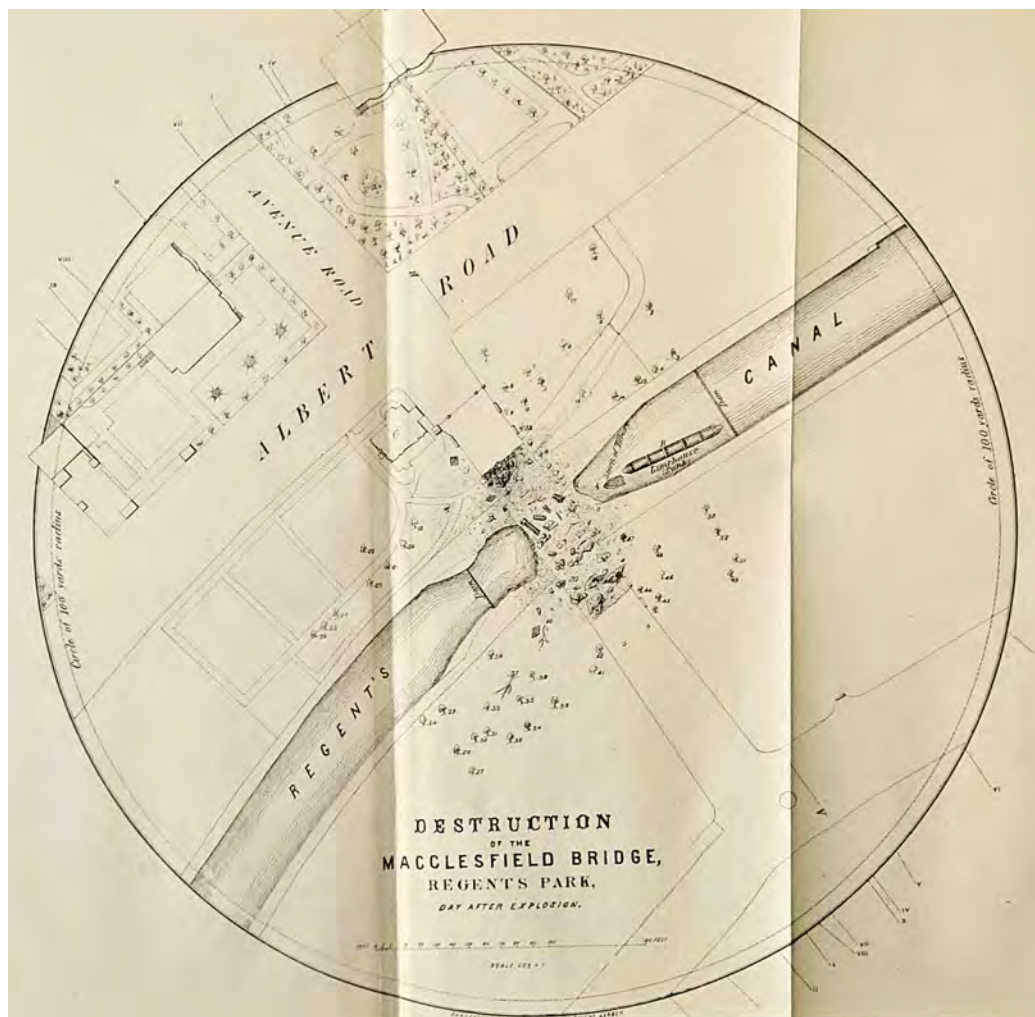
Julia Charlotte Maitland (1808-1864), writer and traveller, was the grandniece of the novelists Fanny Burney and Sarah Burney. She and her husband ran a boys' school in India, while strongly advocating a national system of education for the country. Her first publication of note was her *Letters from Madras, During the Years 1836-1839, by a Lady*, which was published anonymously in 1843. The school she and her husband ran in Rajahmundry accepted boys of different castes and taught in both English and the local language ("Gentoo"). Controversially, it was strongly Christian. She also set up a multilingual reading room and assisted in starting other schools nearby. The book ends with a plea for a national system of education in India, as the route to modernisation: "If every civilian up the country were to have a poor little school like ours, it would do something in time." She





also made strong efforts to learn local languages, helped with famine relief, and investigated and condemned the South Indian slave trade. Maitland later wrote two other books for children, besides the present, all popular in their day: *Historical Acting Charades* (1847); and *Cat and Dog, or Memoirs of Puss and the Captain, illustrated by Harrison Weir* (1854).

Osborne I. 369; OCLC records four copies in North America, at Harvard, Toronto, Rochester and The Morgan.



### BIG BANG THEORY

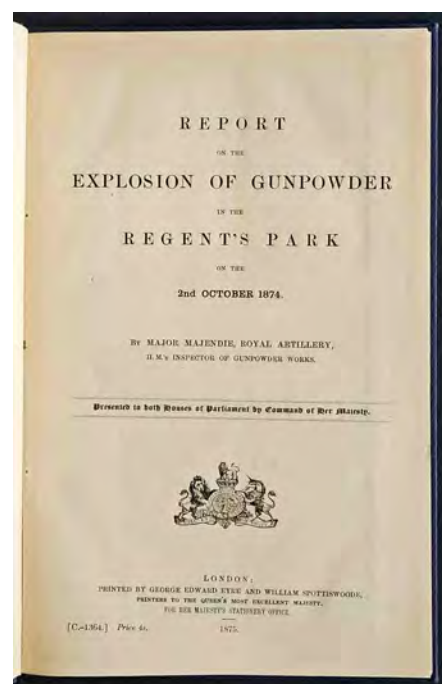
55 **MAJENDIE, Vivian Dering.** REPORT ON THE EXPLOSION OF GUNPOWDER IN THE REGENT'S PARK ON THE 2ND OCTOBER 1874. London, Printed by George Edward Eyre and William Spottiswoode, 1875. £ 400

*Folio, pp. [2], 46; 7 lithograph plates including 6 folding; in modern blue cloth, spine lettered in gilt; loosely inserted 4 pp. 'Regent's Park Explosion. - Relief Fund.' listing contributions 'to assist those numerous sufferers absolutely requiring pecuniary aid...'*

It was the early hours of October 10, 1874 that the barge *Tilbury* exploded. It was laden with sugar, nuts, two or three barrels of petroleum and 5 tons of gunpowder. The gunpowder caught fire, causing a huge explosion, as the barge went under the Macclesfield bridge at North Gate, Regent's Park.

The crew were killed, the bridge destroyed and windows were blown out a mile away. It also destroyed the house of Alma-Tadema who almost certainly owed his life to a prior engagement. The explosion caused such havoc that a detachment of Horse Guards were brought in to help keep order and to ensure safety from wild animals at the Zoo.

In his report Majendie gives eye witness accounts by the survivors on the barges before and after the *Tilbury*, the damage to property, which extended some 400 yards in every direction and his conclusions on why the explosion occurred. He was certainly diligent in his account and used a process of logic and detection in order to arrive at a cause. Apparently boats carrying petroleum and gunpowder travelled the Regent Canal through prosperous North London with this lethal





mixture almost every day without any statutory Regulation! 'There can be no doubt that London and other large towns have been for years exposed to the risk of a catastrophe rivalling some of the tremendous explosions which are recorded in history, such as the explosion at Leyden in 1807, and at Eisenach in 1810. Measured by possible consequences, it must be admitted that we have bought our experience in this matter cheaply.'

Colonel Sir Vivian Dering Majendie, KCB (1836-1898) was a British engineer who was one of the first bomb disposal experts. He served as Chief Inspector of Explosives to Queen Victoria from 1871 until his death in 1898. The result of his report was the tightening of legislation and the passing of the Explosive Substances Act of 1875 and revised later to include the unregulated sale of explosives.



## THE BENEFITS OF GOOD BEHAVIOUR

56 [MARCH, J., *Publisher*]. GOODY TWO SHOES, The Sick Robin, & Mary the Maid of the Inn. March's Library of Instruction and Amusement. [No.] 10. London: Printed and Published by J. March, 12 Webber Street, Blackfriars Road, [c. 1851].

£ 385

**FIRST EDITION.** 8vo [24.5 x 15 cm], [8] leaves, the first and last pastedowns, each printed on one side only, and all bearing text and finely hand-coloured engravings (26 in total with text beneath); in the original printed green wrappers, with early stitched repair to spine, dust-soiled and worn to extremities, but still a good copy.

Uncommon first edition of this attractively illustrated work for children made up of three works, published as part of March's Library of Instruction & Amusement.

The work begins with the story of 'Goody Two Shoes', the story of Margery Meanwell, a poor ragged orphan, who of all things wanted to learn and read: 'For this purpose she used to meet the little boys and girls as they came from school, borrow their books, and sit down and read till they returned'. Furthermore, 'she soon found, that only the following letters were required to spell all the words in the world; and cut out ten sets of each to play with; the usual manner of spelling, or carrying on the game, as they called it, was thus: suppose the word to be spelt was CAKE, the children were placed in a circle, and the first brought the letter C, the next A, the next K. the next E; if any one produced the wrong letter, he [or she] was to pay a fine, or play no more'. A charming hand coloured engraving of 'Goody's Infant School' showing the game in action is included above.





Also included is a one page poem on 'The Sick Robin' and the rather tragic story of 'Mary the Maid of the Inn' in rhyme.

OCLC records two copies, both in North America, at Princeton and McGill.

*This Half-Sheet to be detached and kept by the Applicant.*

**FEMALE DOMESTIC SERVANTS.**

---

**DIRECTIONS to be observed in applying for Free PASSAGES to QUEENSLAND,  
and the Conditions on which Passages will be granted.**

---

<p>Free passages will be granted only to single <i>bona fide</i> Female Domestic Servants between 17 and 35 years of age.</p> <p>They must be of excellent character, in sound health, without any mental or bodily defect whatever.</p> <p>The girls most in demand are those from country districts who are prepared to assist in the general work of a household, such as cooking, washing, &amp;c. In the majority of houses in the State all laundry work is done at home.</p> <p>Girls who have resided in London or other large towns for any length of time will not be accepted.</p> <p>Application must be on the form annexed, which must be duly filled up and attested, as explained in the form itself, and forwarded to the Agent-General for Queensland, 409 &amp; 410, Strand, London, W.C., or to the local Agent from whom the form is obtained.</p>	<p>Should the accepted Applicant fail to attend at the appointed time and place for examination prior to embarkation, or to proceed in the steamer, or is rejected for any of the reasons specified in the preceding directions, she will not be eligible to claim a passage by any future ship.</p> <p>If from any unforeseen cause the accepted Applicant is unable to sail in the vessel arranged, she should <i>at once</i> advise the Agent-General.</p> <p>It is understood that in making application for free passage, the Applicant does so with the intention, if approved, of proceeding to the State of Queensland where she must undertake to engage in domestic service, and remain in the State at least twelve months.</p> <p>No large outfit is necessary, nor need it be new, but as the voyage is from six to seven weeks, sufficient changes of linen should be taken. Emigrants should take all the clothes they have, whether old or new, but if possible <i>not less</i> than the following for the voyage and subsequent use:—Two pairs strong shoes, one warm and two cotton gowns, one broad-brimmed</p>
---	--

## WOMEN'S MIGRATION DOWN UNDER

57 **[MIGRATION].** GOVERNMENT OF AUSTRALIA. WOMAN'S APPLICATION FORM FOR MIGRATION. [London, 1922].

[*with:*] GOVERNMENT OF AUSTRALIA. LAD'S APPLICATION FORM FOR MIGRATION, [London, 1922].

[*with:*] FEMALE DOMESTIC SERVANTS FOR QUEENSLAND, [London, 1922]. £ 285

*Three single and double page application forms printed on grey, buff and green paper [33 x 21.5 cm (13 x 8.5 inches); 34.5 x 21.5 cm (13.5 x 8.5 inches) & 39.5 x 24.5 cm (15.5 x 10 inches)].*

Following World War I, the British government prioritised female migration to the dominions via the Oversea Settlement Committee (OSC), particularly under the Empire Settlement Act of 1922. The aim was twofold: to relieve female unemployment at home and to populate the dominions with British settlers. Domestic servants were especially targeted due to high demand overseas. Training schemes were introduced in the UK to prepare inexperienced women, emphasising the selection of the 'right type' which included the healthy, domestic-minded women suitable as future wives and mothers.

Despite extensive government publicity and subsidised passages, actual numbers of women willing to move to the dominions fell short of demand. Migration schemes were on the whole hampered by a mismatch between what the Britain government expected and the dominions wanted - the latter chiefly seeing the scheme as a source of cheap labour than imperial ideals. Various training initiatives were inconsistently funded and consequently short-lived, being particularly hit during the economic downturn of the late 1920s.

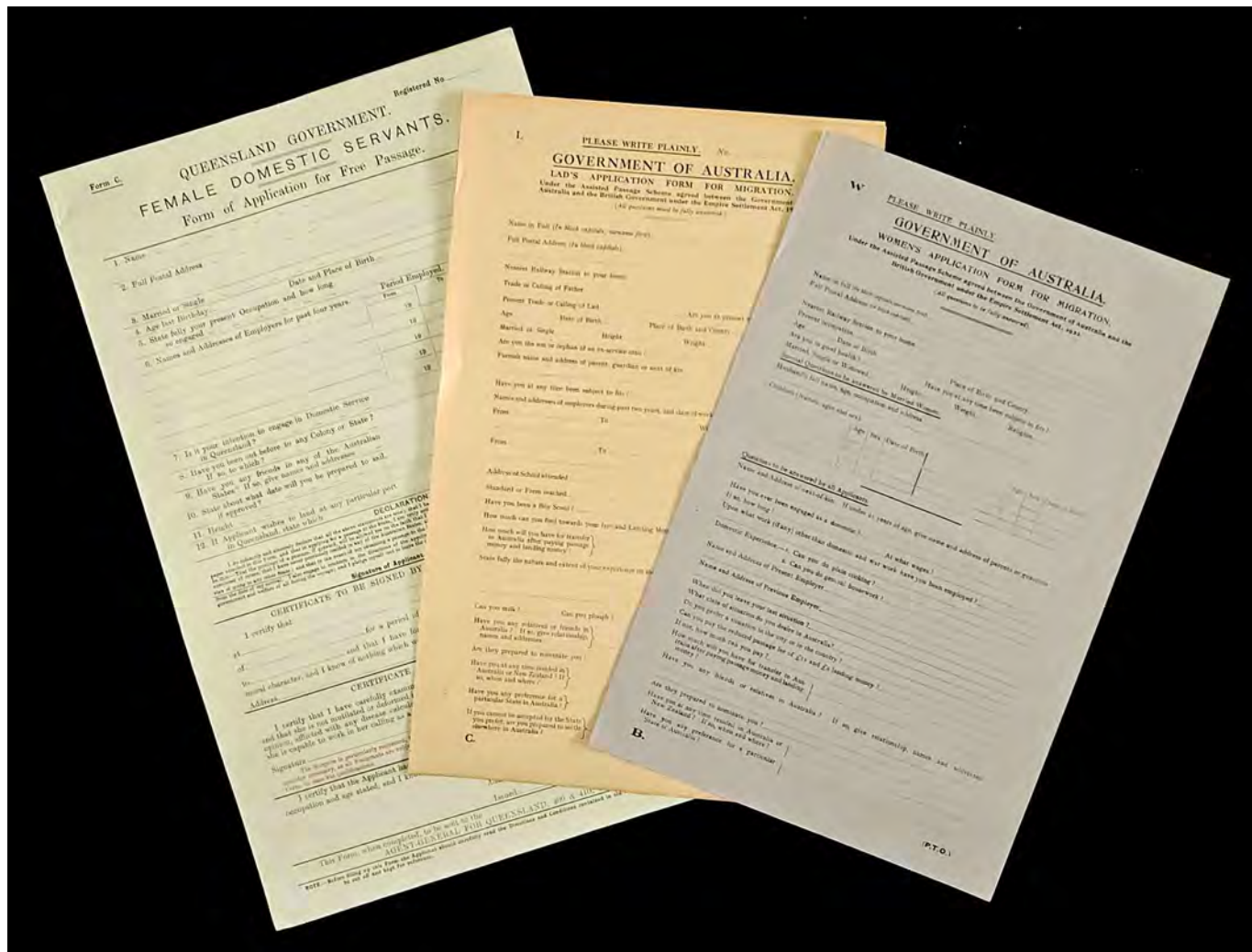
While propaganda promised better conditions and upward mobility, many migrant women faced long hours, heavy workloads, and unmet expectations. Domestic service remained socially stigmatised, and the reality often failed to live up to the promise of easier lives and quicker marriage prospects. Nevertheless, some women used migration as a path to greater independence or social mobility, often moving between countries or leaving domestic service for other work.

The *Government of Australia. Woman's Application Form for Migration* asked pointed questions such as: 'What class of situation do you desire in Australia?'; 'Can you pay the reduced passage fee of £11 and £2 landing money?'; and 'Have



you any friends or relatives in Australia?' This form also doubled as the application for domestic duties in Australia and for applicants under 21, which had to be signed by a parent or guardian. Also in the questionnaire were more intrusive questions 'Have you at any time been subject to fits?' and for married women their husbands name occupation etc., together with details of any children although any suggestion that the husband was or was not travelling to Australia is left unanswered.

The companion form *Government of Australia. Lad's Application Form for Migration* contained quite different questions, including: 'Are you the son or orphan of an ex-serviceman?'; 'Have you been a Boy Scout?'; and 'Can you milk?... plough?... handle heavy horses?' The emphasis here was clearly different, with the applicant's declaration headed: 'Undertaking to engage in Farm Work in Australia.'



The third form is more specific in nature. *Female Domestic Servants for Queensland* includes, as question 7: 'Is it your intention to engage in Domestic Service in Queensland?' There was a selection process in operation, as two certificates were required. The first, a 'Certificate to be signed by Present or Late Employer,' had to confirm that they 'have found her competent in her work, truthful, honest, and of good moral character, and I know nothing which would make it inadvisable for her to emigrate.' The second certificate was to be signed by a doctor or surgeon, who, having 'carefully' examined the applicant, had to certify that 'she is not mutilated or deformed in person, and has no mental or bodily defect whatsoever, or, in my opinion, afflicted with any disease calculated to shorten life or to impair physical or mental energy, and that she is capable to work in her calling as a Domestic Servant.' Underneath this statement, in red ink, was an implicit warning that if there was any mistake, 'all Emigrants are subject to rejection on arrival at the steamer.' The half-sheet was to be detached and retained by the woman, with such helpful advice as: 'the girls most in demand are those from country districts,' and that they were expected to do household work such as cooking, washing, etc. It also noted that 'in the majority of houses in the State all laundry work is done at home.' They also needed to find one pound as a deposit—this would be refunded upon arrival in Queensland. However, if they had second thoughts, the deposit was forfeited. It was also suggested that 'Emigrants should take all the clothes they have, whether old or new.'





## CHARMING JUVENILE HISTORY

58 [MILLER (*née* FRASER), Lydia Mackenzie Falconer] 'Mrs Harriett Myrtle'. THE LITTLE SISTER. By Mrs. Harriett Myrtle. With sixteen illustrations by H. J. Schneider. London:- Addey and Co., 21, Old Bond Street. (Late Cundall and Addey.) 1852. £ 750

**FIRST EDITION.** 8vo in 4s, pp. 36; with sixteen hand coloured engraved plates (including additional title) by H. J. Schneider; some light marking in places, otherwise a clean fresh copy throughout; bound in the original blue publisher's blindstamped cloth, upper board and spine lettered in gilt, spine ever to slightly sunned, but not detracting from this being a very desirable copy, with contemporary inscription 'Louisa Ewing from her Grandmamma 1852' on front free endpaper, and from the library of Robin de Beaumont, with his book label on front pastedown.

