



# MARLBOROUGH RARE BOOKS

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FEBRUARY, 2024

LIST 93

## A WINTER MISCELLANY



### UNUSUAL TRADES ABC

1 [ABC - TRADES]. SYLLABAIRE FRANÇAIS ET ANGLAIS Series 5 [cover title]. Paris: Marchand, Éditeur. Boulevt des Filles du Calvaire 10; Vagron r. Galande 51 [1852]. £ 950

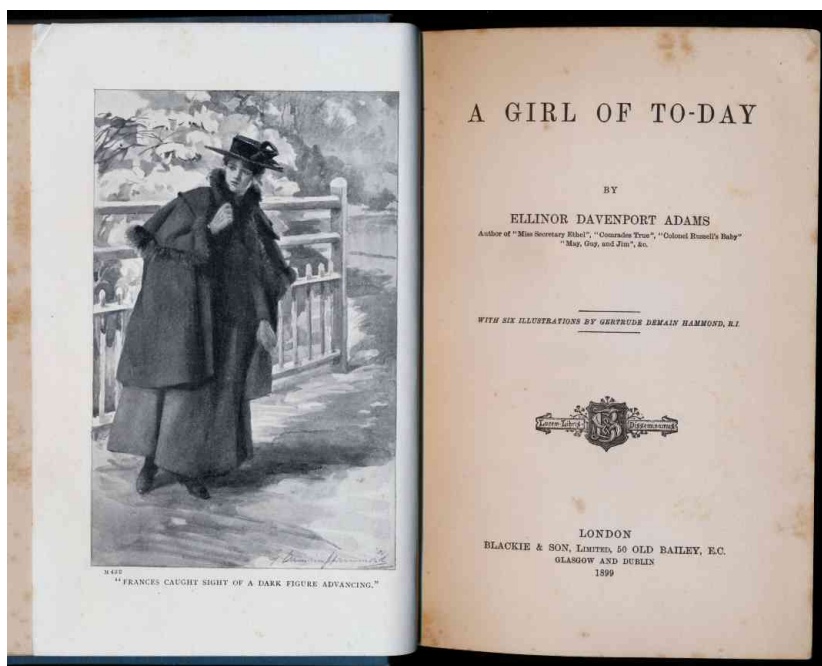
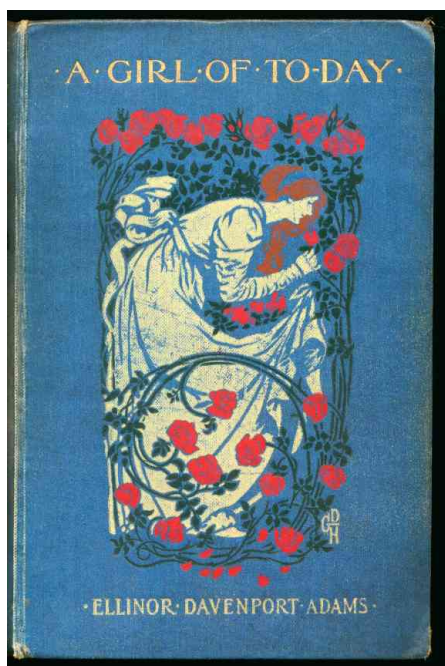
*Oblong 12mo, tinted lithograph title and 24 hand coloured lithograph plates; some old damage to title and chipping to margin of last illustration but generally well preserved; bound into modern full purple morocco, lettered in blind and gilt on upper cover in green card slip case.*

A rare and quite delightful ABC, obviously intended to be used as an English primer for young French children and vice versa.

Amongst the rather eclectic collection of trades illustrated are: A - Ar-mu-ri-er / Armorer; G - Gan-ti-er / Glover; K - Ft. de Ka-le-ï-dos-co-pe / Kaleïdoscop Maker; N - Na-tu-ra-lis-te / Naturalist U - U-su-ri-er / Useurer; and Z - Zin-gueur / Zingueur. Clearly the artis found it a little difficult to find related words in French and English that included the same initial letter thus H - Hor-lo-ger / Clock-maker and V - Van-ni-er / Basketmaker.

We are unsure of the identity of the artist, though it is quite possibly the éditeur D. Marchand, but of him we know only his name. Clearly competent he may have illustrated numerous other works that are yet to be identified. At least two other works in the series were issued and listed in the *Bibliographie de la France*, these include a companion work to our example on women's professions, and another on fairy tales, with an example of the latter title is held at Princeton. Not in OCLC.





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

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

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

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

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

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

OCLC records one copy, at the British Library.



### RARE REINCARNATION

3 **ADAMS, Henry Gardiner, editor.** THE DICTIONARY AND POETRY OF FLOWERS by H.G. Adams. London: Dean & Son, 31 Ludgate Hill, late of Threadneedle St. [1856]. £ 300

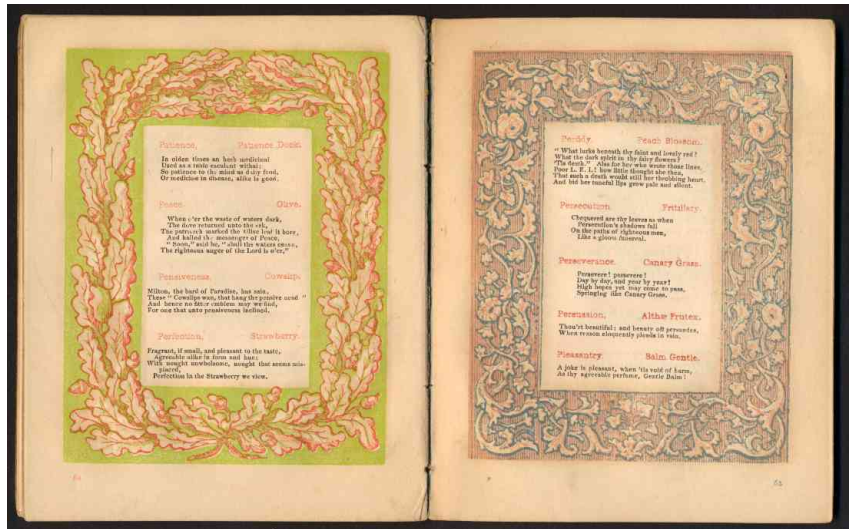
**FIRST EDITION THUS.** Small square 8vo [13.8 x 11.2 cm (5.5 x 4.5 inches)], pp. [vi], 23-90; text printed in red and black enclosed within a chromolithograph border; with hand-coloured lithographed frontispiece and title page; in the original limp blue blindstamped publishers cloth, upper cover lettered and decorated in gilt.

Rare reissue, with a new lithographed title and frontispiece, beautifully hand coloured, of the

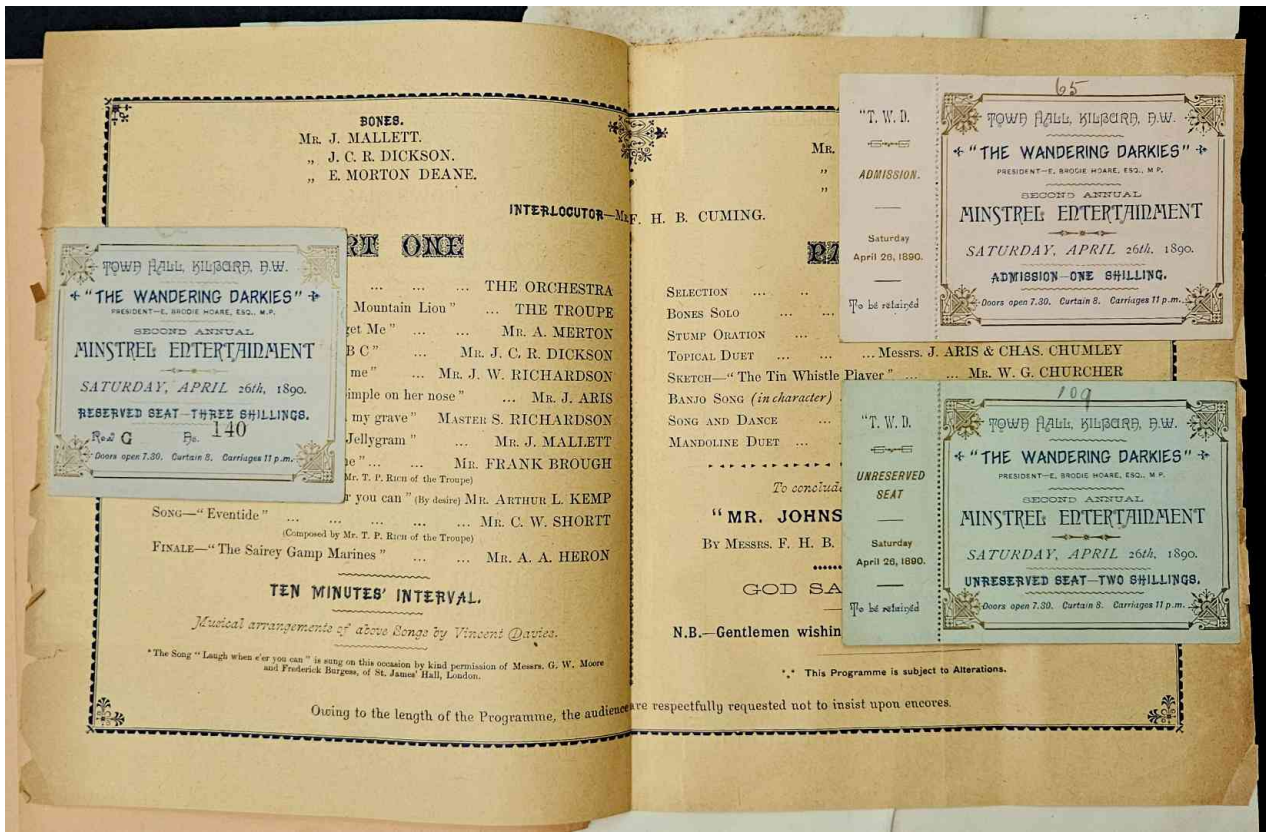


section on the 'Dictionary of Flowers' taken from the *Oriental text book and language of flowers* (1851), the ever resourceful Dean & Son seeing an opportunity to use up remaindered sheets.

'Adams' *Oriental Text Book and Language of Flowers* (London, 184-) has the text printed by Dean & Son in various coloured inks, every page having a broad floral border, generally in one colour on a tinted ground, so that three printings were necessary, but the inks used for the decorative work are pale and washy, and the designs poor. The cloth covers are printed in gold and colour, an early example of the kind. [R. M. Burch, William Gamble. *Colour Printing and Colour Printers*, 1910.]



Henry Gardiner Adams (c. 1811-1881), was a druggist and chemist, known as an author and anthologist. OCLC records just two copies of this rare reissue, at Liverpool and the British Library.



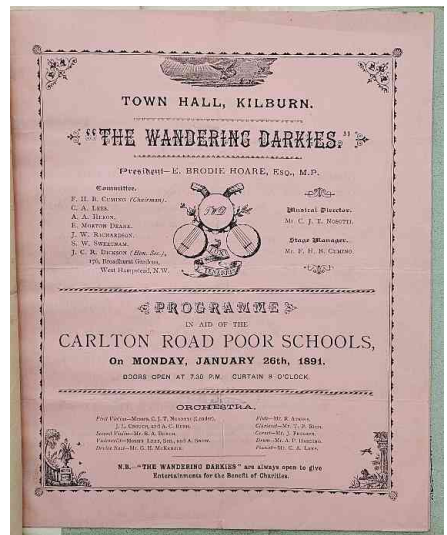
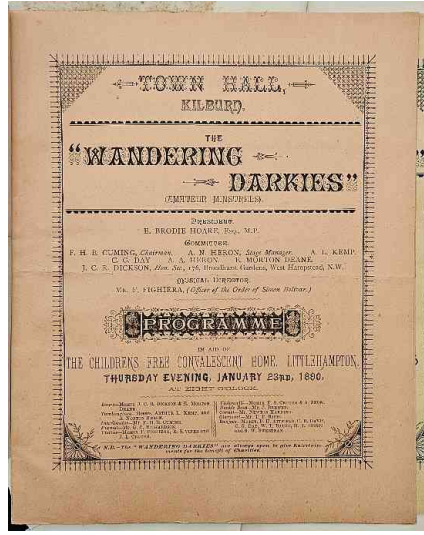
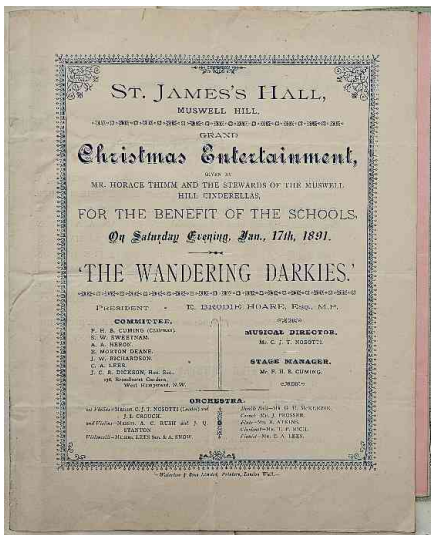
SHORT LIVED AMATEUR MINSTREL TROUPE

4 [AMATEUR THEATRICALS]. THE WANDERING DARKIES. Minstrel troupe, a selection of theatre programs of their performances, and other related ephemera collected by a member of the troupe, Arthur Augustus Heron. London: 1889-1891. £ 950

*Small archive, including 21 programmes printed on various coloured papers; samples of one, two and three shilling tickets; 2 different copies of the rules of the society; menus for the initial and second annual dinner together with four invitation; and lithograph copy of the balance sheet; also six other programmes for the White Rose Minstrels and Hampstead Dramatic Society collected by Arthur A Heron, in which he may have been connected. All well preserved and mounted on four leaves extracted from an album.*

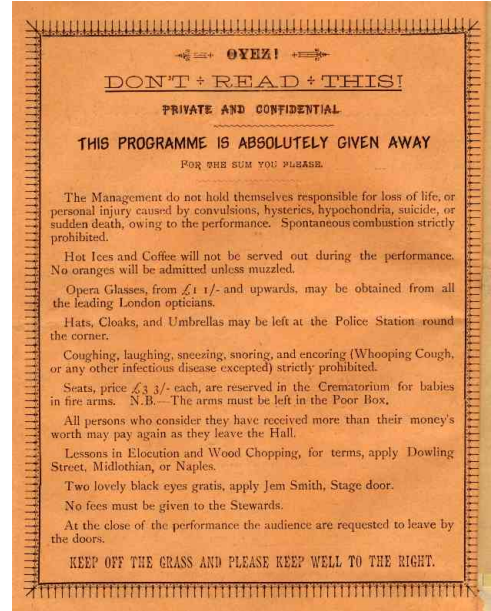
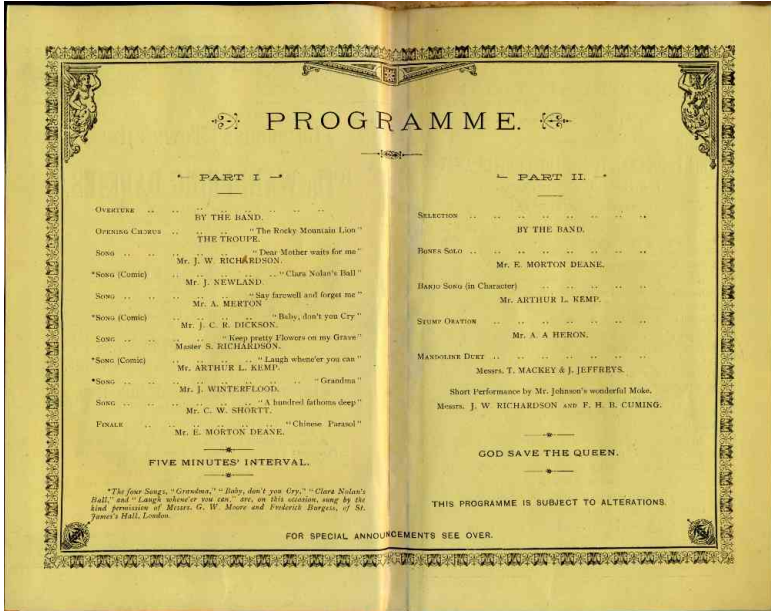
A short lived, yet possibly typical amateur entertainment troupe performing in order to raise money in aid of various charities.

The collection of ephemera of *The Wandering Darkies* was preserved by Arthur Augustus Heron (1867-1957) a member of the troupe who gave at various performances songs, 'stump orations', played the piccolo also the ubiquitous tambourine. He was not the only member of the Heron family to be involved. Arthur's elder brother



Edwin Ernest Heron appears to have been the original chairman and manager of the troupe when they were founded in 1889. Two other brothers Albert and Horace also fleetingly helped out. The Heron brothers were all children of a solicitor in Kilburn and his wife who between them produced twelve children. As Arthur's father had died in 1877 it looks like Arthur, together with the other children, were probably freer than most to find their own way in life. Arthur became a genealogist, with other siblings finding employment as chemists, merchants and even antique dealers.

The troupe was properly instituted as a society with a membership and rules. The charities were certainly quite diverse for they included the Primrose League; the choir and organ fund of St Paul's Church Hampstead; the Jews Free School in Spittlefields; All Saints' (Finchley Road) Boys Institution; Free Coffee Suppers for the Poor; Carlton Road Poor School; The London Society for Teaching the Blind together with similar good causes in need of charitable funds. The venues in which the 'The Wandering Darkies' entertained were restricted to the North London districts of Kilburn, Hampstead and Muswell Hill. Probably there were other 'rival' troupes who already covered neighbouring suburban districts; none would have been any competition to the professional troupe playing at this time as a fixture at the St James Hall on Piccadilly.



The performances tended to be in two parts. The first beginning with an opening chorus followed by members of the troupe each giving a song or ballad. The second part contained an orchestral introduction followed by a 'Bones solo', 'Stump oration', and various solos on mandolin, banjo and more songs and dances. We are lucky that the troupe had their balance sheet of accounts for 1890-1891 printed showing a breakdown of their expenses. These amounted to £81 1s 2d for a year which had to be raised through having two benefit nights, this it seems allowed them to direct the money from other performances to charity. The main costs included the hire of halls and rehearsal space, although the renting of 'The Music and Band Parts' together with the sums paid for copyright on songs was also high. Their other expenses reflect the incidental costs of mounting such entertainments in the 1890's, 'Lime light' costing 15 shillings and sandwich men costing a further 12 shillings for two days work. A policeman was needed at 5 shillings in case of any rowdy behaviour. Rentals of various instruments and instrumentalists including a flute, drums, and harmonium were also allowed for. Finally, 2 shillings was paid out for the 'Lithographing of the Balance Sheet.'

Also included is a letter from then secretary Julius C. R. Dickson, dated March 6th 1891, regretting that Arthur Heron had decided to resign 'now so near the benefit' and adding 'with very great reluctance, I can assure you, especially when we look at your long membership & the enjoyable times we have had together.' Possibly Heron had other commitments and couldn't afford to devote the time to the troupe.



AMATEUR THEATRICALS IN BRITISH INDIA

5 [AMATEUR THEATRICALS]. BIJOU THEATRE, KURRACHEE. With the permission and under the patronage of Lieut.-Colonel Watson and Officers of the 66th Regiment. [Karachi, 1870]. £ 150 8vo [17.6 x 11.1 cm (7 x 4.5 inches)]; pp, [4]; last page blank, old folds and lightly browned in parts due doubtless to the Indian climate, this particular program with the ownership signature of 'Col Southey' (see below) on final blank.

The 'Bijou Theatre' was a building adapted for entertainment near the Napier Barracks in Karachi and was here that the 66th (Berkshire) Regiment of Foot, an infantry regiment of the British Army who had arrived in February 1870 decided stage 'the Screaming Farce 'Ici on Parle Francias' together with Henry Byron's 'Fra Diavlo, or The Beauty and the Brigands.'

The Private George Biddlecombe seems to have taken on both acting roles and also the design of the scenery for the night, whilst the bandmaster of the 66th Maurice Kleinstuber directed the orchestra. Various ranks from privates, Sergeants, Lt-Corporals, Ensigns and Lieutenants all participated together with wife's and daughters of regimental officers, and possibly residents in the area helping out too. What Mr Jemsetjee Rustomjee, a member of the wealthy Parsi family, who sold the tickets thought of these European entertainment's is any ones guess.

This copy of the programme was given to 'Col. Southey'. This would be Col Edmund Southey of the Royal Engineers who was Controller of Public Works Accounts in Bombay. He had only been made a Colonel on his retirement from the Army in April 1870 and by June when the entertainment was given was waiting for a ship to take him home to Britain. Possibly the only reason an example of this ephemera programme ever survived.

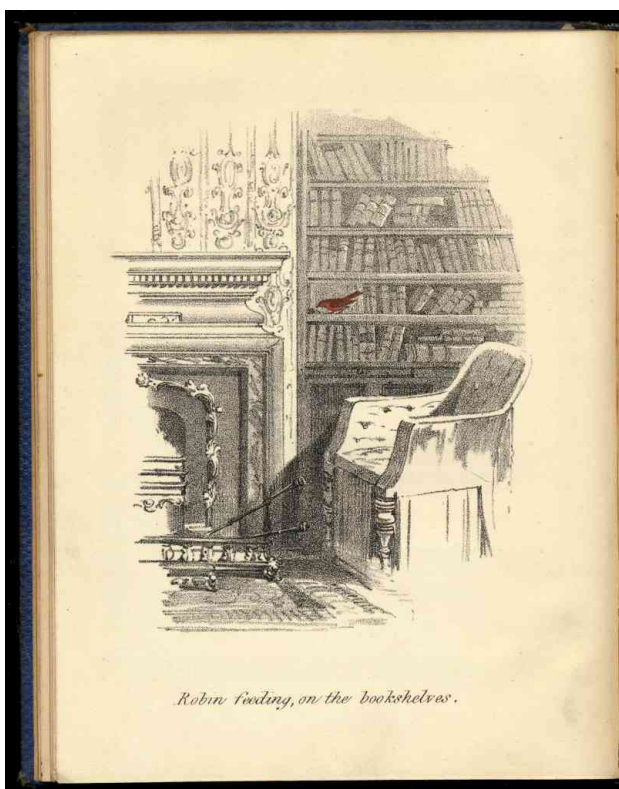
LIFE AND DEATH OF A ROBIN

6 [AUNT E]. THE ROBIN OF WOODSIDE LODGE. A True Tale. Written for her nieces, Anne and Kate, by Aunt E. London: Charles Haselden; Samuel Bagster & Sons. Edinburgh: W. Oliphant and Son. Dublin: J. Robertson. 1854. £ 385

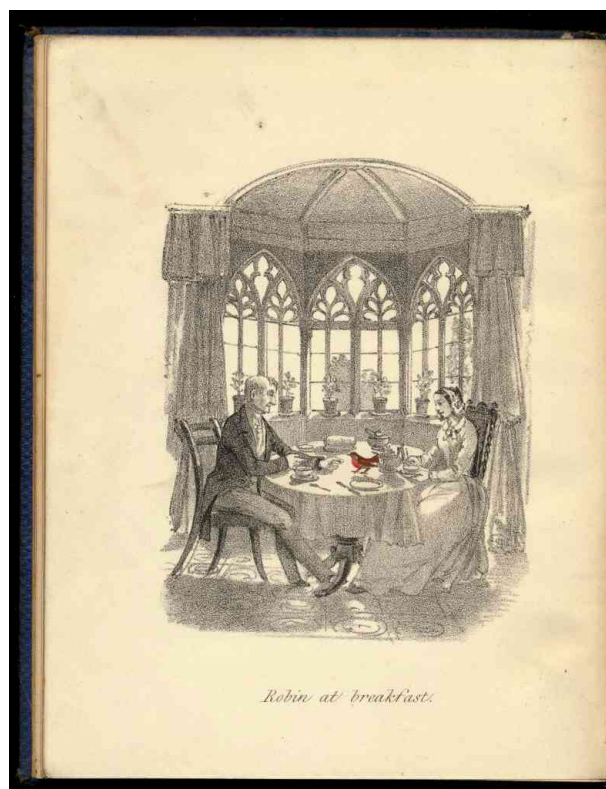
Small square 8vo, pp. 26; title framed in bistre and text in blue; with nine lithographed plates in which the Robin is hand coloured in each, title page within decorative yellow border, remaining text pages and half title with blue borders; in the original publishers blindstamped blue cloth, with ornate decorative title and floral frame in gilt on upper cover, lightly marked, but overall a very desirable copy.

Uncommon second edition of this delightful 'true tale' in verse, about a little robin who took up his abode in the home of Robert Kemp Grundy (1781-1849). Although unidentified, other than as 'Aunt E', the author must have been well known to Grundy, a frequent visitor, and possibly a relative too.





*Robin feeding, on the bookshelves.*



*Robin at breakfast.*

The house was in its day variously called Woodside Cottage or Windsor Lodge and was close by the village of Old Windsor. Robert lived there together with Sarah, his sister, and a couple of servants. They also ran the neighbouring Woodside Farm, famous in its day for Grundy's cheese. Particularly noteworthy are the finely executed lithographed plates, which illustrate parts of the lodge, and show the robin as delicately hand coloured in each, in the act of him pilfering cream - doubtless from the dairy where the cheese was made - basking by the fire, feeding on the bookshelves, before taking pride of place on the breakfast table together with Robert and Sarah. Robert was known as a keen observer of nature, kind to his animals and did 'good works' at the Old Windsor Workhouse, sighted a few hundred yards away.

Woodside today belongs to Elton John, but the house depicted in the plates is now long gone. It appears to have been a smallish gothic building that was adjacent to the main mansion of Woodside and possibly originally the dower house. On Grundy's death the contents of Woodside Lodge were sold by his sister, as was the farm, as too, coincidentally, was the main mansion of Woodside.

'Should this little book fall into the hands of any personally acquainted with the esteemed resident at Woodside Lodge, they will at once recognise in it an old friend, and haply be pleased that, even as a child's story, the facts here recorded are thus perpetuated, and their own pleasing associations with them renewed. To all others the writer would say that the tale of the Robin is a true story; and should their footsteps ever wander around the environs of Windsor Great Park, they may assure themselves that they are not far from the scene of Robin's adventures, nor the "kind gentleman" to whom they are indebted for this "Story of the Robin"' (preface).

Although the work is not in Halkett & Laing, we have found a note in a previous booksellers description suggesting that the work is perhaps by 'Aunt Effie', i.e. Jane (Browne) Saxby.

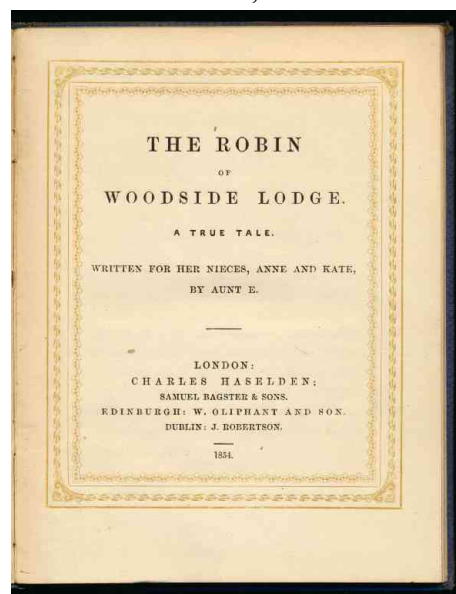
OCLC records two copies in the UK, at the British Library and National Library of Scotland, and five more in North America, at Yale, Indiana, Bryn Mawr, New York Historical Society and Toronto; of the first edition of 1850, only three copies are recorded, at the British Library, National Library of Scotland, and Toronto.

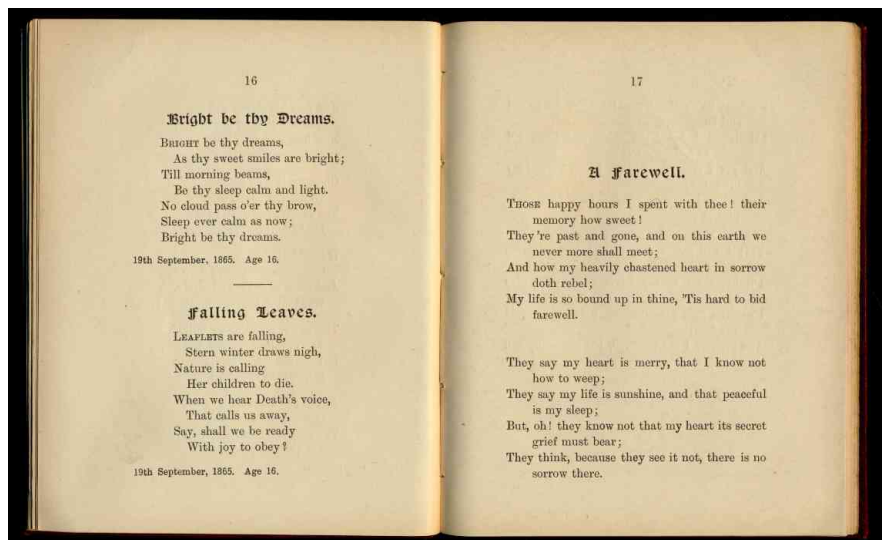
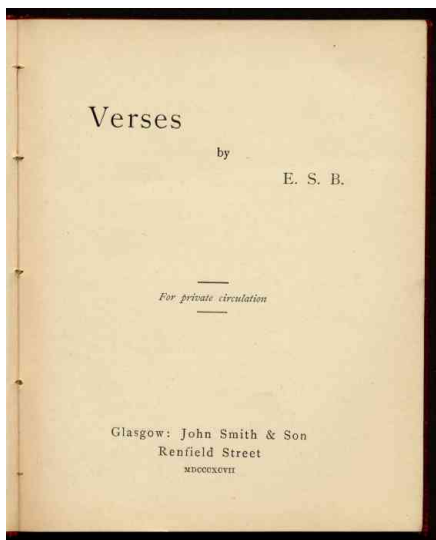
### UNRECORDED VERSES BY A YOUNG GIRL

7 [B., E.S.]. VERSES by E. S. B. For Private Circulation. Glasgow: John Smith & Son, Renfield Street. 1897. £ 225

**FIRST EDITION.** 8vo [13.5 x 11 cm (5.5 x 4.5 inches)], pp. [ii], 42; original limp red morocco, upper cover lettered in gilt.

A privately printed group of verses by an unknown poet.

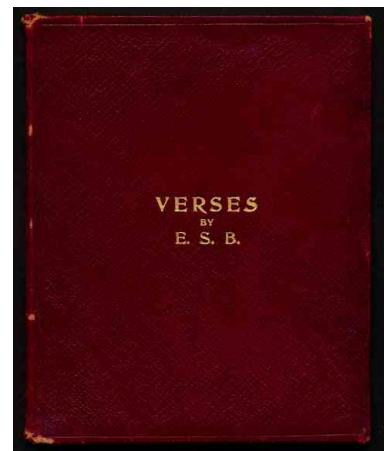




From the content of the poems we know that 'E.S.B.' was probably born in 1849 or 1850, that she had a sister named Fanny who possibly died on the 5th April 1864 and that the latest dated verse was written when the poet was 21 in 1871, and one therefore has to conclude that she may have died around this year and the work was printed possibly as an in memorium.

The subjects of the poems make us believe that this is the work of an adolescent girl approaching womanhood. Arranged chronologically from the author was fifteen the content include such titles as 'The Snowdrop', 'A Farewell to Fanny', 'To Annie on her Birthday' 'Little trials', 'Sympathy', 'A Moonlight Night' 'In the Woods' and 'Listlessness'. The last three poems 'Fading away', 'The Woods' and 'To the Seagull' are each slightly maudlin and hence our view that 'E.S.B' possibly died around 1871 when these were penned.

Not in OCLC, British Library or the National Library of Scotland, apparently unrecorded.



## WONDERFUL VICTORIAN JUVENILIA BY 'MANBEEPAMBEE'

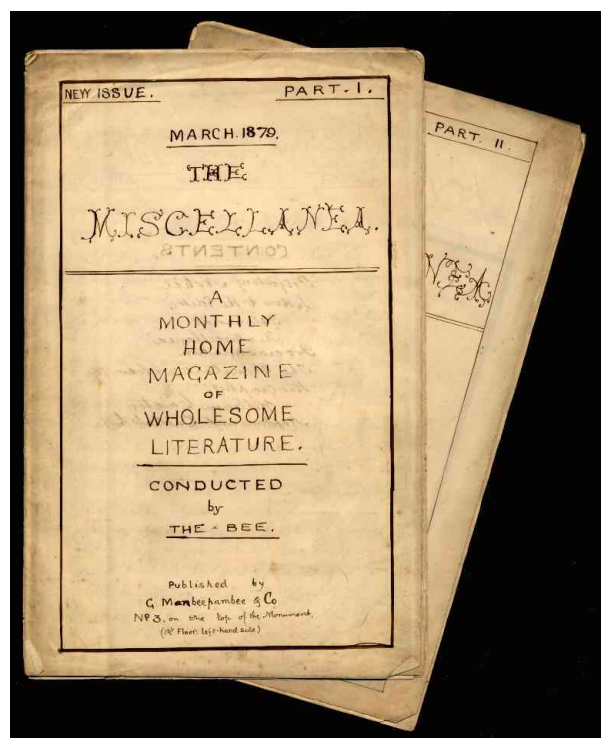
8 [BEEMAN, George Beaumont]. ORIGINAL MANUSCRIPT MAGAZINE ENTITLED 'THE MISCELLANEA: A Monthly Home Magazine of Wholesome Literature. Conducted by The Bee. New Issue, Part I' [-II] [All published?]. Published by G. Manbeepambee & Co., No. 3 on the top of the Monument. (1st Floor, left-hand side). March [-April] 1879. £ 350

**MANUSCRIPT IN INK.** 8vo [4.5 x 22.5cm]; pp. 16, continuously paginated (wraps not counted in pagination), with two separate illustrations; first issue never bound, loosely held together; second issue sewn; cover of the first issue somewhat darkened, a little worn around the edges, but overall in very good condition and remarkably well preserved.

Two beautifully produced 'Magazines' by Huguenot historian George Beaumont Beeman. Though not signed by Beeman the magazines are 'Conducted by The Bee' and published by 'G. Manbeepambee', and were purchased alongside an offprint of a later article by Beeman (included here, entitled 'The protest against heretical doctrines in France', 1921).

The first issue features a 'Prefatory Notice', 'Letters to the Editor', and essay on 'Procrastination' and an illustrated biography of William Caxton; similar contents to the second issue, which includes a poem 'On the Defeat of the British Column in Zululand', and an illustrated biography of Alexander III King of Macedon.

George Beaumont Beeman (1862-1954) was President of the Huguenot Society from 1917 to 1920. Born at Cranbrook, Kent he was the son of Thomas and Sarah Beeman, wrote an *Australian Mining Manual* in 1896 and subsequently became a stock broker in London - probably as a junior clerk he first worked close to the Monument from where very likely took his imprint for *The Miscellanea*. His work very often necessitated a



MARLBOROUGH RARE BOOKS

large number of trips to the USA where he seems to have corresponding connections to the New York Huguenots as a keen historian of all thing Huguenot he also wrote a steady number of articles for the society. He died unmarried in London in 1954.