Uncommon first edition of this charming story of *The Little Sister*, particularly desirable for the delicately hand coloured plates. The work follows the story of Alice and her two brothers, Harry and Edward, from her birth until Harry's first day at school.

'Much more in the genuine taste of unmistakable child books are two stories or series of stories called *Home and its Pleasures* and *The Little Sister* written by Mrs Harriett Myrtle, whose very name coming out of the geraniums and the shrubs gives a foretaste of English homesteads. These are juvenile histories that unfold the lives of children in language, which children can understand full of the sort of conversations and movements in which children take an interest, and admirably adapted by the general purity of their tone, to strengthen good resolutions and correct a thousand little errors of character. The





illustrations of one of these books are by Brown, of the other by Schneider. There is a wide difference and contrast between them and we are not quite satisfied with the gaudy colouring of either. The points chosen by the latter are not always selected with the best possible taste for although new born infants just deposited in their cots and the process of the children's wash tub may suggest available hints to the story teller, in the hands of the artist they become ridiculous or offensive. In some of his plates M Schneider exhibits a delicacy and ideality which make these errors of judgment only the more surprising' (*Fraser's Magazine for Town and Country*, vol. 45, January to June 1852, pp. 144-145).

The *Art Journal* was not convinced that the illustrations, by Heinrich Justus Schneider (1811-84) were in keeping with the text: '[they] are very superior in drawing and design, but as illustrations to an English record of infant life and interest, they are certainly not in keeping; nothing can be more unlike an English child than a German child; the latter is heavy, and wanting in the delicacy and grace which distinguish our own fair children, but the drawings are admirable, and full of *German* life and spirit. Still despite this they are wonderful nonetheless, showing little Alice taking her first steps, playing in the kitchen, reading with mamma, climbing with her brothers as their papa looks on, fighting with her siblings, dancing with mamma as papa plays the fiddle, enjoying Christmas Eve in the parlour, before showing her older brother Harry's first day at school.

Ruiri McLean noted that '[Joseph] Cundall went bankrupt, possibly in 1849, and in an entry of 1849 in the Chiswick Press account books, Addey is also entered as a bankrupt. Cundall's partnership with Addey began in 1849 and seems to have terminated in 1852 when Cundall moved to 168 New Bond Street. Addey remained at 21 Old Bond Street, at least until 1854.... Books originally published by Cundall were republished by Addey & Co., and Addey published books written or edited by Cundall after 1852. Other books published by Addey look like 'Cundall books', and it may be that Cundall continued to work behind the scenes with or for Addey, but this is a guess. It is at least probable that the early books published by Addey were worked on, if not started, by Cundall.' As *The Little Sister* was issuing from the press at the end of 1851 it looks to be certain that the publication was overseen by him.

Lydia Miller (1812-1876), who wrote under the pseudonym of Mrs Harriet Myrtle, produced a group of cleverly written children works between 1840-1870. In 1837 Lydia married Hugh Miller (1802-1856), the stonemason journalist and 'when in 1840 Hugh became editor of *The Witness* in Edinburgh, Lydia at first assisted him in the management of the paper, occasionally writing articles and reviews. While bringing up their four surviving children, among them Harriet Miller Davidson, and keeping abreast of Hugh's theological, geological, political, and social theories, she wrote, under the pen-name Mrs Harriet Myrtle, about twenty educational and moral, but often adventurous and light-hearted, stories for children. Her only adult novel, *Passages in the Life of an English Heiress, or, Recollections of Disruption Times in Scotland*. She adapted the present work into English prose from the German verse of Wilhelm Hey's *Das Kind von der Wiege bis zur Schule* (1850). See Ruiri McLean, *Joseph Cundall, Victorian Publisher*, 1976, p. 72; OCLC: 12589256.







### ISSUED TO COMMEMORATE AN IMPERIAL VISIT

59 [MOVING PANORAMA TOY]. THÉÂTRE TABLEAUX LUMINEUX. Paris: M.D. [i.e. Maclair-Dacier]. [1901]. £ 1,850

The model theatre titled 'Ombres Chinoises' is housed in a box (46 × 37 × 9 cm) with a shaped opening framed by decorations of Chinese lanterns, characters, and an orchestra scene below. A slit in the roof of the backstage area accommodates the tableaux lumineux (i.e. perforated slides). This copy includes three such tableaux lumineux (each 37 × 42 cm), titled: *La Fête des Fleurs à Paris - Le Cake Walk - La Danse à la Mode*, and *La Loïe Fuller ou la Danse Serpentine*. A pair of rollers, operated by cranks and made of coloured striped paper, can be manipulated behind each tableau to create the illusion of light and movement, together with a music box that can be operated from a separate winder. Also included are the silhouette figures (Ombres Chinoises), comprising two uncut sheets, 27 cut-out figures, and two wire handles, along with a fine glazed cloth screen and a black card frame. A 40-page illustrated booklet is also present, containing the plays 'Le Pont Cassé', 'La Tentation de St Antoine', and 'Le Rêve de Polichinelle'. all housed in original box [41 × 51 × 16.5 cm] the lid decorated with a large label showing at the centre a military parade before onlookers from various counties with several other scenes including *Dunkerque-Cronstadt Fêtes Franco-Russes - Reception au Palais Catherine Fêtes Franco-Russes - Revue au 14 Juillet à Paris* etc.; some minor damage to edges of box and also a few old repairs to some of the tableaux and other minor defects, yet overall in very good condition and working order, with the Trade label of 'Sivert. 53, Rue de l'Hôte de Ville, Lyon' and the booklet with the bookplate of Tage Vognsgard.



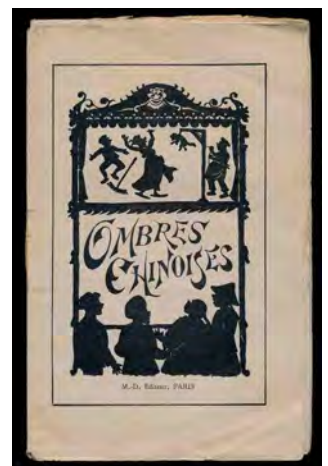




The original creator of the *Théâtre des Voyages*, Mauclair-Dacier, was known for producing a wide variety of games, including magic tricks, card games, and board games, along with larger outdoor games such as croquet and tennis. In 1904, the company became part of Jeux et Jouets Français, a newly formed consortium that brought together four major French toy and game manufacturers.

Copies of the *Théâtre des Voyages*, often vary, either tailored to the preferences of individual buyers or designed to commemorate contemporary events. This particular example celebrates the French military manoeuvres of 1901, during which Emperor Nicholas II of Russia and his wife, Alexandra Feodorovna, visited France between August and September—a visit that helped pave the way for the Franco-Russian Pact of 1902.

This was a short-lived subject matter, and the manufacturers appear to have designed this version of the *Théâtre* specifically for the 1901 Christmas market, capturing the excitement and political significance of the imperial visit.

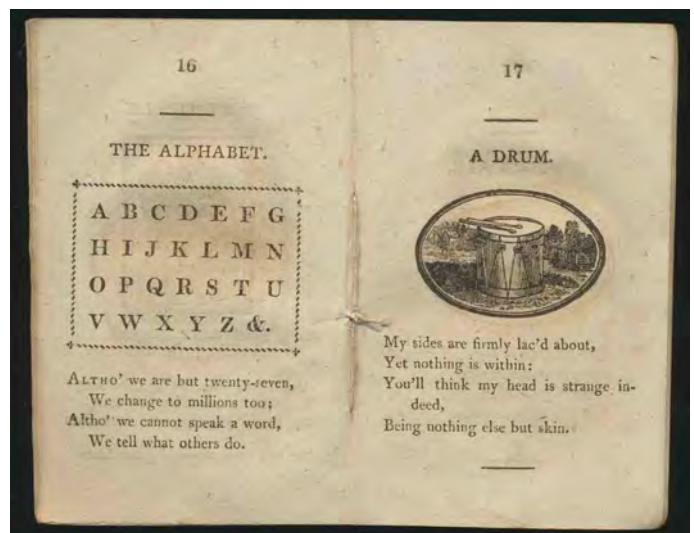


### ‘ADVICE TO ALL GOOD CHILDREN’

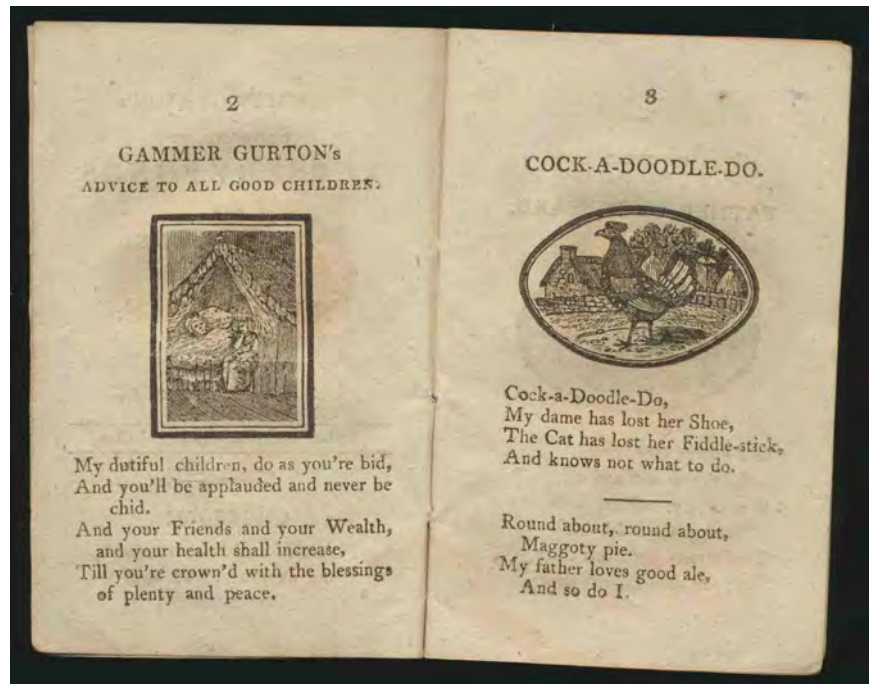
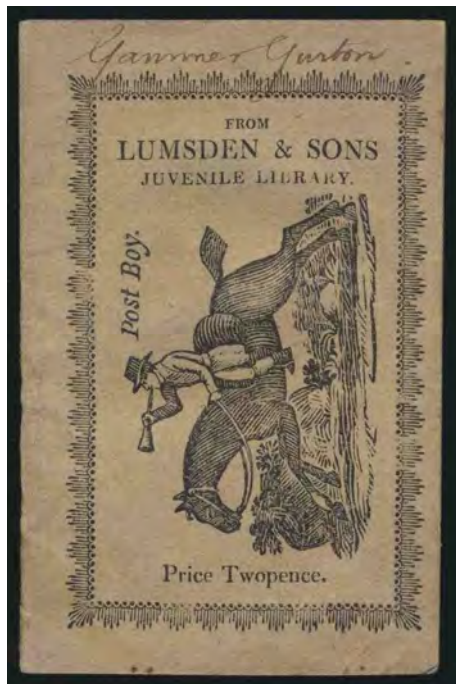
60 [NURSERY RHYMES]. GAMMER GURTON'S GARLAND NURSERY SONGS. and Toby Tickle's Collection of Riddles. Compiled by Peter Puzzlecap. Embellished with a variety of Cuts. Glasgow: Published and sold Wholesale. by Lumsden and Son. [Price Twopence.] [1815-1820]. £ 185

16mo [101 × 46 mm], pp. 32; 26 small oval or rectangular wood-engravings, some in the manner of the Bewick school; and a typographic ABC; original printed brown wrappers with two further wood-engravings on upper and lower cover.

Uncommon Scottish chapbook of *Gammer Gurton's Garland Nursery Songs*, giving ‘advice to all good children’. The nursery songs comprise ‘Cock-a-Doodle-Do’; ‘Father Grey-







Beard'; 'Ride Away'; 'Hay-Maker'; 'The Robbers'; 'A Fiddler'; 'Trundling a Hoop'; 'The Cuckoo'; 'Baa Baa, Black Sheep'; 'Goosey'; 'Strawberries'; 'Toby Tickle'; 'The Alphabet'; 'A Drum'; 'Bottled Ale'; 'A Key'; 'Miser'; 'A Parrot'; 'Ship'; 'A Tree'; 'A Sheep'; 'An Ox'; 'Story of Little Scug the Squirrel'; 'Rules for daily practice'; and 'The Good Child's Reward'.

Little is known about James Lumsden & Son of Glasgow, a prominent late 18th- and early 19th-century printing and stationery firm. James Lumsden Sr. was likely born in the 1750s, initially he worked as an engraver and publisher of cheap, hand-coloured prints and local guides. The firm entered the children's book market around 1790, producing distinctive juvenile books with quality paper, coloured inks, and varied wrappers. Their publications, were attractive and sometimes charming,, often reprinting earlier tales like 'Goody Two-Shoes' and 'Robinson Crusoe'. Distribution on the whole remained local, with little effort made, or more likely possible, to penetrate the English market. James Lumsden Jr., born in 1778 and later Lord Provost of Glasgow, joined the firm in 1799, after which juvenile publishing peaked before declining after about 1850. Despite limited contemporary recognition, Lumsden books have since become collectible. Their chapbooks and ephemera (like lottery books) were also popular but have been poorly preserved. Though never achieving the fame of the London publisher Newbery or Harris, Lumsden's works showed much care in illustration and production, occasionally rivalling their better-known contemporaries. Today, the lack of business records limits a better understanding of their operations, but about all told some 140 juvenile books and 25 chapbooks have been so far been identified, reflecting a notable contribution to Scottish children's publishing.

Roscoe 17; Gumuchian 1571; OCLC records three copies in the UK, at Oxford, Manchester and St. Andrews, and six more in North America, at McGill, Toronto, Harvard, Vassar College, Dartmouth College and NYPL.

## DISTRIBUTED TO ORPHANS

61 **[ORPHANS].** *MANUAL OF THE CHILDREN OF MARY.* For the use of the Orphan Asylums and the Schools of the Daughters of Charity. Translated from the French. Dublin: James Duffy, Sons, and Co. 15, Wellington Quay; and 1A, Paternoster Row, London. [n.d., c. 1850?]. **£ 300**

**FIRST DUBLIN EDITION?** 12mo, pp. 384; *original black cloth blocked in bind with tile in gilt to spine; 'Reception Page' facing title presented to Margaret Melling on December 8th, 1874 and a later inscription on the front free endpaper 'Presented to Margaret Melling on the occasion of her birthday by Ed. Melling, July 30th, 1878.'*

Although the work was probably produced in fairly large bumsbers, but few copies appear to have entered public collections. Duffy likely first published the work in 1861, and this copy would have been issued from stereotype plates. The work was distributed to orphans upon their reception into the 'Association of the Children of Mary'. Although this copy was presented to Margaret Melling in 1874, it was likely held back until around four years later, likely when she left the orphanage, and then given to her by Edward Melling—possibly her brother.

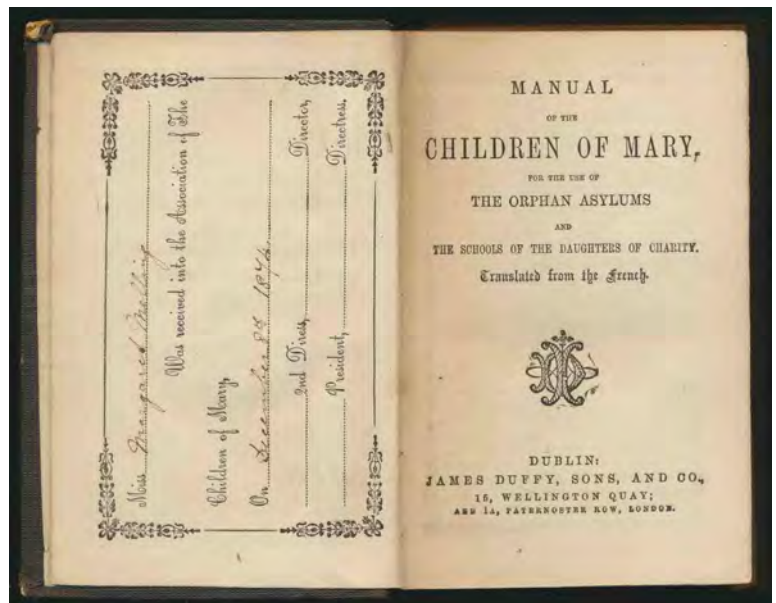
From 1830 to 1913, devotion to the Virgin Mary intensified across Britain and Ireland, shaped by a combinations of religious, political, and cultural shifts. The 1854 proclamation of the Immaculate Conception by Pope Pius IX marked a turning point in modern Mariology, reinforcing papal authority and stimulating widespread devotion. Apparitions in France, most famously at La Salette and Lourdes, sparked fervour across Europe, deeply influencing Irish Catholicism and inspiring mass production of devotional items like the Miraculous Medal. The Marian revival was not merely top-down; popular enthusiasm, aided by cheap printing, transport, and available education, also played a vital role. Religious orders, especially female-led schools and missionary congregations, were central to promoting Marian piety among the working class, youth, and diaspora. Confraternities like the Children of Mary chiefly emphasised purity, modesty, and



communal prayer, and hymns and classroom rituals reinforced Mary's maternal and intercessory role. The *Manual* divided into three parts 1) 'Origins and advantages of the Association of the Children of Mary', 2) rules, and 3) 'Prayers and Meditations' - this latter section taking up three-quarters of the book.

'After more than two centuries of following their faith in discreet and humble places, Catholics in the two islands [i.e the United Kingdom] moved into chapels, churches, and schools. Confraternities and sodalities, parish and school-based societies became a vital component of this shift to regularize practice of the faith. Many sodalities, particularly those for children and young people, were Marian in orientation. Having the salvation of the individual at their heart, they aimed to catechize in fundamental doctrine, increase sacramental observance, and deepen personal piety regarding the Blessed Virgin: the fact that they did so as community activities was of critical importance to the changing experience of being a Catholic in Britain and Ireland during the nineteenth century. Growth in the number and range of societies was most marked after 1860, being particularly extensive in Ireland. In the archdiocese of Dublin, for example, starting from a modest base, all fifty-three parishes had more than one devotional society by 1881, with a combined membership of 13,400 men and 10,650 women. While no such detailed study exists for England and Wales, there was a parallel, if less extensive, expansion. Forty-seven branches of the Children of Mary were active in the archdiocese of Liverpool in 1886; only the Living Rosary Society had more. A first Children of Mary group was active in Glasgow in 1858, by which time St Patrick's in Edinburgh had a Living Rosary sodality, although it was not until the turn of the century that branches of these societies were to be found in most parishes.' [O'Brien]

OCLC records only one copy, at Maynooth University in Ireland; see *The Oxford History of British and Irish Catholicism*, Vol. IV, (2023), especially chapter 8: 'The Blessed Virgin Mary' by Susan O'Brien.



## ENABLING MOTHERS TO GIVE THEIR CHILDREN THE BASIC RUDIMENTS OF AN EDUCATION

62 **OWEN, James.** THE STEPPING STONE TO NATURAL HISTORY. Vertebrate or Back-Boned Animals viz. Mammalia, Birds, Reptiles and Fishes. London: Longman, Brown, Green, Longmans. 1856.

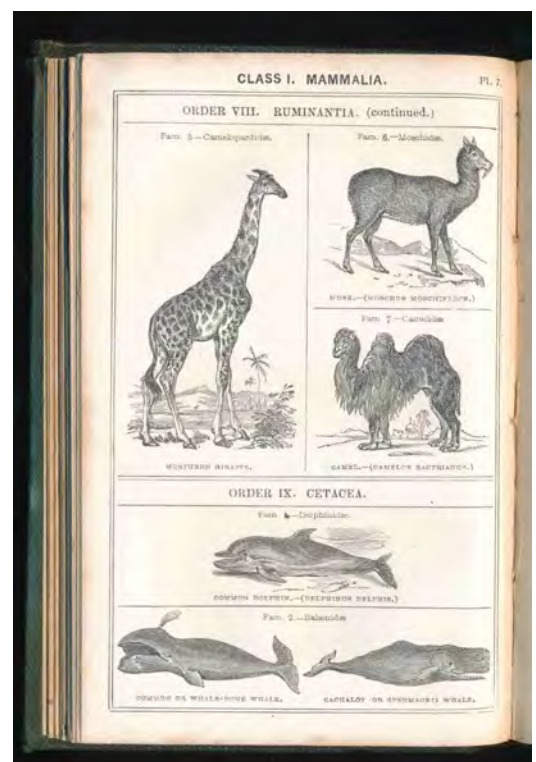
£ 350

**FIRST EDITION.** 12mo, vii, [1], [7]-191, [1] imprint, [2] adverts; 12 lithograph plates including a frontispiece; original green cloth, spine lettered in gilt.

The *Stepping-Stone* series included works on geography, history, music, natural history etc. which enabled mothers, more easily, to give their children the basic rudiments of an education.

Formed in a question-and-answer format, Owen's *The Stepping Stone to Natural History* is similar to a catechism in which the author breaks down the world of nature into easily digestible portions based on the contents of Samuel Maunders *The Treasury of Natural History: Or, A Popular Dictionary of Animated Nature*.

Very much a pre-Darwinian work which after a brief introduction opens with the 'Order I. Two-handed Animals. (Bimana).' 'Q. What is understood by the term Bimana? A. Two-handed; and is applicable alone to man, who is pre-eminently the head of the animal creation. Q. Why is this high and honourable position assigned to man? A. Because he is endowed with reason in contradistinction to mere instinct and is susceptible of the highest mental culture. He is the only creature that walks naturally in an erect position.' The writer further elucidates various differences 'Q. How many varieties are there of the human species? A. Five. Q. By what peculiarities are they chiefly distinguished from one another? A. The form of the skull, the quality of the hair, the expression of the countenance, and the colour of the skin. Q. What are the names under which these five divisions of the human family are classified? A. 1. Caucasian; 2. Mongolian; 3. American; 4. Malay; 5. Ethiopic. Q. Which of these holds the highest rank among the peoples of the world? A. The



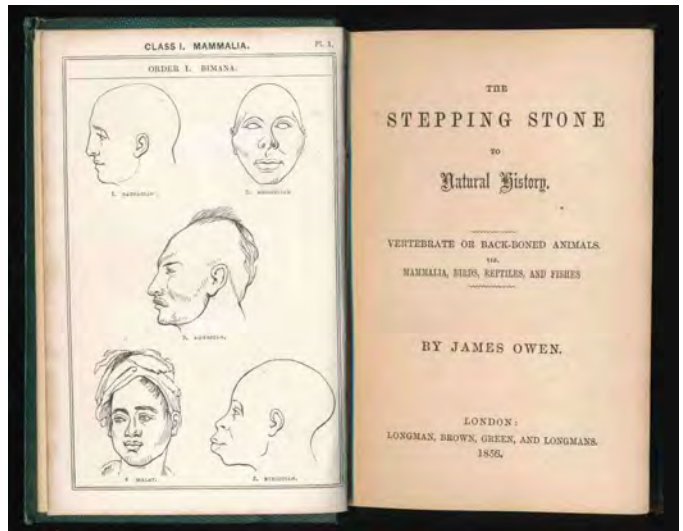


Caucasian; distinguished for their high intellectual endowments, enterprising habits, and physical beauty.' Owen is less enthusiastic about the four other divisions he describes.

The work continues with a similar dialogue on the Animal Kingdom leavened with a few interesting facts to help stimulate progress in young minds.

James Owen's work forms part of 'The Stepping-Stone to Knowledge' series that Longman began to publish a few years earlier aimed at improving 'knowledge for the young'. We have been unable to identify who the author was although Longman's published a follow-up volume containing more details for older children also by Owen in 1859, called *Natural History for Beginners*.

OCLC records three copies in the UK, at Cambridge, National Library of Scotland and the British Library, and one more in North America, at UCLA; Freeman, *British Natural History Books* 2876.



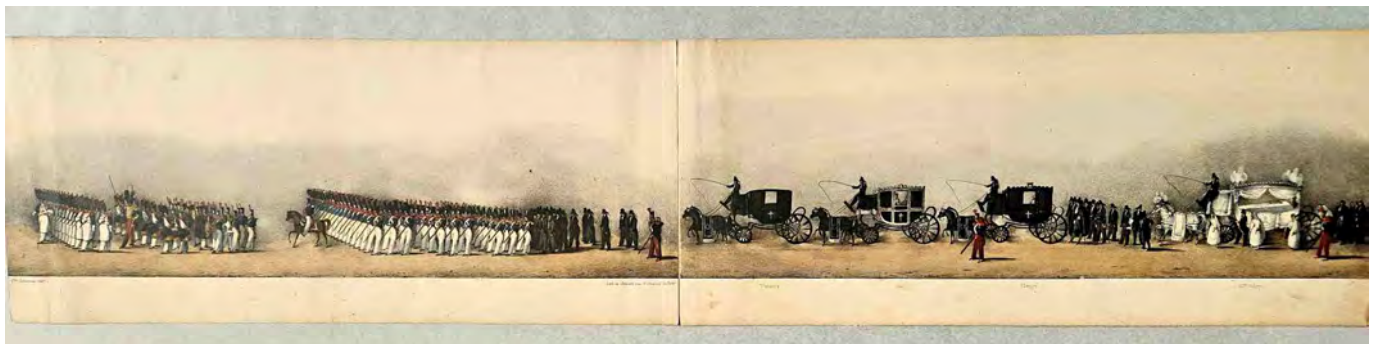
### EXCESSIVE POMP FOR INNOCENT BYSTANDERS

63 [PANORAMA]. LEMERCIER, Charles-Nicolas. CONVOI FUNÈBRE DES VICTIMES DE L'ATTENTAT DU 28 JUILLET 1835. Dessiné d'après nature par Cles. Lemerrier, d'après les renseignements recueillis à l'Administration des Pompes Funèbres. Paris chez Brioude, Imprimeur Lith. rue St. Denis no. 126 - et chez Cles. Lemerrier, rue Neuve, St. Gilles, 6. [1835]. **£ 1,500**

*Hand-coloured lithograph Panorama measuring 180 x 3408 mm, consisting of eight sheets conjoined, with explanatory text, in Spanish, French and English, pasted inside front cover; folded into covers 185 x 445 mm, titled and printed in silver on black.*

On the 28th July 1835 an attempt was made on the life of King Louis-Philippe whilst he was attending a military review in Paris. The King was not injured but 14 people died and 20 were wounded, with the present print showing the joint funeral held on the 5th August. The cortège included the hearse of each victim, together with civic and military mourners, relatives and friends. The first hearse was for a 14-year old girl, the last consisted of an elaborate funeral car for Marshal Mortier.

This was the first of seven assassination attempts on King Louis Philippe. 'Giuseppe Marco Fieschi, a Corsican ex-soldier, attacked the procession with a weapon he built himself, a volley gun that later became known as the *Machine infernale*. This consisted of 25 gun barrels fastened to a wooden frame that could be fired simultaneously. The device was fired from the third level of n° 50 Boulevard du Temple, which had been rented by Fieschi. A ball only grazed the King's forehead. Eighteen people were killed, including Lieutenant Colonel Joseph Rieussec of the 8th Legion together with eight other officers, Marshal Mortier, duc de Trévise, and Colonel Raffet, General Girard, Captain Villate, General



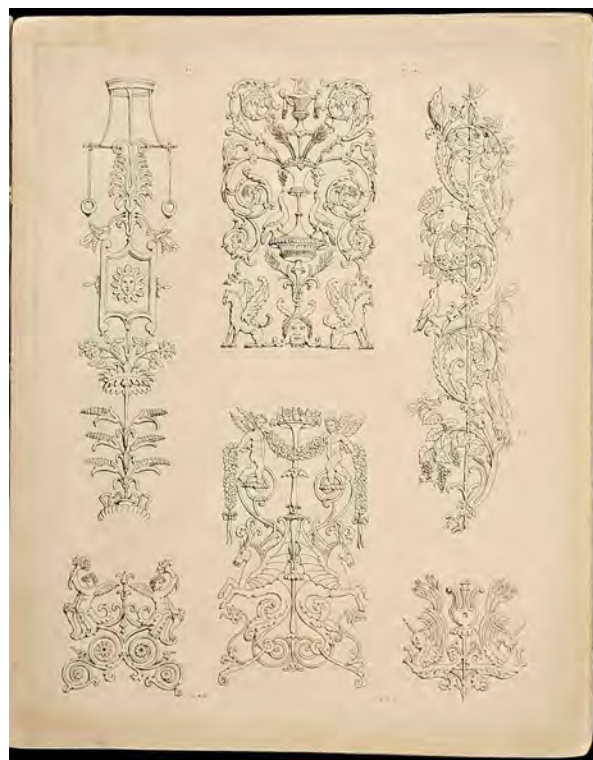
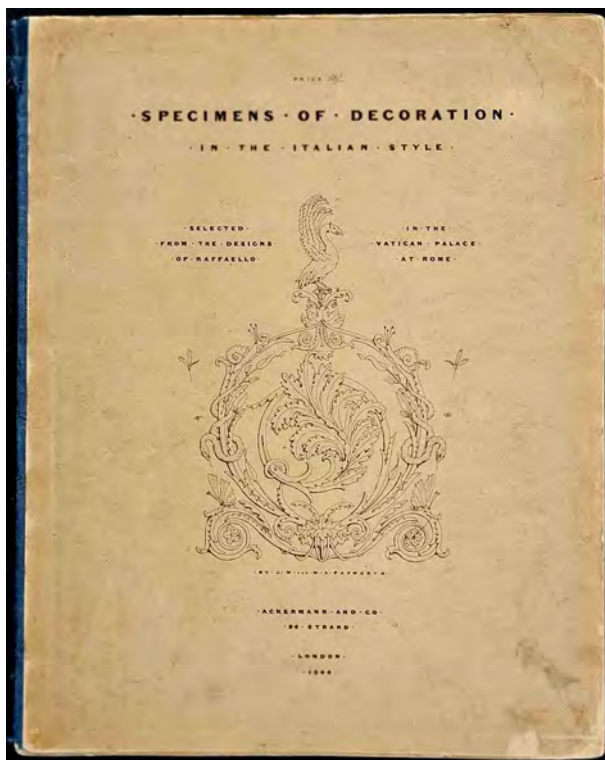




La Chasse de Vérigny, a woman, a 14-year-old girl and two men. A further 22 people were injured. The King and the princes escaped essentially unharmed.' [Wikipedia]

Charles-Nicolas Lemercier (1797-1854) was a Parisian painter and pupil of Jean-Baptiste Regnault and Guillaume Guillon-Lethière, who principally painted portraits, landscapes, seascapes, still life and fruit pieces.

Abbey, *Life*, 531.



### VATICAN DECORATION FOR YOUR HOME

64 **PAPWORTH, John Buonarotti & PAPWORTH, John Woody.** SPECIMENS OF DECORATION IN THE ITALIAN STYLE. Selected from the Designs of Raffaello in the Vatican Palace at Rome. London, Ackermann and Co., 1844. **£ 200**

4to [31 × 25 cm], engraved main title with added letterpress, typeset title, typeset dedication leaf, 2 engraved sectional titles, 12 engraved plates; a little foxed, one plate with small damage to upper margin; original cloth-backed printed wrappers; somewhat loose and explained by the binders ticket of 'J. Rowbotham, Caoutchouc Bookbinder' inside front cover; a little spotted; price 10/- entered in ink on upper cover; bookplate of Thomas Elsley designed by Robert Anning Bell.

Papworth, together with his eldest son, here presents a collection of ornaments, based on the designs by Raphael for the Vatican Palace, intended to inspire designers of furniture, interiors, and architecture.

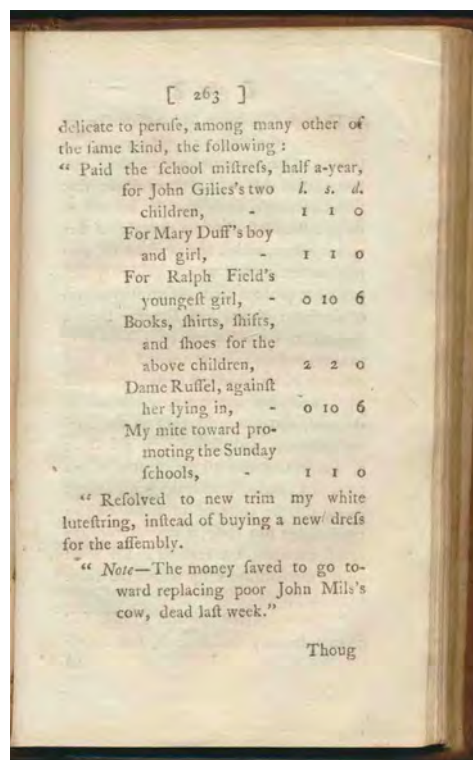
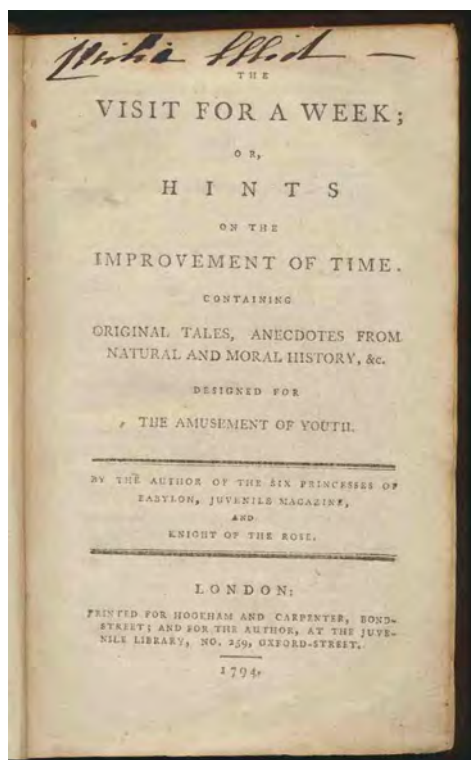
The *Art Union* journal for March 1844 was impressed by the work: 'These specimens are given in two parts, each containing six plates, made up of fragments of the most beautiful of the ornamental designs in the Vatican, which were executed by Raffaele and his pupils, or chiefly by the latter. They are lithographed in outline, and contain many of the beautiful mixed *bizzarries* of Giovanni da Udine, which have over and over again been wrought and remodelled into the style called Raffaellesque. Such things cannot be too highly recommended for study to persons occupying themselves with decorative art, especially as they have rarely either opportunities of travelling, or consulting such expensive works as those to which they have been hitherto confined. Our decorative art is even yet the worst in Europe, for want of a knowledge in its professors of such designs as those which have long ago formed the tastes of artists of other countries who profess this department, and who, by the way, have been regularly educated. We cannot too highly admire these most graceful designs, nor too strongly recommend them to the notice of those who practise ornamental art.'

Papworth's contribution to the evolution of design is particularly important, spanning, as it does, the changes in taste and fashion that mark the transition from the late Georgian to the early Victorian periods. This was a time which saw the emergence of a new group of patrons—bankers, industrialists, and businessmen—who were to constitute Papworth's main clients, and for whom he not only designed estates, villas, and business premises, but also handled the internal furnishing and decorations of these buildings, as well as landscaping of the gardens' [ODNB].



This copy once belonged to Thomas Elsley a manufacturer of predominantly cast-iron architectural and decorative pieces who included artists, such as C. F. A. Voysey, who designed hearths and door furniture for him. Elsley was also known for his fireplaces with tiles supplied by Murray Marks and it seems probable that at least some of his output derived from these designs.

OCLC locates only four copies in America, at Yale, Smithsonian Institution, Saint Mary of the Woods College and the Boston Athenaeum.



‘WELL SELECTED FOR THE PURPOSE OF  
EXCITING A THIRST OF KNOWLEDGE’

65 [PEACOCK, Lucy]. THE VISIT FOR A WEEK; or, Hints on the Improvement of Time. Containing Original Tales, Anecdotes from Natural and Moral History, &c. Designed for the Amusement of Youth. By the author of The six princesses of Babylon, Juvenile magazine, and Knight of the rose. London: Printed for Hookham and Carpenter, Bond-Street; and for the Author, at the Juvenile Library, No. 259, Oxford-Street. 1794. £1,250

**FIRST EDITION.** 12mo, pp. [ii], 330, 4 advertisements; minor paper flaw to G9 affecting a few letters; leading blank edge of K10 torn with marginal loss (not affecting the text), otherwise apart from some light marking in places, a clean copy throughout; bound in contemporary sheep, spine ruled in gilt, expert repairs to joints and corners, but not detracting from this being a very good copy, with contemporary ownership ('Cecilia Elliot?') at head of title.

Scarce first edition of *The Visit for a Week; or, hints on the improvement of time*, a didactic tale by Lucy Peacock, and her most popular work. Entered by her in the Stationers Register on the 5th August 1794, and published by Hookham and Carpenter 'for the author', it had reached no less than ten editions by 1823, and was also translated into French in 1813.

'It is a presage in favour of the next generation, that the present times furnish such a variety of books for the use of young persons which so happily unite amusement with instruction, that they can scarcely fail to entice them into the love of knowledge and virtue. The volume before us is entitled to some distinction in this class. It represents an elderly lady, endued with good sense, and well acquainted with many branches of knowledge, industriously employing herself, during the course of a week's visit, in giving her young nephew and niece instruction in moral principles and sentiments, in natural and civil history &c. by means of miscellaneous conversation, drawn from casual occurrences, extracts from useful books, and original tales. The articles of information are well selected for the purpose of exciting a thirst of knowledge, being for the most part curious and surprising, such as the occupation of the bee, the spider, and the silkworm. In a few instances the author has perhaps taken too much pains to amuse the young reader, with marvellous tales;— for example, in the story of a cat that fostered a chicken; of a party of rats that conveyed eggs from a chamber at the top of the house to the bottom; and of another company of the same kind of animals, who regaled themselves with oil out of Florence flasks by the following ingenious stratagem: One stood on the edge of the box, while another mounted his back, dipped his tail into the neck' (*Monthly Review, or Literary Journal*, Vol. XV, 1794, pp. 356-357).



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

Osborne, I, p. 287; OCLC records copies in the UK, at the British Library, Cambridge, the National Library of Scotland, St. Andrews, and Glasgow, and four more in North America, at UCLA, McGill, Toronto, McMaster and Case Western Reserve.