1		1878	Ox Eye-daisy	<i>Chrysanthemum leucanthemum</i>	Compositae	741	✓
2			Wild Teasel	<i>Dipsacus Sylvestris</i>	Dipsacaceae	621	✓
3			Field Scabius	<i>Scabiosa arvensis</i>	"	624	✓
4	10/9/92. Wetland Bay Ht. Local		Small Scabius	<i>Scabiosa Clumbosia</i>	"	625	✓
5			Yellow Bed-Straw	<i>Galiium verum</i>	Rubiaceae	592	✓
6	unrecorded sp. S. 77. smells like wood-ruff.		Upright Bed-Straw	<i>Galiium Erectum</i>	"	597	✓
7			Pyramid Orchis	<i>Orchis Pyramidalis</i>	Orchidaceae	1218	✓
8	near foot of Spiky 15/8/82 Gurnard Bay, I.O.W.		Rest Harrow	<i>Ononis Spinosa</i>	Leguminosae	285	✓
9	23.6.87. arthropod nest.		Brodiaea	<i>Lotus Corniculatus</i>	"	315	✓
10	rotted wood S. W. Big S.		S. John's Wort	<i>Hypericum perforatum</i>	Hypericaceae	243	✓
11			Common Mallow	<i>Mollia Sylvestris</i>	Malvaceae	232	✓
12	Big S. Woody night shade		Bitter Sweet	<i>Solanum Dulcamara</i>	Solanaceae	853	✓
13	Birds nest		Wild Carrot	<i>Daucus Carota umbellifera</i>	"	557	✓
14			Agrimony	<i>Agrimonia Eupatoria</i>	Rosaceae	397	✓
15			Self Heal	<i>Melilotus officinalis</i>	Leguminosae	295	✓
16			Yellow Melilot	<i>Prunella Vulgaris</i>	Labiatae	978	✓
17			Kidney Vetch	<i>Anthrillia Vulgaris</i>	Leguminosae	288	✓
18	Red Salsia Big S. Beading		Red-Eye-bright	<i>Bartia Odontites</i>	Scrophulariaceae	891	✓
19	not common - north Stoke		Great Mallow	<i>Verbascum Thapsus</i>	"	917	✓
20	yellow leafed plant Big S. Butter-and-eggs		Toad Flux	<i>Linaria Vulgaris</i>	"	912	✓
21	Rare in South Sallington Sussex Giant		Giant Bellflower	<i>Campanula latifolia</i>	Campanulaceae	708	✓
22			Honey-suckle	<i>Lonicera Periclymenum</i>	Capifoliae	587	✓
23	Scarce - woodbine		Arrow-head	<i>Sagittaria Sagittifolia</i>	Alismaceae	1338	✓

BOTANICAL SPECIMEN RECORD BOOK,  
COMPILED BY THE WIFE OF CHARLES DARWIN'S LAST DOCTOR

9 [BOTANY]. [ALLFREY, Emily Malden, née SMITH]. BRITISH WILD FLOWERS. [A Manuscript Record Book of 1089 Collected Rare British Plants]. [Various places throughout the British Isles] 1878-1902. £1,650

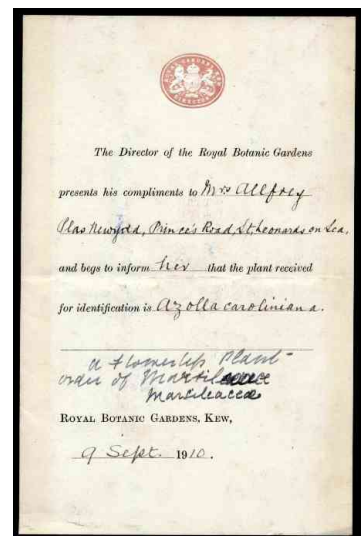
4to, [23.5 x 20 cm], pp. 260 approx of which 110 completed, printed numerical sequence to left margin on rectos only from 1-1500; original black calf panelled calf, upper cover with title in gilt, slightly worn in place more especially at extremities but overall in good condition.

An interesting botanical specimen record book of 1089 locations of rare British plants compiled by the Emily Allfrey, wife of Charles Darwin's last doctor.

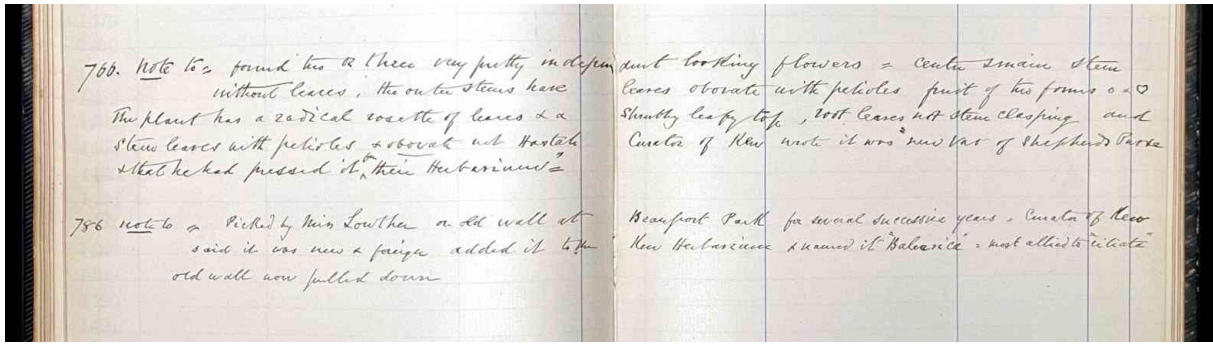
Emily Allfrey was born in 1838, the daughter of a local surgeon Thomas Heckstall Smithand, and came to live most of her life at St Mary Cray, Kent. She married in 1870 Charles Henry Allfrey, a physician and friend of Charles Darwin who cared for him in his final illness but also signed Darwin's death certificate. St Mary Cray is just six miles north of from Charles Darwin's home in Downe, Kent, so it would seem reasonable to assume that Emily may have had a connection with the Darwins at some level, if only social.

She and her husband were clearly a wild flower enthusiast and so it was that Emily and her husband 'Harry' were given the album on Christmas 1884. It would appear the Allfreys had been collecting and classifying, the latter more Emily's work, wild flowers from at least 1878. Emily must have transferred the data previously collected by the couple for the first 637 wild flowers into the album, adding in several columns details of where the specimen were found, the date, common name, Latin name, and a number which referred to her main reference work, Sowerby and Johnson's *British Wild Flowers*. Also included in the last column are the initials of her own discoveries and those of the many family, friends and through exchange, who helped Emily in finding the flowers She used her initials 'EMA' to identify her finds, her husband using the initial 'D' for doctor. The collection continued to grow until 1089 specimens had been found and identified by the summer of 1902.

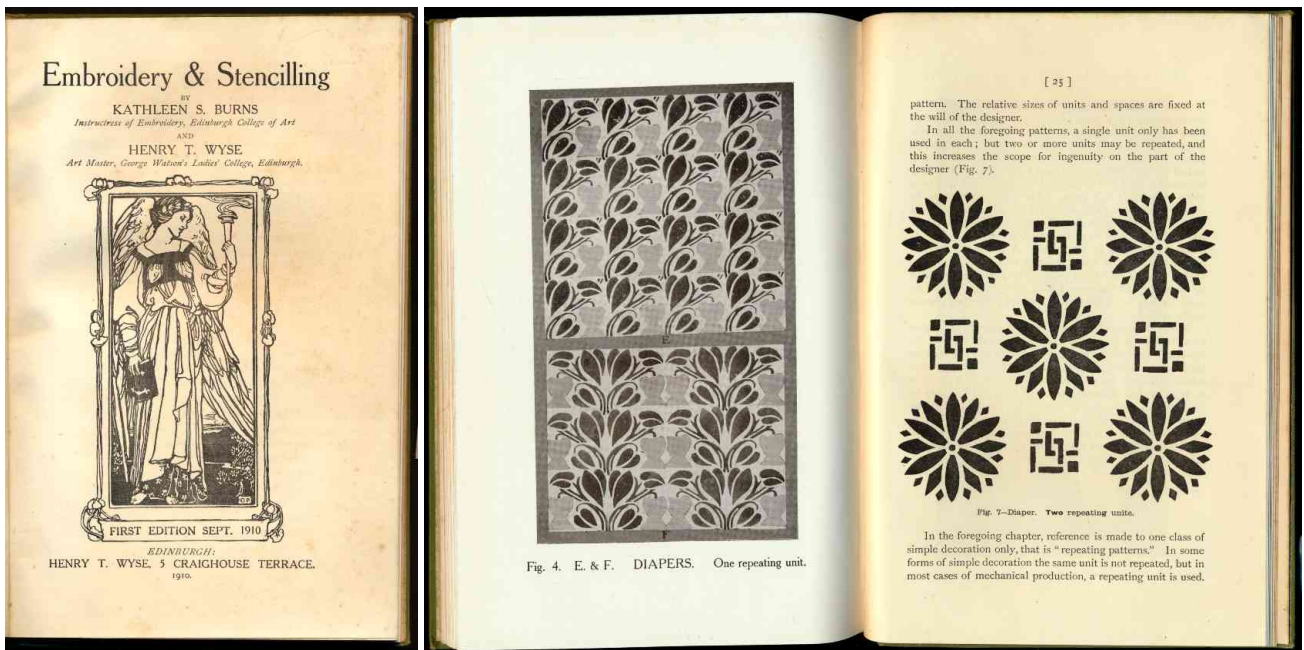
There was clearly much correspondence and exchange of specimens which was all part of the Victorian collecting passion, and also rather denuded the verges and wayside places of Britain. At the end of the manuscript is the note that nos. '905 to 986. These 35 plants are taken from a small collection of 70 wild flowers, gathered by an asst of of Balfour of Edinboro [sic] University sent by a lady who exchanges with the Bevis of Ryde & Newport... 'This is doubtless the famous Scottish botanist Professor John Hutton Balfour (1808-1884) and Walter Bevis a chemist and enthusiastic collector of botanical specimens who is given the initials 'IOW' as he lived on the Isle of Wight.







The Allfreys moved to St Leonards on Sea, Sussex in 1891 but although Emily continued to collect specimens from around the country, the enthusiasm petered out by 1902. Various articles of correspondence, some of a later date, between Emily Allfrey and various botanical correspondents, together with some pressed samples, are loosely inserted in the Album. Harry died in 1912, with Emily not long afterwards in 1914, the album must then have passed to another member of the family as the Allfreys had no children of their own.



THE FIRST TEACHER OF EMBROIDERY AT EDINBURGH COLLEGE OF ART

10 **BURNS, Kathleen S. and Henry T Wyse. EMBROIDERY & STENCILLING.** First Edition, Sept. 1910. Edinburgh: Henry T. Wyse, 5 Craighouse Terrace. 1910. £ 250

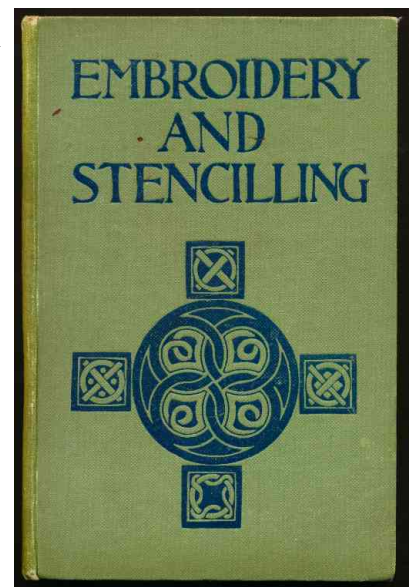
**FIRST EDITION.** 8vo, pp. viii, 40, [8] advertisements; with 19 photographic plates depicting embroidery work by various young ladies, and several other illustrations throughout the text; bound in the original green publisher's cloth, spine and upper board lettered in blue and with a Celtic design, lightly rubbed, but still a very good copy nonetheless.

Scarce first edition of this informative textbook intended for general use in schools and colleges throughout Scotland, with the photographic illustrations mostly taken from school work in Arbroath and Edinburgh.

‘There is probably no craft which can be practised with so few appliances as that of Embroidery. Every woman can handle a needle, and having already some knowledge of its use, she will find that simple stitches are easily mastered, while efficiency in those of a more elaborate and complicated nature can be gained with patience and experience. By embroidery is meant the art of enriching a textile fabric with needlework, usually by sewing upon it with threads of the same or of a richer material, as wool upon wool, silk upon silk, silk upon linen, or gold upon silk’ (p. v).

The work was written and published by Henry T. Wyse, Art Master at George Watson’s Ladies’ College in Edinburgh, assisted by Kathleen & Burns, the first teacher of embroidery at Edinburgh College of Art from 1908 to 1914.

OCLC records two copies in the UK, at the NLS and Manchester, and three in North America at Chicago, Ohio and the Library of Congress.



## THE PERILS OF ROLE REVERSAL!

11 **CHANDLER, Julia.** A NIGHT WITH BABY. Published by Thomas Ryland, Kinver, Stourbridge. London: Dean and Son, 160A, Fleet Street. [c. 1880]. £ 125

**EIGHTH EDITION.** 8vo, pp. 17, [3] blank; with library stamp at foot of title, number on verso and de-accession stamp at head of front pastedown; original purple printed paper wrappers, slightly dusty.

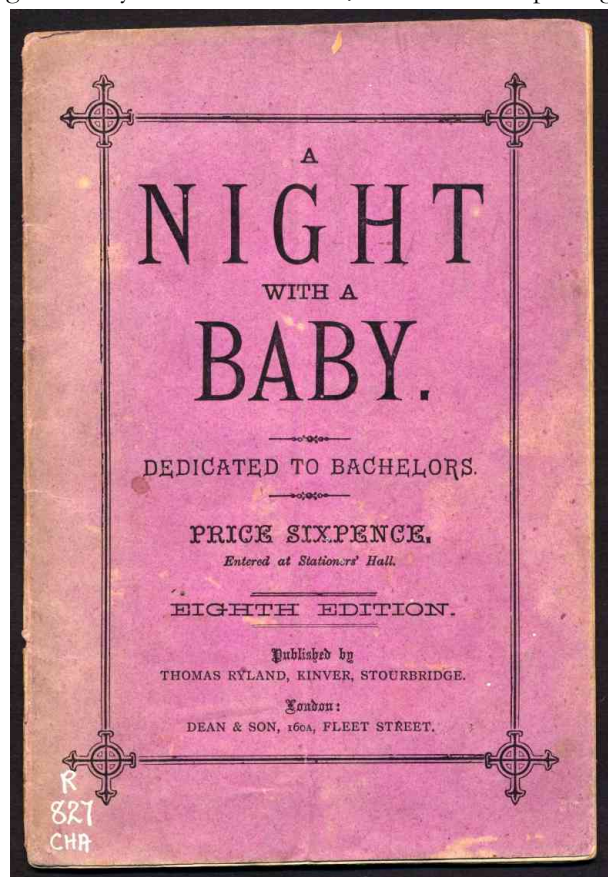
A parody on the uselessness of men being able to cope with a crying baby.

The main protagonists of this tale are Jeremiah Smallpeace and his new baby. Jeremiah's wife has been urgently called away to tend to a sick parent and leaves the baby in the far from competent hands of its father: 'All goes well at the beginning but just as Jeremiah goes to bed the bay begins to cry "Yah-a-a ah!" Oh, it was an ear-splitting shriek! It came again, and again, and again! Louder, longer, and stronger! Matters were growing serious. Rapidly I took stock of my limited knowledge of baby language, and began accordingly to "hush, hush" and "pretty dear," vigorously administering this while sundry little admonitory taps upon my son's back'. All this effort is of course is to no avail with Jeremiah being kept up all night trying, in increasingly desperate fashion, to mollify his child. On his wife's return in the morning the baby is, of course, as good as gold.

The book was promoted as being suitable for reading aloud on family occasions. Clearly the tale emphasises the accepted separate spheres of men and women in the mid Victorian period, dwelling as it does on the difficulty, ostensibly at men's expense, when the roles of men and women are exchanged.

The work was written by a working class, or at the best a lower middle class woman, Julia Chandler (1844-1880). She was born in West Malling, Kent, the daughter of a postman, and baptised Julia Carrick. In 1865 she married an outfitter Thomas Chandler and together the couple lived firstly in London before moving to Salisbury where both worked as clothiers assistants. How she began writing is a bit of a mystery but this new career path seems to have begun when she wrote *A Night with Baby* after the birth of her third child. Her career as a writer was relatively short for she succumbed to consumption at Hastings in 1880 whilst staying with her sister and brother in law, her husband probably dying from the same disease four years later. Julia's writing doubtless helped to better their prospects for by the late 1870's they had opened a business called 'Our Boys' Clothing Depot in Bristol. In her short career Julia published several popular works, some of which were serialised in newspapers. Among which were *Anybody's Bundle*, (1874), *Agatha's Trust*, and *how she kept it*, (1877); *The Heirs of Dene Royal*, (1880); and *Men's Wrongs: occasionally called "Women's Rights"*, (1880).

The work was first issued in the summer of 1873 at St Leonards-on-Sea; a second edition was issued later in the year jointly by Dean & Son and W.E. Thorpe of Hastings when it was advertised as 'published for the benefit of a deformed child'. One wonders if Julia's third child was disabled and was the original impetus for her writing the work.

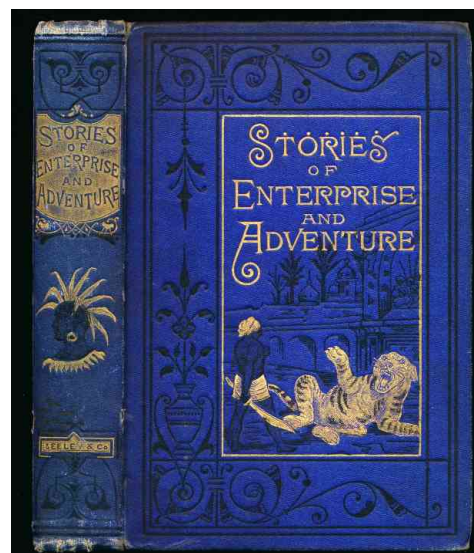


## ADVENTURE STORIES FOR GIRLS AND BOYS

12 **[CHILDREN].** STORIES OF ENTERPRISE AND ADVENTURE. A Selection of Authentic Narratives. With Illustrations by E. Wagner and C. Robinson. Seeley, Jackson, & Halliday, 54, Fleet Street. London. 1874. £ 150

**FIRST EDITION.** 8vo, pp. [iv], 250, [2]; some light foxing in places, otherwise clean throughout; in the original blue publisher's cloth, decorated in black and gilt, lightly rubbed, inner hinges weak, but holding, otherwise a better than usual copy, with contemporary inscription on front pastedown.

Scarce first edition of these adventure stories for boys and girls, taken from a variety of publications, though some from first hand narratives and acknowledged as such. Amongst the latter is an account of 'A Lady's voyage down the Amazon', the story of Isabela Godin, the first known woman to travel the length of the river, as recounted by her husband. Along the same lines, and evidently included for the benefit of adventurous young girls, is 'A Night Amongst the Arabs', extracted from



*Domestic Life in Palestine* by Mary Eliza Rogers, the compiler acknowledging their gratitude (on the verso of the contents) to Miss Rogers for her permission to include it.

Other stories of note worth mentioning are 'A visit to the Great Wall of China'; 'Lassoing cattle in Peru'; 'Indian Jugglers and Athletes'; and the rather ominous 'Six Weeks buried in the snow', taken from the *Annual Register*.

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

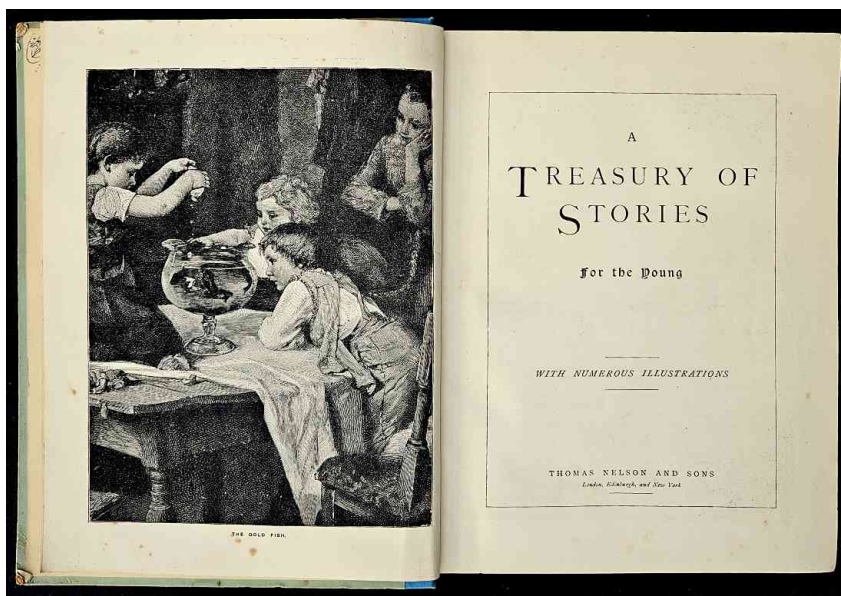
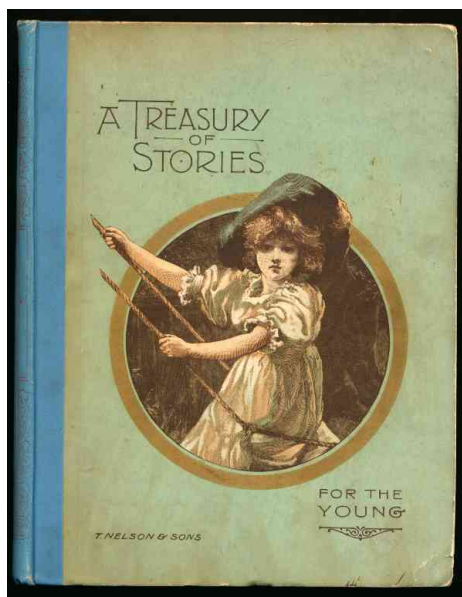


## HOLIDAY ENTERTAINMENT FOR THE YOUNG

13 [CHILDREN]. A TREASURY OF STORIES for the young. With numerous illustrations. Thomas Nelson and Sons, London, Edinburgh, and New York. [n.d., c. 1898]. £ 185

**FIRST EDITION THUS.** *Two parts in one volume, as issued, 8vo, pp. vi, 7-128; vi [ie. iv], 7-128; apart from a few minor marks in places, a clean copy throughout; in the original cloth backed pictorial publisher's boards, spine lettered in gilt, lightly dust-soiled, but overall a very good copy, with contemporary presentation inscription on front free endpaper.*

Scarce first edition thus of this collection of stories, predominately aimed at young girls, designed to instil good manners and morals, as well as teach them about the world around them.



The stories are numerous, as are the delightful illustrations throughout the text, with titles such as 'Brave Mary' by Lucy Taylor; 'God wants the Girls'; and 'Betty's Bright Idea'; as well as many scientific and historical lessons, on the Great Wall of China and 'Dress in the North' to name but two.

The work seems to have first been issued as part of Nelson's *Children's Treasury of pictures and stories* periodical, here reinvented in to a stand alone volume, perhaps to cater for the Christmas or summer holiday market.

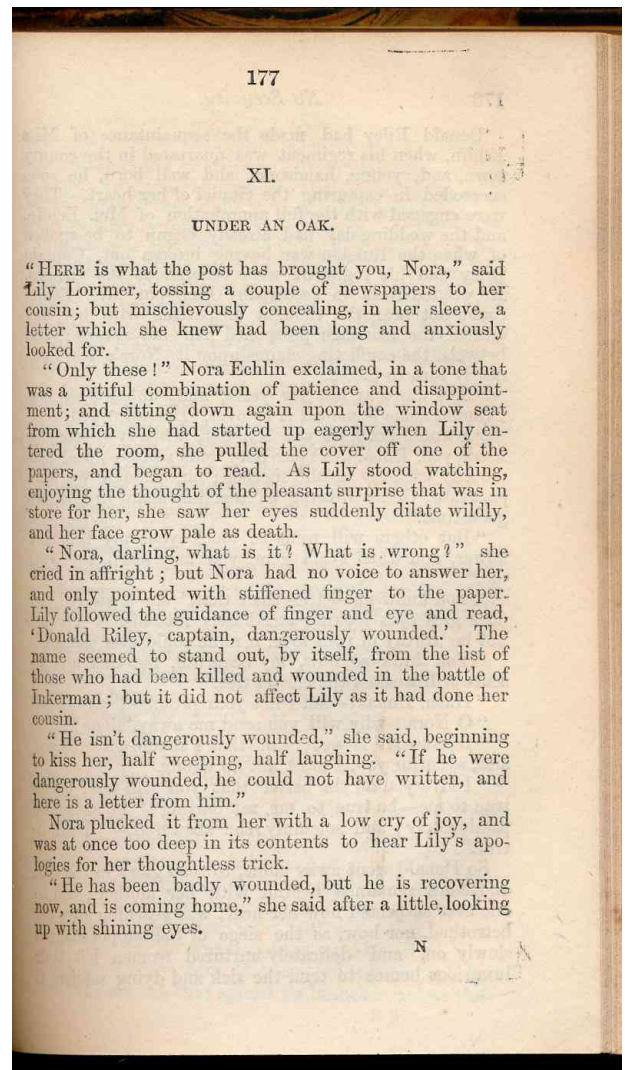
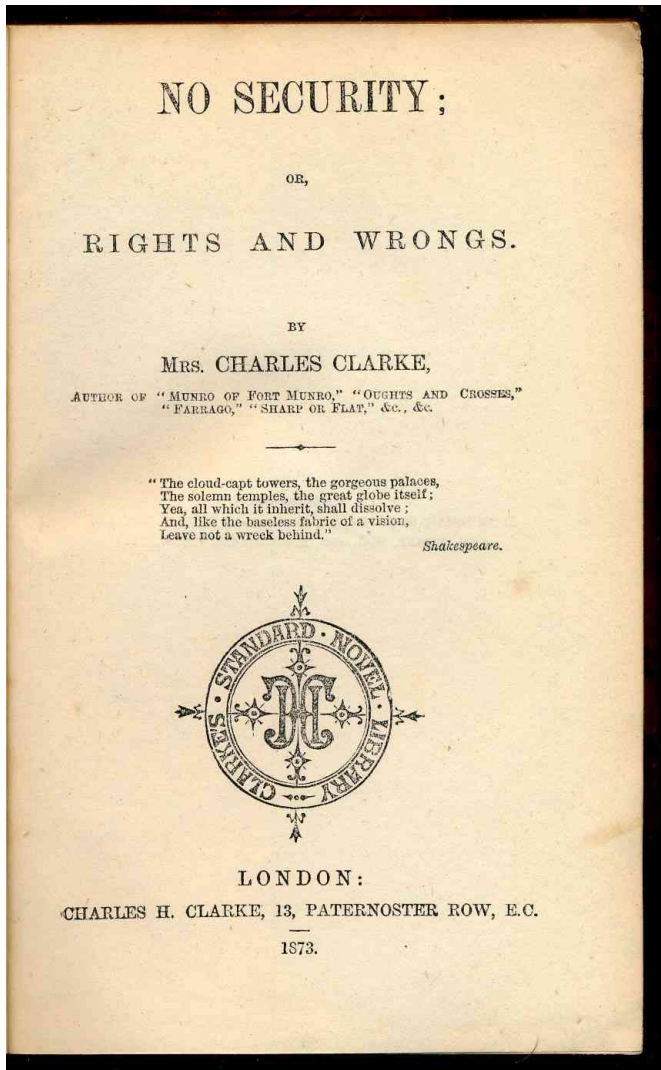
OCLC records two copies worldwide under this title, though perhaps a different issue, at Cambridge in the UK, and the National Library of Australia.

## POSSIBLY DRAWN ON PERSONAL EXPERIENCE

14 **CLARKE, Mrs. Charles.** NO SECURITY; or, Rights and Wrongs... London: Charles H. Clarke, 13, Paternoster Row, 1873. £ 285

**FIRST EDITION.** *8vo, pp. viii, 360; apart from a few minor marks in places, a clean copy throughout; bound in contemporary half green morocco over marbled boards, spine tooled in gilt with red morocco label lettered in gilt, lightly rubbed to extremities, but overall a handsome and very appealing copy.*

Mrs Charles Clarke, whose unmarried name was Marion Doake (1841-1928) described herself as an 'Author of Moral Fiction' in the 1881 census. She was born in Dromara, County Down in Ireland, the daughter of a doctor. In

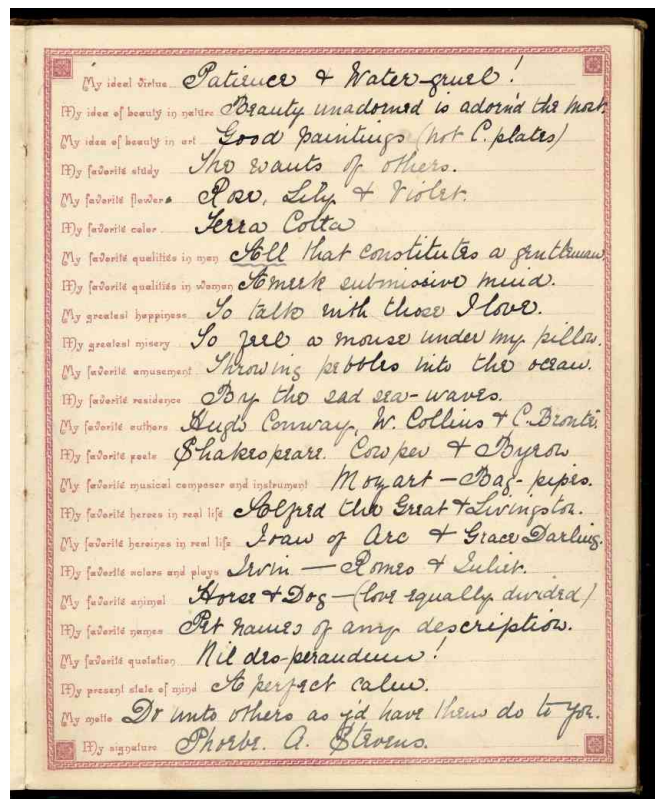
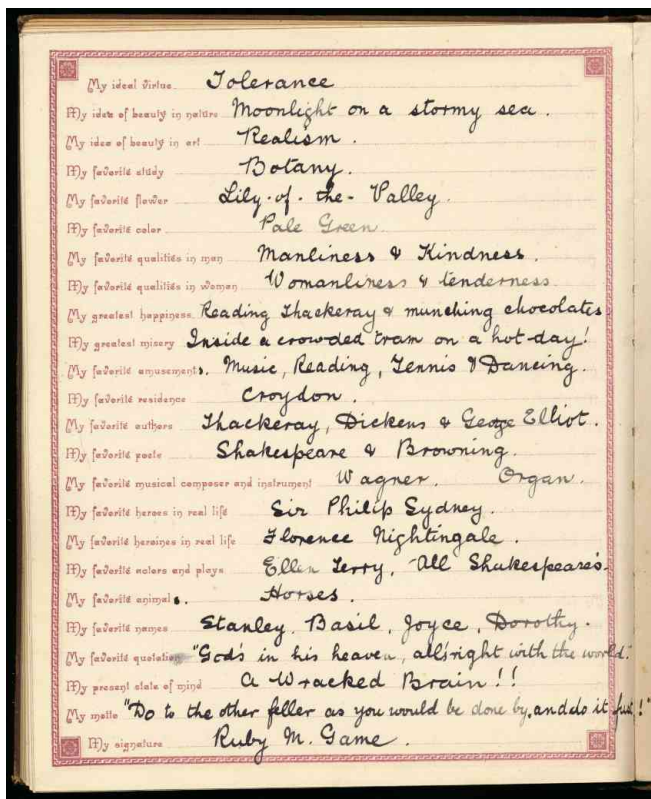


1871 she married Charles Henry Montague Clarke the eldest son of the publisher Charles H. Clarke, who was also to issue *No Security* and many other of her works. Her husband, some five years younger than Marion, was something of a scoundrel. Charles was bankrupt in 1869 and later imprisoned for his part in advertising bogus societies in order to fraudulently raise money [see the blog 'The Clarkes of Paternoster Row' <https://john-adcock.blogspot.com/> for an excellent summary of the Clarke family doings] Marion continued to write until the 1890's, sometimes under the aegis of the Sunday School Union and Religious Tract Society.

One has the feeling that parts of *No Security* were drawn on experience containing as it does chapters called 'In a mess'; 'Money without security' and 'In bonds of wedlock'. The story opens with Henry Delamer, his rise in fortune, being accused of murder, sentenced to death, reprieved from being hung, transported to New South Wales where his wife follows him to live 'In the Bush', his innocence proved and his return home. Running alongside this is another story of Lord Ditchfield, who's son and heir is lost at the Cape of Good Hope, but returns home, and although changed in appearance he is generally accepted as the Viscount - shades here of the Tichborne case, that great Victorian soap-opera - for good measure there is a breach of promise, and yet another trial. In truth, about half way through the work all the original cast of characters seem to have faded from view, new page-turning storylines are introduced with such rapidity that reading from the beginning to end there is no consistent thread in person or place, except that much of the action is assumed to take place in Ireland. Has anyone attempted to read this book since it was published?

Clearly a two shilling pot-boiler sold in yellow-back form to stimulate the passions. The prose is quite terrible, so bad indeed that one can't help liking the work. A sample at random explains everything: "Rupert Browning is the murderer." I said it to himself, when he came to say good-bye, before he sailed for America, and his face grew deadly white when he heard me; but Aunt called him to look at some rare flower in the garden, and I heard the disjointed whispered words "Monomaniac-warned you it might be so-because she blamed you with the death of her cat." "Heaven knows I was as innocent of that as of the other," he answered. "As innocent - that is just what I say," cried the voice; and I could not help laughing-such a strange laugh when I heard it.

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



## VICTORIAN HOPES AND ASPIRATIONS

15 **CLEMENTS, Constance 'Connie'**. CONFESSION ALBUM. London: Published by Joseph Mead. [1890s]. £ 300

4to, 30 pre-printed leaves and a chromolithograph plate; with 22 pages completed with confessions; original purple cloth, the upper cover decorated with flowers in green and silver; and title in gilt, 1 cm piece missing from spine

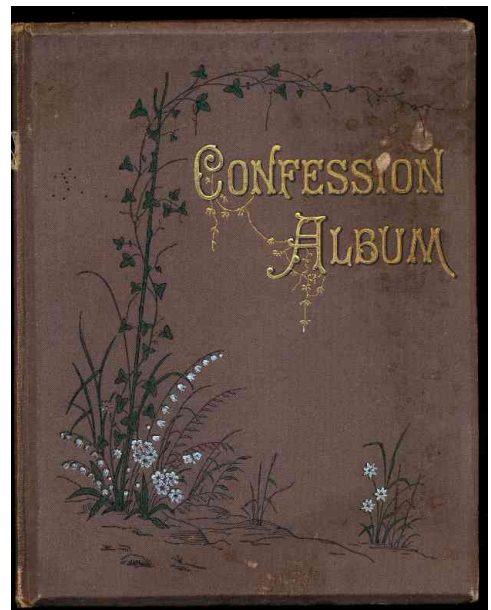
'Connie', the owner of this album appears to have collected her 'Confessions' from various friends, visitors and residents of her father's hotel in Hawkhurst in Kent.

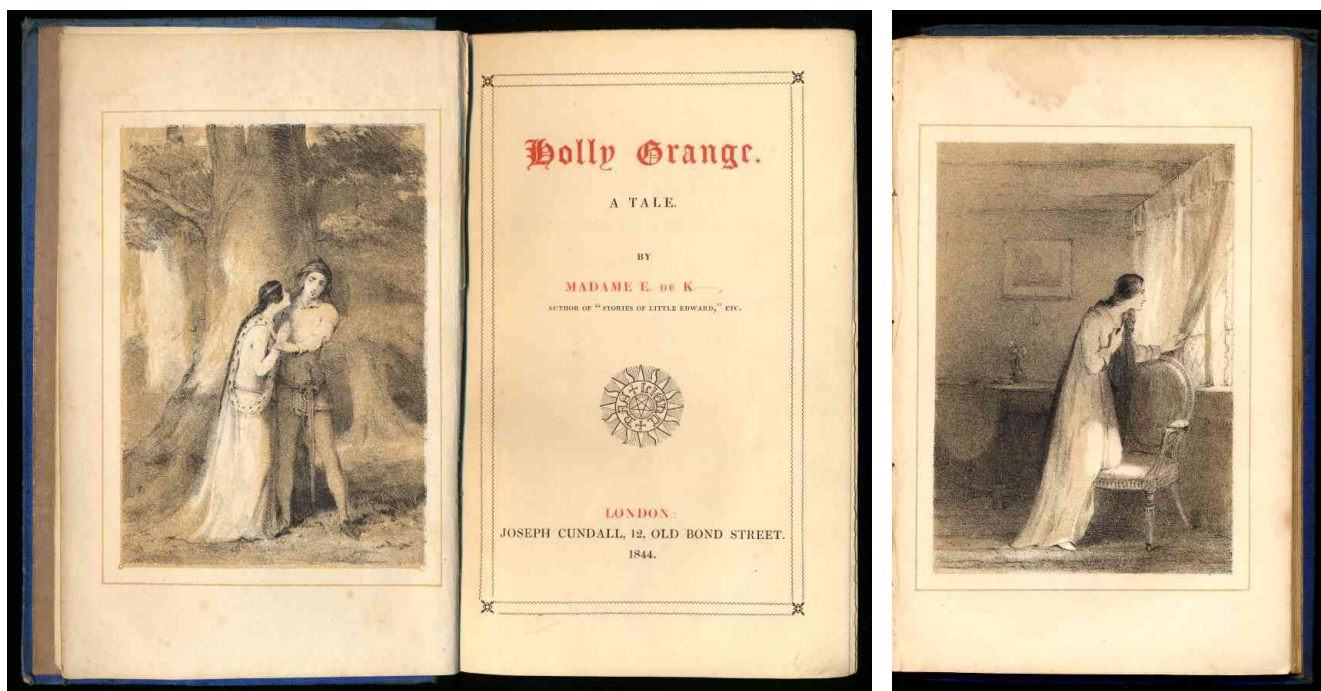
Each of the pages has a list of questions to be answered, including 'My ideal virtue; My idea of beauty in Nature; My idea of beauty in art; My favorite study; My favourite flower; My favorite color; My favorite qualities in man My favorite qualities in woman, etc.