### 'LEARN AND EARN' - A SCAM PUBLICATION

66 [PERIODICAL]. THE "MUSIC & POETRY" "ART & LANGUAGE" SOCIETY. An Instructive Monthly for the English-speaking World. Vol. 1, No. 1 [- No. 12], [All published]. London: Printed by Bale, Sons, and Danielsson, Ltd., Gt. Tichfield St., London, W. 1902. £ 350

**FIRST EDITION.** 4to, pp. 174; text illustrations, and music; issues 2 to 12 each with decorative printed wrappers and bound together in blue cloth, spine lettered in gilt.

A short-lived educational and literary publication, aimed at defrauding subscribers under the tempting motto 'Learn and Earn.'

As the editorial in the first number states, the editor, Mr W. H. Winter, was the 'wish to awaken new talent, or to bring to the fore that which is hidden, is perhaps not altogether disinterested, but the Editor will strive to render it legitimate by recognising or remunerating those who are entitled to it, as far as may be in his power. To students, amateurs and the artistically inclined, some method of art-production and study which will attract them to apply themselves steadily to one or more accomplishments should be of importance and utility. Our aim, then, is to encourage education and practice in Music, Poetry, and Arts, and more important Languages.'

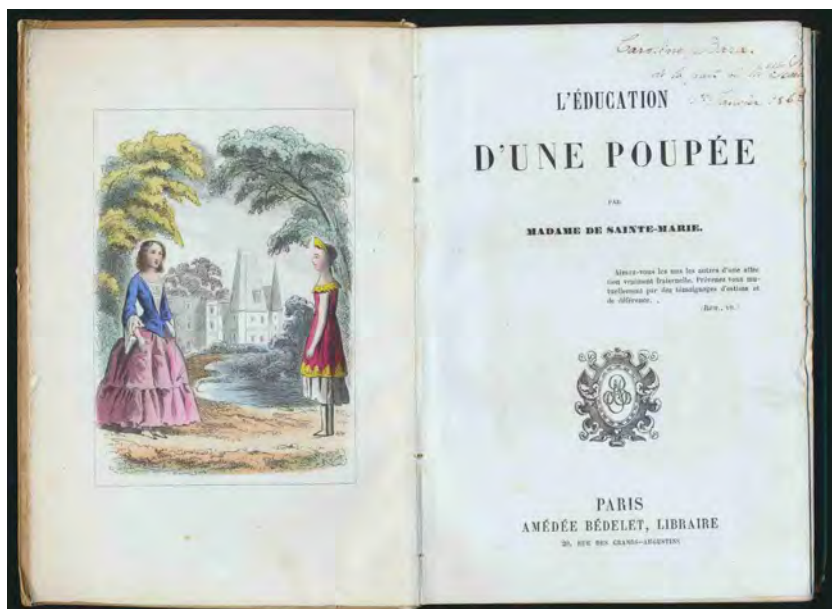
Subscribers were encouraged to send in their works, and in exchange the monthly magazine would educate them in the arts. In conjunction with the magazine there was a 'Society' that subscribers 'may consider themselves members...

Members or subscribers who gain three prizes during the year in the artistic competitions (the same or different kinds) will receive a gold medal with suitable inscription, with name. When a competitor has gained two prizes in the instructive courses, an Honour Card, Degree III., in grey and blue, with suitable inscription, will be conferred. To the same competitor for a third prize in the same year, a Card, Degree II., in green and silver, accompanied by sterling silver medal; and for a fourth prize, an Honour Card, Degree I., in red and gold, accompanied by Gold Medal. As the P.A.L.M. Society grows in numbers and becomes more powerful, other advantages will arise to its members, who in principle will be considered as worthy of friendship, recommendation, and if necessary and desired, guidance and assistance. This will tend to the holding together of members, strengthened by the golden symbol which will be in the possession of all members at the beginning of 1903.

Issued with bright and decorative wrappers, the imprint professes to suggest that the publication was available in New York and also Canada. The editor was the rather nebulous W.H. Winter, whose address was originally 164 Marylebone Road, but later 1 Crawford St, Baker Street, London. Both sound respectable enough until one realises they were rented rooms in lodging houses. He also took care to distribute the 'Instructive Monthly' at a safe distance from London. The addresses given for competition winners are all in the north of England or Ireland, with not even a hint of anyone within a hundred miles of the London 'headquarters'!

Even in the last number, Winter was promoting a 'New Department' whereby the editor would correct subscribers' poetry for a modest 'Revision Fee' of sixpence. Alas, the monthly died with the December 1902 issue, and it is doubtful any prizes were ever distributed. After 1902, we can find no trace of W. H. Winter or any other publications he may have been involved in.

A rare and early example of this type of literary swindle aimed at advancing the education of the naive and unworlly. OCLC locates only one copy at the British Library (also of 12 copies).



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

67 [PLAGNIOL, Madame de, ie. "Madame de Sainte-Marie"]. *L'ÉDUCATION D'UNE POUPÉE*. Par Madame de Sainte-Marie. Paris, Amedee Bedelet, Libraire, 20, rue des Grands-Augustins. [1852]. £ 550

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

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

'During the nineteenth century, doll novels multiplied and their massive print runs testify to the place they occupied in the landscape of children's reading, while the dolls themselves modernized and adorned themselves with ever more artifice, developing around their little person, a host of accessories and trousseaus that would make the most elegant socialite pale... In order to satisfy as many people as possible, these novels are aimed at children of all ages. Some are very easy to read, such as *Moi et mes poupées* by Mme de Sobol, are intended for little girls who have not yet reached the age of reason, others are more elaborate, such as *L'Éducation d'une poupée* by Mme de Plagniol, requiring a good level of learning, but the themes discussed are identical: the education of the doll, its toilet, its clothing, its meals, or even its leisure activities and more particularly the ball. These essential episodes are arranged in various narrative devices which



allow the plot of the story to adopt multiple contours' (see [https://cnlj.bnf.fr/sites/default/files/revues\\_document\\_joint/PUBLICATION\\_76.pdf](https://cnlj.bnf.fr/sites/default/files/revues_document_joint/PUBLICATION_76.pdf) [free translation]).

Doll literature 'became a specific and very prolific type of literature, and generations of young girls had fun with books, while being shaped to the moral, cultural and social values of the prevailing middle class. The most representative topic was the doll's education by her young teacher, showing how the game activity was diverted towards educational purpose. From this point of view, the doll literature is at the crossroads of three major teaching aids: the book, the picture and the toy, and it actually appears as a cultural object for privileged children at the service of female education' (see <https://books.openedition.org/purh/1749?lang=en>).

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



### A NATION MOURNS

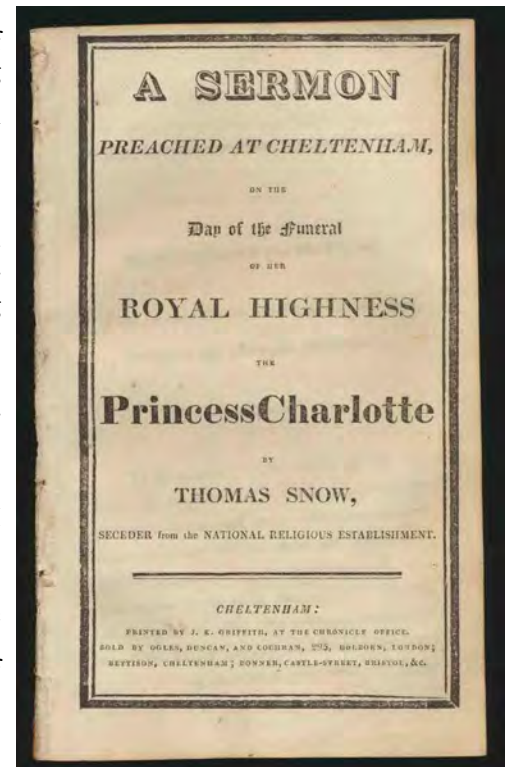
68 **[PRINCESS CHARLOTTE]. SNOW, Thomas.** A SERMON PREACHED AT CHELTENHAM, on the Day of the funeral of her Royal Highness the Princess Charlotte... Cheltenham: Printed by J. K. Griffith, at the Chronicle Office. [1817]. **£ 185**

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

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

Princess Charlotte of Wales (1796–1817) was the only child of George, Prince of Wales (eldest son of King George III, later to become King George IV) and Caroline of Brunswick. Had Charlotte outlived her father and her grandfather, she would have become Queen, but she died following childbirth at the age of 21. She had a rebellious adolescence and after a number of dramatic romances married Prince Leopold of Saxe-Coburg-Saalfeld on 2 May 1816. The Prince was a calming influence on Charlotte and the marriage was happy and popular. A contemporary observer described the public reaction to her death in these words: 'It really was as though every household throughout Great Britain had lost a favourite child.' The country went into deep mourning. Drapers ran out of black cloth, shops closed for two weeks, as did the Royal Exchange, the Law Courts, and the docks. Even gambling dens shut down on the day of her funeral, as a mark of respect. Charlotte's death left King George III without any legitimate grandchildren to continue the royal line. Prince Leopold suggested that the King's fourth son, Edward, Duke of Kent and Strathearn, marry Leopold's sister Victoria, Dowager Princess of Leiningen. Their daughter, Charlotte's cousin, became Queen Victoria.

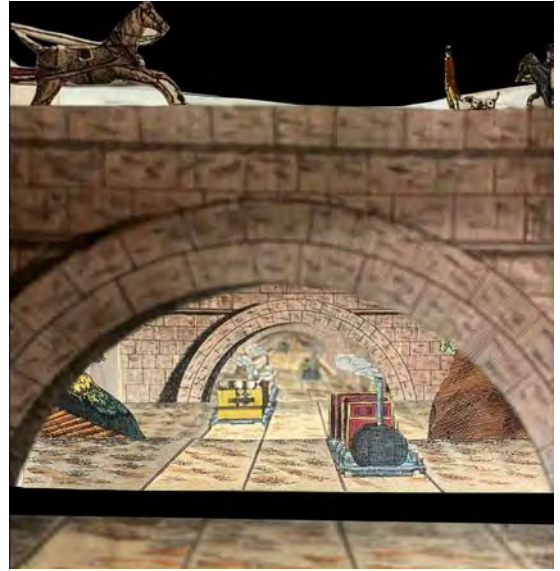
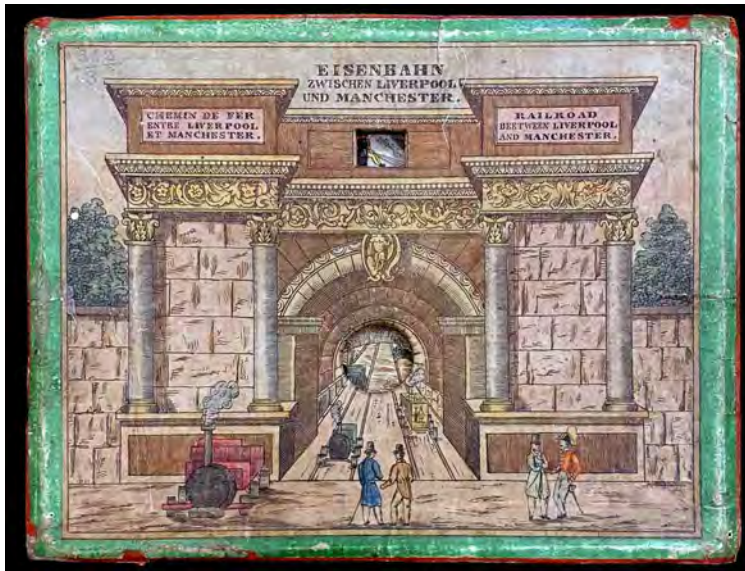
OCLC records two copies in the UK, at the British Library and the National Library of Scotland, and two in North America, at Columbia and McGill.



### RARE EARLY RAILWAY PEEPSHOW

69 **[RAILWAY PEEPSHOW].** EISENBAHN ZWISCHEN LIVERPOOL UND MANCHESTER. Chemin de fer entre Liverpool et Manchester. Railroad between [sic] Liverpool and Manchester. [Germany], [c.1832]. **£ 2,850**

*Hand-coloured engraved boxed concertina-folding peepshow with six cut-out sections, the front-face, measuring 15.3 x 22 cm, the peepshow extending, by paper bellows (left and right), to approximately 73 cm., housed in a modern blue cloth box.*



The front-face with a scene of a classical archway entrance enclosing two peepholes in its design and showing the entrance to the railway station with prospective travellers conversing in the foreground and engine to their left.

The six cut-out sections showing a view looking down a railway cutting and interspersed with two bridges. The lower peephole allows a view of the railway with several trains receding into the distance; the upper peephole with a view across the top of the bridges and showing people and carriages crossing.

The makers of this rare peepshow clearly had only written or hearsay reports of the railways construction to rely on and the design has been left mostly to the imagination of the artist rather than any illustrated account. The engines are rather squat looking with very wide wheels and the perspective is somewhat awry.

Not in Gestetner/Hyde, *Paper Peepshows*, 2015.



## FOR SOCIETY LADIES

70 **REICHARDT, Henry & O'MALLEY, M.P., William, Editors.** CHIC, A High-Class Illustrated Ladies' Paper... No. 1 - Vol. 1. Saturday, Feb. 15th, 1902. [London]. Printed and Published for the Proprietors by The Arundel Press, 3, Arundel Street, Strand. February 11th, 1902. **£ 300**

*Folio, pp. 36; Stapled as issued in the original pictorial paper covers, lightly dust-soiled and staples rusted (but holding firm, apart from the front cover); a desirable copy, nonetheless.*



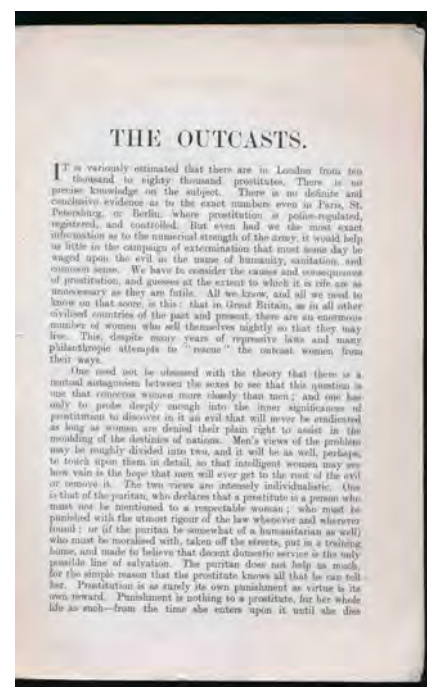
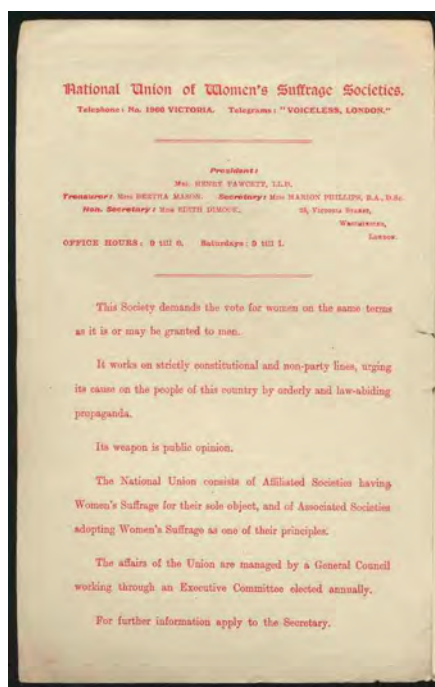
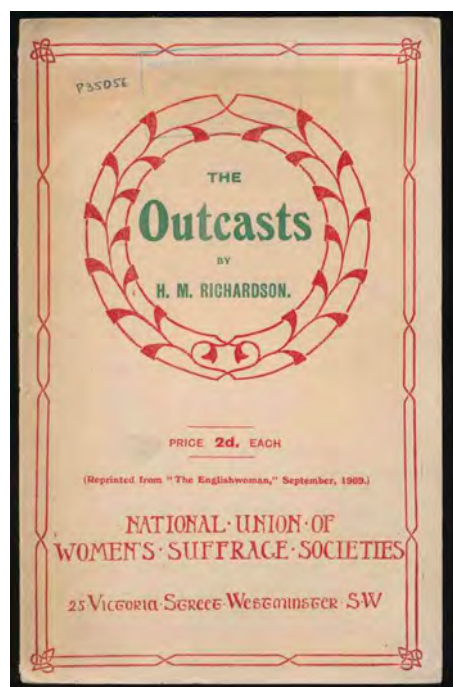
Rare first issue of *Chic*, promised as 'A High-Class Illustrated Ladies' Paper', conducted by Henry Reichardt & William O'Malley, M.P., though decidedly French in content.

'Our readers will observe that the paper is written throughout by experts, and each article, whether relative to Fashion, the Play, the Home, Health, Dietetics, or other subjects, may be relied upon as authoritative' (p. 6).

As to be expected, the newspaper contains article's on society women, the various rounds of society balls, the theatre, and various aspects of fashion (with pieces such as "Fashions of To-Morrow" by Mademoiselle Chic), along with an 'Advertisements' section towards the end with 'Hints for Young Mothers', 'Travelling notes', 'Legal Advice', 'Physical Culture for Women', 'The Employment of Women', and 'The Training of Children' before concluding with 'Cookery Notes', 'Household Hints' and 'The Well-Dressed Man' by a 'Society Lady'. Particularly noteworthy are the various adverts for high fashion scattered throughout, including for Madame Sara in New Bond Street, known for her 'Artistic and Unique Bridesmaids Hats', also 'Mrs. Pomeroy's Toilet Preparations', and a good selection of high end corset shops, one called "La Samothrace" stating 'Every Corset made in Paris'.

*Chic* was to run for 190 issues before being renamed the *Lady of Fashion* for nos. 191-202, with a new series lasting for a further two years and 94 issues from October 1905 to October 1907.

OCLC records one copy - which seems to be a complete run - at the British Library.



## REDUCE PROSTITUTION AND ENHANCE WOMEN'S ECONOMIC STATUS

71 **RICHARDSON, Henry Marriott.** THE OUTCASTS... National Union of Women's Suffrage Societies. 25 Victoria Street, Westminster, SW. Printed by Vacher & Sons, Parliamentary and General Printers, Westminster House, Great Smith Street, S.W. [1909]. **£ 285**

**FIRST SEPARATE EDITION.** 8vo, pp. 8; stapled as issued in the original publisher's printed wrapper, with de-accession stamp to upper wrapper, evidently once a duplicate copy held by the LSE.