Many of the answers given are sometimes quite fascinating. Not unexpectedly, the majority of the confessions have Sir Walter Scott and Dickens as their favourite author, others include Lytton, Whyte Melville, Hugh Conway, Wilkie Collins, David Charles Murray, Ouida, Victor Hugo, with the 'confession' of Lilian Holmes citing Dumas and Edna Lyall. For the question 'My greatest misery' answers included 'Wanting to Laugh when I mus'nt'; 'Neuralgia of (To be Jilted?)', 'Toothache', 'To listen to a squalling baby' whilst Annie Wróblewska stated that 'Having letters to write' was her greatest misery. Under the heading of 'My present state of mind' William Daubelle rather churlishly said he was 'Happy as one can be', other contributors said they were 'Jolly', 'Happy', 'Contented', 'Inclined to be amiable' whilst Mary Tuhrken stated she was 'unsettled' and Ruby M. Game said she had 'A wracked Brain!!', she also answered as 'My greatest happiness' was 'Reading Thackeray & munching chocolates'.

Most of the entries would have been penned for fun, so we can't always take the confessions on face value. Probably Connie presented the album to the residents and guests of her father's hotel as a fait accompli in any case, causing a certain amount of dissembling to be present in the answers.

There are several references to the Queen's Hotel at Hawkhurst in Kent. This together with an entry by both Alf. E Clements and Constance Clements strongly indicate that the *Confession Album* belonged to the latter. Connie's father, Frederick Clements, was the proprietor of the hotel from the 1880s onwards. This supposition is further confirmed by her marrying William Game, the elder brother of the Ruby mentioned above. Connie, of course, wrote her own entry in the *Confession Album* and gave as 'My idea of beauty in nature', 'A Kissable Man' - one hopes William was, indeed, 'kissable.'





## GOVERNESS TO THE GREAT AND GOOD

16 [De K., Emma, Madame]. HOLLY GRANGE. A Tale. By Madame E. de K-... London: Joseph Cundall, 12, Old Bond Street. 1844. £ 275

**FIRST EDITION.** 8vo, pp. [iv], 250, 4 advertisements; with four tinted chalk lithographed plates; in the original blue blindstamped publisher's cloth, spine decoratively tooled in gilt, lightly rubbed, but still a very good copy.

Scarce first edition of little known tale for older children, edited by William Hazlitt, and issued as part of his 'Holiday Library'. The narrative revolves around the lives of two orphans, Matilda and Tom, and their life under the guardianship of Sir Anthony Chester, in an old manor house called Holly Grange, 'on the most beautiful part of the coast of Devonshire'.

'They were at first much surprised at the contrast presented by the cheerful yet calm and well regulated life of Uncle Anthony, with the scene of bustle and vanity that they had quitted; Matilda was indeed warmly invited by him to cultivate the same accomplishments and talents, but the object of them was changed, and instead of procuring the applauses of the world, they were now to charm the hours of elegant leisure. Studies of a more serious kind, and the pursuits of active benevolence, now also occupied her time, and her affectionate heart and superior mind made the change not only easy but agreeable to her. Tom, a year or two older than his sister, was not quite so promising a pupil; he spent, besides, most of his time at school, and remained only during the holidays at Holly Grange' (p. 3).

We have been unable to find any further information on the mysterious author, 'Madame Emma De K-'. She dedicates the present work, 'by gracious permission', 'To her Imperial Highness The Princess Dona Maria Amelia of Brazil' Her only other published work is *Stories of Edward and his little friends* (1837) which was dedicated to the Edward, Duke of Scania. As both Maria and Edward were each eleven years old in the respective years the two books were published we have to conclude that the author was their governess or teacher. Probably she was a language teacher for we know that Maria 'learned to speak and write not only in Portuguese, but also in English, French and German'.

OCLC records one copy in the UK, at the British Library, and two in North America, at Toronto and Vermont Howe.

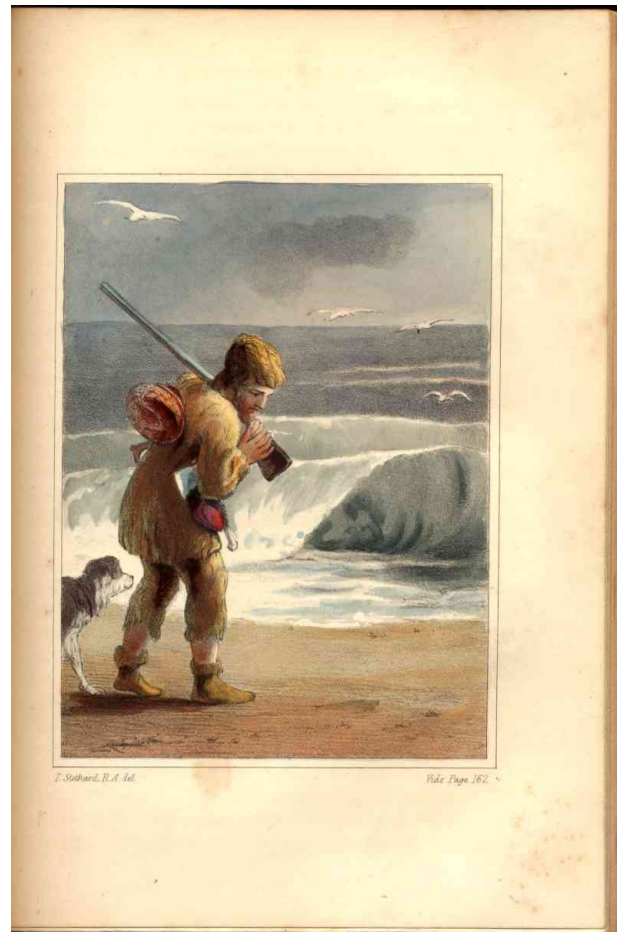
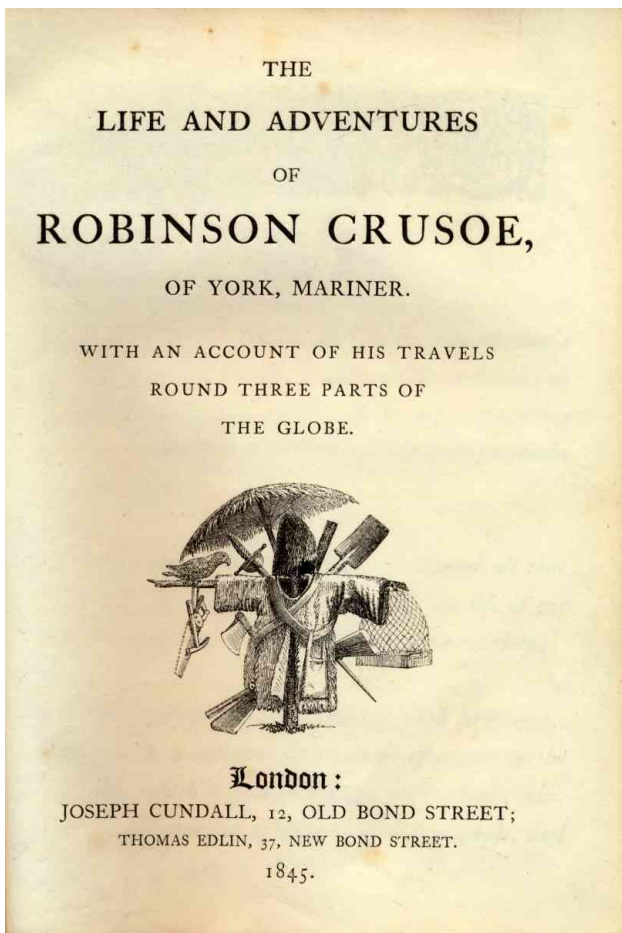
## FINEST PRINTED EDITION

17 **DEFOE, Daniel.** THE LIFE AND ADVENTURES OF ROBINSON CRUSOE, of York, Mariner. With an account of his travels round three parts of the Globe. London: Joseph Cundall, 12, Old Bond Street; Thomas Edlin, 37, New Bond Street. [G. Whittingham, Chiswick]. 1845. £ 425

*Small 4to [20.2 x 14 cm (8 x 5.5 inches)], pp. 620, 4 'Catalogue of Books'; title vignette, hand coloured frontispiece and five hand coloured plates after Thomas Stothard; minor creasing to the fore edge of one leaf; original maroon morocco, the upper cover decorated with an image of Crusoe above the title in gilt, spine lettered in gilt, gilt edges; some slight chaffing at edges but still fine copy; nineteenth century monogram bookplate of Edwin Henry Lawrence, Abbey Farm Lodge, Hampstead together with the booklabel of Robin de Beaumont.*

Probably the finest printed edition of Defoe great adventure published in the nineteenth century.

'Chiswick Press ornaments were used in Cundell's edition of Defoe's *The Life and Adventures of Robinson Crusoe*, published in 1845, as part of the Myrtle Story Book series. This volume utilized initials from Stothard alphabet, the



large floral alphabet, and the headpiece of putti blowing horns. In the Press' ledgers at the British Museum, *Robinson Crusoe* appears under Cundall's account, but also under [Henry] This suggest that Cole helped to pay for it, and consequently it is certainly possible that he had a say in how it was decorated Cole's.' [Avery-Quash].

Joseph Cundall was notable as a publisher, editor, author, book-designer, and pioneer photographer. Born in 1818, he was trained as a printer but became a publisher in his early twenties, and produced many of the most attractive popular illustrated books of the 1850's and 1860's. His career as a photographer was also important, culminating in 1871 when the British Government sent him to Bayeux to organize the first photographic record of the famous tapestry. In 1843, at the age of 25, Cundall became publisher of the Home Treasury series of children's books, conceived and edited by Henry Cole (who a few years later was one of the creators of the 1851 Great Exhibition). In the opinion of Ruari McLean these are still the most beautifully designed children's books ever made. But Cundall became bankrupt around 1849, and thereafter worked for other publishers on a freelance basis, mostly anonymously. For this reason his achievement has never been adequately recognized.

McLean *Joseph Cundall* p. 58; see: Susanna Avery-Quash *Creating a taste for beauty: Henry Cole's book ventures* [dissertation, Cambridge University.] 1997.

## EIGHTEENTH CENTURY IRISH FAMILY NOTEBOOK

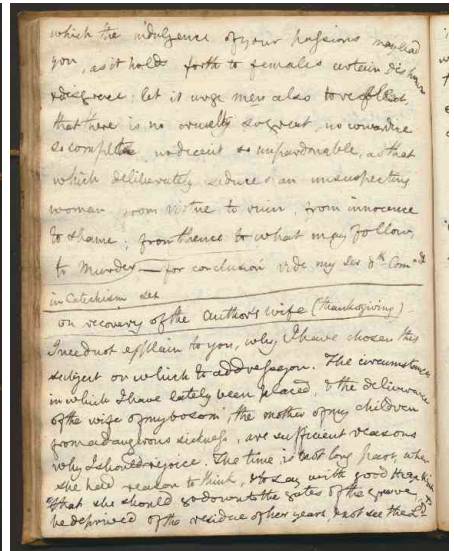
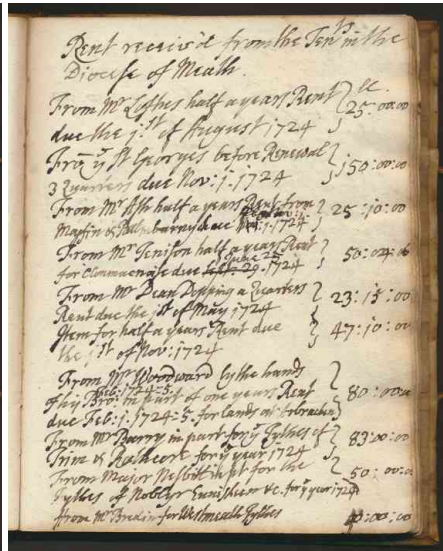
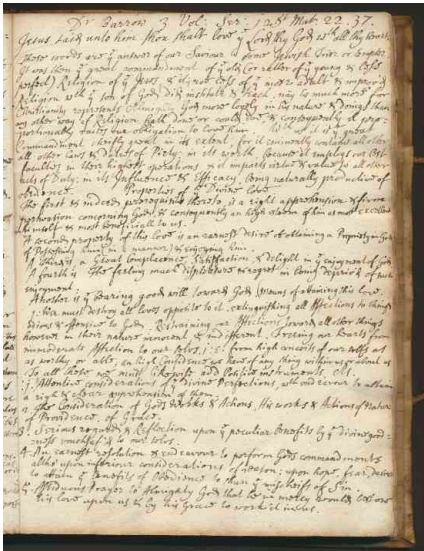
18 **DOWNES, Henry, Bishop of Derry [and others].** MANUSCRIPT ACCOUNTS AND SERMONS. Ireland [and England?]. circa 1700-1800. **£ 450**

MANUSCRIPT IN INK. 4To, [19.8 x 15.5 cm] pp. 116; neat, legible and in several hands; original limp vellum with remains of cloth ties.

An unusual notebook containing some accounts and sermons copied by Henry Downes (c. 1666-1735) before being used to collect useful sermons by a later clergyman.

The notebook opens with four pages of accounts from 1717 to 1725 including 'Rents received'; 'forfeited Impropriations to be laid out in repairing & building of Churches' and a 'Rent receiv'd from the Ten'td in the Diocese of Meath.' together with three pages of copies of Sermons including 'Mr Young before Ld Mayor Pritchard', 'Mr Waugh of Queens July ye 26th 91' and a copy from 'Dr [Isaac] Barrow 3 vol: Ser.' Of these separate pieces that for the 'forfeited Impropriations' is signed April 1721 by 'H: Elphin' [i.e. Henry Downes, Bishop of Elphin] and corroborating the four other signatures on the first leaf of Henry Downes.

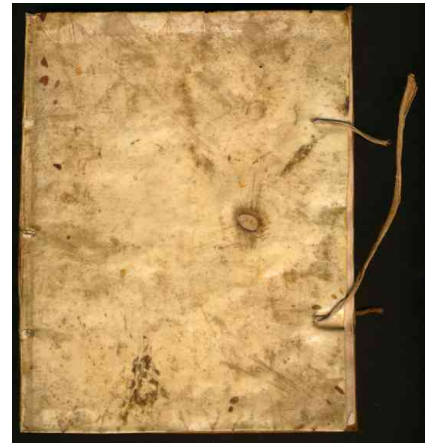
Henry Downes was successively Bishop of Killala and Achonry 1717-20; Bishop of Elphin 1720-24; Bishop of Meath 1724-27; and Bishop of Derry 1727-35. The notebook appears to have been utilised by successive generations of the Downes family. Several leaves have been cut out of the volume either by Henry or by the next user of the notebook. We do not know who was the next owner, however Henry's son, Robert Downes (1704-63),



held incumbencies at Balteagh, Desertmartin and Kilcronaghan, and was appointed Prebendary of Comber in 1734 and later Church of Ireland Dean of Derry 1740-44; Bishop of Ferns 1744-52; Down and Connor 1752-53; and Bishop of Raphoe, in County Donegal, from 1753 until his death in 1763. In turn his son Andrew Downes (1741-1820) was the Vicar of Witham in Essex, England. It would seem the use of the notebook, having skipped a generation, was mostly by Andrew who filled out the remaining leaves.

If it was Andrew Downes, he used the notebook as a handy reference work for his own sermons to be used on all occasions. Examples include headings such as 'Pt funeral Ser., Dibdin', 'Infirmity Sermon', 'National School-Richard', 'Sudden Death - Richard', 'National Allusion', 'From a Club Sermon - inserted in my Club Sermon', 'On religious Dissentions', 'Thanksgiving from national deliverance', 'Subscription for widows & orphans of the wounded', 'Child Murder - Hartwell', and 'Extract from a Sermon by Charles Moore preached at Rochester, 1785 for a Sunday School, from Selwyn's book lent by Mr Mister'.

Andrew suffered from a 'weak constitution' and never preached at Witham, however his curate William Van Mildert (1766-1836) apart from attending to most of the business of the parish he is also known to have written and delivered two sermons every Sunday during the 1790's. As the manuscript does not actually identify who this sermon copier was we are left somewhat in the dark, although it strongly points to Andrew Downes as the writer. The only other annotation is a quick aide-memoire of '[Bank] Notes sent to Mr John Snow' in 1822.



PROVISION MADE FOR SCHOOLING THE OFFICER'S CHILDREN

19 [EAST INDIA COMPANY SCHOOL FOR CHILDREN]. MANUSCRIPT ACCOUNT BOOK for the East India Company's Depot School at Chatham. [Chatham]. 1825-1837. £ 850

MANUSCRIPT IN INK. 4to, pp. [68]; stitched, the first and last leaves detached and also soiled from use, with a large ink blotch on the blank last page, some chipping, but generally fine.

The Chatham Depôt was essentially a place for recruiting and training the various army's of the East India Company. Quite a number of the troops had wives and children who would also be expected to travel to India so the East India Company additionally made a provision to educate the children.

The only solid information we have on the school comes from a later period in the *Standing orders of the East India Company's Depôt of 1852*. The barracks at Chatham had become inadequate by 1841 and were moved to Warley in Essex but the School probably operated in a similar fashion: '1. The School for the men of the Depot will be held at the hours arranged from time to time by the Commandant. 2. For a remuneration to the School Master, a weekly

Books, Stationery &c. Received from Messrs. Johnson & Co. for the use of the Honorable East India Company's Depot School 1825		
September 30	15 Universal Spelling Books	14 8
	10 Copy-books	10 0
	1 Golden Rule England	3 0
	1 Murray's Reader	14 0
	2 Introduction	6 0
	12 Judgment of Grammar	10 0
	2 Crossalls Copy	5 0
	1 Enfields Speaker	3 0
	1 Vices & Virtues	3 0
	24 Primes	10 0
	3 Copy Slips & Boards for S.	3 0
	1 Key to Vices & Virtues	4 0
	2 Walkingame	3 0
	Amount Carried Forward	£ 119 8



subscription of 1d. is to be paid by the scholars. 3. As no Non-commissioned Officer can properly perform the duties of his station without a competent knowledge of reading, writing, and arithmetic, and as such qualifications will always have their due weight with the authorities in India, the Commandant hopes that this consideration will act as a powerful inducement to regular attendance and good conduct at the school. 4. No private scholars are to be admitted into the school, without leave of the Commandant. 5. It is to be understood that parents who withdraw their children from the school, without the consent of the Commandant, have no right to send them there again without his permission.'

The manuscript falls in two parts, the first contains an account of the annual purchase from the local Chatham printers and stationers, Townson & Birrell and later Etherington, Youngson and latterly Jackson & Co. In total £9 13s 6d were expended in 1825 with similar amounts being spent on supplies in the following years. On April 18th were purchased '18 Universal Spell Books' at 16s 6d; '4 Goldsmiths' England at 12 shillings; 3 Murray's Reader' at 12 shillings, together with Murray's Introduction at 8 shillings; '3 Croxall's Esop [sic]' at 9 shillings; also copies of other standard works such as 'Enfield's Speaker', 'Vyse Arithmetic' and 'Keith's Arithmetic' - each with one copy of the Key for the teacher. Other items necessary for the school room included copy slips, five dozen copy books and two dozen 'Ciphg Books', '500 Quills' at 16 shillings, also, two penknives, two rulers, eighteen 'Ink providers', four ink stands, six slates, 200 slate pencils, a large block of 'Rubber', blotting paper, and a dozen lead pencils. A Lieut. Jacob supplied four bibles and eighteen prayer books at 25 shillings for the children's spiritual needs. Additional purchases for each succeeding year closely followed with new titles replacing older works, or the replacement of worn out school books. Some innovations are apparent when a set of 'The National School Spell Cards' were purchased in 1832 and the years following, however it was not until 1835 that a copy of 'Walker's Dictionary' was thought to be a useful addition.

The second part of the manuscript tabulates the distribution of the books and copy books to each pupil. The name of the pupil together with the date of distribution is given, allowing us to estimate the size of the classes at about twenty, roughly in a ration of sixty percent girls to forty percent boys. Each of the pupils appear to have needed a new copy book about three to four times a year, the compiler having helpfully kept a running total so we know that during the period of the manuscript 1147 copy books, 225 Primers, 98 grammars, 309 ciphering books, and 351 spelling books were distributed.

We do not know when the school was started or who the teachers were, although this information may be held somewhere amongst the extensive archives of the East India Company. Presumably the school was subsumed into the British Army when the Company was effectively nationalised by the British Government in 1858.

*Primer, Continued*

1825	Primer	1826	Primer
Mar 5	C. Gibson 1	March 1	M. Sullivan 1
" 11	Harris 1	"	C. Gibson 1
May 5	J. P. Sawyer 1	"	J. Hayes 1
July 5	R. Watson 1	"	R. Self 1
" 15	E. Gome 1	18	A. Macartney 1
" 22	C. Gibson 1	Apr 18	Ann. M. K. S. 1
" "	Harris 1	" 18	Ellen Annis 1
" "	J. Buff 1	May 18	R. Watson 1
" "	E. Gome 1	" "	L. Woolford 1
" 30	R. Watson 1	" "	L. Simpson 1
" "	Alfred Macartney 1	20	J. Buff 1
Aug 17	L. Woolford 1	June 20	J. Roberts 1
Sept 11	M. Alchiner 1	" "	R. Watson 1
" 11	E. Gome 1	July 19	J. Buff 1
" 28	L. Gome 1	Aug 2	M. Alchiner 1
" "	L. Simpson 1	" "	J. Simpson 1
" "	R. Watson 1	" "	W. Simpson 1
" "	Alfred Macartney 1	" "	J. Hayes 1
Oct 1	J. Buff 1	" 5	R. Watson 1
1826 22	Mar Sullivan 1	July 15	Harris 1
July 15	Harris 1	" "	R. Self 1
" "	Mar Sullivan 1		
			204

*Books, Stationery &c Recd from Miss Johnson & Co. for the use of the E. I. Company's Depot School.*

1825	Books, Stationery &c	Recd from Miss Johnson & Co.
April 18	18 Universal Spelling Books	15.0
"	4 Goldsmiths' England	12.0
"	3 Murray's Reader	12.0
"	3 Introduction	8.0
"	3 Croxall's Esop	9.0
"	2 Enfield's Speaker	6.0
"	2 Vyse Arithmetic	6.8
"	1 Key	4.0
"	2 Keith's Arithmetic	8.0
"	1 Key	5.0
"	3 Walkington's Arithmetic	5.3
"	3 Copy Books	1.0
"	5 Copy Books	1.0
"	2 Copy Books	15.0
"	500 Quills	15.0
"	2 Penknives	2.0
"	2 Rulers	2.0
"	18 Ink Providers	7.5
"	4 Ink Stands	2.0
"	6 Slates	2.3
	Carried forward	81.2

HIGH STANDARDS

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

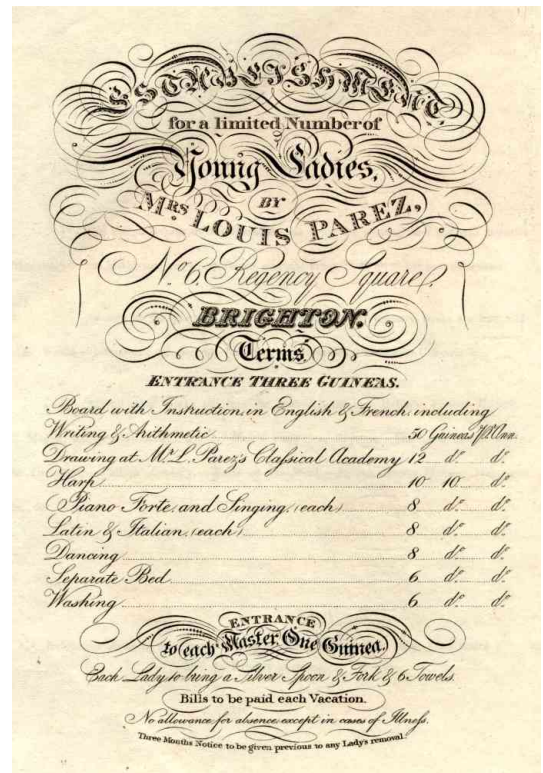
4to, [23.5 x 20 cm] bifolio sheet, the first page with an elaborate engraved prospectus, the third page with further details of the type of education young ladies would receive.

A well produced prospectus for an upper class establishment for schooling young ladies in fashionable Brighton. Mrs Louis Parez was born Mary Mercer in 1801 at London and by the late 1820's had established a young ladies

school of Misses Mercer and Bourn in Brighton. She married the drawing master and artist Louis Parez in 1828 and in 1831 Mary and Miss Bourn dissolved their partnership, probably because Mary was expecting her first child. The Parezs appear to have travelled in France where Louis prepared a number of drawings after which he opened his Classical Drawing Academy at 6 Regency Square with terms for pupils at £3 3s per quarter. Mary Parez also opened a school at their home about 1832 when the present prospectus was published. The terms to be admitted were high even by Regency standards, with full board at 50 Guineas per annum. Additional charges included drawing Mr Parez's Classical Drawing Academy for an extra 12 guineas. Other education included Harp at 10 Guineas, 'Piano Forte and Singing (each)' at 8 Guineas etc., plus a separate bed for any young lady boarding at the school could be had for yet another 6 Guineas.

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

Altogether a grand prospectus, that records a rather tragic collapse of fortunes.



## COMPULSORY CELIBACY JUST ONE AMONGST MANY REFORMS NEEDED

21 **EYRES, Charles.** OBSERVATIONS ON UNIVERSITY REFORM. Cambridge: E. Johnson, London: J.W. Parker, West Strand. M.DCCC.XLIX [1849]. **£ 150**

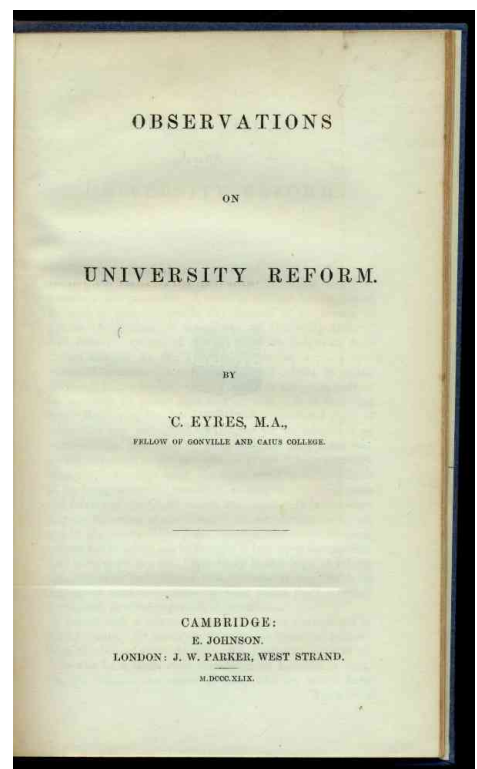
**FIRST EDITION.** 8vo, pp. 28; a very good copy in modern blue paper boards.

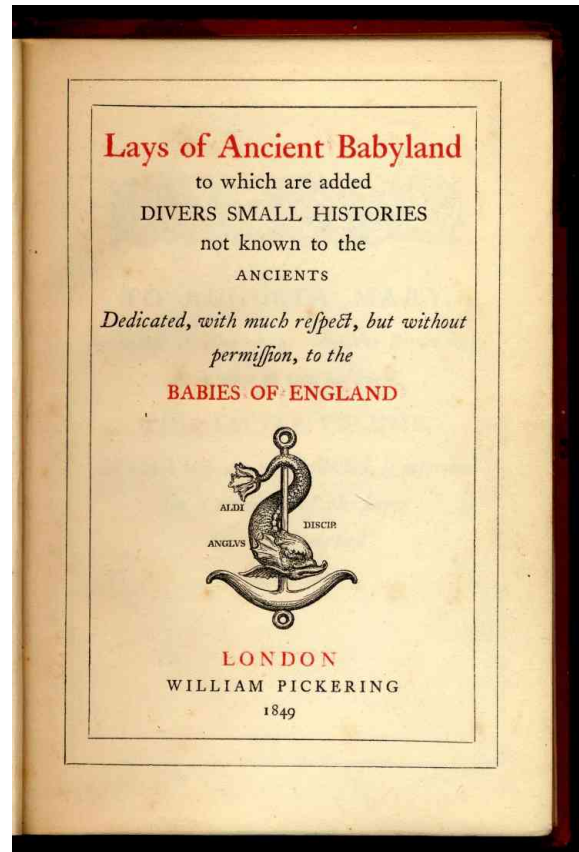
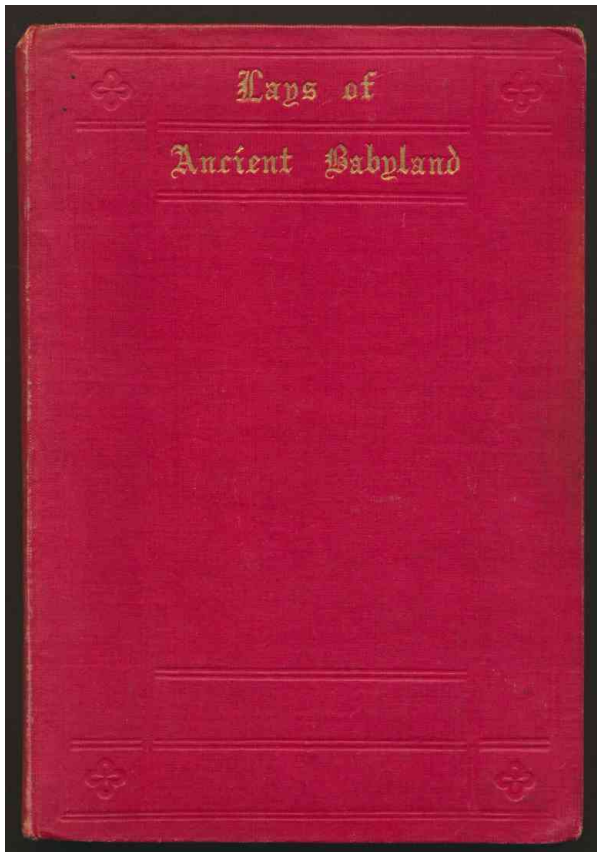
The statues at British universities had remained stagnate for some 300 years, and although proposals had been raised for reform from the beginning of the nineteenth century, it was only in 1848 that a slow trickle of change eventually began, though unfortunately not quick enough for Eyres own personal situation.

Charles Eyres makes several proposals, the main ones being 1) the Dissenters should be allowed to take a degree, heretofore at Cambridge Dissenters had been allowed to study but were then barred from a degree at the last hurdle unless they professed themselves bode fide a member of the Church of England. Oxford it seems was more consistent in just not even allowing Dissenters to even enter their colleges! 2) Dissenters should also be allowed fellowships, under certain guarantees. Eyres naturally felt that they could not really be admitted to Theology classes but all other subjects should be allowed. 3) the compulsory condition of celibacy for Fellows was also a bugbear, the 'Universities now countenance a system, which sets at nought the softening influence of domestic life, and seems to assume that the object of education is best attained, the further those who teach and those who are taught are removed from the humanizing and elevating powers of female society.' Women of course were also barred altogether from the colleges. The several other reforms Eyres voices concerned the role of Fellows in private property, length of tenure, boards of examiners, the abolition of Honorary degrees - not sure if this has happened yet - and lastly the allowance of public discussions in the senate.

Charles Eyres was born at Lynford in 1809 and admitted pensioner to Gonville & Caius in 1827. He was Hebrew lecturer there in 1836, bursar in 1842, and dean in 1848 when he wrote his *Observations*. Maybe he had his own axe to grind in writing the pamphlet for with his marriage in 1851 he lost his own position in the college under the celibacy rule - an unreformed statute that remained in place until 1860. Eyres did, however, become rector of the college. He eventually died at Bournemouth in 1876 and this pamphlet is apparently his only published work.

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





DEDICATED, WITH MUCH RESPECT,  
BUT WITHOUT PERMISSION, TO THE BABIES OF ENGLAND

22 [FISHER, Richard Trott]. LAYS OF ANCIENT BABYLAND to which are added Divers Small Histories not known to the Ancients... London: William Pickering. 1849. £ 285

FIRST EDITION. Square 12mo, pp. [viii], 111, [1]; in the original red publisher's cloth, upper board lettered in gilt, apart from some light sunning to spine; with the book-label of Robin de Beaumont. A clean and bright copy.

A scarce and delightful excursion into children's literature by William Pickering and Charles Whittingham, which was reprinted by Basil Montagu Pickering in 1857. The volume contains a collection of childhood stories including Whittington and his Cat, Little Red-Riding Hood, Jack the Giant-killer and stories from 'Divers Small Histories' including The Proud Eagle and The Pigeon and the Hen.

Richard Trott Fisher (1805-1885) who attended Pembroke College before becoming a solicitor and latterly a barrister practising from Lincoln's In in London. He had several of his works published under his own name through both William Pickering and his son Basil Monague Pickering, but probably thought it expedient not to openly acknowledge *Lays of Ancient Babyland* as the work of a barrister.

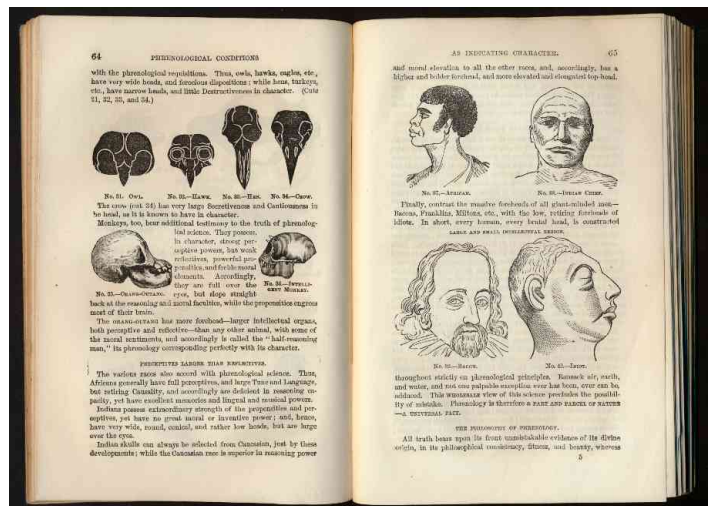
Included with the book is a letter, undated, from Ruari McLean who explains that before he had purchased his own copy 'rebound in half calf from Justin Schiller', he had 'never seen a copy for sale before'.

Keynes 72; OCLC: 11227353.

AMERICA'S PREMIER  
PHRENOLOGICAL IDEOLOGUES

23 FOWLER, Orson Squire & Lorenzo Niles. NEW SELF INSTRUCTOR IN PHRENOLOGY & PHYSIOLOGY with over one hundred engravings together with the Chart and Character of Robert E. McGavin as marked by L.N. Fowler, March 27, 1863. London: Published by Fowler & Wells, of New York, By W. Tweedie, 337, Strand [1861]. £ 150

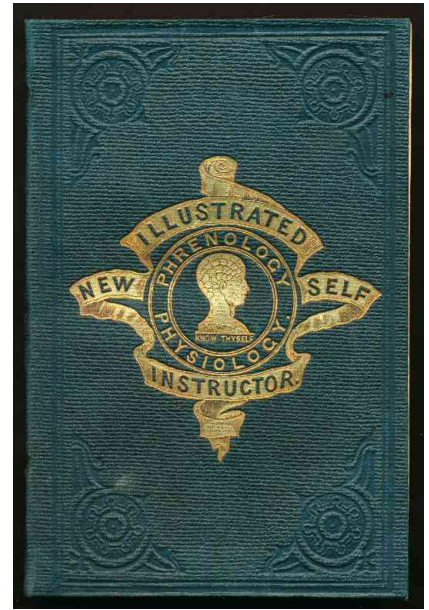
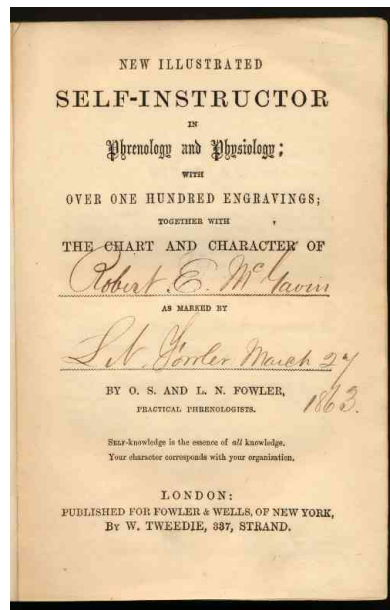
8vo, pp. viii, [9]-176, [8] advertisements; original limp green cloth, blocked in blind, the upper cover with a title cartouche in gilt.



An unusually clean and bright copy of this promotional work on phrenology.