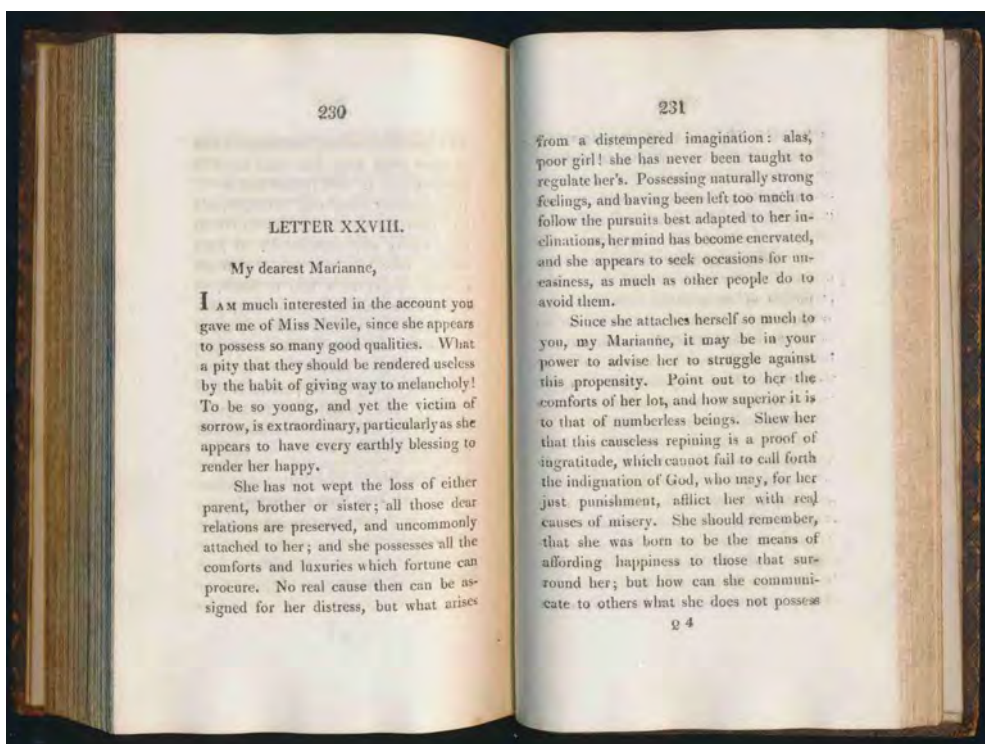
First separate edition of *The Outcasts*, 'Reprinted from "The Englishwoman," September, 1909', in which the author argues that an enhancement of women's economic status would reduce prostitution - evidently a good angle for the National Union of Women's Suffrage Societies in their ongoing quest for women to be granted the vote.

'Women seldom learn from their own personal experience, how wide and destructive are the ramifications of this trade; and, unfortunately, those whose eyes have been opened by such experience are not inclined to speak. There must,

therefore, be a wider and more general knowledge on sexual matters; there must be an end put to the manifold obstacles placed in the way of young people and children gaining a sound knowledge of the fundamental facts of life and the evils that spring from malversion. Mainly, there must be such a readjustment of economic conditions as will enable women to live without bartering their bodies. But none of these suggestions will be carried out - nay, they will not even be widely mooted - until woman, as a sex, is awake to the evil, and has won her way to a place from which she can enforce recognition of her claim to be considered the arbiter of her own fate. Until such time as that the sons of men will take advantage of the laws of man's civilisation to debase one woman in the interest of another; and the daughters of men will retaliate by infesting society with the bacilli of degeneration' (p. 8).

The author, Henry Marriot Richardson (1876-1933) was born in Hanley, Stoke-on-Trent, becoming a journalist and later one of the founders and General Secretary of the National Union of Journalists. He first worked on the *Staffordshire Sentinel* before advancing to sub-editor and later assistant editor of the *Birmingham Daily Gazette*, and then by turns working for the *Daily Dispatch*. At the time he wrote *The Outcast*, Richardson was working as literary editor and dramatic critic of the *Manchester Evening Chronicle* at the time *The Outcast* was published, and later also as the leader writer of the *Sunday Chronicle*. His other published works included two thrillers: *The Temple Murder* (1925) and *The Rocks of Justice* (1926), and also a number of plays, including *Gentlemen of the Press*, *The Awakening Woman*, *Snow White* and *Courage* all of which had a social basis to them

OCLC records two copies, both in the UK, at the LSE and Edinburgh.



## ADVICE FOR YOUNG LADIES DURING THE REGENCY

72 **RUNDELL, Maria Eliza Ketelby.** LETTERS ADDRESSED TO TWO ABSENT DAUGHTERS. By Mrs. Rundell. London: Printed for Richard Rees, 62 Pall Mall. 1814. £ 850

**FIRST EDITION.** 8vo, pp. [iv], 301, [1] blank; apart from a few light marks places, a clean copy throughout; bound in contemporary calf, spine tooled in gilt with green morocco label lettered in gilt, joints cracked but holding firm, and some rubbing to extremities, but not detracting from this being a very desirable copy, with the contemporary ownership signature of 'Eliza Tippet Nelson, 1817' on front free endpaper.

Scarce first edition of these *Letters addressed to two absent daughters*, taking the form of thirty letters from Mrs. Rundell to two fictional daughters, Marianne and Ellen, offering advice on such matters as how to behave in polite company, the advantages of a good education, how to write letters, and the types of books a well-mannered young woman should read.

'Liberty of action is so much the fashion of the present day, amongst young people, that they do not willingly allow the choice of books for their perusal, to be vested in the hands of any other than themselves; but to this unfortunate licence may be attributed much of the immorality of the times. You perhaps little suspect that, amongst some of your own age, and sex, I have even known great duplicity exercised to satisfy the avidity for reading all sorts of trash. One instance only I will mention. A young lady, little older than my Marianne, entered into conversation with some friends of mine on the subject of novels, enquiring if they had read one she named, which was of a highly objectionable kind. On their replying in the negative, she offered to procure it for them at a circulating library, but added, they must read it in secret, as she was obliged to do, for that her father would be extremely displeased were he to know she had perused

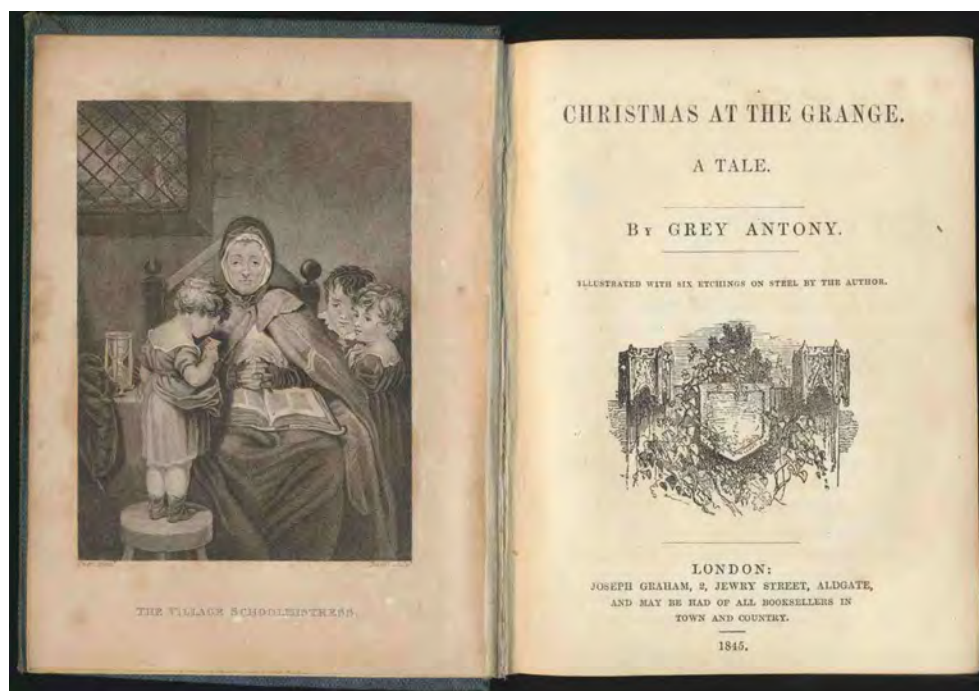
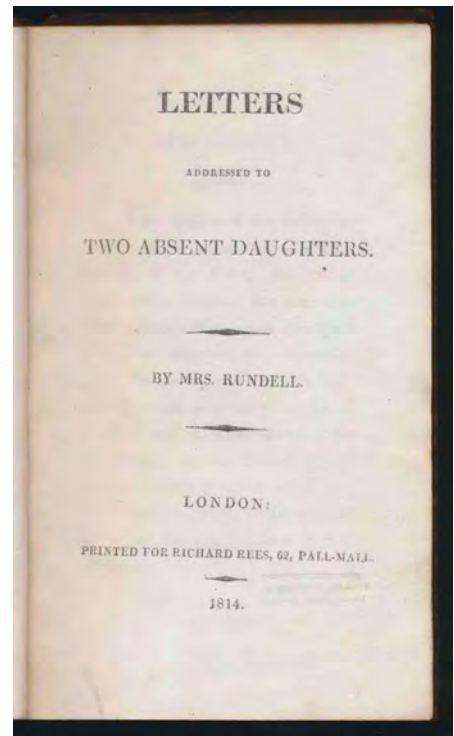


that, and many other works of a similar kind which she had thus procured. Her auditors, shocked at her dishonourable conduct, declined her offer with becoming spirit, informing her they read no books but such as their mother selected. I make no comment upon this circumstance, because I am sure your sentiments on the behaviour and principles of either party, much coincide with mine' (Letter IV, pp. 26-7).

Maria Eliza Ketelby Rundell (1745-1828) is best known for her *A New System of Domestic Cookery* (1805) aimed at middle-class housewives, which was a huge success selling around half a million copies in Rundell's lifetime. She had written the book when she was over 60, and sent it to John Murray, of whose family - owners of the John Murray publishing house - she was a friend, expecting no payment or royalties. However, this relationship deteriorated, and by 1819 Rundell asked Murray to stop publishing *Domestic Cookery*, as she was increasingly unhappy with the way the work had declined with each subsequent edition, instead wanting to issue a new edition with a new publisher. A court case ensued, and legal wrangling between the two sides continued until 1823, when Rundell accepted Murray's offer of £2,100 for the rights to the work.

The present work, her second, received generally favourable reviews, the reviewer for *The Monthly Review* thinking it was 'uniformly moral, and contains some sensible and useful reflections; particularly those on death and on friendship', and that for *The British Critic* noting that it 'contains much admirable instruction; the sentiments are always good, often admirable'.

OCLC records three copies in the UK, at Oxford, Manchester and the British Library, and several more in North America, including at NYPL, UCLA, Delaware, Florida and Texas.



### PREVIOUSLY UNPUBLISHED DUE TO BANKRUPTCY

73 [SCHILLER, Henry Carl]. 'Grey Antony'. CHRISTMAS AT THE GRANGE. A Tale... Illustrated with six etchings on steel by the author. London: Joseph Graham, 2, Jewry Street, Aldgate, and may be had of all Booksellers in Town and Country. 1845. **£ 300**

**FIRST EDITION.** 12mo, pp. [iv], 179, 5 advertisements; with engraved frontispiece and two further engraved plates; lacking front free endpaper; original blue cloth blocked in blind and gilt, the upper cover with a cartouche of a country house, the decorated spine incorporating the title; spine lightly sunned.

Rare first edition of this tale that revolves around siblings and cousins who travel to Gloucestershire to stay with their 'kind bachelor uncle and spinster aunt' for their Christmas holiday.

This is really just a foil to allow various visiting friends to relate stories to the children. The first tale is 'Dr Phelps' tale of Jock', which concerns the affection of a dog for his master, Mr Greyburn. Riding out one day on his horse, Mr Greyburn has an accident; the horse returns to the stable with broken reins, and Jock saves the day by finding his

injured master. The second story is related by Captain Fletcher, about his friend George Foster. The two boys parted in London, with Fletcher going to sea to begin his career and Foster employed as a junior clerk in a London merchant firm. When, after many years, Fletcher returns to London, he looks up his old friend and finds that he is now a partner in the firm. On asking how this happened, Foster tells how, through hard work, diligence, inventiveness, and various setbacks, he made the firm very successful, as it is 'worth remembering and cherishing as the rules of your own conduct... Recollect: Firmness, Assiduity, Integrity, and Doing our Best Endeavour by Taking Pains.'

The final tale is somewhat darker and relates 'Uncle Paul's History'. Joining the army as an ensign, he was suddenly given orders to embark for the West Indies. 'The generality of his brother officers looked upon such a destination as little short of a sentence of death being passed upon him.' He took the advice of a physician and, unlike his brother officers, avoided the temptations 'of that luxurious and wealthy place' and thus stayed alive and in good health. Uncle Paul was sent to Montego Bay 'to defend the estate and house of a very wealthy planter there, whose excessive cruelty to his slaves had caused many of them to abscond, and join other bands of runagates that secured themselves from pursuit in the fastnesses of the Blue Mountains, from whence they frequently made predatory excursions upon the property of their former masters, and requited the suffering they had undergone, with the most frightful and atrocious vengeance.' He describes the planter Mr Dorrington torturing and whipping his slaves. One slave, named Turenne, wanting to marry Eglantine, a beauty, is employed by Dorrington to capture some of his fellow slaves as a condition of being allowed to marry. Dorrington, however, reneges on his promise and has Eglantine almost whipped to death before Turenne's eyes. Paul, enraged, confronts Dorrington, telling him 'that you are unfit to be trusted with the power you hold; either because you abuse it to such an excess that, if you are not mad, it evidences you to be a monster in the form of a man; or that, being mad, you should be secured from further inflicting the wrong and misery you delight in doing: and further, that you are unworthy of the protection we are here to afford you at our own risk'. Some mixed messaging, as always in these tales, for Paul does subdue the rebels after a grateful slave tells him of their movements. Dorrington, of course, has a beautiful and innocent daughter, but love with Paul is unrequited. Eglantine, still a slave of course, falls on her knees to thank Paul once she has married her love. All of which makes the ending rather saccharine, unbelievable, and leavened with objectionable patwah.



The publisher Joseph Graham went bust in 1845, and the book never saw the light of day under his aegis. Instead, his stock was sold on Graham's premises in Jewry Street on the 18th of December 1846, where, among quantities of blotting paper, pencils, rulers, penknives, and a wardrobe bedstead, was listed 'Christmas at the Grange by Grey Anthony, unpublished, 1270 copies'. Also listed was 'Porter of Bagdad by Grey Anthony, unpublished, 1270 copies', and it would appear that the two titles were originally meant to be published as a two-volume work, together with the six plates described on the title, intended to be spread over the two volumes. Whether there were to be six or three illustrations is a moot point, as no illustrations appear to have been readied by the author, and the buyer of the sheets from Hodgson's utilised three illustrations culled from previous works. The author, Henry Carl Schiller (1807–1871), a miniature painter then living at Charlotte Street, Fitzroy Square, London, appears to have scraped a living as an artist and thought possibly to try his hand at being a writer. He also tried his hand, quite successfully, at writing lyrics for various songs from about 1836 and patented a system for lifting telegraph cables from the seabed. He too eventually went bust in 1856. Augustus Sala, who was apprenticed to him about the time he was writing *Christmas at the Grange*, recalled that about 1864 'I found Carl Schiller engaged in the comparatively humble, but useful, task of converting photographic portraits into miniatures at the studio of a well-known photographer in Regent Street [probably the London Stereoscopic Company]. He was overjoyed to meet me again, and painted, in miniature, a little portrait of myself, to fit into a gold locket, which I gave to my wife.'

Schiller, despite his lack of success, was an adept writer, able to produce work that satisfied early Victorian sensibilities. OCLC records one copy in the UK, at the British Library, and one more in North America, at Bryn Mawr.

### MARY SHELLEY'S MASTERPIECE OF GOTHIC FICTION, 'OFFERED TO A LARGE CLASS HITHERTO ALMOST UNTOUCHED BY SUCH LITERATURE'

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

£ 650

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

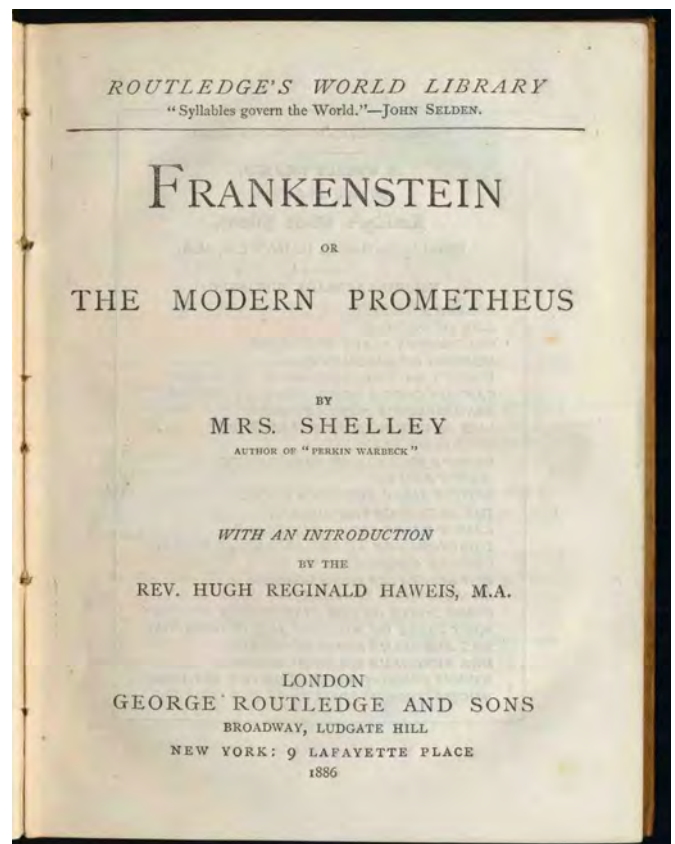
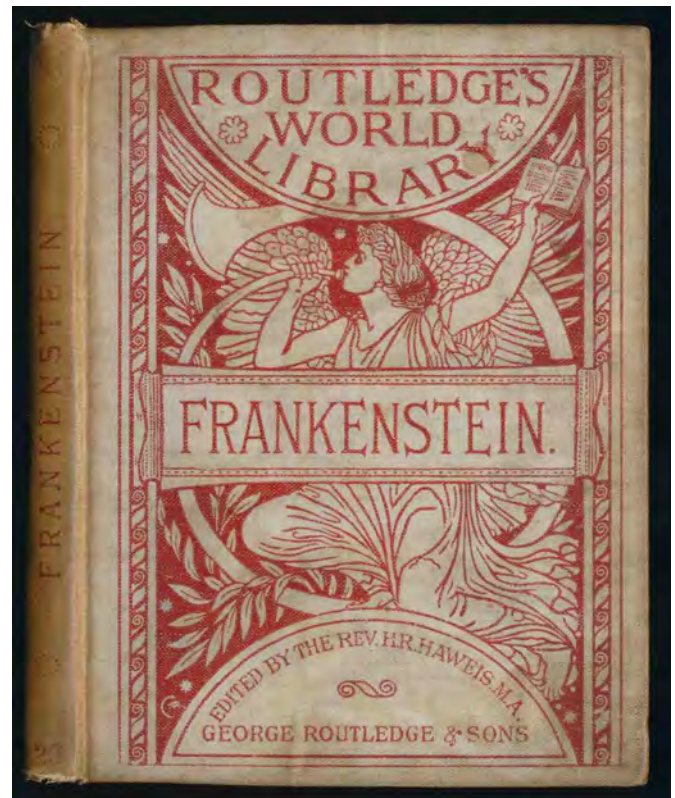


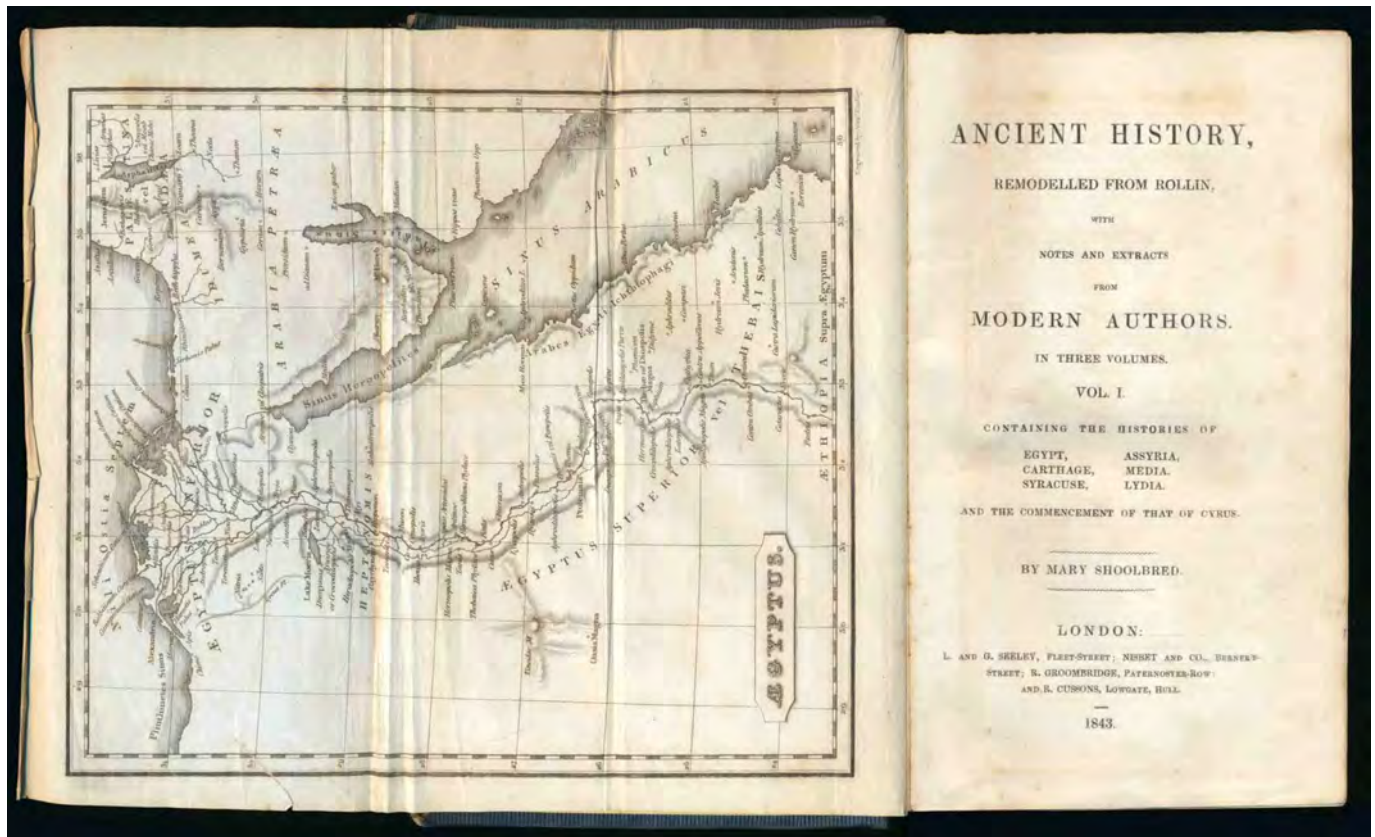
Mary Shelley's *Frankenstein*, her masterpiece of Gothic horror, was first published in 1818. After some initial popularity the work became decidedly old fashioned in the mid-nineteenth century but was taken up by British publishers again in the 1880's. Priced at sixpence in cloth, or threepence in paper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

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

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

Lyles B17a.





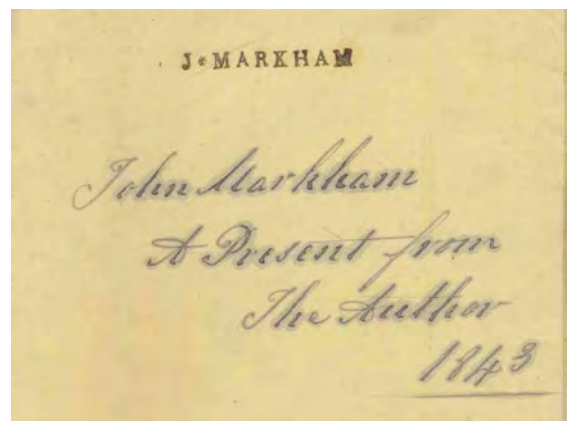
## ROLLIN CONDENSED, BY A LADY

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

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

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

'We have often been puzzled as to where we should look for books adapted to the juvenile readers of Ancient History. Rollin's interesting, though sometimes tediously prolix volumes, are evidently beyond the grasp of the class just alluded to. It appears absurd to put into the hands of those who are just commencing the study of History, a work of *eight or ten* volumes, and we imagine that the great majority of our young friends would shrink with instinctive aversion from the task of encountering so formidable an array of historical literature. But how, otherwise, to put them in possession of anything like an adequate idea of the mass of matter contained in those volumes, we were not able to devise. This remark may apply more particularly to the former portions of Rollin's History, comprehending the early notices of Egypt, Carthage, Assyria, and other ancient kingdoms and empires. We know of no other accessible volumes which present us with this information in anything like a form well adapted to the purpose. Miss Shoolbred seems to have relieved us from a considerable portion of our difficulty. She has evidently taken great pains to condense within a reasonable compass, the main facts of Rollin's History. This she has done in a style which is at once pleasing, and forcible. She has added also several Notes containing valuable matter from modern Authors, illustrative of various subjects alluded to in the text. We may instance La Trobe, Southey, and Walter Scott, and many other well-known and justly esteemed writers of recent date. This cannot, we think, fail to

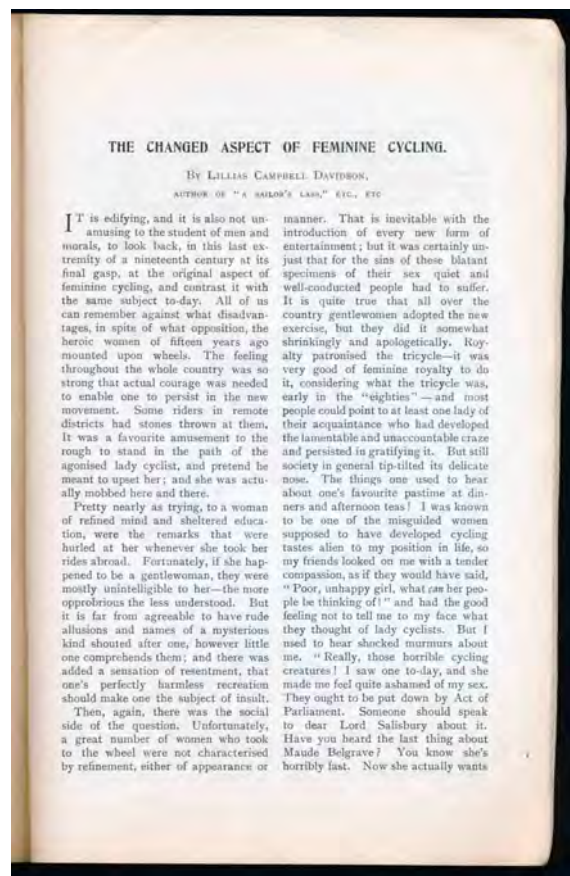
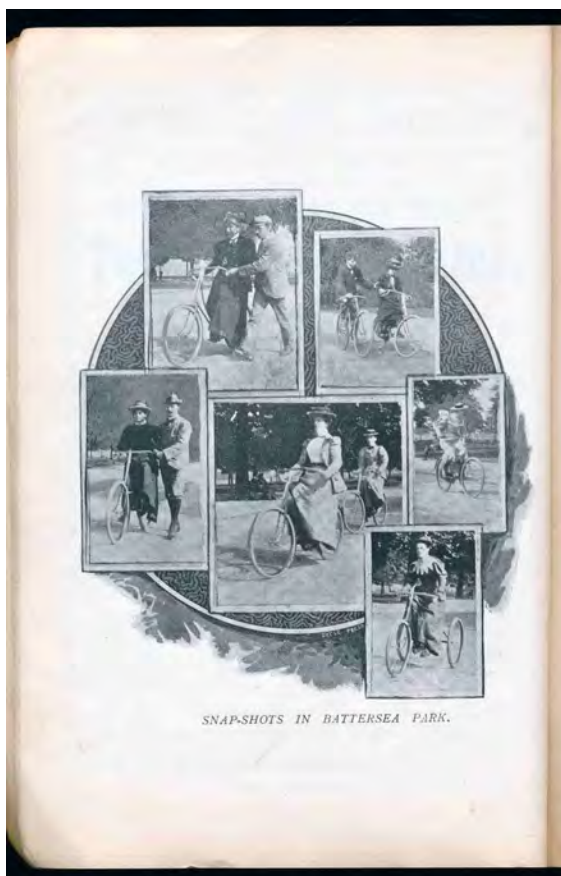




give an increased interest to the work, especially among the juvenile class of readers. It must always impart an additional zest to their perusal of ancient history - when they have pointed out to them, in connection with what might appear the dry detail of olden times, the same spots of which they are reading as rendered glorious by the exploits of a Nelson, or renowned by the ravages of a Napoleon! This method of connecting ancient and modern history together, by what may be termed a Geographical link, has the advantage also of impressing *both* upon the mind in a manner which would otherwise have been very difficult of attainment... We have little doubt that Miss Shoolbred's information connected with such subjects is very extensive; and we imagine that her religious principles, as far as they are to be discerned in this work, are correct and scriptural. We have no hesitation therefore in recommending her volumes to those of our readers who are engaged in the education of the Young - whether as parents or tutors - and we feel convinced that they will be found very generally useful and valuable, supplying a *desideratum*; the need of which must have been experienced by many, in a manner which, we hope will be duly appreciated by all' (*The Christian Guardian, and Church of England Magazine*, 1843, pp. 500-1).

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

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



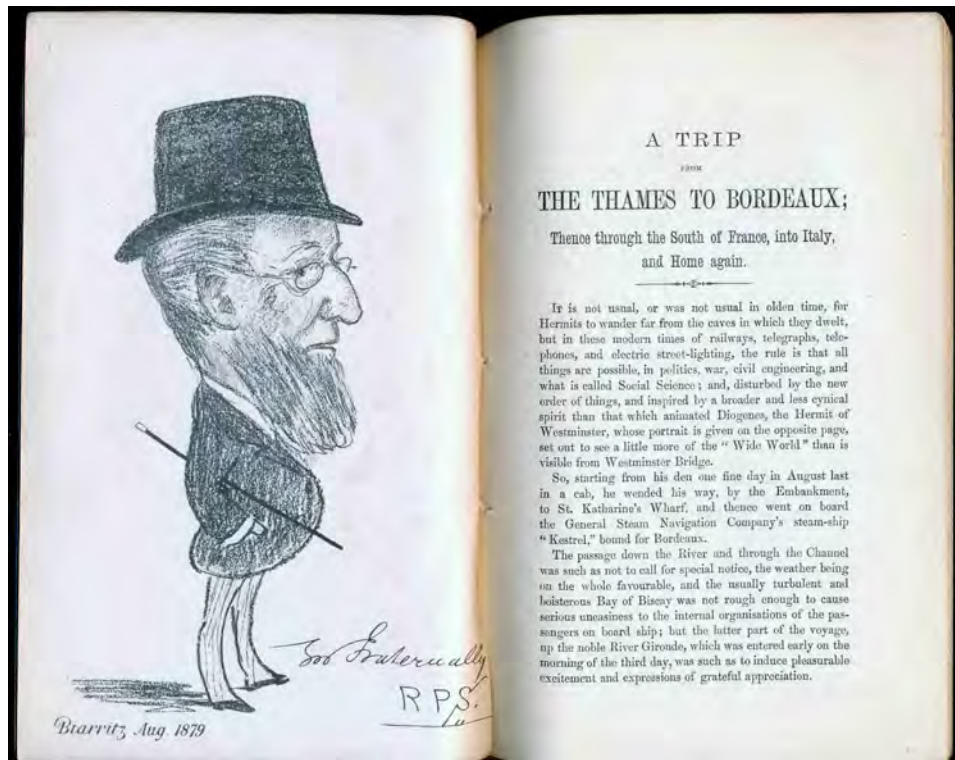
## EARLY CYCLING MAGAZINE

76 **SISLEY, Charles P., Editor.** THE CYCLE MAGAZINE. Vol. I. Part I. November, 1895. London: The Cycle Press, Ltd., 108, Fleet St., E.C. [1895]. £ 225

**FIRST EDITION.** 8vo, pp. xxv, [ii], 10-86, xxvii-xxxii; disbound, without the original wrapper.

A fascinating look at cycling in the latter years of the nineteenth century with advertisements for a range of bicycles (for ladies and gentlemen), cycling shoes, pneumatic tyres, saddles, cyclists' biscuits, skirt costumes for lady riders, 'fixit' dress holder for lady cyclists, 'viscoleum' (speed oil for cyclists), cycle riding schools, Cuirass braces for supporting the figure when riding, cyclometers 'moonlight vapour' cycle lamps etc. The articles in this first issue included: 'snapshots' in Battersea Park, the road that runs Doverwards, The Demon Wheel, Cycle Clubs and Their Story, Celebrities who Cycle, Record Breaking on the North Road, Typical Inns and Inn-Keepers, Through the Champagne Country, The Changed Aspect of Feminine Cycling, An Autumn Morning in Lakeland etc.

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



### EUROPEAN TOUR, BY THE "HERMIT OF WESTMINSTER"

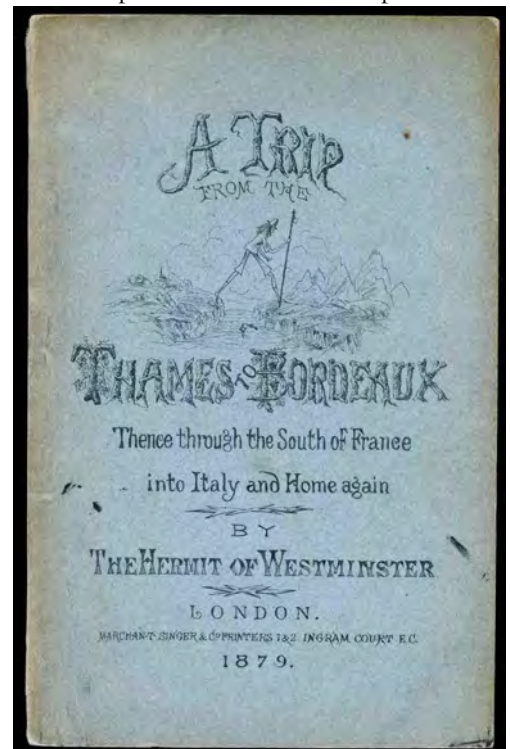
77 [SPICE, Robert Paulson]. A TRIP FROM THE THAMES TO BORDEAUX; thence through the South of France, into Italy and home again. By the Hermit of Westminster. London: Marchant Singer & Co., printers 1879. £ 300

**FIRST EDITION.** 8vo, pp. 26; tipped in lithograph caricature of the author and a sketch map of the route travelled; original decorative printed blue-grey wrapper, some minor chipping to spine.

An entertaining account of a bachelors two week tour across France and Italy.

Spice initially travels from Bordeaux by steamer from the port of London, gallivanting about for a couple of days before he took himself off to Biarritz where met up with some friends: 'The smartness of the shops of this little town, and the choice display of the luxuries of life in their windows, is a noticeable feature, and for the size of the place it is probably unequalled in this respect; suggesting the idea that an extra button to one's pocket would be an improvement and tend slightly towards the maintenance of that "metallic reserve," which modern financial economists are always harping upon, and in the absence of which, great inconvenience is commonly experienced, stability then becoming an unknown quantity.' He crossed over into Spain for a brief visit to St Sebastian returning to Biarritz and having his portrait taken 'by that Prince of Photographers "Disdéri," and being, at his own request, caricatured in the evening by a humorous artist.' Spice used the caricature as an illustration in the work. He lost his portmanteau 'stupidly left in Pau by the guard' but managed to recover it by using a sketch in perspective that was forwarded to the station master! Spice found Toulouse too hot and soon passed on to Marseilles which he found still showed distinct evidence of the insurrectionary communes of 1870-1871 with a population described as 'still smouldering.' Spice was clearly with the government and not of the 'clap-trap demagogues who profess to believe that the *rights* of property art wrongs'. After a few days he was off on his travels again through Genoa, Nice, Monaco, Mentone, Monte Carlo, Pisa, Florence and eventually returning to London via Turin, Paris where he notes 'the wonder being that in so short a time after the disastrous war of 1870, order and beauty should have been restored, and made to exist in such perfection as they now are. The marvellous vitality of the country, and its Phoenix-like power, are certainly astonishing.'

Robert Paulson Spice was born in Norwich on January 1, 1814. Due to family constraints, he was apprenticed to an ironmonger in Fakenham, Norfolk, eventually taking over the business. Between 1837 and 1848, he worked diligently to become a gas engineer, designing and erecting gas-works as early as 1845. In 1848, he fully transitioned into the gas industry,





settling in Richmond, Surrey, where he managed gas-works under lease. He opened offices in Cornhill in 1860 and leased or built gas-works in places including Wandsworth, Watford, Boston, and Tunbridge Wells. Known for his practical expertise and quick wit, he was often consulted for arbitration's and rating appeals, and had a strong Parliamentary practice. Spice served as President of the British Association of Gas Managers (1876–77), initiating its Benevolent Fund. A member of several professional bodies, including the Institution of Mechanical Engineers and the Royal Geographical Society, he remained active until his death in 1889. Also known as the “Hermit of Westminster,” he published charming travel memoirs reflecting his warm personality.

Spice had printed accounts of several of his ‘trips’ during the period 1878–1884 including Norway, the Austrian Tyrol and Madeira, all probably produced for private circulation and thus uncommon.

OCLC records two copies in the UK, at the London Library and Norfolk County Council Library, and two more in North America, at Columbia and Chicago History Museum.



### BUY A BOX OF LIGHTS, SIR?

78 [STREET CRIES CARD GAME]. THE STREETS OF LONDON. A merry round game for from four to eight players. [London, John Jaques] [c. 1880]. £ 350

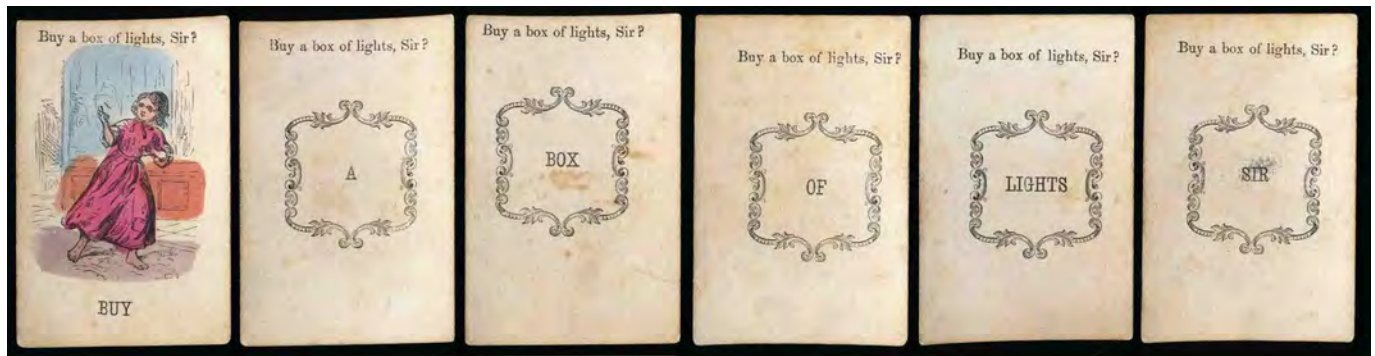
47 cards (5.7cm x 8.8cm), 12 of which are hand coloured and depict street cries, plus one rule card; lightly toned and dust-soiled, with small loss to one corner of the “baked potatoes for all” header card; housed in a recent custom made box, with one of the cards reproduced on the front face of the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

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

Published by John Jaques & Son, c. 1880, and described as “a merry round game for from four to eight players”, the rule card states: ‘First shuffle the cards, and deal the whole of them







round, the players to deal in rotation. The dealer to commence the game by asking any player for a card of any cry, of which he holds one, at least, in his own hand; if he obtains it, he may continue asking of any player until the player asked has not the card asked for; the right of asking is then transferred to him, and he, in the same way, continues to ask until disqualified in the same manner. When any player has obtained all the cards forming a complete cry, he turns them down on the table. When the player has played all his cards, the player on the left hand to continue the game till all the cards are played. Then each player will count his cards, and the one having the highest number is the winner of the game<sup>3</sup>.