First published in New York in 1859 the authors would have had the stereotype plates brought across the Atlantic to be reprinted by W. Tweedie in London. The Fowlers' were America's premier phrenological ideologues who enthusiastically promoted their pseudo-science well into the middle years of the nineteenth century. Probably having partly exhausted America 'Professor' Lorenzo Niles Fowler came on a nation-wide tour of Britain with his brother-in-law Samuel Roberts Wells to preach the 'science'. By March 1863 they had arrived in Dundee where Fowler examined the head of Robert Eassie M'Gavin (1835-1920), a successful linen and jute merchant whose premises were in the Dundee Cowgate. Fowler measured his head and found him to be mostly '6. Large' or '5. Full'. M'Gavin was let down as being only a '4. Average' in Continuity, Secretiveness, Veneration, Calculation, Tune, Language and Human Nature, but worse in Self-Esteem he marked at 3/4 indicating he was borderline '3. Moderate.'

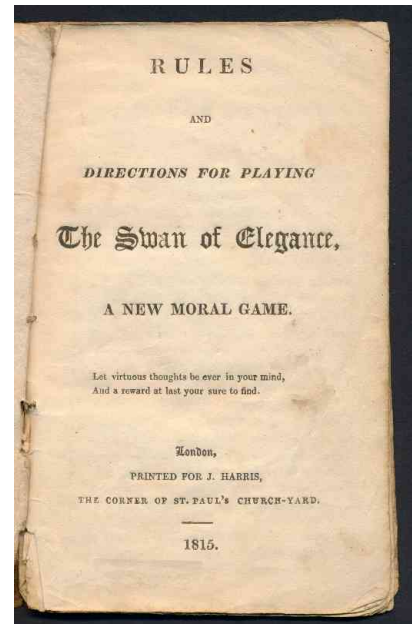
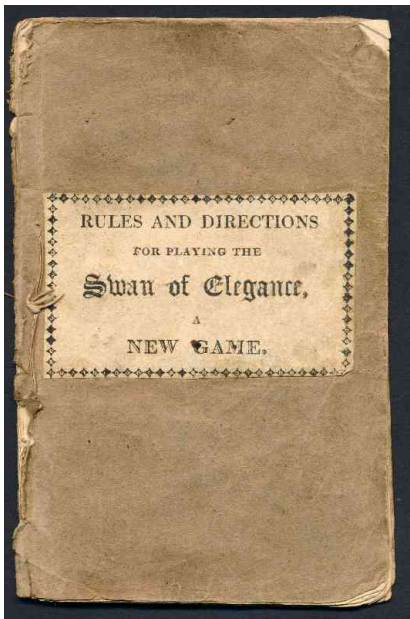
Together Fowler and Wells gave six lectures on phrenology at the Corn Exchange in Dundee from the 23rd to 28th of March 1863. At the close of each evening public examinations in which members of the audience were invited to have their lumps and bumps examined. It looks like the twenty-eight year old M'Gavin was plucky enough to come forward to see his strengths and weaknesses measured. For his trouble he was 'presented' with his copy of the book in exchange for half-a-crown.



### INSTILLING GOOD MORALS THROUGH PLAY

24 [GAME]. THE SWAN OF ELEGANCE. A New Game, Designed for the Instruction & Amusement of Youth. London, Published Dec.r 20th 1814 by John Harris, Corner of St. Pauls Church Yard. [1814]. £ 2,850

HAND COLOURED ENGRAVED GAME [58.5 x 47 cm (23 x 18.5 inches)]; some marks and light soiling; together with original printed booklet Rules and Directions for playing the Swan of Elegance, A New Moral Game. London: Printed for J. Harris, 1815; all contained in the original slipcase, the upper side with a large hand coloured label of a holding a banner in its beak with the games title; cover somewhat worn but overall still a desirable copy of this cleverly designed game.

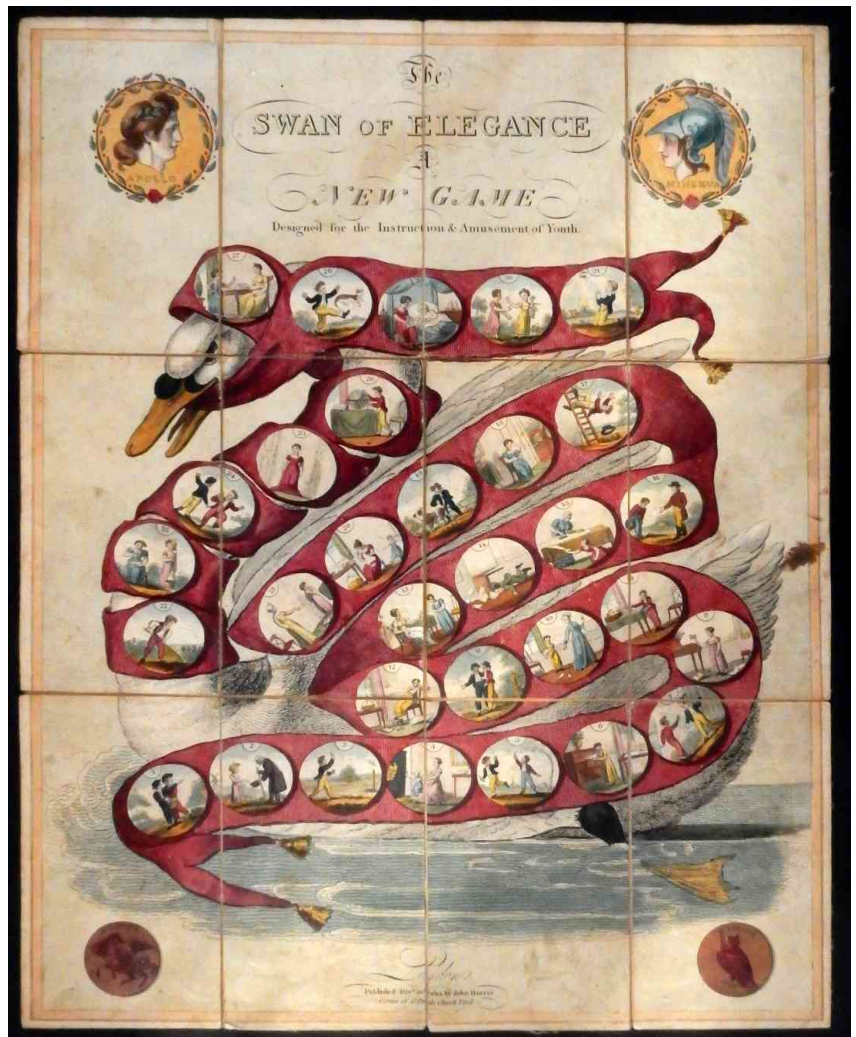


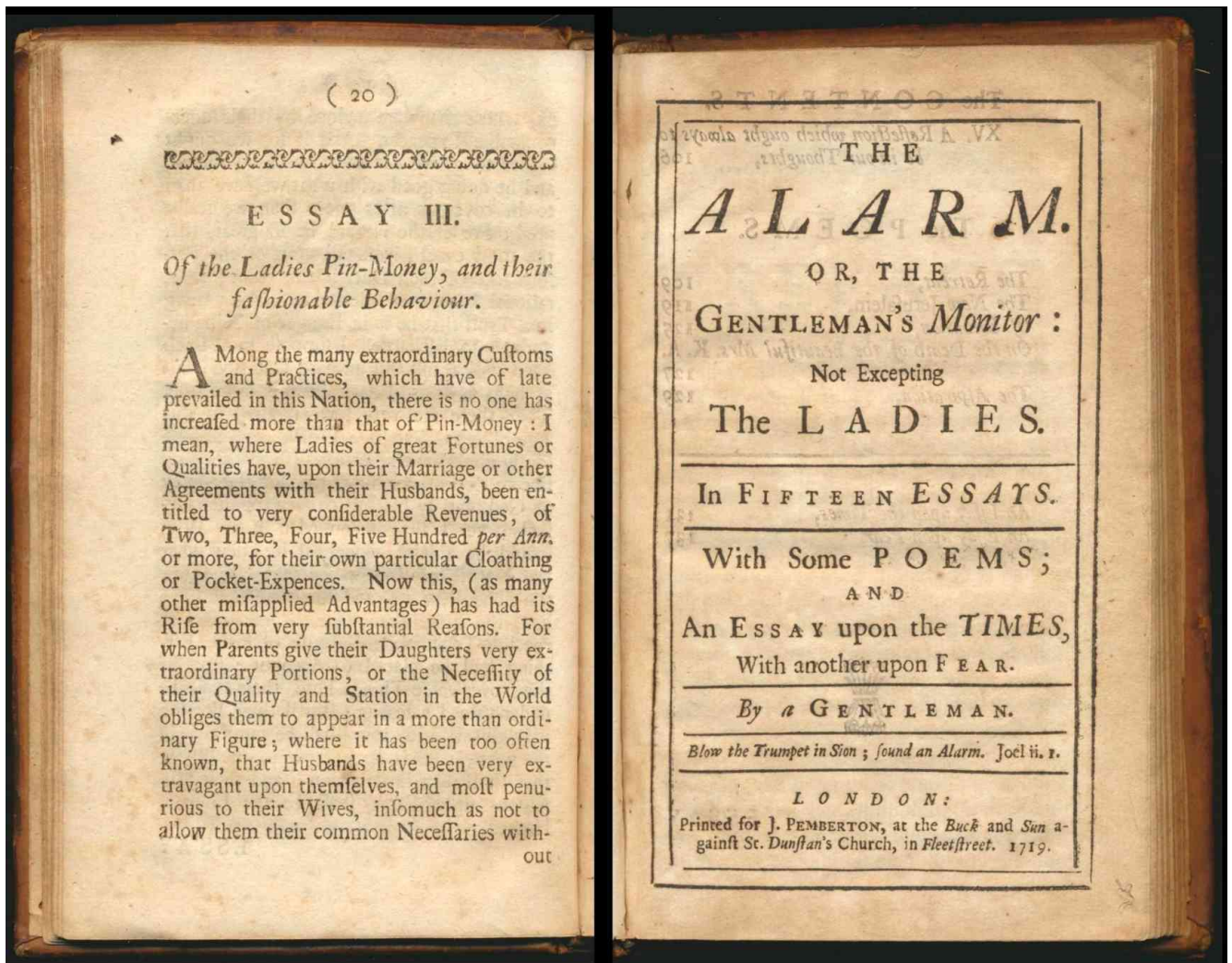
John Harris's *Swan of Elegance*, though titled as a 'moral' game in the rule booklet, is decidedly witty. The 31 circular spaces, drawn on a tasselled scarf that envelops a magnificent swan, each contain an image of either a good child or of a bad child, linked to a sharply-written verse in the booklet. A personal favourite is that describing space 23: Gluttonous Helen – Here's Helen near choking with eating mince pies, / What a shame, she so greedy should be; / She must go back to Charles a lesson to learn, / And deposit in bank counters three. By contrast, 'Frugal Charles' is depicted on space 9, cutting a very meagre slice from a large iced cake? [Seville]

Other delightful examples are space 12: Idle Jane - Now, pray, is not Jane a truth emblem of sloth? / See! how idle she lolls in her chair; / She still must remain in the seat where she is / Till the Totum's spun twice by each play'r - and Humble Frank - Your humble department, Frank, gains much esteem, / 'Tis a lesson for all those at play; / Politely request just a counter from each, / And you'll find that not one will say nay!

The game culminates with Zealous Peter who scoops the pool! Having played this game, which is trickier to win than it first looks, there is an oddity in the rules where in two places the player is called upon to 'go to Ned'. There is no Edward on the board and a former owner has decided it is space 11, Lewis, that the rules refer to. One wonders if there was a change of heart by the publishers whilst the rules were going through the press with Louis XVIII being caught between the first and second Restoration by Napoleon's 'Hundred Days.'

See Adrian Seville: *The Cultural Legacy of the Royal Game of the Goose*. Amsterdam University Press, 2019, p. 172; also Adrian Seville: *Grolier Catalogue*, Game 33; Whitehouse p. 49; and Marjorie Moon: *John Harris*, 1056.





## 'NOT EXCEPTING THE LADIES'

25 [GENTLEMAN, By a]. THE ALARM. Or, the Gentleman's Monitor: Not Excepting the Ladies. In Fifteen Essays. With some poems; and an Essay upon the Times, with another upon Fear. By a Gentleman. London: Printed for J. Pemberton at the Buck and Sun against St. Dunstan's Church, in Fleet street. 1719.

£ 1,500

**FIRST EDITION.** 12mo, pp. [viii], 151, [1] blank; minor worming to bottom corner of first gathering and single worm hole to rest of leaves (all in margin, and not affecting the text), evenly and lightly browned throughout, but still a clean and crisp copy internally; bound in contemporary sprinkled calf, spine with four raised bands, boards ruled in gilt, each corner with a gilt leaf, lightly rubbed, but not detracting from this being a handsome and very desirable copy, with the contemporary ownership signature 'Lady R. Bertie' on front free endpaper.

Rare first edition of this book of conduct and etiquette, 'from a Gentleman (who has known much of the World and has been well acquainted with most of the Subjects he writes upon)'.

The work is made up of fifteen essays, as follows: 'Of Exercise and Employment'; 'Of Riches'; 'Best or Worst, &c.'; 'Of Absurdities and Contradictions, &c.'; 'Of the Folly of being Proud'; 'Of the Ingratitude of Mankind'; 'The Christian Life, a Life of Tryals'; 'Of the Excellence of a Devout Mind'; 'Of our Notions of God, &c.'; 'Of Keeping the Sabbath'; 'Of Growing in Grace'; 'Of the Sacrament of the Lord's Supper'; 'Of the Portion and Inheritance of the Saints'; and 'Of Ladies Pin-Money, &c.', particularly noteworthy, and therefore quoting from in part:

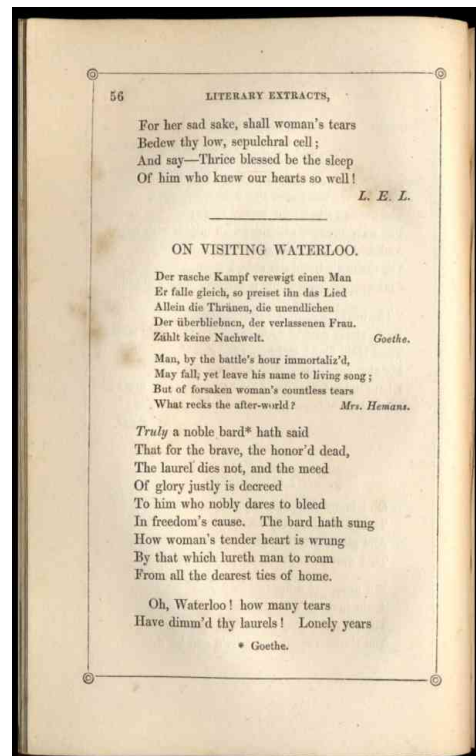
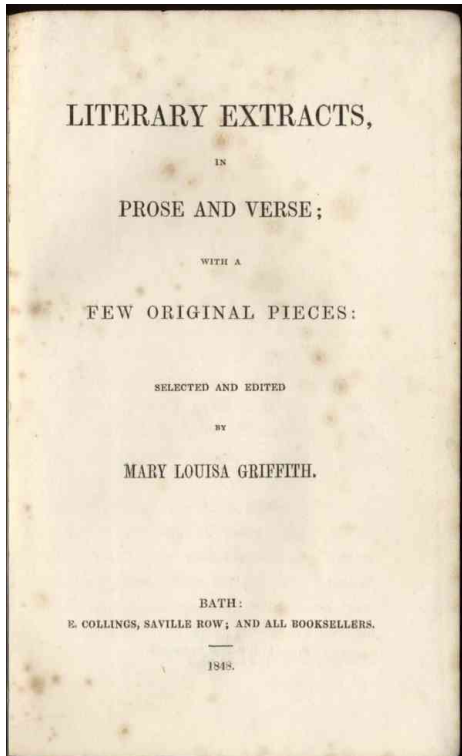
'Among the many extraordinary Customs and Practices, which have of late prevailed in this Nation, there is no one has increased more than that of Pin Money: I mean where Ladies of great Fortunes or Qualities have upon their Marriage or other Agreements with their Husbands, been entitled to very considerable Revenues, of Two, Three, Four, Five Hundred *per Ann* or more, for their own particular Cloathing or Pocket-Expences... The sum of what I have to say amounts to this: that there are Ladies (and much to their Honour and Reputation be it spoken) who justly deserve all that Revenue which their Parents or their own Prudence has secured to them; Who discover as much Greatness of Mind, as of Quality in their Habit and Expences; Who adorn themselves with every thing that is most becoming them, and despise every thing that is superfluous; Who know the Manner of wearing to be the best Set off, and the most commendable thing in the Habit; Whose natural Modesty, Humility, and Fearfulness to expose themselves, give a much truer Lustre to their Figure, than can be seen in the boldest, most glaring, and the forwardest Ladies; Who by such Advantages find a Benefit in their Expences too. For by this means (and by



avoiding the scandalous Hazard of Gaming) they are secure of a Fund, To encourage their Children in all Virtuous Improvements; To be generous to their Friends, and to all that stand in need of their Help; and to lay up an unexhaustible Treasure for themselves, in the Prayers that are put up for them by the Poor and Diftressed' (pp. 20-25).

Five poems conclude the work: 'The Retreat'; 'The New Jerusalem'; 'Of Salvation'; 'The Aspiration'; and 'On the Death of the Beautiful Mrs. K.A.', in which the author laments: 'This fair, this wond'rous Flow'r of her Age / No sooner did appear upon the Stage / To call the gazing World out to admire / But suddenly the Comet did expire' (p. 128).

OCLC records three copies in the UK, at the British Library, Leeds, National Library of Scotland, and three further copies in North America, at McMaster, Yale and the Newberry Library; ESTC adds two further copies, at the Bodleian and Folger.



## AN INDEPENDENT WOMAN

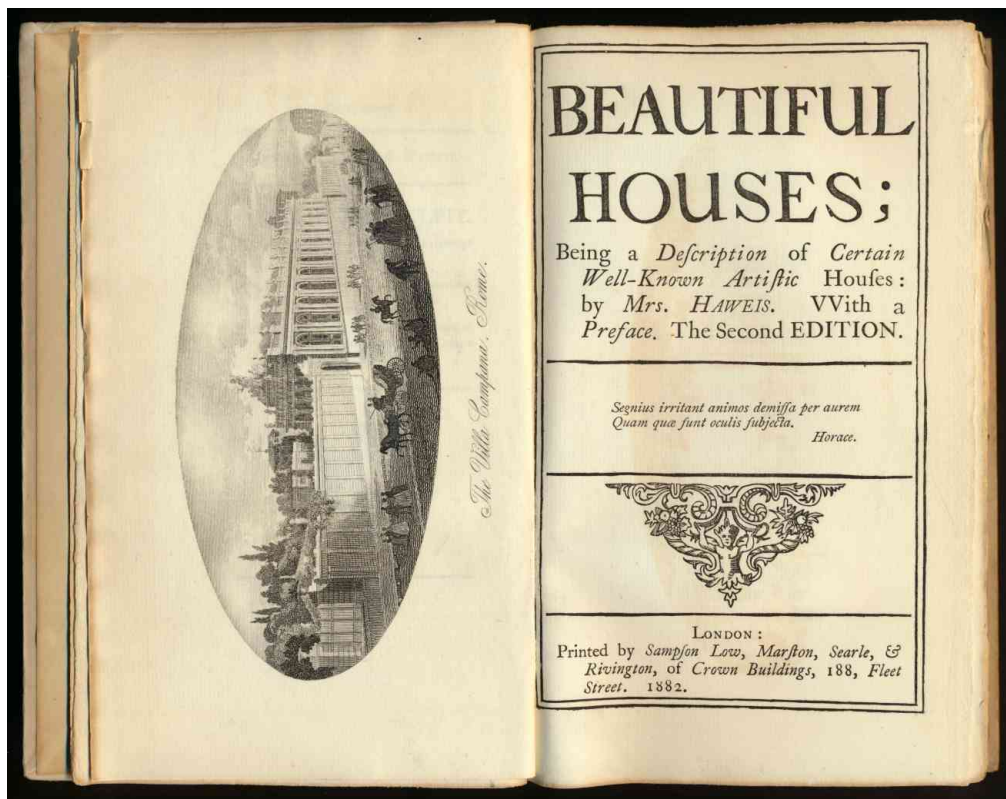
26 **GRIFFITH, Mary Louisa.** LITERARY EXTRACTS IN PROSE AND VERSE With a Few Original Pieces: Selected and edited by Mary Louisa Griffith. Bath: E. Collings, Saville Row; and all booksellers. 1848. £ 300

**FIRST EDITION.** 8vo, pp. iv, 221; with errata leaf tipped in at rear; some foxing in places throughout; in the original publisher's blindstamped red cloth, spine lettered in gilt, but rubbed and only just visible, light surface wear, but still a very good copy.

In her introduction the author and compiler describes that 'Amid the multitude of competitors, it must sink into oblivion, were it not for the gems - the thoughts of master minds - which it contains, and which are given in all their original languages, with occasionally, when the idiom will readily permit, a translation in prose or verse appended. From the information we have been able to glean about her it would seem that the work was issued as something of a statement having separated and become independent of her husband.

Mary Louisa Griffith was born in 1803 the youngest daughter of the Rev George Henry Glasse (1761-1809). Her father had committed suicide and Mary was adopted by her uncle, John Shaw, of 20 St James Square of Walcot district of Bath. Her adoptive parents both died in 1834 and the following year Mary married James Griffith of Grenville Street, Dublin and together settled in the Shaw family house in St James's Square. Mary appears to have separated from her husband about the time of, or just after the *Literary Extracts* were published. This resulted in her moving to Oxford Building in Walcot, where a little later she is described as the head of the household in the census of 1851. Her husband by then was living at a different address as a lodger, but then just disappears from the records. Mary had moved to 32 the Paragon in Bath by the time she died on the 17th February 1874, her probate acknowledging she was still the 'Wife of James Griffith' so there seems to have been some uncertainty as to whether her husband was still alive or not. At the time of her death she was living with three servants, one of which, Mary Cross, by sad coincidence died the following day!

OCLC records one copy in the UK, at the British Library, and one in North America, at Cornell.



## GUIDE AROUND ARTISTIC HOUSES, BY A LADY

27 **HAWEIS, Mary Eliza.** BEAUTIFUL HOUSES; Being a description of Certain Well-Known Houses: by Mrs. Haweis, with a Preface. London: Printed by Sampson Low, Marston Searle, & Rivington, of Crown Buildings, 188, Fleet Street. 1882. £ 225

**FIRST EDITION IN BOOK FORM.** 12mo, [4], viii, 115, [1]; engraved frontispiece; original 'art' vellum, the upper cover blocked lettered in black and red; booklabel of Robin de Beaumont.

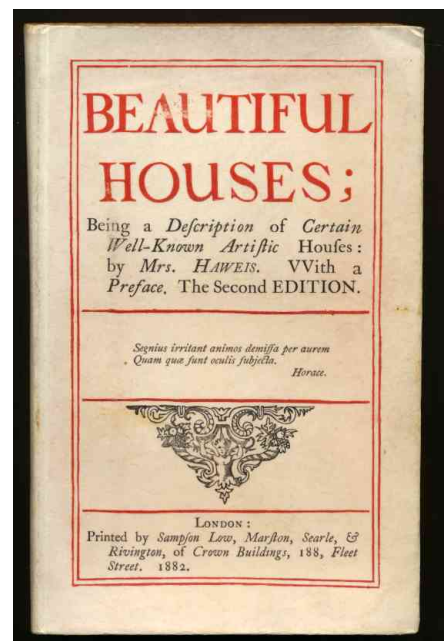
Mrs Haweis guides the reader around houses designed or decorated by several notable artists and collectors. The names included Frederick Leighton, William Burgess, Alma Tadama, George Henry Boughton, Reuben Sassoon, Alfred Morrison, and John James Stevenson together with a few in Rome.

The descriptions of selected 'Well-Known Houses' appeared in the journal *Queen* in 1880 and 1881. Haweis brought these descriptions together into book-form which she called her 'Second-Edition'. In her preface she states that 'Without holding up any particular style as proper for imitation (which indeed would be far from my desire and my principles), it is serviceable to show that "*beauty lies in many eyes*"; that every style has a beauty and interest of its own; for each bold and original mind evolving its own opinions in its own way, whether in words, or in form and colour, is worthy attention, and is sure to teach us something. Seeing the work that has been done by others often rouses the power in us to work in a familiar spirit, though not necessarily on the same lines.'

The design of the work deliberately imitates a 'Queen Anne' style including the quasi antique use of using long s's and in places two V's for W.

Haweis's knowledge of art and literature can be seen in the range of her published books. The first, *Chaucer for Children: a Golden Key* (1st edn. 1877, 2nd edn. 1882), skilfully combined both interests; aiming at a historically accurate representation of medieval costume and furniture, it was meticulously illustrated with woodcuts and colour plates whose details were drawn from medieval manuscripts. Her knowledge of the history of fashion clearly informed her series of publications on domestic décor: *The Art of Beauty* (1878), *The Art of Dress* (1879), and *The Art of Decoration* (1881), and these books also provided a forum for the expression of her wholesome views on the dangers fashion posed to health, and on the necessity that decoration should be both useful and in harmony with natural proportion. Haweis economically recycled material between publications. Essays on certain well-known artistic houses were first published in the journal *Queen* during 1880–81 and were then reprinted in *Beautiful Houses* (1882)' (ODNB).

Probably the cleanest copy we have seen of this work, which would be expected having come from Robin de Beaumont's private collection.







### GIFT BOOK FOR THE ASPIRING ETYMOLOGIST

28 **HUMPHREYS, Henry Noel.** INSECT CHANGES. AN ILLUMINATED PRESENT FOR YOUTH: forming a first lesson in entomology. London: Published by Grant and Griffith, successor to John Harris, corner of Saint Paul's Churchyard. Mdcccxlvij [1847]. £ 950

*12mo, pp. 32, [2], 16 advertisements; chromolithograph frontispiece and seven borders and an initial drawn on stone by F. Bauer and printed in colours by H. Wood & Co. 107 Gt Russell St; original glazed printed cloth boards in gold black white and red, free-endpaper stamped in red ink within a shield 'Leighton & Son Angle St Strand LS'.*

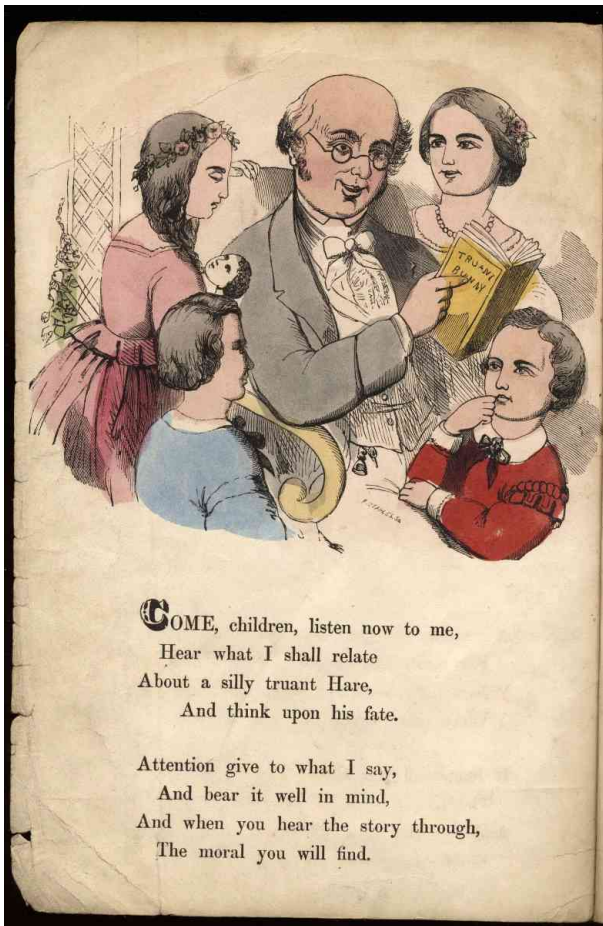
A beautifully produced gift book for the aspiring etymologist, glowingly described in a contemporary advertisement 'With richly illuminated Borders, composed of Flowers and insects, in the highly-wrought style of the celebrated "Hours of Anne of Brittany," and forming a First Lesson in Entomology. Super-royal 16mo. price 6s.'

This work comes within the period of a series of works that illustrated illuminated manuscripts from many countries, including *Illuminated Illustrations of Froissart* (2 vols., 1844-5), *Illuminated Books of the Middle Ages* (1844-9), *The Art of Illumination and Missal Painting* (1848) and *The Origin and Progress of the Art of Writing* (1852). Courtney-Lewis calling the work as 'being the metamorphoses of butterflies land moths with some rich illuminations in the style of the Hours of Anne of Brittany.'

Humphreys was interested in Italian art and worked with the landscape architect and prolific author J. C. Loudon on a number of gardening books. 'All Humphreys' interests coalesced in gift books, his best-known work. Lithography enabled him to combine illustrations, ornament, and calligraphy into an expressive unity' [ODNB].

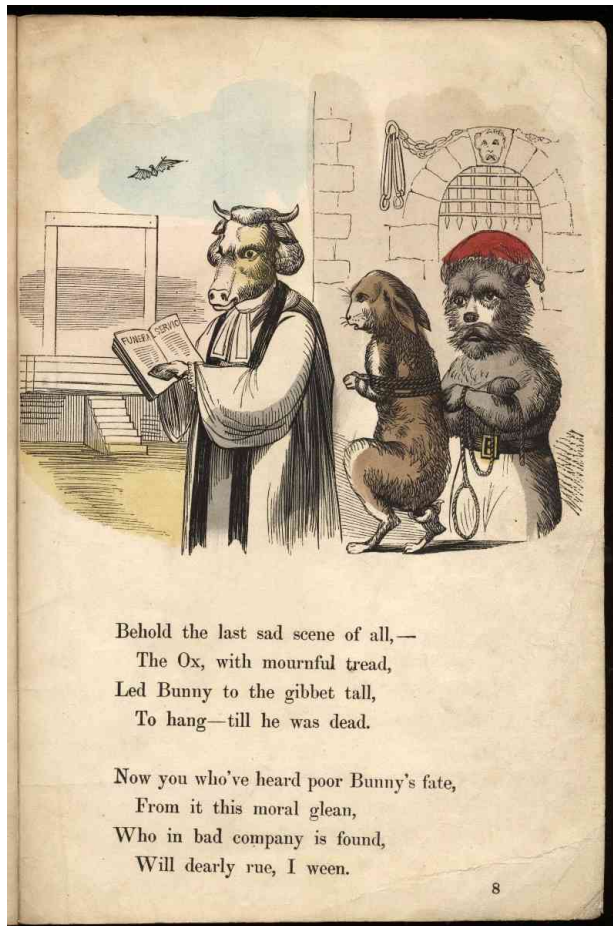
OCLC records four copies in North America, at the Library of Congress, Chicago, NYPL, National Agricultural Library, Carolina Chapel Hill, Alberta, Delaware, Texas and Toronto; see C. T. Courtney Lewis *The Story of Picture Printing in England during the nineteenth century; or, Forty years of wood and stone*, 1928.





COME, children, listen now to me,  
Hear what I shall relate  
About a silly truant Hare,  
And think upon his fate.

Attention give to what I say,  
And bear it well in mind,  
And when you hear the story through,  
The moral you will find.



Behold the last sad scene of all,—  
The Ox, with mournful tread,  
Led Bunny to the gibbet tall,  
To hang—till he was dead.

Now you who've heard poor Bunny's fate,  
From it this moral glean,  
Who in bad company is found,  
Will dearly rue, I ween.

8

### KEEPING CHILDREN ON THE RIGHT PATH

29 **[JUVENILE]. THE TRUANT BUNNY.** [Papa Lovechild's Series of Untearable Books]. London: Dean & Son, 11 Ludgate Hill [1859]. £ 185

**FIRST EDITION.** 8vo, 8 pages, printed on one side only, with first and last pasted to wrappers; lightly dust-soiled and foxed; the whole laid down on linen, as issued; in the original ochre printed pictorial wraps, spine neatly repaired with matching tape, some chipping to extremities, but still a good copy nonetheless, with contemporary presentation inscription at head.

First edition of the tale of *The Truant Bunny*, published by Dean & Son as part of their enormously popular Papa Lovechild's series, with Papa Lovechild depicted on the first page reading the book to a group of curious children. Like many similar works the idea was to encourage good morals in young minds.

'Come, children, listen now to me,  
Hear what I shall relate  
About a silly truant Hare,  
And think upon his fate.

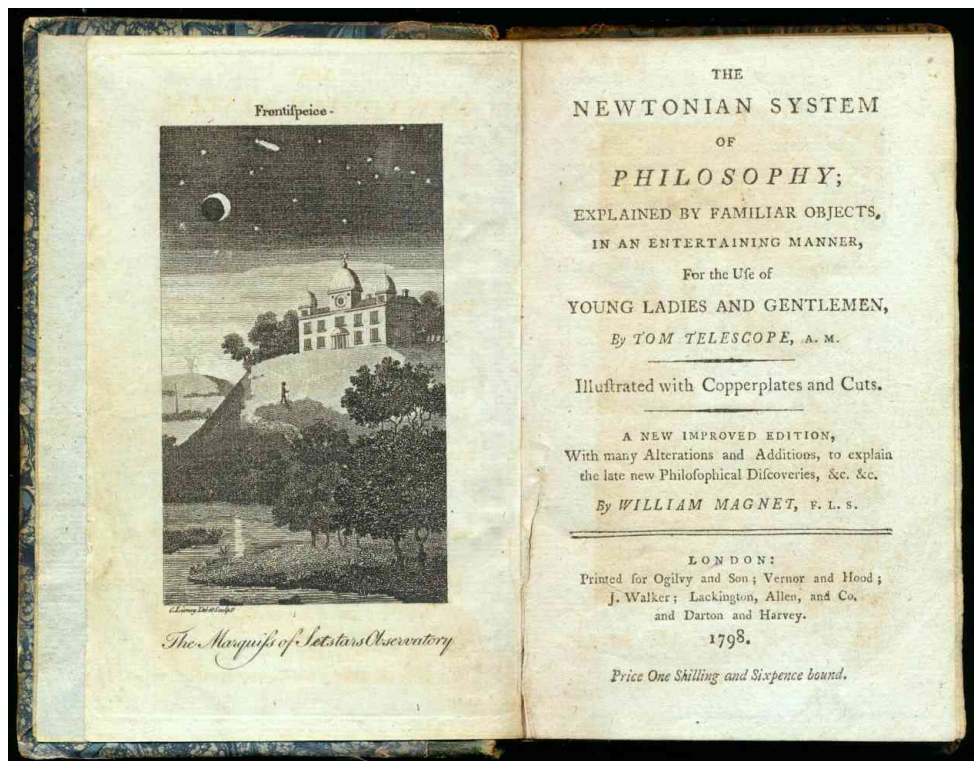
Attention give to what I say,  
And bear it well in mind,  
And when you hear the story through,  
The moral you will find.'

The illustrator, William Calvert, was born about 1819, the son of a cutler in London. He styled himself variously as engraver, artist and engraver, and wood-engraver, he married Elizabeth Mosley the daughter of a lapidary so initially he may have been employed as a gem or cutlery engraver. Calvert appears to have flourished between 1850s and 1860s as an illustrator of books and by the time our work was published he was a jobbing wood-engraver living at 10 East Harding Street, London, right in the centre of the printing trade off Fleet Street. He does not seem to have moved from central London and died there in 1868, aged 50. As with most of Calvert's work there is an uneasiness in the way he depicts his subjects, particularly children, and therefore guaranteed to keep the young reader both slightly frightened and curious.

Osborne, p. 81; OCLC records two copies, at Toronto and the British Library.