### MORAL TEACHINGS FOR A MODERN DAY 'ADAM AND EVE'

79 [TAYLOR, William & Fanny]. ADAM AND EVE. Helen and Lewis Taylor. Swynerton Rectory, 1860. £ 1,250

**MANUSCRIPT IN INK.** *Small 4to [14.4 x 14 cm (5.7 x 5.5 inches)], pp. 18 and 9 pen ink and watercolour illustrations on thicker card; original tan cloth, the upper cover neatly titled in manuscript.*

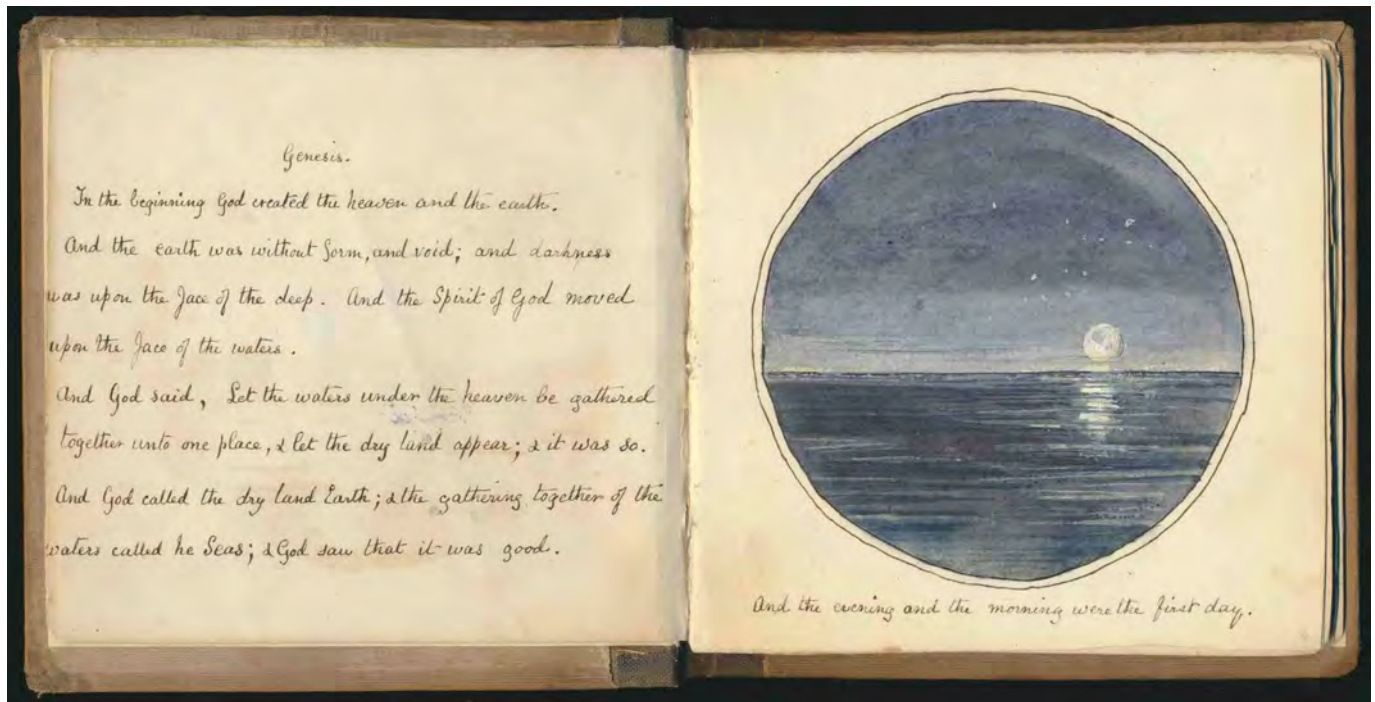
A rather delightful home made manuscript celebrating the first two children of the Rev William Taylor and his wife Fanny.

Helen Frances Taylor was born at the Swynerton Rectory in Staffordshire in 1856 followed two years later by Lewis William Taylor. The text follows the Bible story from the beginning of Genesis and the creation of the world to the death of Noah in Genesis, chapter eight. The text is adorned by nine delightful and accomplished roundels illustrating the key episodes in the Bible story. These include 1) 'The evening and the morning were the first day' 2) 'And God saw every thing that he had made, and behold it was very good.' 3) 'She took the fruit thereof, and did eat, and gave also unto her husband with her and he did eat.' 4) 'So he drove out the man; & he placed at the east of the garden of Eden Cherubim' 5) 'A fugitive and a vagabond shalt thou be in the earth' 6) 'They went in two by two unto Noah into the Ark, the male & female as God had commanded Noah' 7) 'And Noah only remained alive, and they that were with him in the ark.' 8) 'And he sent forth the dove; & to in her mouth was an olive branch pluck'd off'; and 9) 'I do set my bow in the cloud, and it shall be for a token of a covenant between me and the earth.'

These nine scenes were chosen, no doubt, as the most visually interesting to illustrate, the artist clearly influenced by contemporary religious art.







The title is an obvious foil to link their own 'Adam & Eve' to their own Helen and Lewis. Probably the intention was to explain to them in an illustrated form the key moral teachings in Genesis, including the creation, man's downfall, man's rebellion, redemption, and God's mercy.

The work is also influenced by the children's books being published in the 1850's and 1860's, many of which were both of the same small format and containing bright and impressive coloured plates. We are unsure if this was produced by William or Fanny Taylor, though one quite probably provided the illustrations and the other the text. We only know that Helen never married and died just short of her hundredth birthday, her brother Lewis became solicitor and predeceased his 'Eve' in 1944.

### INTENDED FOR SCHOOLS

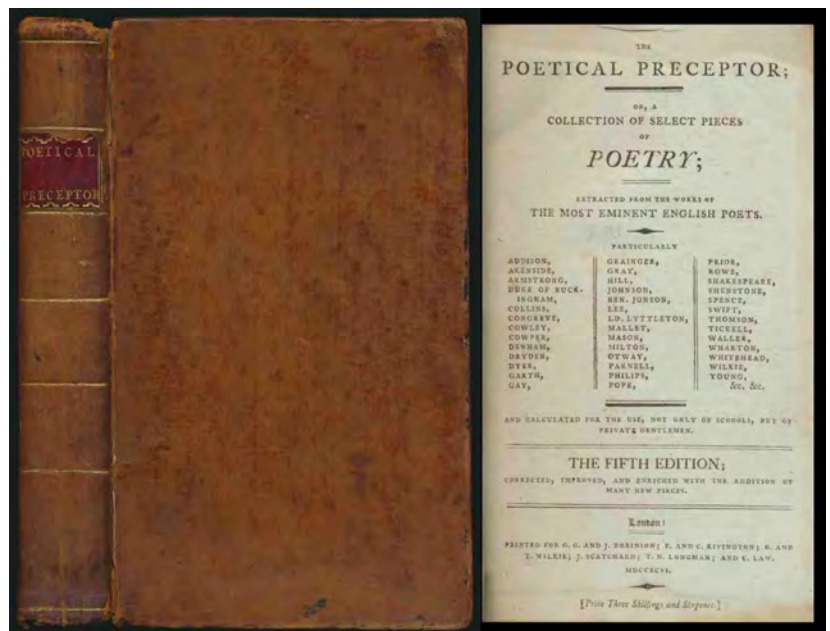
80 **[TEACHING AID]. THE POETICAL PRECEPTOR;** or, a Collection of Select Pieces of Poetry; extracted from the works of the Most Eminent English Poets: Particularly Addison, Akenside, Armstrong, Duke Of Buckingham, Collins, Congreve, Cowley, Cowper, Denham, Dryden, Dyer, Garth, Gay, Grainger, Gray, Hill, Johnson, Ben. Jonson, Lee, Ld. Lyttleton, Mallet, Mason, Milton, Otway, Parnell, Philips, Pope, Prior, Rowe, Shakespeare, Shenstone, Spence, Swift, Thomson, Tickell, Waller, Wharton, Whitehead, Wilkie, Young, &c. &c. and calculated for the use, not only of schools, but of Private Gentlemen. London: Printed for C.C. Robinson; F. and C. Rivington; G. and T. Wilkie; J. Scrathard; T.N. Longman; and C. Law. MDCCXCVI. [1796].

£ 225

**FIFTH EDITION 'CORRECTED, IMPROVED, AND ENLARGED.'** 8vo, pp. xvi, 380; marginal worm track affecting a few letters running from the end of the volume through several gatherings; original plain calf, flat spine with red label lettered in gilt, upper joint cracked.

Intended as a sequel to *The Polite Preceptor* (1776), *The Poetical Preceptor* (first published in 1777) was an anthology intended more for schools than for home.

There were several competing titles issued in the later Georgian period, and, as is the case here, although it explicitly states that its primary use was for schools, the style and content are derived from the tradition of home reading. 'Because authors and publishers were deliberately aiming at both markets, it is natural that there are books that belong equally to either of the categories into which they might be placed' [Ian Michael, *The Teaching of English* (1987)].



The preceding editions of *The Polite Preceptor* were all published by Stanley Crowder, but he appears to have been bought out by several publishers acting together. Perhaps they were able to secure copyrights for other works of various poets selected for inclusion in this edition. In that the work was still to an extent self limiting, and not including for instance, the publisher Joseph Johnson, we have nothing by George Crabbe or Erasmus Darwin, or indeed much in the way of contemporary writers.

It is instructive to read the prefaces of successive editions, which show how the work was expanded and improved in order to reach a wider audience including that of young ladies.

In the editors preface to the first edition it was explained 'that the greatest reverence is due to a child, and that nothing should be exhibited to his view, or uttered in his hearing, that has the least tendency to vitiate his taste or corrupt his heart. But not only have I guarded against the insertion of any immoral or indecent pieces; a thing, that has not been sufficiently attended to by some Editors of similar collections'. For the second edition he adds that at the suggestion of 'some of the most eminent masters of academies, as well as some of the most accomplished governess' of ladies boarding-schools in and about town, he has inserted a great number of pieces in this edition that are not to be found in the last'. For the third edition he added a 'sheet of additional matter' complaining that 'the great advance in the price of paper, in consequence of heavy duties and a variety of other causes, will, he flatters himself, plead his excuse for adding Sixpence to the price of the book: a trifling advance, to be sure'. For the Fifth edition he added 'a considerable quantity of new matter, selected from the best poetical pieces that have lately appeared; and we would very willingly have added more, could we have met with any thing else that suited our purpose.'

OCLC and ESTC locates copies at the British Library, National Library of Scotland, National Art Library, and in North America at The Huntington, Case Western, Kansas, Folger and University of Western Ontario.

### FOR USE IN THE CLASSROOM

81 [TEACHING]. MORDACQUE, Louis Alexander Joseph TABLE OF GENERAL REFERENCE, PARSING, ANALYSIS, AND TRANSLATION. [Joseph Hayward, Printer, Market-Place, Manchester]. [Circa 1833]. £ 185

**LARGE BROADSIDE POSTER.** Large printed broadside [56 x 84 cm (22 x 33 inches)], incorporating 4 wood-engraved illustrations; folded and mounted on linen.

The *Table* is divided into several sections, lettered A through I, each section dedicated to a particular purpose, including Signs or Parts of Speech – Verbs – Prepositions – Adverbs – Conjunctions – Interjections, etc.

This is the fourth and last sheet in the series and was published to be used in conjunction with Mordacque's *The French Orthologer; Or, Complete Course of Theory and Practice on the French Language*, first published in 1830. However, we believe the table was first intended for use with the second edition of 1833, as Joseph Hayward, the printer, died in 1841. Sufficient copies were likely still on hand for inclusion in the third and final edition of 1844, where the tables are briefly described. The size of the sheet suggests it was intended to be pinned or pasted to a board or wall, as it is far too inconvenient to be used in any other way, probably explaining why so few, if any copies, still survive - indeed the present copy has been mounted on linen, explaining its own survival.

Louis Alexander Joseph Mordacque was born in 1799 at Bapaume in Northern France. In 1825, he decided to move with his family to Manchester, almost certainly as a result of the accession of Charles X and the passing of the Anti-Sacrilege Act. He was given hero status in Manchester following the overthrow of the Bourbon monarchy, at a meeting celebrating the July Revolution of 1830—probably because he was the only articulate English-speaking Frenchman in town. Mordacque initially taught privately but later took up a teaching post at Manchester Free Grammar School as their French Master from 1835, apparently in preference to a Roman Catholic candidate. He remained in the post until about 1866. As there was no pension, a testimonial to secure an annuity was begun, though whether it succeeded is unknown, for he died in 1868.





Luckily, an old pupil of the Free Grammar gave a thumbnail sketch of Mordacque in an article for the *Manchester Courier* in 1905: 'Perhaps the most picturesque figure associated with the old school at this time was the French master, Monsieur Mordacque. He was a little man, with a decided tendency to stoutness. I can imagine him coming down Long Mitigate tall hat and frock coat, with erect, somewhat pompous bearing, flourishing cane his hand, accompanied by his son, who was slim, delicate-looking young man, with a light moustache, similarly attired. Both father and son were on the school staff as French teachers.... Boys from both the "Classical School" and the "English School" were taught French together, Mordacque senior taking the advanced classes and Mordacque junior the elementary ones. There were two French grammars used, both edited the great Mordacque. The large complete grammar was the biggest schoolbook in use at that time... Old Mordacque was accustomed teach from the inside of a semi-circular desk, round which the boys stood. I think he was a strict disciplinarian, although I never saw him make use of the cane. He had this instrument in long drawer in front of him, and was known to have exhibited it rare occasions with a look which was quite enough. Young Mordacque sat at a table with his classes seated round. He made the boys repeat the lessons in regular rotation.'

Not in OCLC, and apparently unrecorded - it seems as though none of the Tables have survived, apart from the present.



### HEAVY SOUVENIR

82 **[TEMPLE BAR]. LEAD MEDAL CAST FROM THE FROM THE ROOF OF TEMPLE BAR.**  
[London, Foot and Tebay] 1878. **£ 500**

*Cast lead medal 100mm. diam. mounted under glass within a circular brass frame to form a paperweight, with large relief elevation of the facade surrounded by text: 'Temple Bar, Erected 1672, Demolished 1878, This Effigy of it was Struck from Lead Formerly on the Roof' and on a ribbon banderole below: Sir Christopher Wren Archt.*

A fine large medal, cast by Foot and Tebay from lead taken from the roof of Temple Bar at the time of its removal in 1878.

Temple Bar, built by Christopher Wren in 1672 on the site of a much older gate, was the traditional location for the display of the remains (usually heads) of traitors to the populace. It was dismantled in the 1870's to ease traffic congestion in the Fleet Street area and after languishing in a yard off Farringdon Road for more than a decade, found a temporary home in Theobalds Park, Hertfordshire. Temple Bar has now been re-erected close to St Paul's, in Paternoster Square.

Brown, *British Historical Medals*, vol. II., 3051.



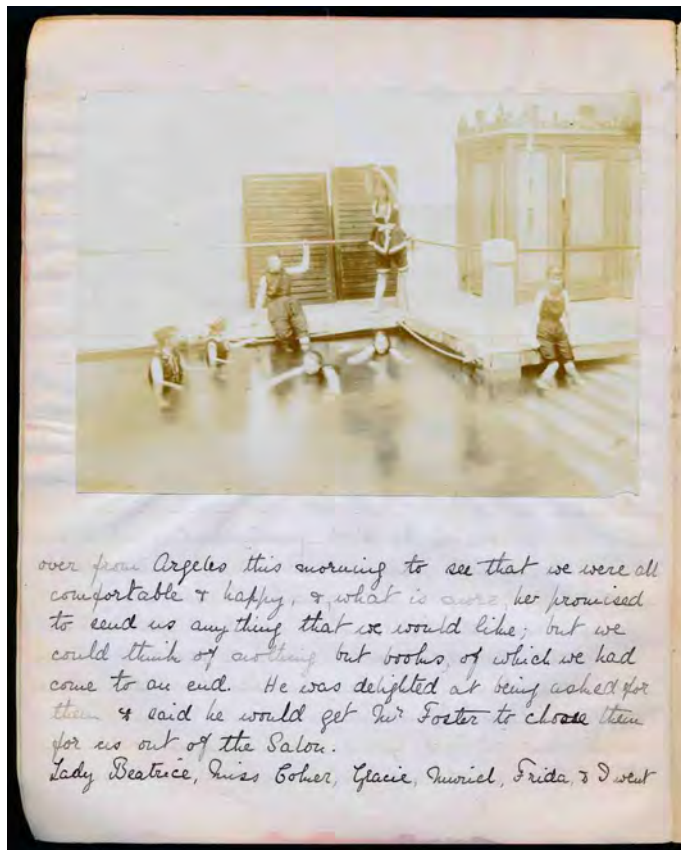
### 'WE CAME IN A MELTING CONDITION & LOOKING LIKE BEET-ROOTS'

83 **[VICTORIAN TOURISTS]. ENTERTAINING TOUR OF A GROUP OF UNIDENTIFIED VICTORIAN SISTERS**, together with their mother and maid, taking a three month holiday in France.  
[Southern France] 1897. **£ 650**

**MANUSCRIPT IN INK.** 4to [22 x 17.5 cm (9.5 x 7 inches)], pp. [98], excluding blanks, 13 mounted photographs, some some faded; original turquoise limp cloth notebook with the map of France forming a front pastedown.

Tour of a group of six Victorian sisters—Grace, Maudie, Muriel, Frida, Cicell, and the unnamed writer of the journal, together with their 'Mater' and 'Lizzie MacAndrews (our maid)' who all took a holiday in France during May and July 1897. They left the port of London on the 15th May by the steamship *Hirondelle*, making their way to Bordeaux by the 18th. 'The captain would not have a service on board, because he said that it very often did more harm than good, so we had only to imagine it was Sunday which was very hard.' The group ostensibly travelled to paint, explore the French Pyrenees, and take photographs - in fact, photography was their new enthusiasm.

They were initially stuck off Bordeaux for fourteen hours due to fog and tides: 'We amused ourselves all day by photographing; first the land off which we were anchored, & then Maudie took a group of all the first class passengers with the captain in the middle. All the rest of the morning & afternoon until 4 o'clock, we worked hard developing, printing toning & mounting them, so that by 4 o'clock we had done enough to give round to all the passengers (16) & they seemed very pleased at having them.'