### SCIENCE LECTURES FOR YOUNG CHILDREN

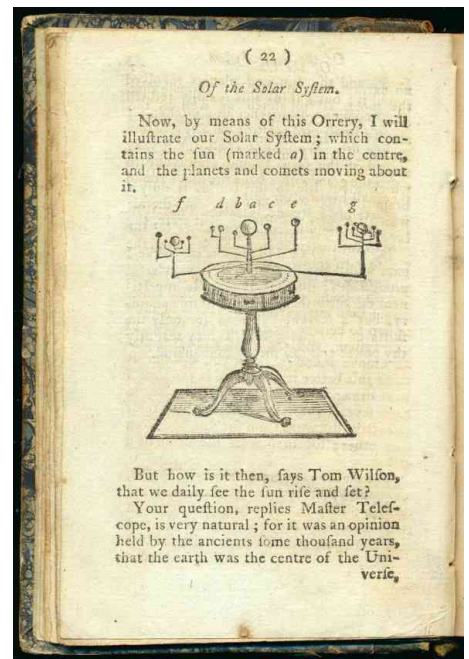
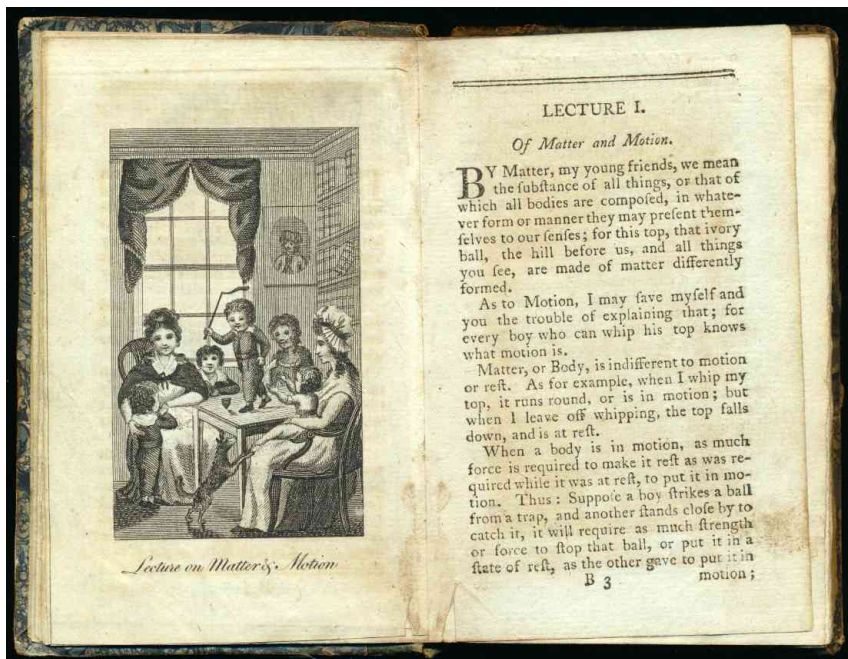
30 **[JUVENILE SCIENCE]. THE NEWTONIAN SYSTEM OF PHILOSOPHY;** Explained by Familiar Objects, in an Entertaining Manner, for the Use of Young Ladies & Gentlemen, by Tom Telescope, A.M. Illustrated with Copperplates and Cuts. A New Improved Edition, with many Alterations and Additions, to explain the late new Philosophical Discoveries, &c. &c. By William Magnet, F.L.S. London: Printed by Ogilvy and Son; Vernor and Hood; J. Walker; Lackington, Allen, and Co., and Darton and Harvey. 1798. £ 385



8vo, pp. [iv], 137, [1] Directions to Binder, [1] List of the Optical and Philosophical Instruments, [1] blank; with engraved frontispiece, four engraved plates and woodcut illustrations within the text; short tear to gutter of title (neatly repaired on verso), otherwise, apart from some minor marking in places, a clean throughout; in the original green roan backed marbled boards, spine ruled in gilt, hinges cracked but boards holding firm, head chipped, some surface wear and rubbing to extremities, but still a pleasing copy.

'A New Improved Edition, with many Alterations and Additions, to explain the late new Philosophical Discoveries' of this extremely popular work of juvenile science which was first published in London in 1761.

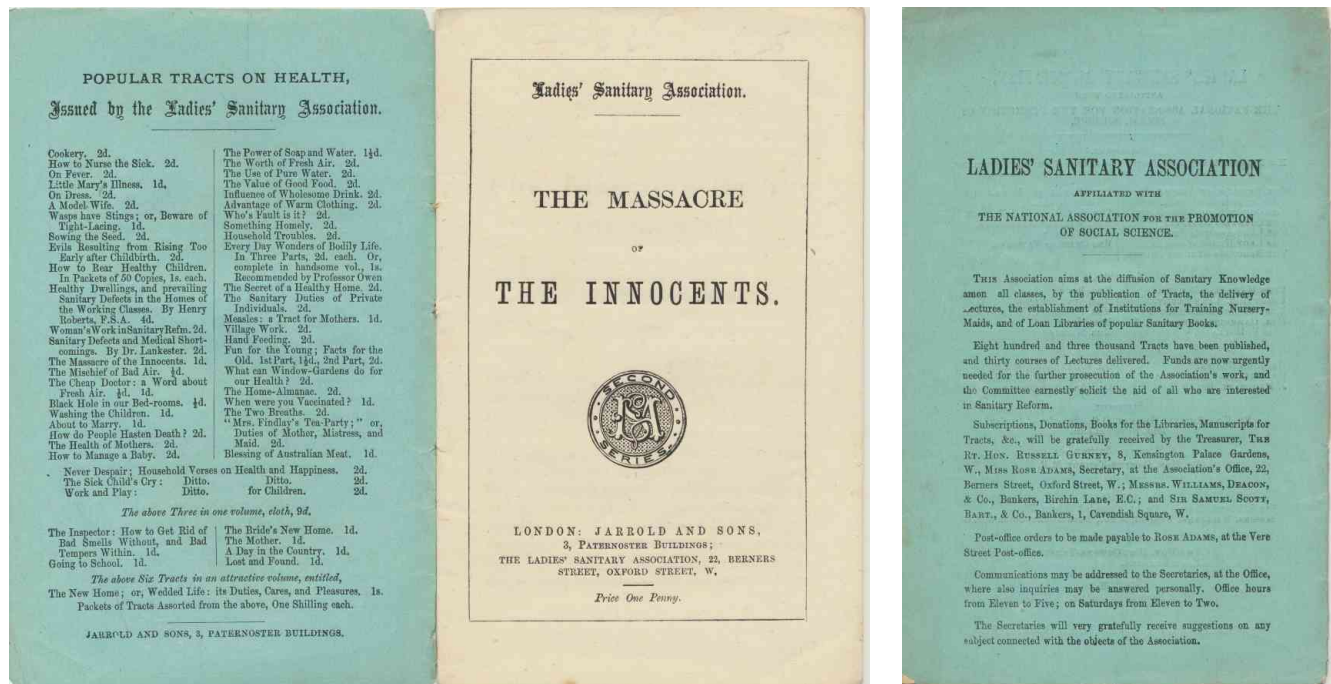
The work is divided into six chapters, each written in the form of a lecture. The first is 'Of Matter and Motion', the second 'Of the Universe and particularly of the Solar System', the third 'Of the Air, Atmosphere, and Meteors', the fourth 'Of Mountains, Springs, Rivers, and of the Sea', the fifth 'Of Minerals, Vegetables, and Animals' and the sixth 'Of the Five Senses of Man, and of his Understanding'. Although somewhat naive and of quite poor quality, the illustrations are, nevertheless, very appealing. The frontispiece depicts 'A Professor explaining the polite Arts, to his Pupils' - the professor in question is flying a balloon to the obvious entertainment of one of his four smartly-dressed boy pupils, in a high-ceilinged room filled with books and instruments. The first of the plates, entitled 'Lecture on Matter & Motion', shows a charming domestic scene of a mother, nurse-maid(?) four children and a dog all round (or on!) the parlour table. The other plates are of 'The Solar System, an Observatory, Mount Vesuvius and 'Chariots fired by Motion'. Most of the textual illustrations are of instruments, the majority enhancing chapter two.



'Reviewing this 1798 edn the Guardian of education (1802), while commending the work in general, criticises the last few pages 'for they breathe the equalizing spirit of the New Philosophy, and reflect too much on the privileged orders in society.' Part of what it was objecting to was no doubt a passage about one Sir Thomas who pampers his dogs but is 'largely concerned in the slave-trade (which I think is carried on by none but we good Christians, to the dishonour of our celestial master).' [Darton]

The ESTC notes that the book is sometimes attributed to John Newbery. Tom Telescope certainly smacks of a pseudonym, as does William Magnet. It is cheeky indeed for the real writer to give fictional authors distinguished letters after their names, Mr Telescope being made a Master of the Arts (A.M.) and Mr Magnet being elected a Fellow of the Linnean Society (F.L.S.).

Darton G938(1), Gumuchian 5564; see Osborne 1, pp. 209-210 (1770 and 1806 editions) and 2, p. 831 (1762, 1787 and 1798 editions); OCLC: 8748964; see Babson 114, Grey 127 and Welsh 347.



## STUPID NEGLECT, STUPID IGNORANCE

31 [LADIES' SANITARY ASSOCIATION]. KINGLSEY, Rev. Charles. THE MASSACRE OF THE INNOCENTS. London: Jarrold and Sons, 3, Paternoster Buildings; The Ladies' Sanitary Association, 22, Berners Street... [1866]. £ 150

8vo, pp. 13, [1] advertisement; stitched as issued in the original blue printed publisher's wraps, lightly dust-soiled, but still a very good copy.

Scarce first separate printing of this forcible address delivered by Rev. Charles Kingsley at the first public meeting of the Ladies' National Association for the Diffusion of Sanitary Knowledge in 1859. In it he addresses the conditions of the impoverished British child, arguing that their premature deaths are not the 'will of god', but 'stupid neglect, stupid ignorance, or what is just as bad, stupid indulgence' on the part of men and women.

'Oh it is a distressing thing to see children die. God gives the most beautiful and precious thing that earth can have and we just take it and cast it away; we cast our pearls upon the dunghill and leave them. A dying child is to me one of the most dreadful sights in the world. A dying man, a man dying on the field of battle that is a small sight he has taken his chance; he has had his excitement; he has had his glory if that will be any consolation to him; if he is a wise man, he has the feeling that he is doing his duty by his country and by his Queen. It does not horrify or shock me to see a man dying in a good old age. But it does shock me it does make me feel that the world is indeed out of joint to see a child die. I believe it to be a priceless boon to the child to have lived for a week or a day... But Nature is fierce when she is offended as she bounteous and kind when she is obeyed. She spares woman nor child. She has no pity: for some awful, but good reason, she is not allowed to have any pity. She strikes the sleeping child with as little remorse as would strike the strong man with the musket or the pickaxe in his hand. Ah would to God that some man had pictorial eloquence to put before the mothers of the mass of preventable suffering, the mass of agony of mind and body which exists in England year after year!' (pp. 7-11).

With its emphasis on healthy homes and healthy bodies, the movement for sanitary reform provided an opportunity for women to enter the public sphere and engage in public discourse. Organisations like the Ladies' Sanitary Association (1857-1900) and the National Health Society (1871-1947) leveraged traditionally "feminine" knowledge about caring for the home and family to educate poor and working-class women in the basics of preventive medicine. Women affiliated with these organisations gave lectures, visited individual homes, and wrote penny pamphlets and advice manuals on topics like maternity health, child-rearing, housekeeping, cooking, and nursing.

What began as voluntary work in the middle of the nineteenth century transitioned to professional employment in the latter decades, as women gained more opportunities for training and jobs in the newly institutionalised fields of health inspection and domestic science.

The work was advertised in the *Christian Times* during September 1866 where The Ladies' Sanitary Association sold them for 1d each or 8s per 100. Large numbers were very probably printed and distributed however a pitifully small number of these 'tracts' seem to have survived.

OCLC records one copy of this edition, at the University of Glasgow.



### MEETING THE SHORTFALL IN AGRICULTURAL LABOUR

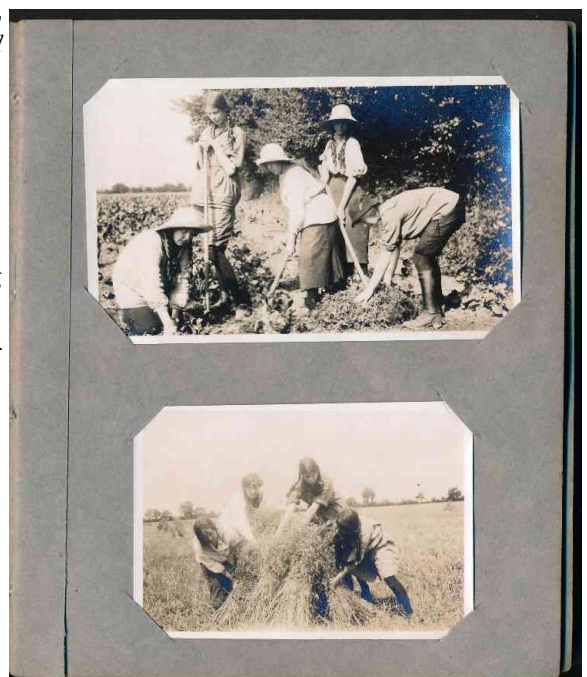
32 **[LAND GIRLS]**. SMALL ALBUM OF PHOTOGRAPHS DEPICTING LAND GIRLS AT WORK DURING WW1. [Essex, Lawford Place, Manningtree] [1915-1917]. £ 450

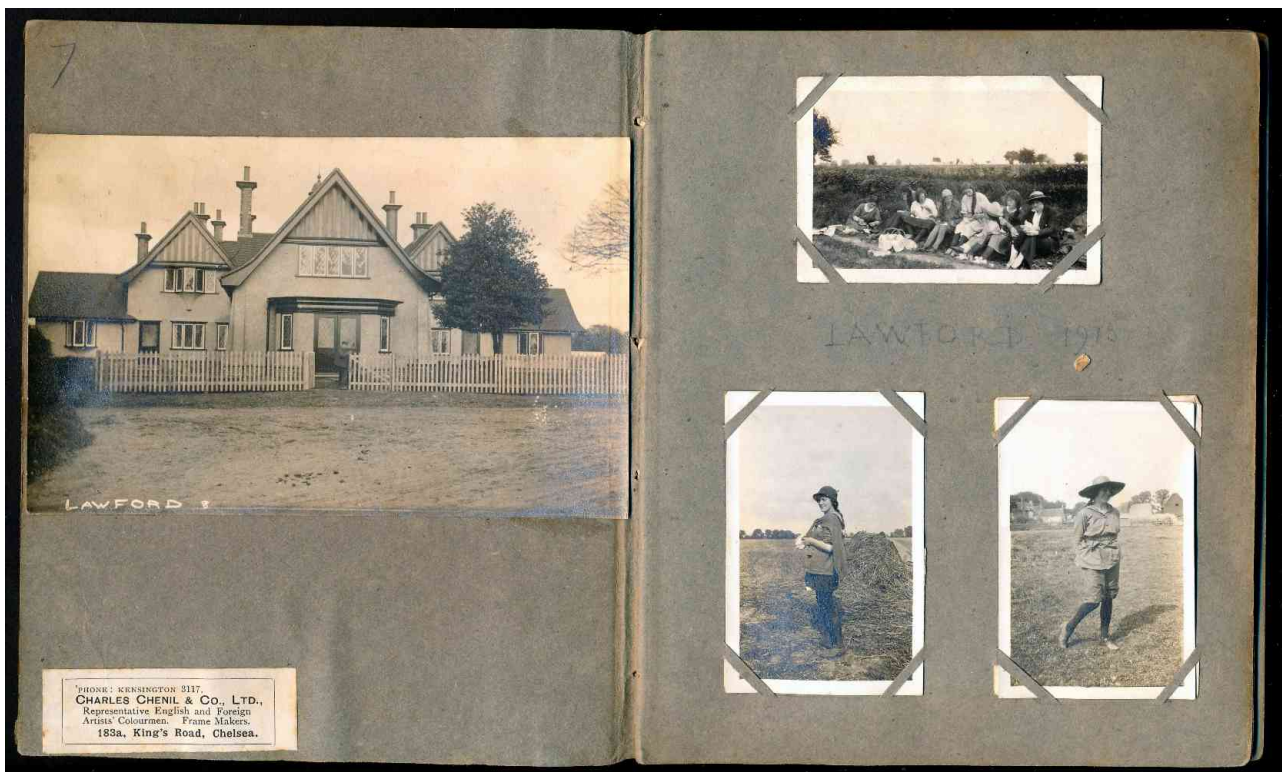
*Photograph album [14 x 16.5 cm]; 24 leaves of grey card, the majority with photographs let into the leaves; original cloth backed boards; occasional minor marks from use.*

An interesting album of photographs recording the war both on the home and battle front.

The contents are connected with the Ogilvie family of Lawford Place just west of Manningtree in Essex who there owned a country house and a medium sized farm. The album starts with a postcard photograph (by Cullingford of Manningtree) showing the Parish Hall at Lawford that the Ogilvie family had built, this may have been pressed into use to house Land Girls working on the home farm at Lawford. Following this are 37 photographs of various agricultural scenes, the first page annotated "Lawford 1915" in pencil, in which are shown six young women and a smaller child, not only gathering in the forage, but also harvesting and some larking about and showing off their Land Girl 'uniforms' for the camera. A few also show some male co-workers and farm scenes with the majority of the photographs, from their size, taken probably with a Kodak vest pocket camera and a smaller box camera as the prints are generally around 68 x 45mm, with a few slightly larger up to 110 x 67 mm.

At the end of the album is a distinct series of twelve further

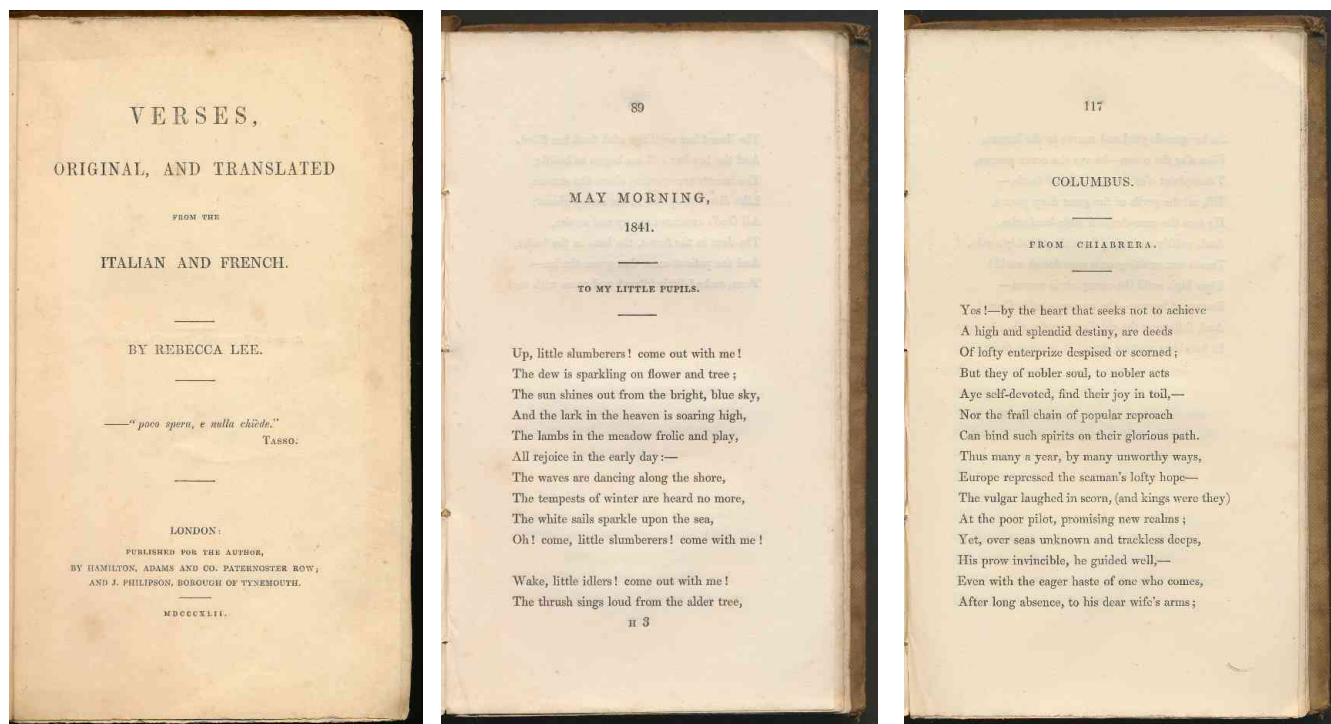




photographs (bar one, all 68 x 45mm) which have all been taken in France (annotated "Ypres 1915" in pencil). They show officers and troops relaxing behind the front line as well as damaged buildings. The album concludes with two photographs showing the Founders Day Parade at Chelsea Hospital in 1916 and 1917.

Conscription of unmarried men aged between 18 and 40 from January 1916 together with the introduction of food rationing from January 1918 instigated a concerted effort to inspire young women to join the land movement, an organisation to persuade civilians to help out on farms and thus guarantee food production both for the home front but also the military. Such organisation had close ties to the suffrage movement believing, that patriotically serving their country through their agricultural work, they could draw attention to the suffrage movement.





### A SCHOOLMISTRESS FALLING ON HARD TIMES

33 **LEE, Rebecca.** VERSES, ORIGINAL, AND TRANSLATED from the Italian and French... London: Published for the Author, by Hamilton, Adams and Co., Paternoster Row; and J. Philipson, Borough of Tynemouth. 1842. £ 285

**FIRST EDITION.** 8vo, pp. xxvi, [ii], 144; some old pencil scribbles in places by a bored child; original brown cloth, decorated in blind and somewhat dampmarked and chipped at head of spine.

A collection of poems published by a schoolmistress who had fallen on bad times.

The collection was probably chosen from poems that Rebecca Lee had amassed, since at least the 1820's subjects include 'On a painting of two dead goldfinches, lying on a tuft of scarlet clover'; 'Florence' with the note that it was 'Written for a drawing in a young friend's Album'; 'That beating heart' on the death of child; 'Stanzas, written after visiting the tomb of Shakespeare at Stratford-upon-Avon'. The Dying Freebooter to his mother'; 'Stanzas suggested by a Miniature Picture' together with various religious and sentimental verse, some of which touching on friends.

The poem 'Tynemouth Haven' is certainly autobiographical as it has the subtitle 'Stanzas composed under circumstances of peculiar depression, August 13th, 1835, at the Prior's Haven, Tynemouth.' 'Is it not happiness—to sit / Upon this rocky shore, / To listen to the swell and fall / Of Ocean's ceaseless roar ? / To mark the trembling surges flash, / And roll upon the beach— / While Ocean's breast is gemmed with sails'. Another poem 'May Morning, 1841' is addressed 'To my little pupils' is rather delightful with opening with the lines Up, little slumberers! come out with me! / The dew is sparkling on flower and tree; / The sun shines Cut from the bright, blue sky, / And the lark in the heaven is soaring high, / The lambs in the meadow frolic and play, / All rejoice in the early day:— / The waves are dancing along the shore, / The tempests of winter are heard no more, / The white sails sparkle upon the sea, / Oh! come, little slumberers! come with me!

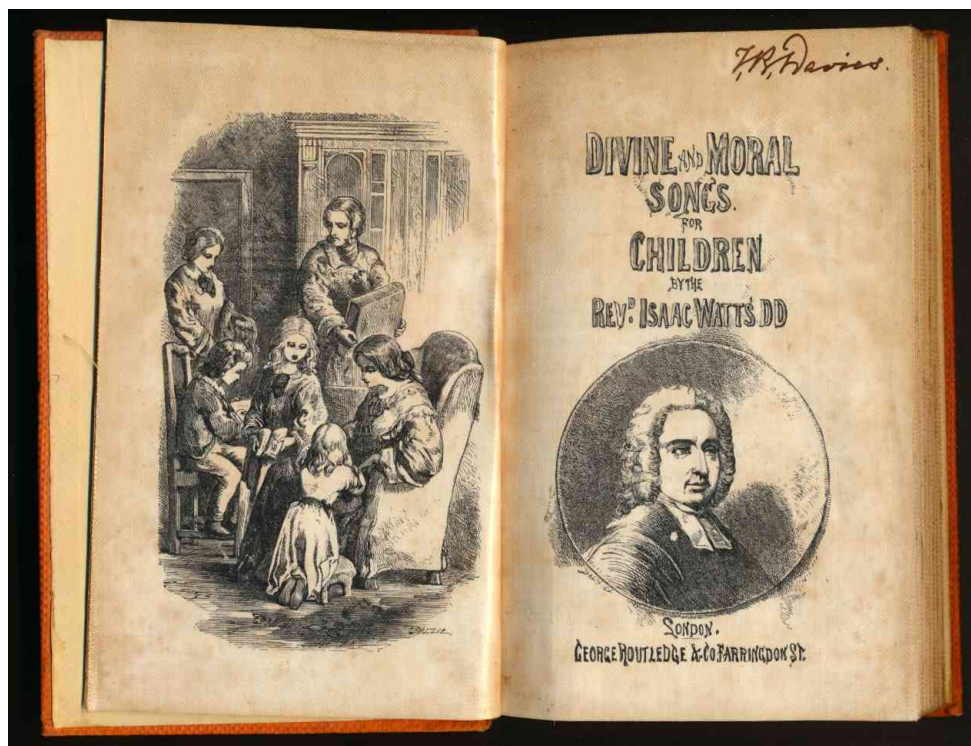
About a third of the work is taken up with a group of translations from the Italian sonnets of Vincenzo da Filicaja with others from the works of Dante Michelangelo, Zappi, Tasso, Petrarch. Only a few of the French translations from Madame de Stael, Guyon, and 'Clotilde de Surville'. Rebecca Lee may have travelled to Italy in an earlier period of her life, as she appears much more confident in her Italian translations.

Of the author we know that she came from the 'South' of England to the small coastal town of Tynemouth in Northumberland. It was here that she set up her ladies boarding school around 1836 at Tynemouth Lodge. This was quite a large house set in its own ground, just then to the north of the town and indicating that Rebecca Lee must have had some high hopes for her school.

Rebecca Lee charged sixty guineas for each young lady to be 'educated on the Plan of a Private Family.' Unfortunately she appears to have got into financial difficulties in 1840 and had to sell much of the contents by auction 'as would be superfluous in A House of more limited Dimensions.' She moved to a house in George Street, Tynemouth with half a dozen border pupils from the ages of six to twelve and it was from here that she had her poems published. By now Rebecca was about forty-six and the dedication of her work 'To the friends, who kindness has enabled me to publish it' appears to be a means of raising some much needed funds. Among the subscribers are several who took from six to twelve copies, these we presume were either grateful parents or pupils now grown to adulthood, others perhaps Rebecca Lee knew through being a governess. One family that stands out is the abolitionist, and a leading campaigner against the slave trade 'Mr Thomas Clarkson Esq, Playford Hall, Suffolk'. He took six copies, his wife taking a further three and their daughter-in-law twelve more copies. Rebecca appears to

have joined her lot with Mrs G. Richardson who ran a 'Ladies Seminary' in Newcastle, however this ceased in 1845 after which we lose sight of Rebecca.

OCLC records one copy in the UK, at the British Library, and three in North America, at NYPL, UCLA and Columbia.



### 'INDESTRUCTIBLE' PRINTING

34 [LINEN PRINTED]. WATTS, Rev Isaac. DIVINE AND MORAL SONGS FOR CHILDREN... London: George Routledge & Co Farringdon St. [1857]. £ 285

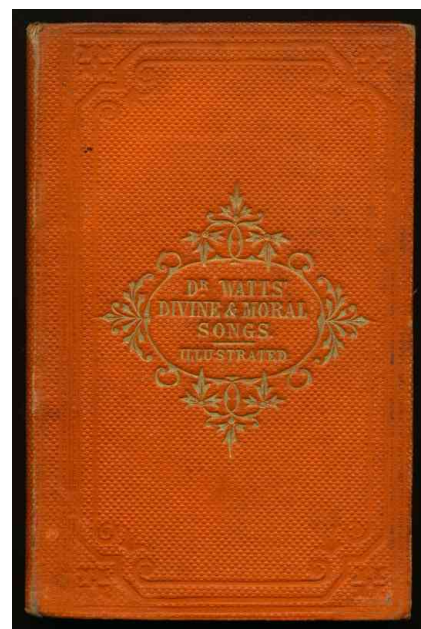
**FIRST EDITION THUS.** 12mo, pp. vi, [7]-95, [1]; printed on linen, decorated title and text illustrations throughout; some foxing and mild browning to the line as would be expected; original orange cloth decorated in blind and gilt with a cartouche enclosing the title on the upper cover; booklabel of Robin de Beaumont.

The work was available in three formats as sixpence in wrappers, one shilling bound in cloth, or like here bound in cloth and also printed on linen.

The publisher Routledge was one of the first publishers to market untearable books printed on linen. They must have had some difficulty to keep the ink on the fabric and had to go to the effort to have the printed linen hot pressed in order to keep the ink from smudging. Watts' *Divine and Moral Songs* was probably an ideal work to attempt this experimental printing on as it would be small children, who would not necessarily be 'divine' or 'moral' in their handling of books ordinarily printed on paper.

Routledge only issued a few works using linen, including half a dozen titles in their 'Aunt Mavor' series together with four reading books including the present. This must have been a costly process as the price over the next five years had increased to two shillings, whilst the other formats remained at the same price.

OCLC locates copies designated as printed on linen at Manchester, Baylor, Southwestern, Whitworth and Toronto.

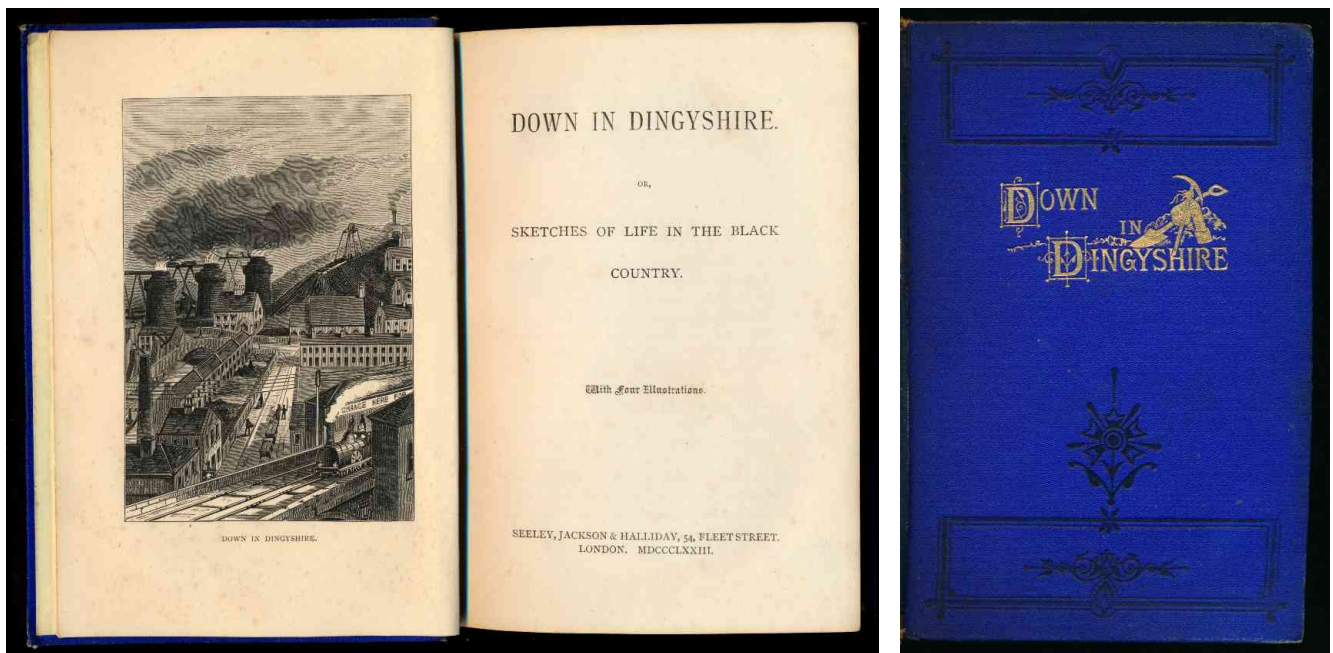


### ENDURING LIFE IN INDUSTRIAL BRITAIN

35 [LITTLEWOOD, William Edensor]. DOWN IN DINGYSHIRE. or, Sketches of the Life in the Black Country. London: Seeley, Jackson & Halliday, 54, Fleet Street. MDCCCLXXIII [1873]. £ 385

**FIRST EDITION.** 8vo, pp. vi, 164, 4 Works recently published; wood-engraved frontispiece and three plates; original blue cloth, spine and upper cover decorated in black and gilt with title to spine and upper cover; inscribed on front free endpaper 'Awarded to William Brownlie of Mauchline School, 20th July 1883' for gaining first prize in grammar etc.; a very good clean copy.



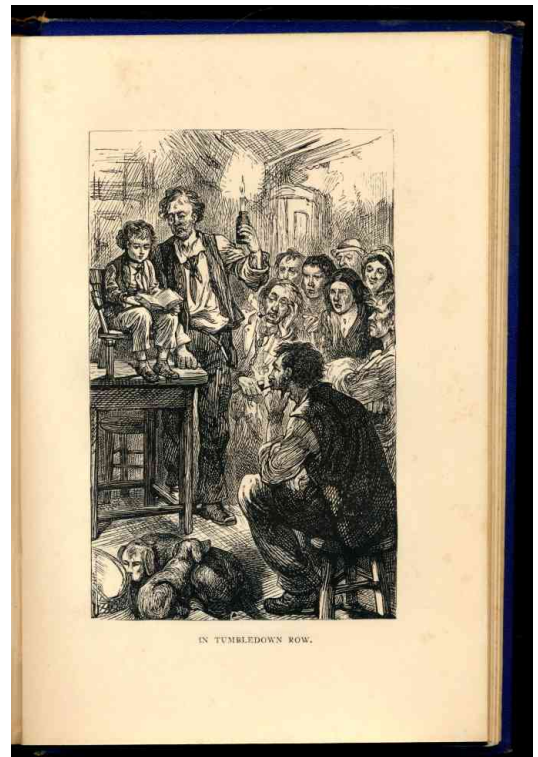


Littlewood, a curate living in the genteel suburb of Norwood South London was promoted in 1870 to be perpetual curate of Ironville in Derbyshire. Described at the time as an 'earnest total abstainer' he probably relished the hope of ministering to rough workers in the Derbyshire Black Country. The work was published anonymously, this was chiefly because Littlewood did not want to identify the location as his church which was financially supported by the main employer in the town. Littlewood states his main reason for writing the work was to give some 'instruction and help for labourers in similar fields to those described may be found in these pages.'

The sketches first appeared restricted to a series of articles in the *Church Sunday School Magazine* and are here slightly edited and illustrated. Ironville was a new town that was founded in 1834 when good deposits of coal and ironstone were located whilst cutting the Butterley Canal. The population rose rapidly and probably reached its peak by the 1870s when there were sixteen coal and iron pits employing 8,000. Littlewood's work is a mixture of evangelical hope, practical advice, acute observation all mixed in with a liberal dose of sentimentality. Still, he was clearly very caring of his flock and despite his earnestness Littlewood evidently also had a sense of humour.

'Our gardens... lie on the front side of the houses, and are so arranged that, properly, you should go up to each of the houses by a little path through them. But this plan is regarded by the occupants as destructive to gardening; and accordingly these garden paths are stopped, the front doors are locked, and everybody goes into the houses through the back doors. Many are the social results of this trifle. The first consequence is, that the front rooms, being little used, become a sort of sanctum, used only for grand festivals, and as museums for the stuffed relics of beloved and departed animals. Here you shall see the carcass of Little Billy, the former canine pet of the owner, grinning a ghastly grin, and glaring, with tremendous and glassy goggle-eyes, out of a case, which his former owner has probably made with his own hands. Here, too, is often to be found a two-pound-ten mahogany table, and not infrequently a cheap piano, and an easy-chair only used on Sundays. On the walls of this sacred chamber, among the stuffed dogs, hang various framed documents: the certificate of merit presented to the eldest boy by the Dingyshire Association for the Promotion of Scriptural Education; the last sampler done by the eldest daughter, now in service at Cottonopolis; the funeral cards of the grandfather and grandmother, and perhaps of a child or two; the card of membership in the Honourable Society of Queer Fellows. Here also may be occasionally encountered pictures in an early and highly florid style of art, and mostly of a Scriptural tendency. Finally, an elaborate fly-trap hangs from the ceiling, and a collection of impossible crockery crowds the mantelpiece. Such is the front room, - a room, as may be seen, not for "human nature's - daily food," but exhibited only as a luxury to visitors from afar, and to those who are admitted to the intimacy of close friendship, amongst whom, I am glad to say, my parishioners count their parson.'

In another section of the book he explains the brutality of working in Dingyshire 'An accident here, you must understand, is not regarded as important unless fatal. An eye knocked out, a finger or two - or even a limb - chopped off, a general abrasion of skin, is looked upon as commonplace. The proprietors who own us keep a doctor, who soon sets all such trifles as these to rights, and the clubs provide pretty comfortably for persons thus

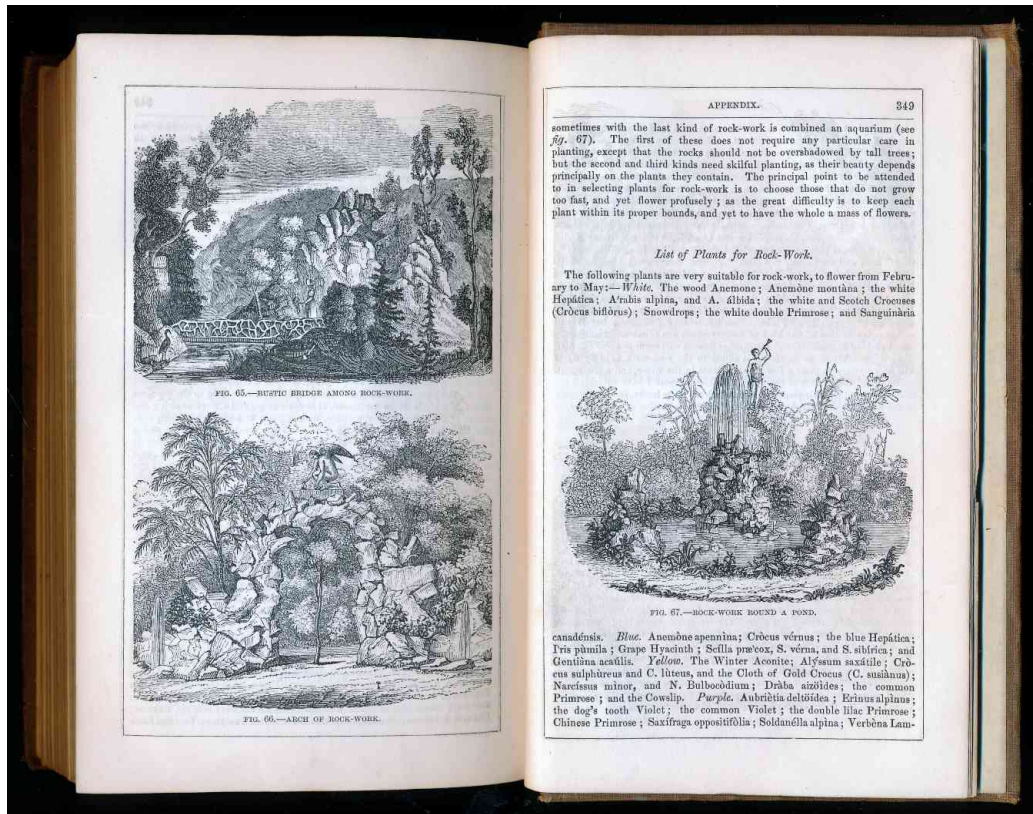


laid by. But when a fatal accident comes, when somebody is smashed, or burned, or torn to pieces, or choked by fire-damp, or drowned, then at once public sympathy arises, and the result is a largely-attended funeral, much temporary excitement, and occasionally - in special cases - a subscription to put up a gravestone with a suitable inscription.

Altogether a good read and an unusual contemporary account of the struggles born by those living and working in the industrial heartland of Britain.

William Edensor Littlewood (1831–1886) was only at Ironville for two years before becoming vicar of St. James's, Bath, 1872–81, and afterwards home missionary in charge of St. Thomas's, Finsbury Park, London. [see ODNB].

OCLC locates copies at the British Library, National Library of Scotland, Oxford, Cambridge and in Canada at Western University,



### MRS LOUDON'S MOST POPULAR GARDENING BOOK

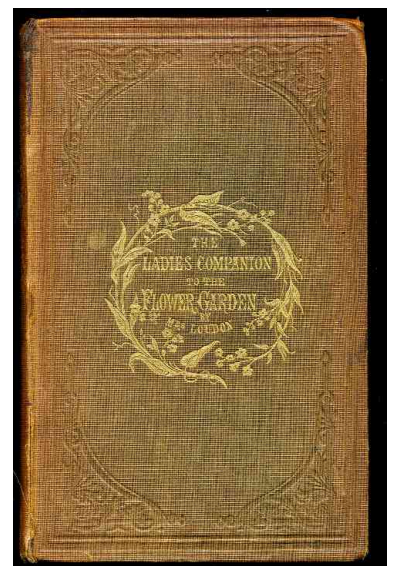
36 **LOUDON, Jane (née Webb).** THE LADIES' COMPANION TO THE FLOWER GARDEN. Being an Alphabetical Arrangement of all the ornamental plants usually grown in gardens & shrubberies; with full directions for their culture. London: Published (for the proprietors) by Bradbury & Evans, 11, Bouverie Street. 1853. £ 150

**SIXTH EDITION, WITH CONSIDERABLE ADDITIONS AND CORRECTIONS.** *Small 8vo, pp. viii, 355, [1] blank; hand coloured engraved frontispiece and numerous text illustrations; original decorated green cloth, joint of cloth slightly splitting but still a tight copy; inscribed on the front free endpaper 'Elizabeth P. Wills July 19th 1853.'*

Jane Loudon was to Victorian gardening what Mrs Beeton was to cookery.

Despite having no previous experience in botany, Jane threw herself into assisting in her much older husband, John Claudius Loudon's work as a botanist and garden designer. She planted and tended their extensive gardens in the meticulous manner that John needed for his research, and assisted in editing his rather technical publications, in particular his monumental *Encyclopedia of Gardening* (1834). But Jane came to believe that there was also a major gap in the market. She saw a need for gardening manuals, plainly written, directed at the growing middle classes (women in particular). With encouragement from prominent horticulturist John Lindley, she set about fulfilling that need with a series of books, with titles such as *Gardening for Ladies* (1843), *The Ladies' Country Companion* (1845) and *The Ladies' Companion to the Flower-Garden.* [V&A website]

As Jane succinctly put it in her preface 'It is a common subject of complaint among amateur florists, that the directions for the culture of flowers given in



works on Gardening, are scattered through so many different volumes, and mixed with so many other matters, as to be of comparatively little use to the possessors of small gardens. Having felt this inconvenience myself, it occurred to me that a dictionary of the English and botanic names of the most popular flowers, with directions for their culture, would be useful; and the result is the present volume.'

Neatly laid out in double-columns, together with a sufficient of wood-engraved illustrations, each edition of the work was updated by Loudon as new material became available, she makes a point of telling her readers that her work 'has never been stereotyped.'

This copy particular copy belonged to Elizabeth P. Wills whose husband was one of the Bristol tobacco manufacturing dynasty of W.D. & H.O. Wills. They lived during the 1850's at 6 Hillside in the Cotham area of Bristol in a semi-detached villa with decent sized front garden, just to type of potential gardener Loudon had in mind for her book.



### THE LAST PHASE OF EAST INDIA COMPANY CONTROL IN BENGAL

37 [LUDLOW, *Captain William Andrew*]. BENGAL TROOPS ON THE LINE OF MARCH, A Panoramic Sketch by an Officer of that Army. [William Ludlow del.]. [London:] Drawn on Zinc & Printed by Day & Haghe, Lithrs. to the King. [1835]. **£ 5,500**

*Hand-coloured lithograph, heightened with gum arabic, consisting of 18 strips, each measuring approximately 110 x 516 mm (and extending to approximately 28 feet when joined), plus a strip of descriptive notes, and a title sheet measuring 200 x 283 mm, all mounted in the original cloth backed scrap book (573 x 400 mm), some surface wear and rubbing to extremities, but overall a very desirable example.*

A rare and remarkable hand-coloured panorama depicting the hazards of moving troops through the subcontinent during the last phase of East India Company control in Bengal, from sketches by an officer.

Captain Ludlow is listed in the East India Register and Directory as being on furlough from the Twelfth Regiment Bengal Native Infantry in 1835. In the descriptive text accompanying the panorama, he describes putting together the sketches for publication on the long sea voyage home: 'This hasty sketch, put together on board Ship, was originally undertaken as much for the purpose of breaking the monotony of a long sea voyage, as to give to a numerous acquaintance at home a better idea of Troops moving in the East, than the Designer could convey in conversation.' The British troops are interspersed with figures of local interest: the Hindu priest; native officers; water-carriers, laundry-men; "Cart in which Native Females ride"; "Fakers denouncing their flying Friends"; and dozens of camels and elephants laden with baggage.

A contemporary review published in *The United Service Magazine* For April 1835 notes 'This Sketch, as it is modestly styled by its author, Captain Ludlow, is the most characteristic and extraordinary performance of its class we have ever seen. Of apparently interminable extent, and crowded with figures of man and beast, all portrayed to the life, it forms a complete picture of the march of Bengal Troops, comprising incidents of actual warfare, interior economy and habits, costume native and military, superstitions, vehicles, cattle, and, in short, presents an omnium gatherum, such as we have never before seen marshalled in such dense or striking array. No verbal or written description could



approach the vivid realities conveyed in this panoramic *Sketch*, which must prove highly interesting to our honoured comrades of the East, and may stand untravelled Europeans in stead of all the books ever written on the subject. We trust Captain Ludlow will not be a loser by the publication of a work of so much labour, and exhibiting so much *esprit de corps*?

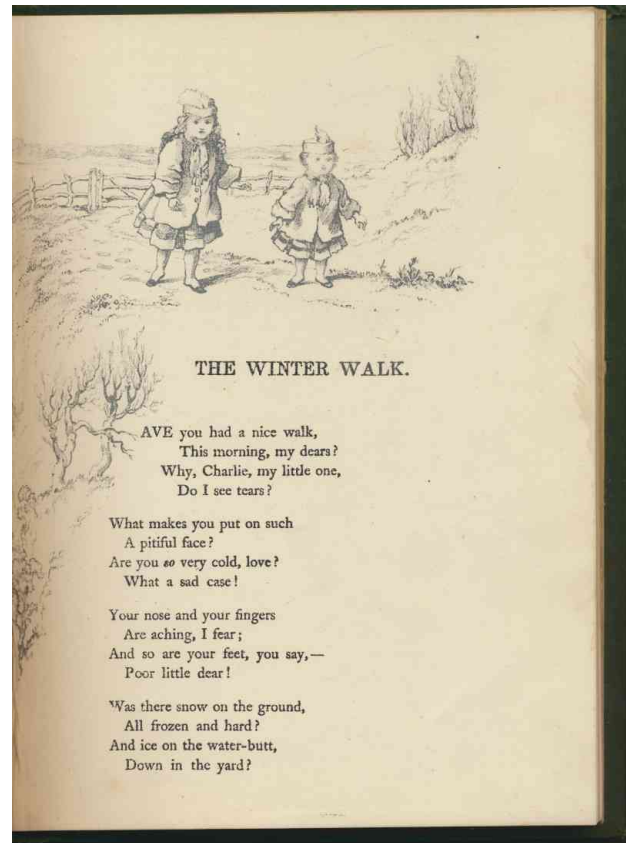
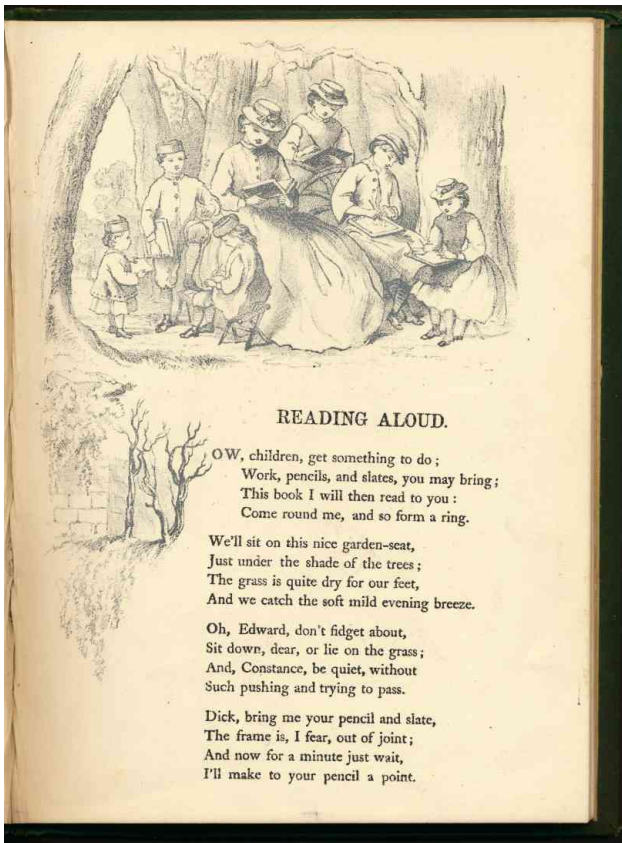
The captions beneath the image strips read from left to right [1] 'Water carriers to the Camp'; 'Hindoos bathing'; 'Hindoo Idol and Priest'; 'Grain and supplies carried for the Camp'; 'The Rear Guard awaiting the removal of the Camp'; 'A Coffee Party'; 'Camp Baggage'; 'Express Camel'; 'Bazaar Guard'. [2] 'Foot Artillery'; 'A Regiment of Sepoys'; 'Foot Artillery'; 'Horse Artillery'; 'Horse Artillery'. [3] 'The General Officer and his Staff'; 'Light Cavalry'; 'Light Cavalry'; 'Express Camel'; 'Prisoners driven to the rear'; 'Spare Ammunition Waggon'; 'An A.D. returning



with orders'. [4] 'The Cart of the Country'; 'Baggage'; 'Boxes for carrying refreshments'; 'A Mess Tent'; 'Conveyance for the Wounded'; 'The Common Cart of the Country'; 'Cart in which Native Females ride'; 'Spare Ammunition Boxes'; 'A Sporting Elephant, the Driver and his assistant getting up'; 'The Bazaar Flag'; 'Washer Men'. [5] 'advanced guard pushing on'; 'Spiking a captured gun'; 'The Native Troop of Horse Artillery'; 'The Charge sounded'; 'The Charge sounded'. [6] 'The Skirmish'; 'An Advanced Gun playing'; 'Making-off'; 'Match-lock men'; 'A Swivel Gun on a Dromedary'; 'A Priest's Hut'; 'A Hill Fort for which the enemy are making'; 'Fakeers denouncing their flying Friends'; 'A Hindoo Temple'.

Ludlow was born in 1803 and arrived in India in 1820, and was attached too the 12th Regiment Bengal Native Infantry. He returned to Britain briefly in 1834 but had arrived back in India by March 1835 a month before publication. In 1836 he married Mary Anne Ferris at Allahabad although out in India for quite some while Ludlow appears never really to have seen much action something that may have allowed him the time to devote some time to depicting Indian life He was promoted to major in 1846 and sometime thereafter retired on half pay to Marylebone in London where he died in 1853.

Abbey *Life* 530; *Index to British Military Costume Prints* 485 [1].



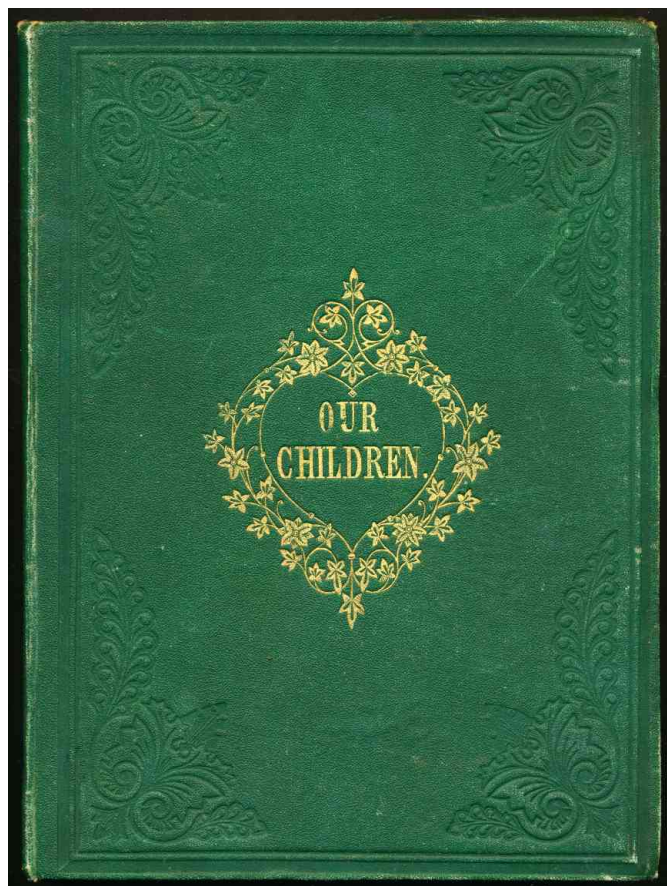
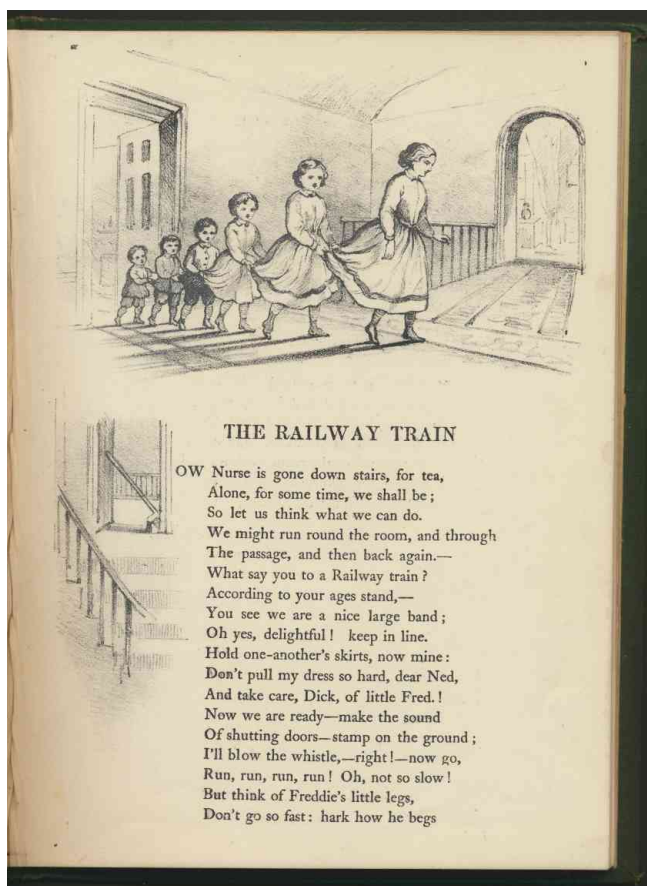
### RARE LITHOGRAPHIC PROCESS TO IMITATE PENCIL DRAWING

38 [M. & I., Aunt's]. OUR CHILDREN: Sketched from Nature in Pencil & Verse. London: Dean & Son, [1867]. £ 450

**FIRST EDITION.** 8vo, pp. [4] printed title and preface, [56]; printed in lithograph throughout; some light foxing in places, otherwise clean; original green blindstamped publisher's cloth, upper board lettered in gilt within a cartouche; booklabel of Robin de Beaumont.

These poems on domestic tranquillity appear to have been written and illustrated by two aunts for their nieces and nephews, all are completely original and do not appear to have been republished. The poems include such titles as 'Contented Nellie,' 'The Little Boat,' 'The Little Brother,' 'The Rifle,' 'Reading Aloud,' 'The Railway Train,' 'The Box of Bricks,' 'The Sewing machine,' 'Baby Awake,' and 'Baby Asleep,' which all engender the Victorian ideal of domesticated happiness and unusual almost purely devoted to the mother and child with no fatherly figure intruding into the illustrations and only fleetingly in the verse.

The work has a slightly curious prepublication history. It was advertised in *The Publishers' Circular* on the 15th December 1866 as 'Imp. 8vo, printed in Black Lead Pencil on Toned Paper, 3s. Our Children, Sketched from Nature in Lead Pencil and Verse. By Mrs. C. [Ready Dec. 15]'. However, the work appears to have been delayed and altered for the title and contents are in letterpress whilst the rest of the work, including the text, is in lithograph. Also the author 'Mrs. C.' has now unaccountably disappeared and given way to 'loving Aunts M. & I.' with the preface signed by just aunt 'M.' When the work did appear in Dean & Sons advertisements in the middle of 1867 the price had increased to 5s.



Unusually, and probably uniquely, the illustrations are lithographed to imitate lead pencil. The printing process of 'Lead Pencil' uses some type of silvery ink that includes a pewter type compound that glitters slightly under a glass. In a long letter from Michael Twyman, loosely inserted in the book, he fully explains the technique and although used quite often with gold and bronze decoration he has never seen it used before with silver.

The technique was clearly new and the lithographers may have found some trouble in printing the work and so delayed its publication. Dean & Son appears to have used the process again in a few 'Black-lead Pencil Drawing Books' published in 1869 after which the technique was either not used again, or appeared under a different guise.

OCLC records copies at British Library, Cambridge, Bryn Mawr, Florida and Pennsylvania only.

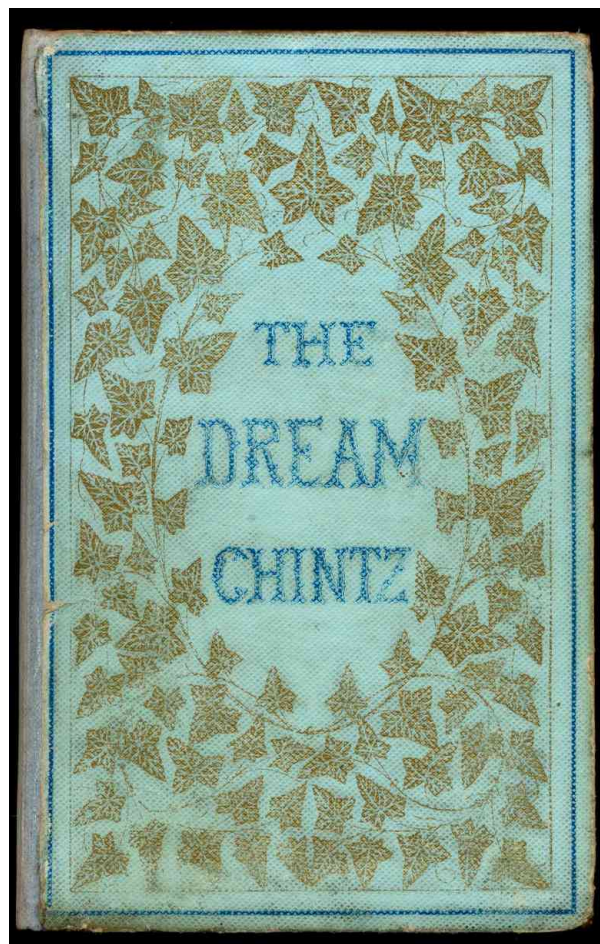
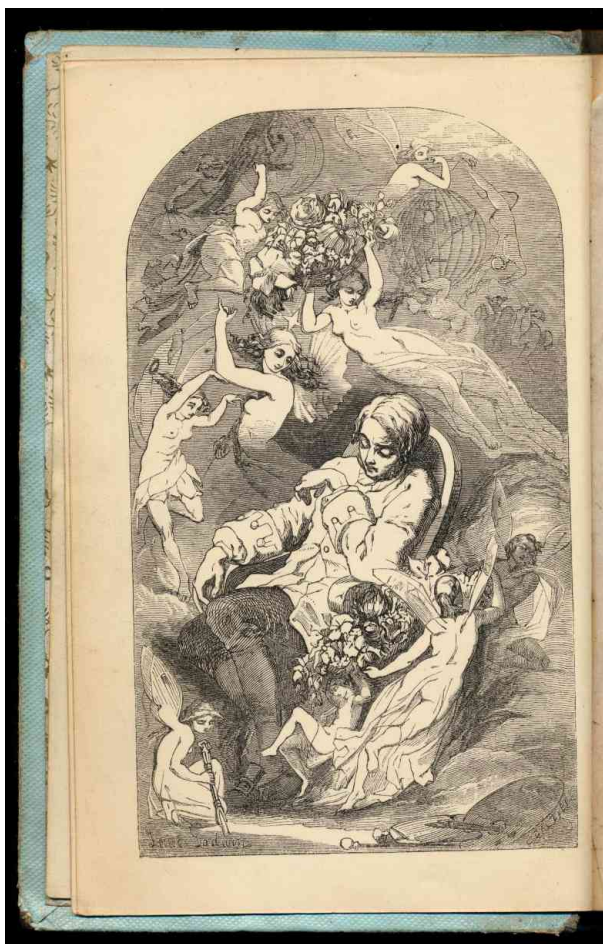
### A FOLLOW ON TO DICKENS' CHRISTMAS BOOKS

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

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

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

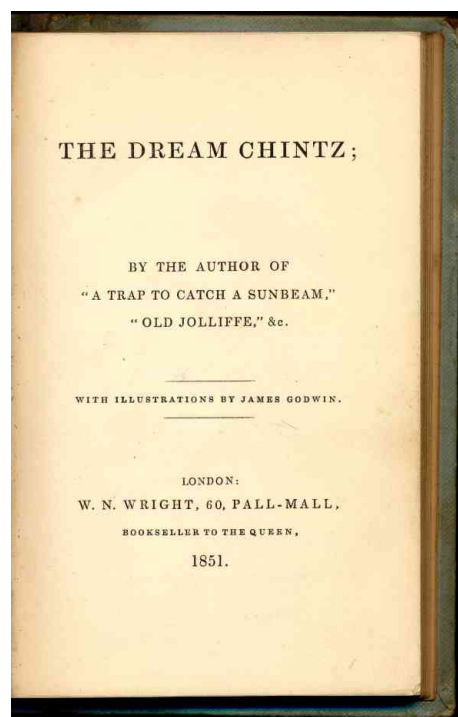
The work has four main protagonists living in a country village somewhere in England. Hugh Ripley, a poor artist working for a calico works is in love with Margaret Ford. He has no hope of marriage due to Margaret's miserly father, who feels unloved by everyone, especially his daughter. This is because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



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

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

OCLC: 913303969.







## GEORGIAN LONDON

40 [MALTON, Thomas, 'the younger', *after*]. WESTMINSTER BRIDGE FROM THE BISHOP'S WALK BY LAMBETH PALACE, LONDON. [c. 1800]. £ 750

*Original watercolour [33 × 46 cm], in modern mount.*

The view shows part of the gateway of Lambeth Palace to the right and on the left Westminster Abbey and the Palace of Westminster to the left. A closely allied view by Malton was apparently sold at auction in 1925, whereabouts unknown, with figures differently placed.

## DELICATE AMATEUR FLOWER PAINTING

41 MAXTON, Jane Bald. [BRITISH COMMON FLOWERING PLANTS]. London, 1869. £ 850

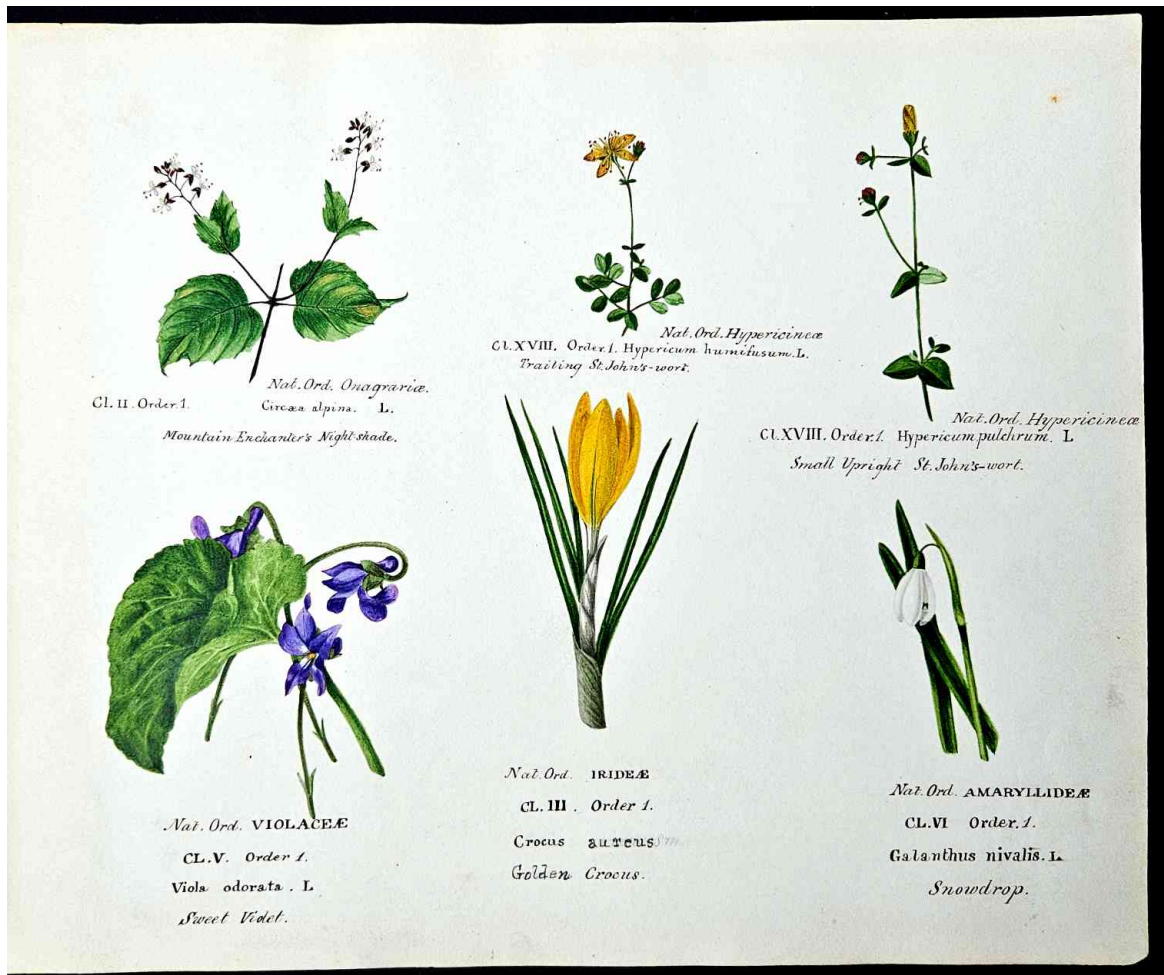
*Oblong folio, [29 × 24 cm], initial leaf inscribed 'Jane B. Maxton, March 3rd 1869' followed by six leaves of watercolour flowers and 17 blank leaves all watermarked 'J. Whatman, 1868'; the illustrated leaves now detached; original black half roan and grey cloth boards, rebaked.*

A well detailed study of British common flowering plants by an amateur artist living in London.

The detailed watercolours, possibly executed in order for publication, include Common Chickweed; Hairy Wall-cress; Common Daisy; Common Hedge-Mustard; Mountain Enchanter'd Nightshade; Trailing St. John's Wort; Golden Crocus; Snowdrop, etc. All appear to have been drawn from life with their common and Latin names identifying each plant below.

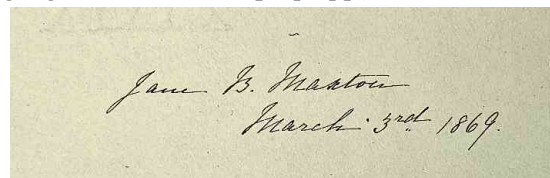
Jane Bald Maxton was the second daughter of James Bald Maxton, a civil engineer and owner of the Engine Works, J. B. Maxton & Co. at Leith in Scotland. In 1847 when Jane was six her father succumbed to bankruptcy and decided to try and





recover from this by making a new start in London. Unfortunately he was bankrupted again in 1862 and the prospects of his daughter marrying were probably nil. The family moved from Paddington to a smaller house in De Beauvoir Square, Hackney and it was here that the album would have been taken up by Jane. The family had a slow decent into genteel poverty over a number of years, probably making a good effort to keep up appearances as best they could. Another move to a smaller home occurred in the 1880s to Clapton Pond. Jane only survived her parents by a few years and died in rented accommodation in 1894. Her executor was a school teacher, and he may have kept the album as a memento.

The album may have been some vague attempt at producing a botanical work suitable for publication which was never fulfilled.



SCARCE NELSON PRINTING

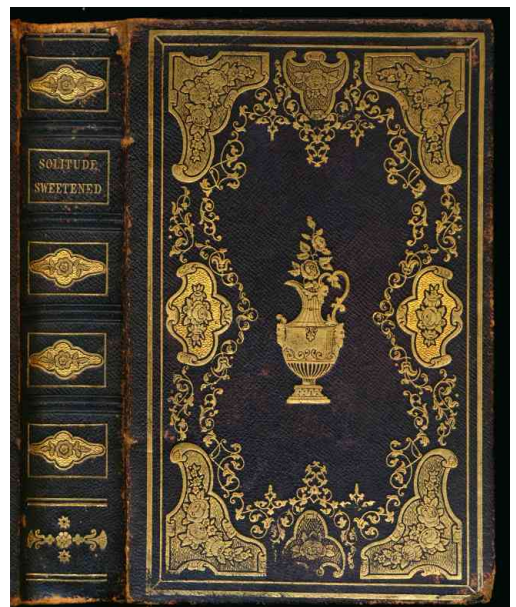
42 **MEIKLE, James.** SOLITUDE SWEETENED: or, miscellaneous meditations on various religious subjects... Edinburgh: T. Nelson, 1843. £ 150

**NEW EDITION.** 12mo, pp. xl, 359, [1] blank; minor mark to foot of first gathering, otherwise a clean copy throughout; in attractive contemporary morocco binding, boards and spine lettered and tooled in gilt, with light rubbing to joints and extremities, but an appealing copy nonetheless.

Scarce Nelson printing of *Solitude Sweetened*, containing a variety of works and meditations, providing an insight into 'the inner mind of the humble surgeon' from Carnwath in Scotland.

The rather extravagant decorated binding was offered by Nelson as 'morocco superior extra' at 6 shillings. Other bindings included cloth at 2 shillings and cloth with gilt sides and edges at 4 shillings and 6 pence. This would mean the text probably cost no more than a shilling and the binding five times that sum. It would interesting to know who designed and produced these binding for Nelson and if they were manufactured 'in house' and part of their business.

James Meikle (1730-1799), surgeon and devotional writer, grew up in humble means. He had wanted to study at Edinburgh for the ministry,



however due to poverty and his father's death he was unable to do so. He attended some medical lectures at Edinburgh and returned to his home town of Carnwath in 1750 to practise as a surgeon. However, this was short lived and he entered the navy, with many of his 'Meditations' written during his time there. After repeated applications he obtained his discharge in February 1762, and immediately returned to Carnwath. He went to Edinburgh for some months in the summer of 1764 to prosecute his professional studies. In July 1789 he was ordained to the eldership in the congregation of Biggar, and continued his devotional writings to the last week of his life, dying rather suddenly on the 7th December 1799. As the DNB notes: 'He was a man of earnest religious feeling, and at the same time of great cheerfulness, a characteristic which the titles of his works would scarcely lead one to expect'.

OCLC records one copy, at the British Library.



## EARLY VIEW OF LONDON

43 **MÜNSTER, Sebastian.** LONDON ODER LUNDEN DIE HAUPESTATT IN ENGELLANDS... [Basle: S. Henricpetri, 1628]. £ 1,500

Woodcut map on a single sheet incorporating text, measuring 22 x 35.5 cm (map), 31 x 28.5 cm (overall printed area), later colouring with two columns of text in German below the map; framed and glazed.

From the 1628 edition of Münster's *Cosmographia, das ist Beschreibung der gantzen Weltt*. The map itself shows the area between Clerkenwell, Wapping, Southwark and Westminster Abbey and clearly shows the city walls, gates and all the principle buildings. There are also two columns of text in German below the map.

'The *Cosmographia* ("Cosmography") from 1544 by Sebastian Münster (1488–1552) is the earliest German-language description of the world.

It had numerous editions in different languages including Latin, French (translated by François de Belleforest), Italian and Czech. Only extracts have been translated into English. The last German edition was published in 1628, long after Münster's death. The *Cosmographia* was one of the most successful and popular books of the 16th century. It passed through 24 editions in 100 years. This success was due to the notable woodcuts (some by Hans Holbein the Younger, Urs Graf, Hans Rudolph Manuel Deutsch, and David Kandel). It was most important in reviving geography in 16th-century Europe.' [Wikipedia]

Howgego 6 (2).