They did not stay long at Bordeaux but took the train to Pau: 'At Dax we had the wait for 3 hours, very early in the morning; but luckily we did not have to turn out of the carriages. There we got some black coffee, & cherries, & rolls, to keep us going until we could get a proper breakfast.' Some of the sisters were probably quite young, for on their way the writer notes that 'it was the first time that Muriel, Cicell & Frida had seen mountains at all.' Clearly, everything was new to the writer: 'Nearly all the peasant men wear dark blue cloth tam-o'shanter & also sabots, & some of them have blue cotton trousers & red sashes, which look nice & bright.' 'Then the stations were very funny, we could hardly tell what was a station & what was not, there being no platform, & only just perhaps one cottage, & grass & flowers growing all along the railway lines.'

They first stayed at the Hotel Gassion at Pau and generally looked around, went out on their bicycles, but as it was hot and sunny, 'we came in a melting condition & looking like beet-roots.' The next day they took more photographs, one included in the album looking across the river to their hotel. Their next stop was Argelès-sur-Mer, but on the way they took in Lourdes: 'There was one person there in a bath chair, who had I suppose come to be cured. We all went & tasted the water from the spring, but it was very ordinary.' Later the same day, the 20th, they arrived at their hotel: 'This is such a delightful hotel after the grand one at Pau, it is smallish & quite full, mostly of English people... there being 40 English & 6 French people... Our landlord is a M. Peyafite a very large man who always wears a white cotton coat which won't join in front. Both he & his wife are most delightful.'

With Gracie she walked out of town collecting flowers: 'About every two minutes the whole way up, I said to Gracie, "here's a new flower" until at last she said "its time for one now."' On the 25th they of course went to the market: 'took several photographs of the people & the animals... It is very cruel the way the men carry the lambs & kids, they tie there four feet together & sling them over their arms & with there heads hanging down & the poor animals cry so dreadfully.' Gracie decided to go out golfing, unfortunately, the child of a fellow guest got too close to her: 'she gave him a hit on the forehead with her club' - no real damage done, luckily.

Sketching and climbing the hills about the town were the main aims. On May 27: 'When we were at luncheon to-day, a very tall man came in large brown check clothes with a bright neckerchief tie & a red pocket handkerchief to match sticking out of his pocket; he was a most extraordinary looking man with thin grey hair sticking straight up on end & a pointed beard. It was all that any of us could do to help roaring with laughter at him, & what was worse he was put to sit nearly opposite to us; I didn't dare to look that way.' Later she discovered it was the famous and eccentric mountaineer Count Russell-Killough (1834-1909).

For the following month: walks, gymnastics, bicycling—mending endless punctures—taking rides in the country, taking photographs, lunching, making friends, writing letters, gossiping, and sometimes encountering unwanted attention. They had moved to Cauterets to stay at the Chalet Panorama and on the 28th July had an upsetting experience: 'We all went to the swimming bath & took the camera with us to take a photograph. When we were just getting into the water a man suddenly walked into the room & stood & watched us as though he did not intend to move; so Miss Cover told the woman that English people were not accustomed to having men watch them bathe, & the woman said "But he has a right to come, he is the overseer & has come to see that there are no accidents." But she went & told him that we did not want him, so he disappeared... we had great fun getting up onto the trapeze & swinging off that onto the rope &



then dropping into the water, or going head-over-heels into it. We were told today that sulphur water (which this is) is bad for the hair, & that we ought not to get it wet; so if we all go white or bald, or something dreadful, we shall know the reason.' Unusually, there is a photo included of the sisters and friends all enjoying the pool.

By the 15th July the party had taken a mountain trip with a guide and decided to stay at Saint-Sauveur, Hautes-Alpes, after walking some twenty miles: 'Oh! how tired we were for the last mile or two, I could hardly manage to drag one foot behind the other all through the town.' They stayed at the Hotel de Paris, which was none too good: 'At breakfast this morning we weren't allowed half enough to eat, only half a roll each, & a tiny bit of butter, & one small cup of coffee; which was not nearly enough for this family of ravenous wild beasts. So the poor man who had to wait on us had many journeys to fetch more, as each time we asked for anything he only just brought enough or one helping, so was obliged to go again.' This was not all: 'There is nothing whatever to do here after dinner in the evenings, as the Salon is a horrid little room, very uncomfortable & small... We all of us dislike this hotel very much indeed, & are longing to leave, we have good rooms but the beds are dirty & very much inhabited; Lizzie was obliged to sleep the first night in a chair, having been driven out of bed, & changed her room next day.'

The journal ends as they are leaving Saint-Sauveur for Gavarnie on the 22nd July, but not before there was an altercation with the hotel owner: 'Mme Sassissax made a fearful row over everything in turn, first she wouldn't have a cheque, or if she did she must have the money for a stamp to send it to Pau to get it changed with etc. etc; From before we had breakfast until the time we left she made as much noise as she could yelling at the top of her loud voice with all her might, & jabbering hard, until at last she was tired out, & collapsed into unusual silence... we are told it is the same when anybody leaves.'

All-in-all a delightful, innocent and occasionally candid journal of teenage and adolescent girls travelling with their mother and maid, all apparently for the most part having great fun.



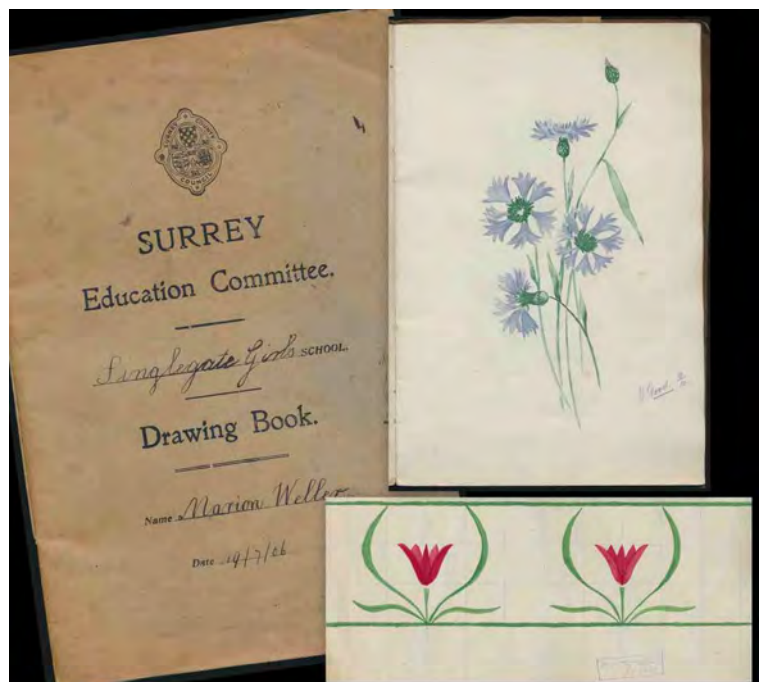
### TALENTED STUDENT

84 **WELLER, Marion Ann.** TWO DRAWING EXERCISE BOOKS for a young girl attending Singleton Girls School. [Merton, Surrey] 1906 & 1908. £ 225

*Two volumes, folio [28 x 19 cm], each with 14 leaves of drawing paper; stitched as issued in printed wrappers produced for the Surrey Education Committee with the name and school filled in by hand.*

We have been able to identify the pupil who produced these two drawing books as Marion Ann [Annie] Weller (1895-1980) who later in life became a Local government officer for a hospital at Balham in London.

The earlier exercise book mostly includes pattern exercises chiefly of flowers, some of an art nouveau form and applied to repeating bands and decorations. Two of the designs have been marked eight and ten out of ten by 'F.K. Taylor A.C.P. (Associate of the College of Preceptors) so clearly Marion was a good student. The second exercise book likewise shows the same proficiency in both plants and inanimate objects including a top hat, vases and books. Again many of these drawing achieved full marks, so it seems a pity that Marion did not pursue her talent as a career.





## SCHOOL PLAYS

85 **[WESTMINSTER SCHOOL].** THREE ADMISSION TICKETS TO A PERFORMANCE OF ANDRIA BY TERENCE, together with a printed cast list. [London]. [1835]. £ 300

Three engraved tickets [21 x 16.5 cm (8¼ x 6¼ inches)] with manuscript annotations identifying the play and date of performance, each with a red wax seal, together with an engraved cast list partial watermarked but identifiable to J. Whatman, 1835; evidence of old folds and having once been mounted, possibly in an album.

Three tickets for successive performances at Westminster School of the Roman comedy *Andria* by Terence, a play exploring themes of love, family dynamics, mistaken identity, illicit pregnancy, and deceit, a fitting complement to public school education.

The newspaper the *London Packet* reported on the final night: 'The theatre was more than usually crowded, and among the visitors we observed the Turkish Ambassador, the Prince of Samos, and three or four other members of the Turkish legation. It would be superfluous to repeat the observations which we made on a former occasion upon the manner in which *The Andria* was represented; it will be enough for us to say that the juvenile actors, having overcome the diffidence which embarrassed them on their previous appearance on the stage, acted yesterday evening with a spirit and freedom which cast all their former efforts into the shade. The epilogue, which launches such cutting sarcasm's against the monstrous incongruities and cruelties of our newfangled system of poor laws, was delivered with great force and humour by the young gentlemen who took part in it.'

By the early nineteenth century, the performance of ancient plays had become a well-established social event at Westminster School. Unusually, these tickets are accompanied by a copy of the cast list, surnames only, but fairly easily identifiable from the *Record of Old Westminster's* (1927).







UNIQUE ILLUSTRATED AUTOBIOGRAPHY, METICULOUSLY CHRONICLING  
THE LIFE OF A PROMINENT SELF-MADE VICTORIAN ARTIST

86 **WOOD, John, Artist.** THE ILLUSTRATED AUTO-BIOGRAPHY OF JOHN WOOD, with Personal Reminiscences Anecdotes &c. [London: 65 Upper Charlotte Street], 1866-1869.

MANUSCRIPT IN INK. *Three volumes, folio [30.2 x 24.5 cm]. iii, 179; ii, 171 and ii, 112 leaves of cream drawing paper, watermarked J. Whatman, 1866; embellished with 194 pencil, pen, ink & wash drawings and watercolour illustrations, cartouches, head- and tail-pieces, vignettes, plates and decorative titles including works mounted on leaves from various periods of the artist life; also 14 engraved works published after the artist original works; contemporary red half morocco over marbled boards, the spines decorated in and lettered in gilt, gilt upper edges, some minor scuffing to extremities.*

[With]: [THE STORY OF AN ARTISTS LIFE - THE COMPANIONSHIP OF THE PENCIL - GLIMPSES OF THE PAST IN MY EARLY PENCILLING - A RETROSPECT]. [London: 65 Upper Charlotte Street], 1850-1853. MANUSCRIPT IN INK. 4to, [20.5 x 17 cm], 208 leaves of hot pressed paper, watermarked J. Whatman, 1850; embellished with 226 pen & ink and watercolour illustrations, cartouches, head- and tail-pieces, vignettes, plates and decorative titles; contemporary half russia over marbled boards, marbled edges; with a tipped in inscription 'this little Book I give as a keepsake to my Sister Elizabeth, who attended me with so much care and kindness during my severe and protracted illness. John Wood, 1863.'

[With]: A COLLECTION OF ORIGINAL SKETCHES BY JOHN WOOD. [London: 65 Upper Charlotte Street]. Large folio [40 x 56 cm], 80 original sketches, mounted on leaves, chiefly preliminary conceptions and ideas for works of art exhibited at the Royal Academy and elsewhere, Commissions and trials; contemporary quarter green morocco, embossed green cloth board, spine lettered and decorated in gilt; inscribed in pencil 'Presented to Elizabeth Wood' & later 'Presented to my niece Sarah ? Gray'.

[With]: A MANUSCRIPT LIST OF WORKS OF ART, INCLUDING OLD MASTERS AND BRONZES, collected by John Wood between 1848 and 1854 with their purchase prices; A manuscript notebook of work completed between 1852 and 1859; several drafts for the completed autobiography; a notebook containing transcript by John Wood of favourable press reviews of works he had exhibited; together with some miscellaneous ephemera; all loosely contained in vellum boards.

£ 32,500

A unique illustrated autobiography, meticulously chronicling the life of a prominent self-made Victorian artist.

It was by fortunate mischance that John Wood ever committed his life to paper. Stricken by prolonged illness in his later years, and thus unable to paint, he turned instead to writing. From the 1840s onward, Wood suffered increasingly from a liver complaint, almost certainly the result of lead poisoning due to his work with paints, and likely worsened by a sickly childhood in Whitechapel. Yet this same childhood, amid the bustle of a fast expanding London and under the influence of a father with a latent love for art, planted in him the seed of an artist's calling.

John Wood was born 29th June 1801, the third of eight children to Benjamin and Elizabeth Wood. The family lived above and behind a butcher's shop at 3 Whitechapel High Street, near Aldgate on the edge of the City of London. From a young age, Wood exhibited an unusual talent for drawing. He recalled how, at just four years old, he would fill his father's paper stock with sketches. Benjamin, although constrained to trade as a butcher, was a man of intelligence and sensibility, and did his best to nurture this budding artistic inclination in John. Unable to afford a teacher, he nonetheless bought John drawing books and encouraged him to sketch rather than join in games with other children.

The early influence of stained glass in St Mary's Church - particularly one modelled after Correggio's 'La Notte' - proved transformative. This was perhaps the first artwork to leave an indelible impression on Wood's imagination. From these beginnings, John filled pages with street scenes, shops, and portraits of local tradespeople, capturing everyday London with a precocious eye.

Denied a formal apprenticeship due to the prohibitive cost of 100 guineas, Wood was nearly waylaid by an offer to work for the publisher Rudolph Ackermann. His hopes of serious artistic training were dashed when he discovered the job entailed copying manuscripts onto lithographic stones. He fled the studio in tears of despair. His father, understanding the mismatch, prepared a makeshift studio for John in the attic above their butcher's shop. There he laboured with casts, models, and his cherished drawing manuals.

A significant turn of events came when a kindly acquaintance introduced John to Henry Sass, who prepared students for the Royal Academy. Sass, impressed by the young man's sketches, allowed him to attend his classes gratis each morning before the fee-paying pupils arrived. On October 14, 1818, Wood began formal training, and by March 1819 was accepted as a probationer at the Royal Academy. It was, he wrote, 'as though a barren wilderness had given way to the promised land.'

Wood's prodigious talent did not go unnoticed. Sir Thomas Lawrence, then President of the Royal Academy, admired his work and commissioned him to copy his portraits of George IV and Wellington. Such was Wood's ability that these







*Joseph interpreting the dreams of Pharaoh's Chief Butler and Baker*  
*(after Lawrence of 1846, in the 'Illustrated London News')*

copies were indistinguishable from the originals. His association with Lawrence, and his friendship with fellow artist William Etty, were to prove of vital importance to his development.

In 1823, Wood exhibited 'Adam and Eve Lamenting Over the Dead Body of Abel' at the Royal Academy, a painting that marked his emergence as a serious artist. Two years later, he won the Academy's gold medal for his biblical scene 'Joseph Expounding the Dreams of Pharaoh's Chief Butler and Baker.'

From 1825 to 1834, Wood was in constant demand. Portraits paid the bills, though he often preferred historical and imaginative subjects. His paintings were exhibited regularly and often engraved in small format for the then popular 'Annuals'. Yet he remained ambivalent about portraiture, decrying it as in his autobiography as 'pot-boiling' and resenting how it compromised artistic integrity for financial necessity. Still, he painted some celebrated likenesses, among them, Thomas Stothard and Sir Edward Barnes.

Wood's tireless output and exacting standards gradually took their toll. As early as 1835, he noted his health was failing. Yet he continued undeterred, a commission even forcing Wood to remain hidden while securing a likeness of Sir Robert Peel at a public event, as he had pointedly refused to sit for a portrait. In 1838, the Earl de Grey commissioned him to paint the ceiling of Bowood House's library, a more satisfying task for Wood's artistic sensibilities rather than the endless likenesses.

A particularly notable episode occurred when Wood entered a competition to paint a monumental 'Ascension' for St James's Church, Bermondsey. His





submission, judged the best by Sir Charles Eastlake and B. R. Haydon, earned him the commission. However, Haydon soon attempted to meddle in the execution of the work, proposing that his own likeness be used for St Peter. Wood resisted and, despite underhanded opposition, produced a successful altarpiece, earning both critical acclaim and an additional £500 from the church trustees.

In 1846, Wood again triumphed in a competition, this time for 'The Baptism of Christ.' But this commission ended in absurdity. The winning painting was lost for seven years, shuffled between bankruptcies and auctions, eventually surfacing, damaged, in a Baptist mission room in Moorgate. It was tragically never restored.

By the 1850s, John Wood had achieved both recognition and some financial security. He even managed to mount his own private exhibition. A series of religious portraits he produced for Appleton & Co. in New York was published in 1851, though the American publisher declined to use Wood's name, preferring to market them as a native product!

Despite a further decline in health, Wood continued to paint into the late 1850s. A fire in 1853 nearly destroyed his home and all his life's work, started by his younger brother George, who was mixing varnish by an open flame. It was only the timely arrival of fire engines saved the house. Another account he gives concerns a burglary when many of his prized paintings cut from their frames, these though were later recovered.

The final decade of Wood's life was marked by further illness and quiet reflection. Cared for by his devoted sister Elizabeth, he seldom left his home on Upper Charlotte Street, aside from brief excursions to Hampstead or Primrose Hill. He increasingly turned inward, composing the his illustrated autobiography. The earliest volume, compiled around 1849, contained anecdotes, reflections, and illustrations, gifted later to his sister. The remaining three volumes, however, were assembled chronologically from 1865 to 1869 both documenting his life, and richly illustrated with original watercolours and sketches. A final folio functioned as an album of his life's artistic labours, preserving his early pencil drawings and youthful designs.

Wood's recollections include tales of curious encounters. One such involved Count D'Orsay and the Countess of Blessington, who commissioned portraits. During one visit to Gore House, Wood witnessed the astrologer John Varley casting Lady Blessington's horoscope. While sceptical, Wood later confessed that many of Varley's predictions came unnervingly true.

He also recounted his deep friendship with William Pitts II, a talented medallist who tragically took his own life. Pitts' demise had a sobering effect on Wood, confirming for him the fragility of the artist's path, forever poised between recognition and ruin.

Wood never married, likely due to the burdens of supporting his extended family and his unrelenting schedule. His household included his sister Elizabeth, his mother, his brother George and a widowed sister with children. His days he tells us began at dawn and ended at midnight, totally dominated by work, and punctuated only by illness.

Though his final years were less productive, his autobiography stands as a singular document: not only a chronicle of a self-made artist's career, but also a lovingly crafted, richly illustrated personal history. With no clear model in its time, the autobiography more nearly anticipates the visual monographs of later centuries more than the text-heavy lives of Wood's contemporaries.

John Wood's life, like his work, was an exercise in persistence, hardship, ingenuity, and quiet triumph. He embodies the very Victorian ideal of perseverance, reminiscent of the gospel of *Self-Help* espoused by Samuel Smiles. Had Smiles turned his attention from engineers and entrepreneurs to artists, surely Wood would have stood as a model example.

Today, Wood's autobiography, unpublished, yet lavishly illustrated and vividly written, remains a unique record of one man's long, determined ascent from the butcher's shop to the artist's easel.

**We are happy to provide further details and illustrations.**