REAL LIFE GOTHIC HORROR

44 [MURDER]. THE PADDINGTON MURDER SHEET, with Twelve Engravings. Being the Trail of James Greenacre, for the Horrible Murder and Mutilation of Hannah Brown; and of Sarah Gale, his Accomplice, for being accessory to the said Murder - A full, and copious Report taken from the Weekly Chronicle Newspaper. [April 11, 1837]

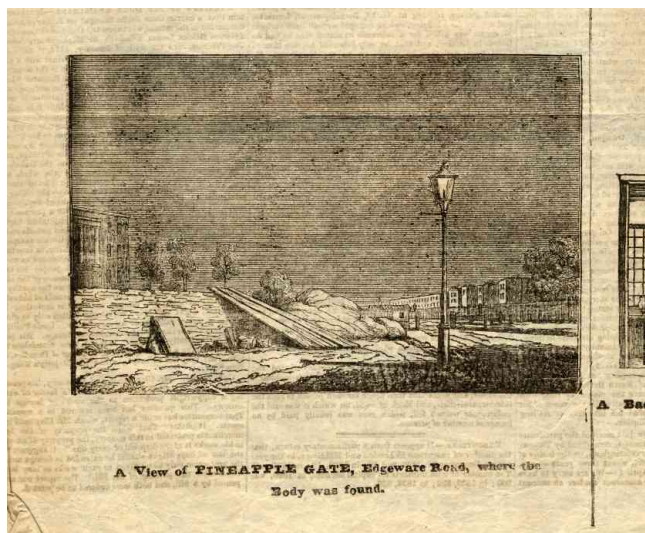
[with:] THE WEEKLY CHRONICLE, with which is incorporated by order of the committee, "The Weekly Times". Sunday April 9, 1837. £ 350

Broadsheet Newspapers [55 x 41 cm (16 x 21.5 inches)]; pp. 4 & pp. 8; old folds and minor dust marks, browning and the usual printing faults associated with newspapers of this period; 4cm (1.5 inch) tea to fold of 'The Paddington Murder Sheet' but otherwise generally fine.

Two consecutive publications of the *Weekly Chronicle Newspaper* and the specially issued *The Paddington Murder Sheet*. The latter published once the murderer was convicted and including the extra grisly image of the severed head of the victim atop of a preserving jar at the Paddington Workhouse.

The gruesome discovery of various parts of the victim, Hannah Brown, from December 1836 to February 1837, was something of a real-life gothic horror. In December 1836, a torso had been discovered by the Regent's Canal at Edgware Rd in Paddington. This raised mild curiosity and alarm; the remains, identified as a woman in her 50s, were buried when nobody claimed or identified them. However, when a severed head was found bobbing about the lock gates on the Regent's Canal at Stepney during January 1837, there was consternation.

Mr. Girdwood, the parochial surgeon of Paddington, realized the connection between the head and torso. He travelled to Stepney, where the head had been put on display, accompanied by Mr. Birtwhistle, the parochial surgeon of Stepney, and Inspector Feltham. Girdwood noted the same knife cuts to the head as he had seen on the torso. Girdwood carried the head back to Paddington in a basket and placed it in the Poorhouse in a jar of alcohol. He then had the torso exhumed, confirming his worst suspicions.



On the 2nd of February, at Camberwell, a labourer then discovered the legs to victim. It was not until the 20th of March that Mr. Gay of Goodge Street came to the Paddington churchwarden, asking for permission to inspect the body. He had been searching fruitlessly for his sister, Hannah Brown, who had disappeared just before Christmas. It quickly transpired that Hannah had left her lodgings on Christmas Eve, telling friends she was to marry a James Greenacre of Camberwell. After a four-day search, Greenacre was discovered with his luggage packed, ready to flee to America, with his common-law wife, Sarah Gale. Justice was swift. The trial was set for the beginning of April, and the press filled endless column inches with every word of the trial and all the minutiae available on the events, discoveries, victim, and murderer for a rapacious public. After a two-day trial over the 9th and 10th of April, Greenacre was found guilty, and less than a month later he was executed. By that time, Sarah Gale, accused of being his unwitting accomplice, was on board a ship being transported to Australia.

*The Weekly Chronicle* was a London newspaper, in existence from 18 September 1836 to 21 December 1867. It was founded by Charles Buller and Henry Cole who found it to be a loss-making venture and so later in 1837 out to the MP Henry George Ward in 1837. Perhaps the sensational *Paddington Murder Sheet* supplementing the newspaper was issued to raise some quick cash.

## ELEGANT AND INSTRUCTIVE

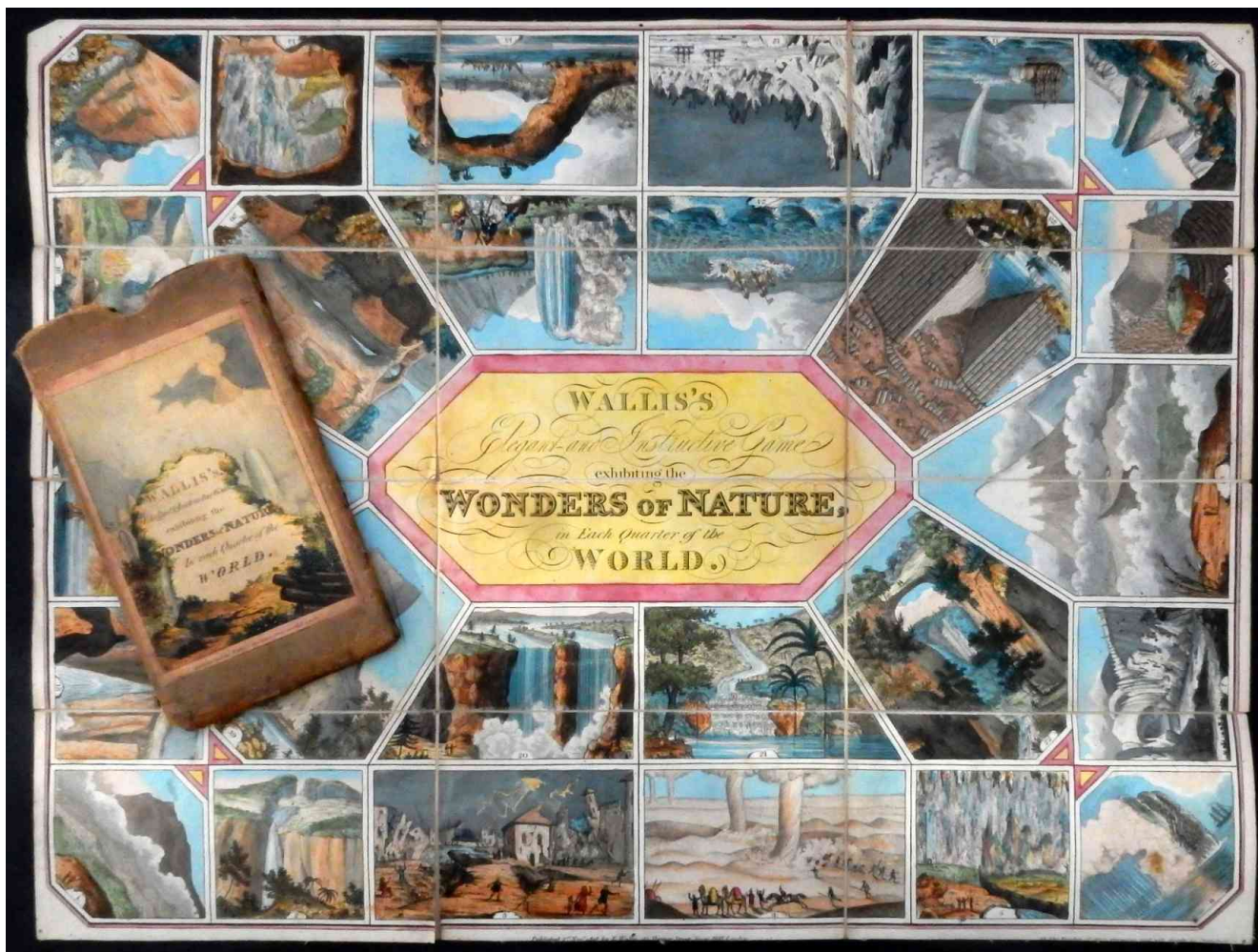
45 [NATURE GAME]. WALLIS'S ELEGANT AND INSTRUCTIVE GAME, EXHIBITING THE WONDERS OF NATURE IN EACH QUARTER OF THE WORLD, London: E. Wallis, 12 Skinner Street, Snow Hill, 1st Nov. 1818. **£ 2,250**

*Engraved hand-coloured sheet, measuring [62 x 48 cm], dissected into 12 sections and linen backed, (imprint slightly shaved); contained within the original slipcase [12.5 x 21.5] with large hand-coloured engraved label, a little worn; together with a facsimile copy of the 'Explanation' booklet.*

One of 'Edward Wallis's most beautiful productions', with twenty six topographical engravings of 'wonders of nature' surrounding a central panel giving the title.

Each of the spaces contains interesting scenes from around the world accompanied by explanations in the booklet of any forfeits or advantages for landing on each space. No. 3 An Earthquake: 'Various have been the attempts of philosophers to account for these dreadful phenomena, some attributing them to the agency of fire, others of water, and others of air; but all that is certainly known, is, they are the servants of that awful being who "looketh on the earth, and it trembleth."' An Earthquake is usually preceded by an extraordinary stillness of the air, accompanied by hollow subterraneous noises. Presently a shock of trembling is felt, which loosens the foundations and shakes down the walls of buildings, burying the inhabitants beneath their ruins.'

No. 4 Pillars of burning sand, in the deserts of Arabia: 'Amidst the inhospitable tracts of barren deserts which are met with in some parts both of Asia and Africa, one calamity more terrific than most others to which those are exposed who attempt to cross these dreary regions, is the being overtaken by immense pillars of the finest sand, heated by the beams of a vertical sun, and driven along by the action of a scorching wind. Should a caravan or company of travellers witness the approach of one or more of these stupendous columns, they have no other



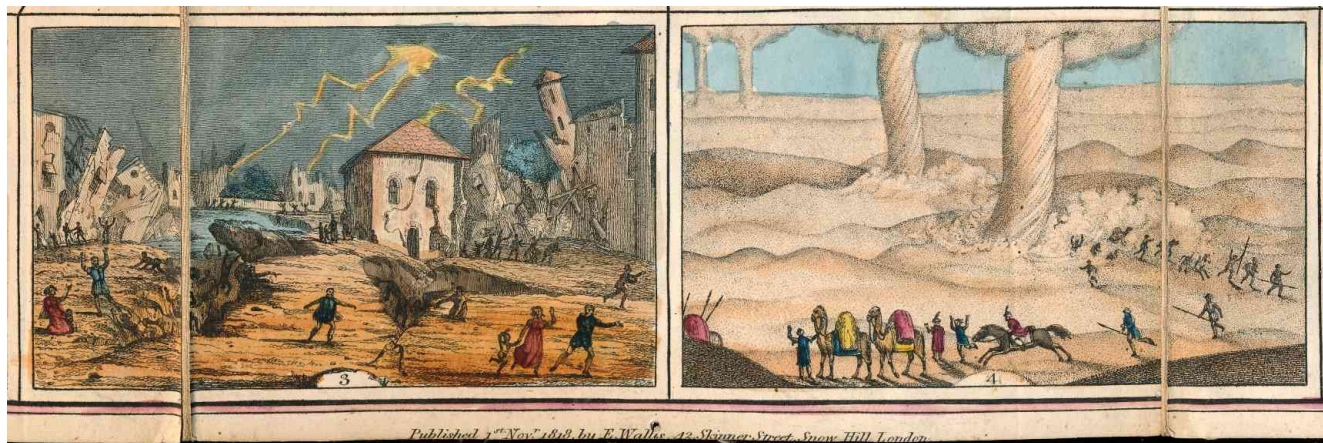
means of escaping suffocation than by a speedy flight; as, if overtaken, they would be inevitably lost, and men, horses, and camels, buried beneath their overwhelming contents. Whoever arrives at this number, loses his chance of the game?

No. 17 The Peak of Teneriffe: 'Teneriffe is one of the Canary Islands, which rises by a gradual elevation towards the centre, until it terminates in the Peak here represented. It is a volcanic mountain of great antiquity. The last eruption occurred in 1798. The elevation of the Peak is nearly two miles above the level of the sea, and presents a fine object to mariners, rearing its snowy head above the tiers of clouds which roll in perpetual succession around its base. Stop one turn to refresh.

No. 22 Natural Rock Bridge, Virginia: 'On the ascent of a hill, in the county of Rockbridge, in the United States, may be seen this sublime production of nature. The arch is 230 feet high, and 60 feet wide, upon which grow several large trees. Looking down from the summit but for a few moments, occasions a violent head ache, but the view from beneath is delightful in the extreme. The valley, over which it affords a safe and commodious passage, cannot be crossed elsewhere for a distance of several miles.'

and No. 26 Natural Bridges at Icononzo: 'The Valley of Icononzo is situated among the Andes, in South America, the centre of which is occupied by a rushing torrent. It is crossed by two bridges of natural rock, whence the traveller looks down upon the stream, rolling 320 feet beneath him.'

Whitehouse, p. 38 (illus. opp. p. 40); copies held at the British Library, Nottingham and Cambridge only on Copac; OCLC adds Princeton, Huntington and Library of Congress but without mention of the slip case or *Explanation*.



Published 7<sup>th</sup> Nov<sup>r</sup> 1818 by E. Wallis, 42, Skinner Street, Snow Hill, London



### DERIVED FROM LEWIS CARROLL?

46 [NONSENSE GAME]. THE GREAT GALUMPHUS. A new and amusing card game. Illustrated by Miss Jessie Veal. Published by J. Jaques & Son Ltd., London. [1923]. £ 250

*Complete set of 48 cards [93 × 62 mm] including 4 'Privilege Cards' marked with a star; folded sheet of rules; contained in the original purple card slipcase [98 × 76 × 25mm], illustrated title label.*

A round game based on nonsense names of creatures, probably the name *The Great Galumphus* derived from invention of the word 'galumph' by Lewis Carroll for *Through the Looking Glass* of 1872. Certainly all the other named creatures, whose images decorate the cards, are each in the same nonsense fashion and include the Crowned Cornubian, Tasselled Snort Hound, Bubbling Water-Hog, Pushfoot Polliwog, Climbing Chumtrunk, Painted Pooh-Pooh Cissling Sand-Snapper, Hairless Hunkum, Flying Umbratunk, Long Eared Scootler, Scru-Wuzziium, Lunar Lumpkin, Putty Faced Popcat, and Spotted Sniffle-Grub. This is a memory game where the players have to claim cards from their opponents after they have been turned over, with a set of cards needed to become the winner.

Jaques as a games maker had been established in 1795, however, it was John Jaques II in the mid Victorian era who is credited with inventing such perennials as Happy Families, Tiddleywinks, Ludo and Snakes and Ladders, where the company's fame was most in the ascendant. We have not been able to trace Miss Jessie Veal, but wonder if she actually lived in some part of the far flung British Empire, with the animals and exotic scenery tend strongly to support this idea.

### MOCK ERUPTIONS

47 [OPTICAL PRINT] MORGAN'S IMPROVED PROTEAN SCENERY. NO. 5, Mount Vesuvius, as represented at the Surrey Zoological Gardens. This Print is first seen by day & upon holding it before the light, it exhibits the Eruption by Night conveying to the idea the wonderful works of Nature. London: W. Morgan, 25, Bartletts Blds. Holborn Hill. [1837-1838]. £ 225

*Mounted hand-coloured lithographic transformational print [17.5 × 24 cm](transforming when held to a strong light), with printed lithograph label mounted beneath on a grey card [25 × 35 cm], with tear down the left hand side of the print.*

Morgan's print is not of Vesuvius *per se*, but of Vesuvius as represented at the Surrey Zoological Gardens at Kennington through 1837 and 1838.

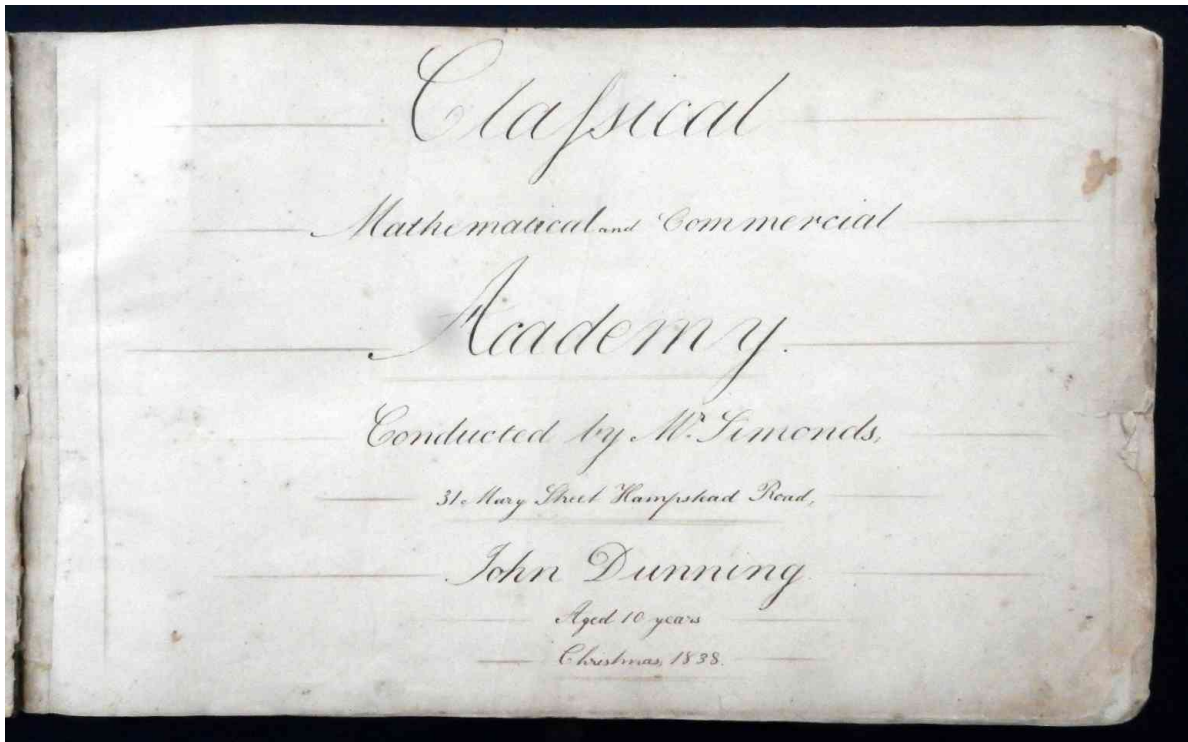


This was really a set, one of several that were constructed to entertain visitors. 'Taking the form of free-standing architectural and topographical models that anticipated modern motion picture sets, these huge constructions of canvas and wood were intended to be admired first for their own sake, by day. The subjects were chosen and the sets designed so as to take maximum advantage of the lake, which served both as a stand-in for specific bodies of water - the Tiber, the Bay of Naples, or even the nearby Thames - and as a reflecting pool for the fireworks. Three or four nights a week the whole ensemble figured in a *son et lumière* spectacle, the sound and illumination being provided by pyrotechnics more elaborate than any seen at Vauxhall, under the direction of J. Southby, self-styled "Chevalier." Southby's collaborator on the scenic side was George Hanson, a painter for several London theatres, who later would execute the *Paris by Night* panorama at the Colosseum.' [Altick].

See Richard D. Altick, *The Shows of London* 1978, p. 323







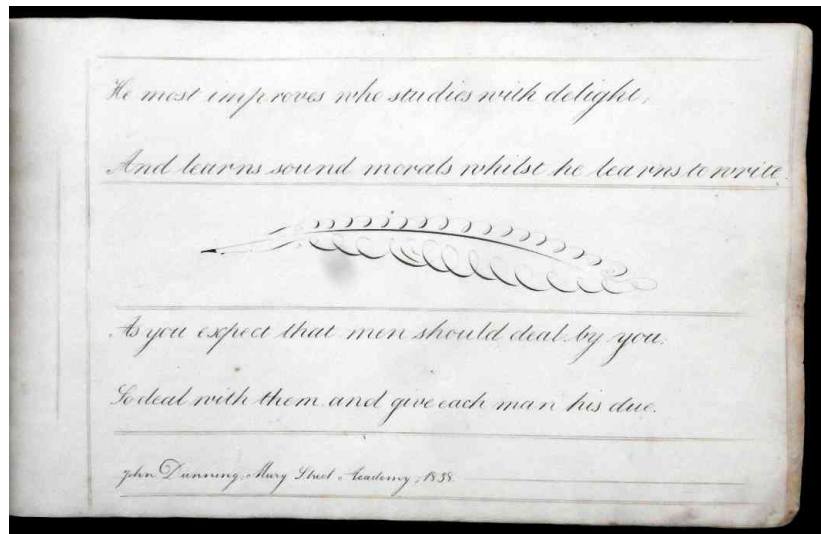
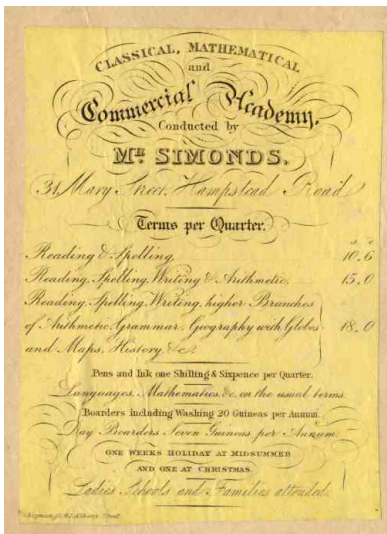
TRoubLED AND SHORt LIVEd SCHOOL

48 [PENMANSHIP]. **DUNNING, John, pupil.** CLASSICAL MATHEMATICAL AND COMMERCIAL ACADEMY Conducted by Mr Simonds, 31 Mary Street, Hampstead Road. London: Christmas, 1838. **£ 350**

**MANUSCRIPT IN INK.** Oblong folio [38 x 23 cm (15 x 9 inches)], pp. 8; original green cloth backed limp brown paper flexible boards with an engraved label on the front pastedown with a tabulation of fees.

William Simonds' academy for young gentlemen was short lived and appears to have 'flourished' for only a few years until about 1840.

The unusually large exercise book contains several examples of writing by John Dunning executed for Christmas 1838. Dunning had a bold long hand, and neatly enclosed and underlined his work in red ink. The extracts are of a moral and useful nature with such exemplifying lines as 'Little minds think fame consists in the number of votes they have among the multitude, where as it is really the inseparable follower of good actions.' Each page was then signed off by John Dunning and dated 1838. The work was probably produced as an end of term display of Dunning's talents to carry home to his parents for the one week school holiday at Christmas.



The school was originally under the a schoolmaster, Thomas Warrington, who had about fifty boys aged between seven and fourteen under his instruction. The Schools reputation was rather damaged in 1834 when Warrington, who 'had been constantly in the habit of keeping [the boys] one at a time after the school hours were terminated under pretence of hearing them their lessons, when he would seize the opportunity of taking the most abominable and disgusting liberties with their persons, the farther particulars of which are wholly unfit for publication.'

## INDISPENSABLE

49 **PHILP, Robert Kemp.** THE HOUSEWIFE'S REASON WHY, affording to the manager of household affairs intelligible reasons for the various duties she has to perform. London: Houlston & Wright, [1857]. £ 185

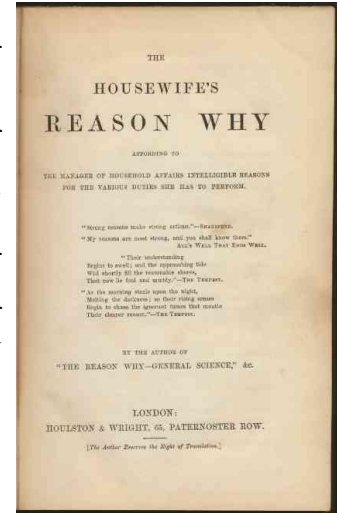
**FIRST EDITION.** 8vo, pp. xli, 352; in the original blind stamped publisher's cloth, spine lettered in gilt and upper board with central gilt vignette, lightly rubbed, but still a very appealing copy.

Uncommon first edition of this indispensable guide for the housewife, 'affording... intelligible reasons for the various duties she has to perform', over the course of 1503 questions with the 'reasons why'. The questions cover all manner of topics, some more bazaar than others, such as '698. Why should the thought of a spectral appearance create no fear in the mind? Because, even admitting the probability of such appearances, they should be regarded as phenomena to be witnessed with the same kind of emotions that might arise from observing the Aurora Borealis, or any of the natural phenomena of nature' (p. 190)

'The Author of THE HOUSEWIFE'S REASON WHY, having proposed to himself the task, has made very wide researches, in order to bring within the pages of this volume, in the most simple and expressive language, all those illustrations of scientific principles which bear upon the Housewife's duties; so that she may not only know that she should do a thing, but why she should do it, and knowing why, perform it all the more effectively and willingly' (p. iv).

The author, Robert Kemp Philp (1819-1882), a journalist, author, and Chartist, compiled a number of cheap handbooks on the practical topics of daily life.

OCLC: 16919804.



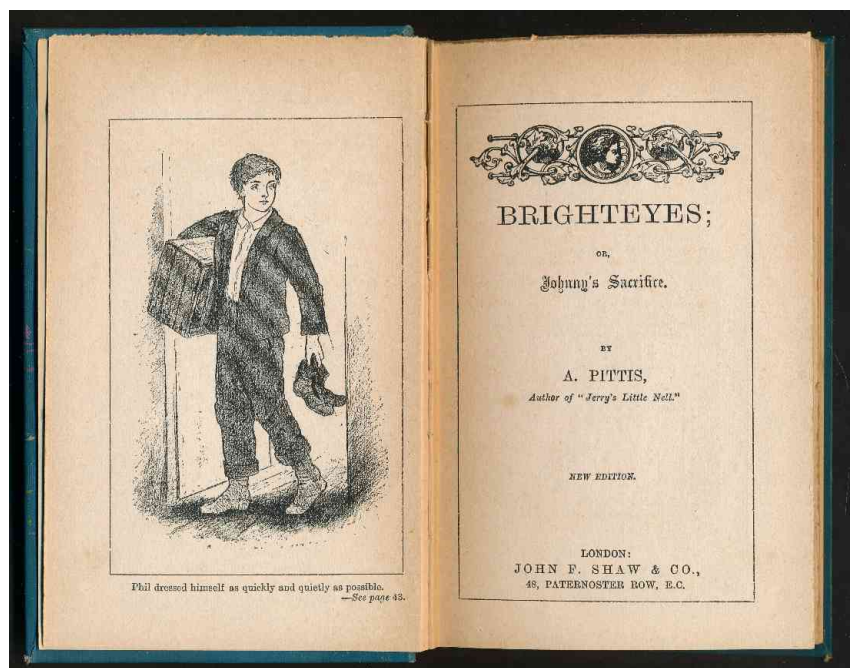
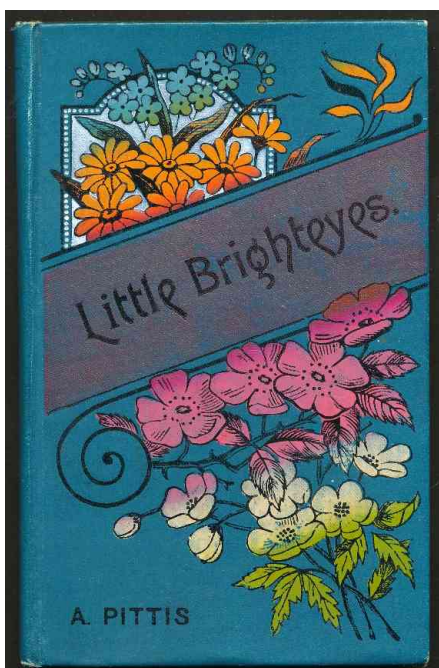
## HELPING THE DESERVING POOR

50 **PITTIS, Amelia or Ada.** BRIGHTYES; or, Johnny's sacrifice London: John F. Shaw & Co., 49 Paternoster Row, E.C. [1889]. £ 125

'NEW EDITION' 12mo, pp. 64; including frontispiece; paper slightly yellowed due to paper quality. original decorated turquoise cloth.

The protagonist is a lad named Johnny Armstrong, who is a 'gentle little fellow with fair hair and a very intelligent face; but, alas! he was a cripple, and nearly the whole of the ten years of his life had been spent on a trussel bed in a dull, cheerless garret at the top of a small, tumble-down house in a narrow court, opening out of a close, dingy street.' Johnny has a gruff but hardworking father once 'given to drink' and a mother who is 'a careworn, weary-looking woman who had but little strength to combat with a family of noisy children.' Despite all this sickness, 'the secret of Johnny's happiness was a simple, childlike trust in the Lord Jesus.'

Johnny has several siblings who one day rescue a pigeon with a broken wing, this they give to Johnny to look after and help recover. Johnny nurses the pigeon back to health and gives what is now his adored pet the name of 'Brighteyes'. Johnny's father becomes quite sick and is out of work, to help him recover, Johnny decides to sacrifice Brighteyes to be 'killed and cooked' for a broth. A heart-rending scene follows when Johnny tasks his elder brother Phil, both to keep the sacrifice a secret, and to kill Brighteyes. The pigeon is dully served up as a meal for their father the following day, with the rest of the family unaware of Johnny's loss. The upshot of this pathetic tale is that



the family realizes that the meal and Brighteyes are one and the same pigeon. Mr. Armstrong's doctor is told, and he carries the tale to several other of his patients. 'Several of them were so interested in the story that they begged the doctor to take substantial gifts of money for the invalid and toys and picture-books for Johnny.' A rich lady, Miss Elliott, took an interest in Johnny, and so he 'was sent to a children's hospital in London where he remained six months. At the end of that time, he returned home, not perfectly cured, but so much better that with the help of a crutch, he was able to get about anywhere.' In the end, Johnny is well enough to make a bracket that his Sunday school teacher shows to one of the principal fancy shops in Sheffield. In turn he receives an order for some more like it. Thus, Johnny receives a cheque for two guineas and a comfortable livelihood. We have no knowledge what the pigeon thought of all this.

We believe the author was either Amelia Pittis (1824-1907) or one her two daughters Amelia Pittis (1847-1897) or Ada Maria Pittis (1854-1946), who at the time *Brighteyes* was published lived together at Newport on the Isle of Wight. Amelia Pittis had been widowed, her husband being a successful grocer and town councillor. As there were only two works published under the name A. Pittis we presume the most likely writer to be the elder daughter who died in 1897. We have no evidence to substantiate this suggestion other than the surname is quite rare and the only likely candidates with both the time and means to write such a sentimental work appear to be this Isle of Wight family.

In it's way an archetypal sentimental, romantic and unbelievable tale that wrenched the hearts of our Victorian forbears to sympathise with and help the 'deserving poor'.

OCLC locates copies at the British Library, National Library of Scotland, Cambridge, Reading; and in North America, Toronto and Alberta.

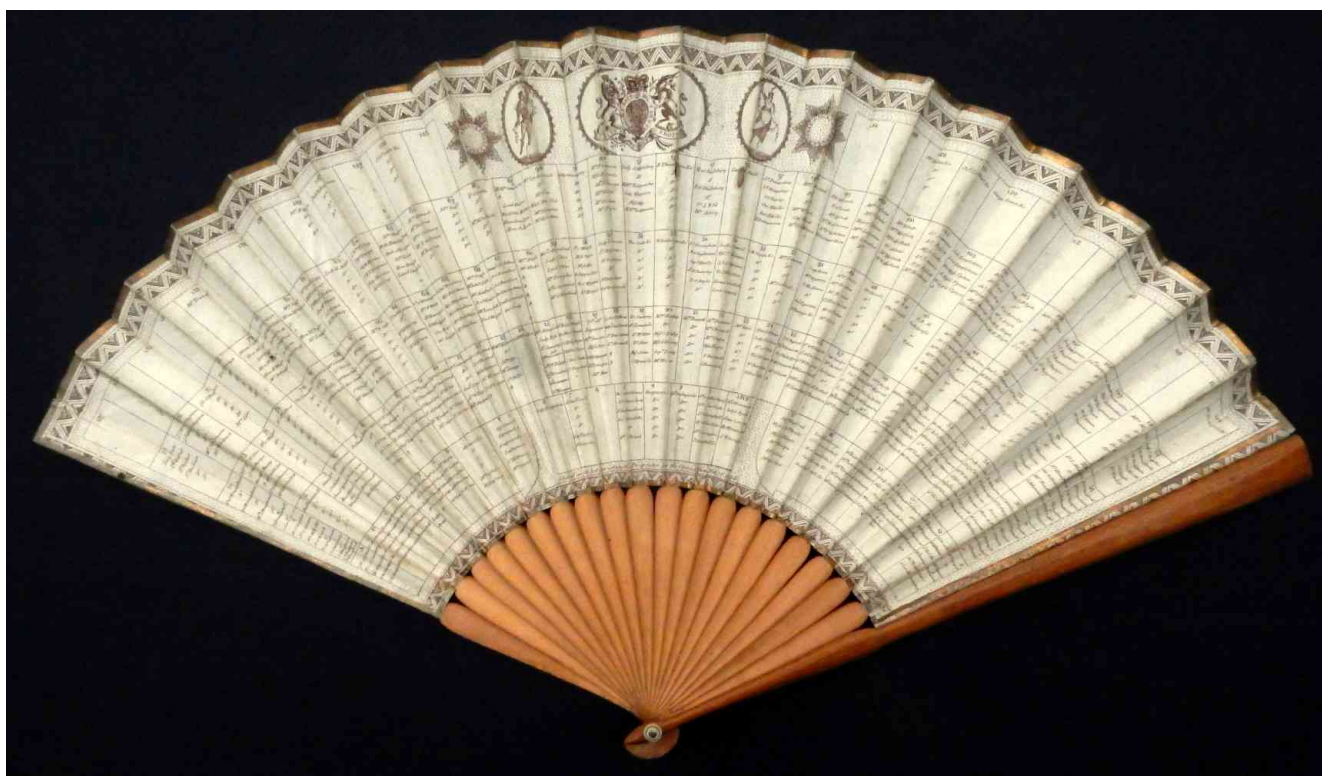


### 'RESURRECTION BOXES'

51 [PRINCESS CHARLOTTE]. [THEATRE FAN]. [THE KING'S THEATRE IN THE HAYMARKET]. [London]: Published as the act Directs for the Proprietor for the Opera Office, Feb. 26, 1796. £ 2,850

*Engraved paper fan [25 × 48 cm (10 × 19 inches) when opened]; printed in bistre; the design laid out to give a representation of the boxes in the theatre, above the royal arms, two garter stars and toe dance/actors in costume; the makers legend below; some minor wear with two negligible 4mm. splits to fold with no loss; the verso backed with light green paper; the top edge with a gilt paper strip; mounted on wooden sticks.*

A rare fan, apparently given out on the Gala Night celebrating the Christening of Princess Charlotte, showing the arrangement of the boxes to The King's Theatre in the Haymarket London for the 1796 season.



After the destruction by fire in 1789 the King's Theatre in the Haymarket was rebuilt to a design by Michael Novosielski, but because of the haste in rebuilding the interior was often tinkered with.

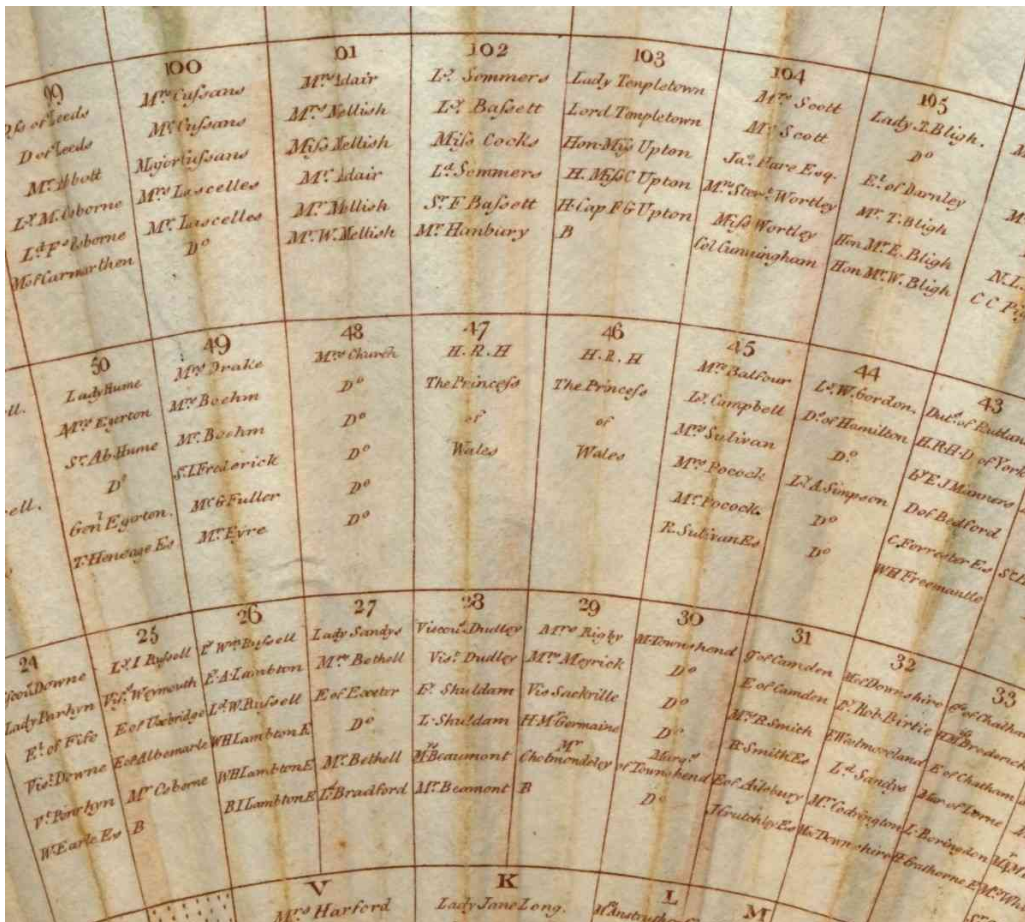
'A description in Feltham's *Picture of London* tells us that the five tiers of boxes gave the impression of a patchwork affair before 1796 "the boxes were irregularly formed, as to render the appearance of the house by no means pleasing to the eye." In 1795 eight boxes were erected in the back of the auditorium on the first tier level. These boxes were only temporarily erected, and an entry in the *Monthly Mirror* for November 1796 states, "the principal alterations in the interior of the theatre, consist in the removal of the boxes erected last year in the back of the pit, and generally known by the name of resurrection boxes." Each year *A plan of the Boxes for the King's Theatre, Haymarket* was published. The plan for 1796 shows the eight larger boxes at the rear of the auditorium with 11 smaller boxes at either side of the proscenium. In the plan for 1797 we find the first tier level contained 37 boxes, all of the same size. The total number of boxes was raised from 139 to 163. Feltham's further description gives us a rather complete idea of the interior as it was altered in 1796.'

The published booklet appears to survive in only one copy at the British Library; our fan would have been issued at the same time and illustrates the arrangement of the boxes including the so called 'resurrection boxes', together with the names of their occupants.

The fan, as far as we can tell, is otherwise unrecorded, being of use for only a single season together with the rearrangement of the interior it would have been fairly useless to any audience member in 1797. The Prince of Wales had box 47, and despite marrying the previous year seems already estranged with the Princess plonked in box 48! The Spanish ambassador was located in the pit in Box 3. The notorious rake, the Duke of Queensberry, was tucked away in the corner in Box S - interestingly with Maria Fagnani, who later became Marchioness of Hertford.

In all, a *who's who* of the Georgian aristocracy, nobility, bankers and lesser lights, all jockeying for position in full view of the stage.

See Daniel Nalbach. *The King's Theatre, 1704-1867; London's first Italian opera house 1972*; another example of this fan was sold at Christie's in 1999, with a tag stating that it was given at a gala night for the christening of Princess Charlotte.



SIR JOHN GURNEY'S OPINION ON 'THE HOUSE OF ILL FAME'

52 [PROSTITUTION]. GURNEY, Sir John. CASE OF THE OPINION OF MR GURNEY. 2 G'S, J.G. Dispatch is earnestly prayed. Palmer & France for Sharpin in Beccles. October 26, 1819. £ 400

MANUSCRIPT IN INK. Folio [32 x 21.5 cm], pp. [4], last page docketed; old folds, minor edge tears and dust marks.

The opinion was sought by E.C. Sharpin, as Clerk to the Magistrates of Beccle in Suffolk, which had resulted from an unsatisfactory trial at the Quarter Sessions of 18th October 1819. There 'the Grand Jury would not find the Bill, and they intimated to the Court that they had rejected it for want of what they considered sufficient Evidence.'

The case laid before the Quarter Sessions concerned 'numerous complaints' by the inhabitants of Beccles 'of minor depredations & offences committed upon their Property by Lads (principally Apprentices) from the age of 14 to 20.' The investigating magistrates 'traced the source of the Mischief, to a House of ill fame in the Town of Beccles, which is kept by a woman of the name of Horning, who has a daughter residing in the House, And which Boys of this description continually resort. Sometimes since it was discovered that several of these Boys were in the habit of attending Cock fighting... the Fowls that have been killed were afterwards taken to this House and dressed for entertainment of these Lads.' Further to this the Magistrates suspected, but had not yet obtained evidence, that 'these Boys have been in the habit of plundering from their Fathers & Masters... Here they can readily dispose of their Plunder and in return Girls are provided for their Amusement.' Notwithstanding that several of the lads' fathers gave evidence to the court, with one 'found by his Father, in this House, sitting with a woman in an indecent situation' the Grand Jury was still not moved to find for the prosecution.

Clearly something had to be done to eradicate this nuisance so the magistrates instructed Sharpin who in turn instructed Quarter Sessions solicitors Palmer & France, to write to Sir John Gurney for his opinion. This was an expensive route for the magistrates to take as they were clearly moved to stamp out the nuisance and pay Gurney's fee of two guineas. Gurney's opinion dictated to his own clerk, who in turn penned the sought for answer, was that he 'thought that the Evidence stated was sufficient for a Grand Jury to have found a Bill of Indictment... to convict...'

However he also suggests 'Care should be taken to comprehend sufficient time in the Indictment.' and further if the indictment came to trial much more evidence should be procured by compelling witnesses to attend. However, his main criticism was that the 'Clerk of the Peace has confounded the proof requisite to support an Indictment for a Bawdy House with the proof sufficient to support an Indictment for keeping a disorderly house.' In this way it would not be necessary 'to give any proof that the House is kept for Lucre and gain' and thus Gurney thought that a conviction would then be possible.

The clerk, Edward Copley Sharpin (1788-1863), was born in Norfolk but spent his working life as a solicitor, clerk and trustee at Beccles right up until his death. He had published semi-privately at Great Yarmouth in 1842 the rather morbid *Death Scenes, Extracted from Biographical and Other Works*. Sir John Gurney (1768-1845) was one of the most important and successful British barristers when his opinion was sought. The following year he was the prosecutor of the Cato Street conspirators which resulted in him being appointed Kings Counsel and Baron of the Exchequer.

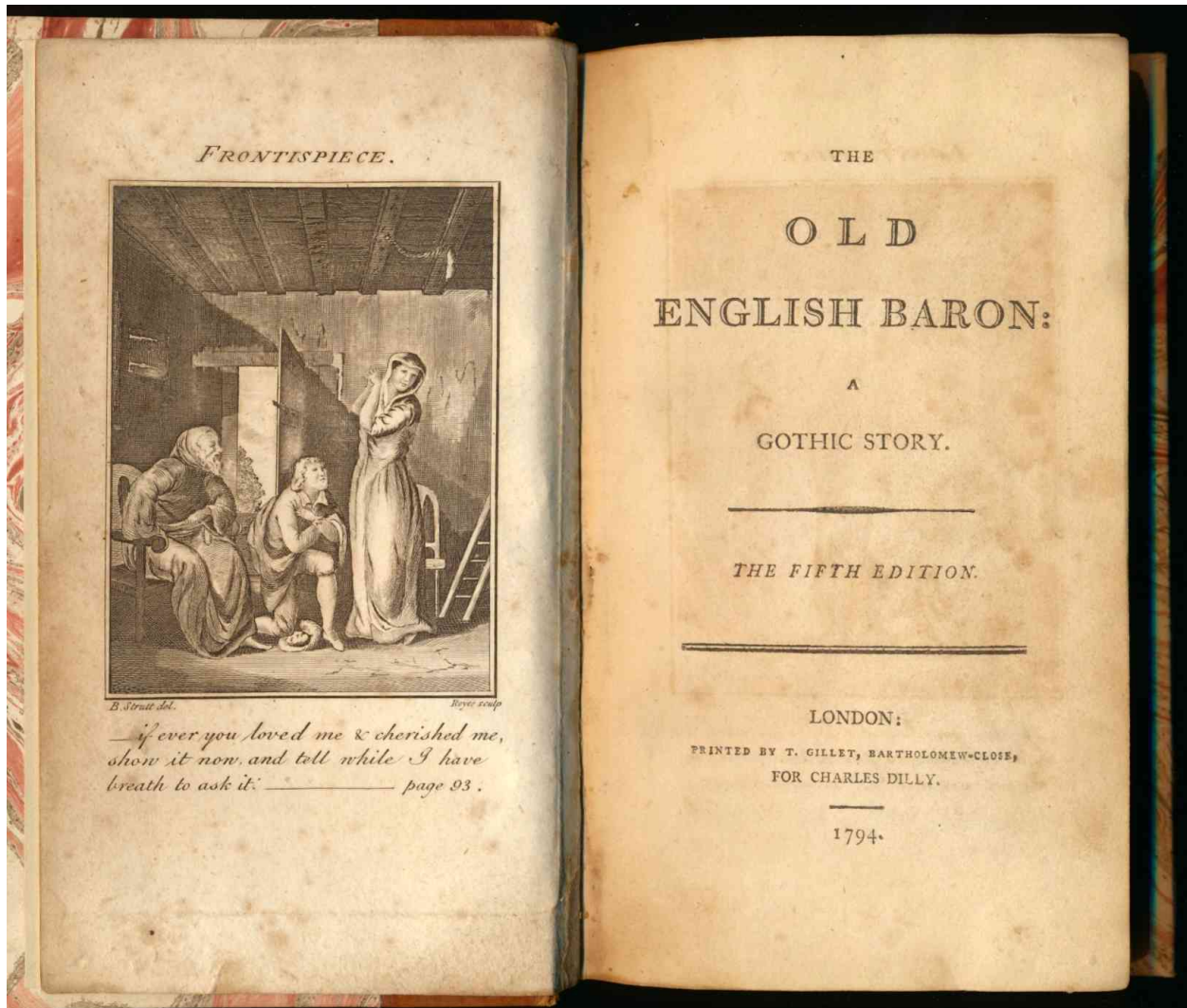
Case B

The Magistrates of Beccles, have for a considerable time past, had numerous complaints laid before them, by the Inhabitants of that Place, of minor depredations & offences committed upon their Property, by Lads (principally Apprentices) from the age of 14 to 20. And from the investigations that have been made by the Magistrates they have in almost every instance traced the source of the Mischief, to a House of ill fame in the Town of Beccles, which is kept by a woman of the name of Horning, who has a Daughter residing in her House, and to which Boys of this description continually resort. Sometime since it was discovered that several of these Boys were in the habit of attending Cock fighting at a public House in the Town (the licence of which has been recently discontinued in consequence) and the Fowls that have been killed were afterwards taken to this House and dressed for the entertainment of these Lads. Every endeavour has been made to obtain evidence that the Occupier of this House receives Money from the persons frequenting it, but without success. And it is strongly suspected, altho' no proof can yet be adduced, that the keeper of this House is remunerated by the reception of such articles as these Boys have been in the habit of plundering from their Fathers & Masters. And that every inducement is held out to these Lads to commit offences of this Nature. Here they can readily dispose of their Plunder and in return Girls are provided for their amusement.

At the last Quarter Sessions holden at Beccles this House was indicted by the recommendation of the Magistrates as a House of ill fame and the Fathers of four of these Lads gave evidence before the Grand Jury that the House was notoriously a harbour for Girls of Bad fame, and that they knew their Sons frequented it.

"for the latter it is not necessary to give any proof that the House is kept for Lucre and gain and for that reason it is but seldom that a Conviction is obtained upon that Count in the Indictment - almost every Indictment of this kind having one Count for keeping a Bawdy House and another for keeping a disorderly House.

J. Gurney  
Inner Temple  
Oct. 26. 1819.



### ‘THE LITERARY OFFSPRING’ OF THE CASTLE OF OTRANTO

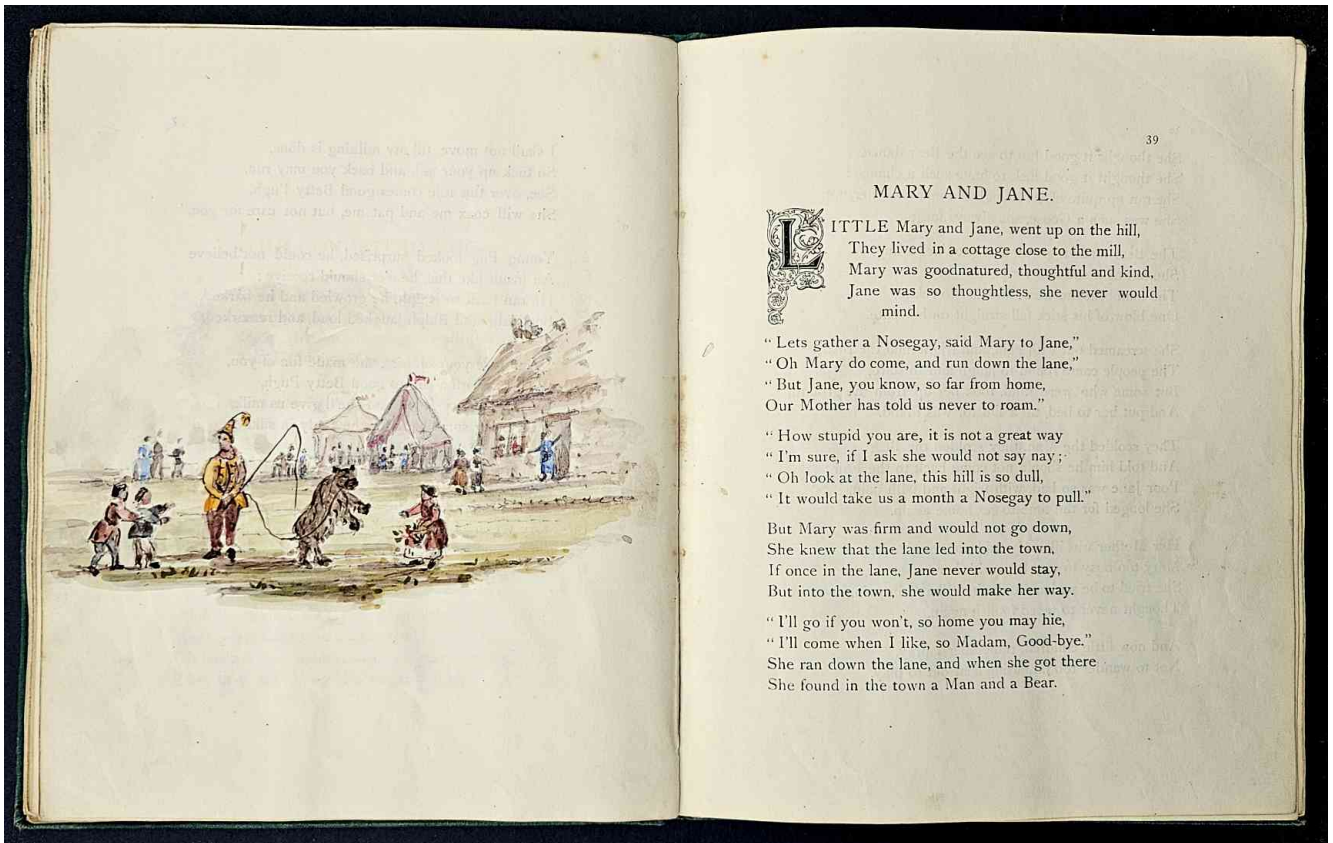
53 [REEVE, Clara]. THE OLD ENGLISH BARON: a Gothic Story. London: printed by T. Gillet, Bartholomew-Close, for Charles Dilly. 1794. £ 225

**FIFTH EDITION.** 12mo, pp. xi, [i] blank, 263, [1] blank; with engraved frontispiece; title with some off-setting, otherwise apart from a few minor marks in places, a clean copy throughout; in recent calf backed marbled boards, spine with label lettered in gilt.

One of the most famous of all Gothic novels, inspired by Walpole’s *Castle of Otranto* but intended to be less violent in its effects.

When Reeve produced her translation of John Barclay’s *Argenis* (1621) into *The Phoenix, or, The History of Polyarchus and Argenis* of 1772 the work suggested to her that ‘romance’, a genre associated with women, can contribute to civil society, as one character encourages another to proceed with writing a ‘stately fable’ on public affairs to instruct the public and thereby improve the ‘commonwealth’.

Reeve took this advice herself with her next and best-known work, published anonymously at Colchester in 1777 as *The Champion of Virtue*. She then received £10 from the London firm of Dilly, who republished it a year later, with her name on the title-page, as *The Old English Baron: a Gothic Story*, though she retained the copyright (letter to Walker, 25 April 1791). The text was supposedly revised by her friend Martha Bridgen, daughter of Samuel Richardson; in fact, most changes merely correct the carelessly printed Colchester edition. The preface to *The Old English Baron* describes it as ‘the literary offspring’ of Horace Walpole’s *The Castle of Otranto* (1765), similarly designed ‘to unite the most attractive and interesting circumstances of the ancient Romance and modern Novel’ while assuming ‘a character and manner of its own, that differs from both; it is distinguished by the appellation of a Gothic Story, being a picture of Gothic [i.e., medieval] times and manners’. The story, like many of the time, concerns usurpation unmasked and legitimate succession restored by a hero resembling an idealized mid-eighteenth-century gentrified professional man. This fable continued to speak to the largely professional middle-class reading public. An eighth edition appeared in 1807, Anna Letitia Barbauld included it in her *British Novelists* (1810), and there were many further reprints throughout the century, when it was often paired with Walpole’s *Otranto*. [ODNB] Garside, Raven and Schowlerling 1777: 16; OCLC: 10087885.



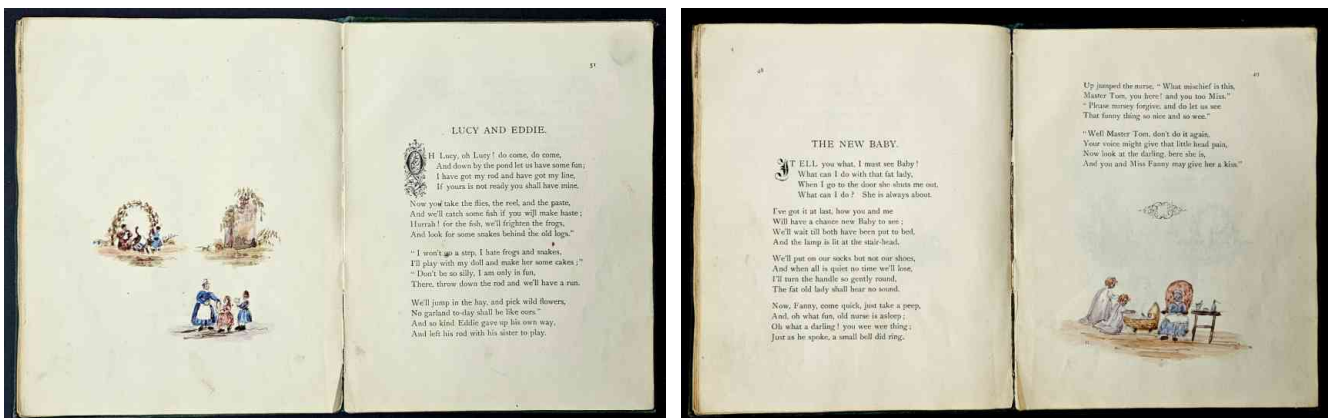
‘AND NOW LITTLE CHILDREN, REMEMBER I PRAY /  
NOT TO WANDER TOO FAR, WHEN SENT OUT TO PLAY.’

54 **RICE, The Hon. Harriet Lucy Rice (1799-1879) MY AUNT'S STORIES.** ‘by the Hon Harriet L. R. Rice.’ For my great and small nephews and nieces. [Gloucester], [1870's]. £ 1,250

**FIRST EDITION, PRIVATELY PRINTED.** 4to [20.5 x 16.5 cm (9 x 6½ inches)], 56 pages; illustrated with 18 water colours, the majority on the blanks that have been expressly left for that purpose; some occasional marks; Original green cloth, the upper cover lettered in gilt, covers worn and damped; preserved in a modern folding green cloth box. Inscribed on front free endpaper ‘Maurice Waller from H. L. R. Rice.’; on the blank verso of the last free endpaper some fool has written a modern-day phone number and their name in biro!; all the same a good copy of a rare survival.

No other copy located, and possibly one of only a handful of copies printed and illustrated by the author. The poems and doggerel verse mainly describe everyday incidence's in the lives of children and animals, each of which have been delightfully illustrated in watercolour by the author, Harriet Rice.

These include ‘Little Annie’ who playing with a ball and being late for tea falls down and is helped in her distress: ‘A Beggar Man came walking by, / And Annie then began to cry / and scream, so any one had thought / a little pig had just been caught.’ The beggar helps her home, the doctor bandages the knee, and she is sent to bed. Harriet has charmingly illustrated the poem with a view of Annie playing ball and her sitting up in bed ‘The Wren’ records the short life of Dicky who is eaten by ‘Madam Spencer’s old black Cat’ with only a feather left of the poor fledgling. ‘Suzie and the Cow’ has the girl frighten by a cow ‘Oh how we laughed to see your scared face, / Not one amongst us felt your sad case.’ In the poem titled ‘Mary and Jane’ two girls are at play when they have an argument about going home with Jane telling Mary ‘I’ll come when I like, so Madam, Good-bye.’ Inevitably Jane gets into trouble and walks into town where she watches a man and a dancing bear entertaining a crowd. Jane, of course, gets too



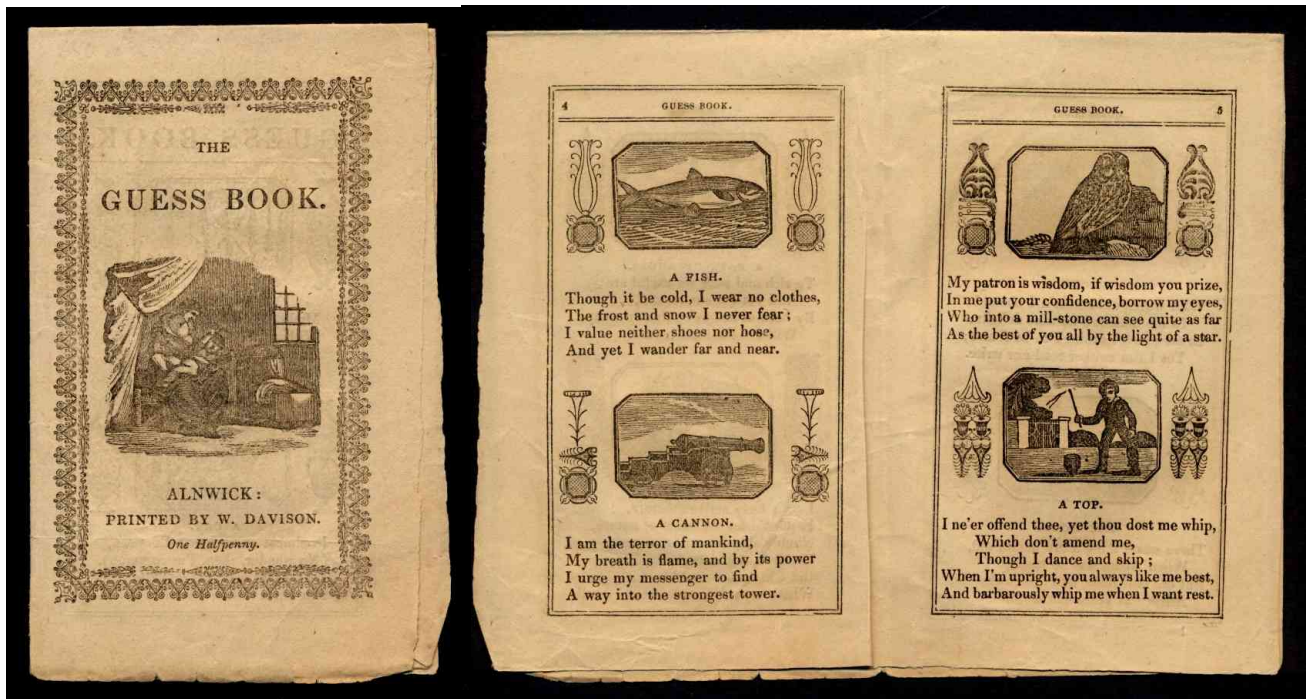
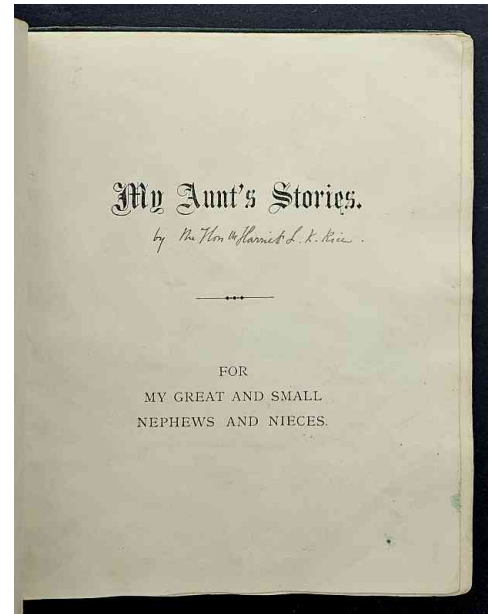
close 'The bear gave a growl, and gave her a hug / she felt as if she was warped in a rug / The man beat the Bear, and sad to relate / One blow of his stick fell straight on her pate.' A doctor is called and Jane is carried home to bed: 'They scolded the Man, they scolded the bear / And told him he should not come back to the Fair.' The poem ends with the admonishing lines 'And now little children, remember I pray Not to wander too far, when sent out to play.'

In total there are eighteen poems of various incidents that all end in some minor disaster. All have a slight moral tone but are really light hearted in nature and certainly a development away from the stricter tone of children's books of the first half of the nineteenth century. Clearly Harriet wanted to instil in her younger relatives some moralizing but also wanted it to be humorous and prettily illustrated.

Harriet was born in 1799 the second daughter of George Talbot Rice, 3rd Baron Dynevor and his wife Frances Townshend. There were seven children who survived into adulthood, including a son and heir and six daughters. Unusually none of the daughters married and thus 'the great and small nephews and nieces' were all children and grandchildren of Harriet's brother George Rice-Rice Trevor, 4th Baron Dynevor. The 4th Baron's children were all girls and on his death in 1869 the family title went to a cousin with the family wealth remaining with the women! Harriet and her sisters seem to have lived a very quiet life, possibly devoting all their energies toward their family circle. Harriet died at Matson House outside of Gloucester in 1879 where she appears to have lived during the latter part of her life, in all probability the work was printed locally to her home.

Clearly Harriet and her sisters were free to do as they liked within the social norms of the day. As Harriet and her sisters lived together at various addresses, mainly in Gloucestershire, the idea of *My Aunt's Stories* was maybe thought of as a way of keeping in touch with an increasingly extended family. We have not been able to pinpoint how Maurice Waller, the recipient of this copy, is connected to Harriet, although she must clearly have considered him as part of the family. The curious doubling of the name to 'Rice Rice' came about as a result of her brother changing his surname, first to Trevor and then back to Rice again, which itself is an anglicised form of the Welsh surname Rhys.

Unrecorded.



WITH BEWICK WOOD ENGRAVINGS

55 [RIDDLES]. THE GUESS BOOK Alnwick: Published by W. Davison. One Halfpenny Circa £ 185

32mo, [130 x 70 mm (5.1 x 2.8 inches)] pp. 8, title with wood-engraved vignette and boarder and fourteen wood-engraved illustrations of which 13 lozenge shaped cuts by Thomas Bewick and a capital letter 'E'; uncut sheet, as issued, folded in four to make this small chapbook; a clean and fresh copy.

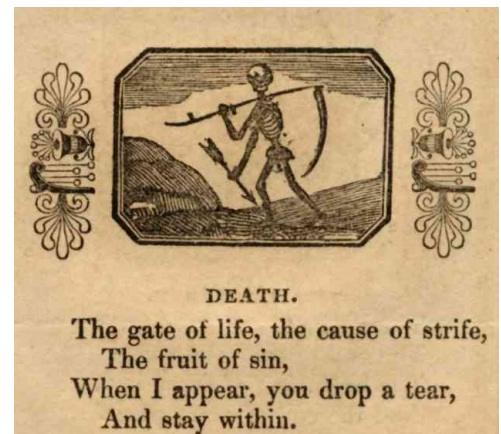


Originally published by Catnach in 1815 as *The Lilliputian Riddle Book*, no copy of which appears to survive. The same thirteen lozenge shaped wood engraving by Thomas Bewick were subsequently used by William Davison's in his *The Guess Book, a Collection of Ingenious Puzzles*, (circa 1815). The present delightful chapbook is a still later issue where Davison has added a letter 'E' to make up the design.

*The Guess Book* contains fourteen rhymes from which the listener has to guess the subject of the accompanying wood-engravings. The subjects to guess include: a sand-glass, a cat, a pair of shoes, a squirrel, a fish, a cannon, an owl, a top, books, The moon, time, death, a drum and the letter 'E'. That for the illustration of books includes the rhyme 'With words unnumber'd I abound; / In me mankind take much delight; / In me great store of learning's found; / Yet I can neither read nor write. Death is rather a severe subject 'The gates of life, the cause of strife, / The fruit of sin, / When I appear, you drop a tear, / And stay within.'

'William Davison was born in Alnwick, apprenticed to a Newcastle chemist, and returned to open his own shop in Alnwick in 1802. The pharmaceutical business was continued, by no means as a mere sideline, throughout Davison's successful career in the booktrade. In 1803 he received a licence to print in partnership with Joseph Perry, but he appears to have produced nothing until he was in partnership with John Catnach in 1807 and 1808. After the latter's departure to Newcastle, Davison continued on his own. His business rapidly became far larger and more widespread than the size and situation of Alnwick would suggest. He printed nearly 100 books, many chapbooks and battledores, and vast quantities of broadsides. His intaglio press produced many engravings. He was the most important supplier of stereotype blocks in the North of England, issuing a remarkable catalogue about 1840, *New Specimen of Cast-Metal Ornaments and Wood Types sold by W. Davison Alnwick*. School and children's books were the basis of Davison's publications, closely followed by verse. He also printed many books by local authors and an edition of the Bible. In 1854 he founded the monthly *Alnwick Mercury*. Many books were illustrated with blocks by Bewick. Davison's productions are notable, compared with those of most other provincial printers, for good typographical taste. Because of this, his association with Bewick, and by good chance particularly large numbers of his books and ephemera survive. Davison was succeeded briefly by his son, Dr William Davison, who sold the printing business to H. H. Blair.' [Hunt]

Burnman Alnwick Collection 24; see Christopher John Hunt: *The book trade in Northumberland and Durham to 1860: a bibliographical dictionary*, Newcastle, 1981.



## SHORT LIVED GEORGIAN MAGAZINE IN MANUSCRIPT

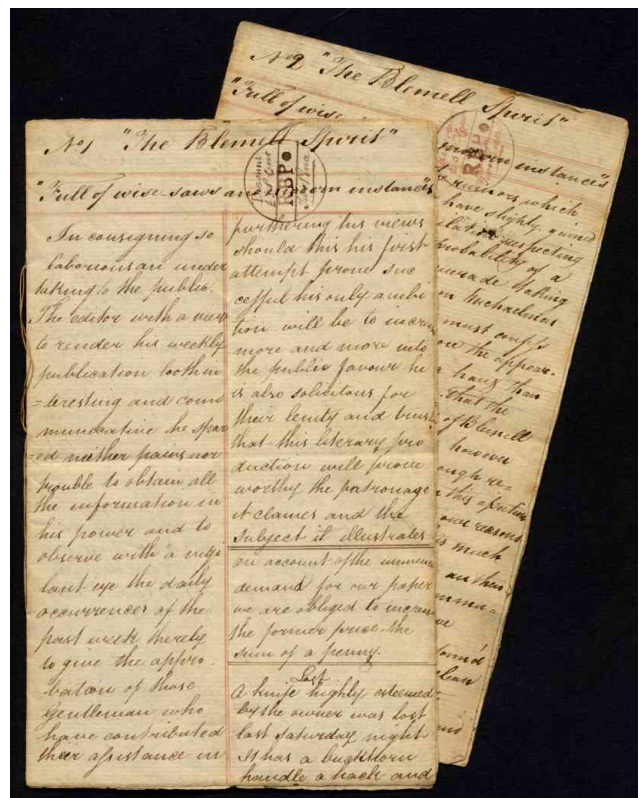
56 [SCHOOL MAGAZINE]. NO. 1 [- NO. 2] "THE BLEMELL SPIRIT" "Full of wise-saws and modern instances". [London, Blemell House School], Augt. 27th 1826. £ 450

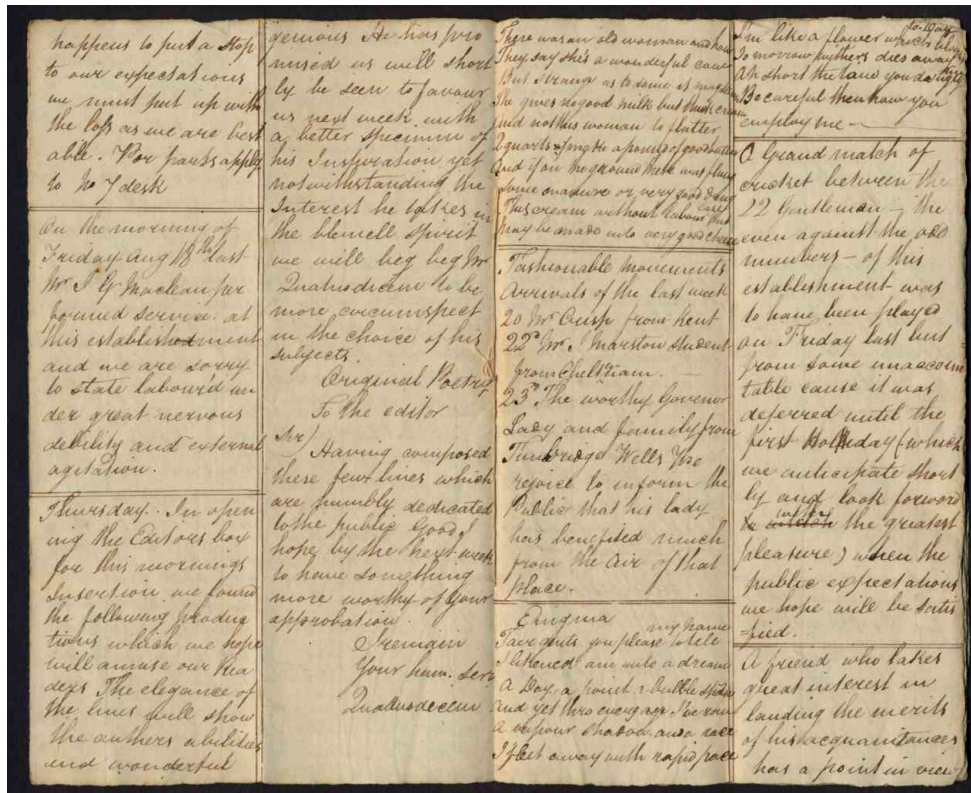
**MANUSCRIPT IN INK.** *Two vols., 8vo [17 x 10.5 cm], pp. [16]; double columns, ruled in red ink; some minor marks and folds; together with a covering manuscript note from a Blemell student of a later date.*

An early example of a school magazine produced by some of the boys attending Blemell House school in the South Kensington area of London.

The first number opens with a mock introduction by the editor: 'In consigning so laborious an undertaking to the public the editor with a view to render his weekly publication both interesting and communicative he spared neither pains nor trouble to obtain all the information in his power and to observe with a vigilant eye the daily occurrences of the past week his only ambition will be to increase more and more into the public favour he is also solicitous for the lenity and trust that this literary production will prove worthy of patronage it claims and the subject it illustrates.' After a number of 'advertisements' the magazine contains articles on stone throwing in the playground, fashionable movements, cricket matches, 'Gross absurdities', enigmas etc. The second number continues in the same vein with an advertisement for an auction, a proposed masquerade at Michaelmas time, the account of a dormouse 'the property of a neighbouring gentleman was safely delivered of 5 young ones...' with a coroners inquest further on said dormouse!

We know from the last page of the first number that the magazine was circulated among four boys 'B. Layard Esq., W. Lamotte Esq., S. Davies Esq. and C. Prettyjohn Esq., and dated August 27th 1826. It seems probable that the magazine was an end of term amusement, however, after two numbers it was likely abandoned when the boys returned home for their summer break.





Robert Blemell Pollard (1783-1864) was educated at Westminster and subsequently became Master of the Green Coat School there, which then stood on the outskirts of Tothill Fields, adjoining the Bridewell. In 1819 he bought a three and a half acre site in South Kensington and opened a school there. Incidentally, he received compensation in 1830 for Mount Charles Estate in Jamaica. There were 80 enslaved people valued at £1993 17s 1d for which Pollard made two claims, one for £645 18s 2d, one for £760 7s 4d. Perhaps it was money from these 'investments' that Pollard used when he originally set up the school.

The earliest records of the school come from the 1841 census where it was recorded that Pollard had three teachers, 40 male pupils aged between 7 and 17 years, two male servants and four female servants together with his family at the Blemell House. The site of the School was sold to make way for the Brompton Oratory as the area was fast developing from a semi-rural area to the Museum quarter of London.



LEADING TO A BETTER LIFE

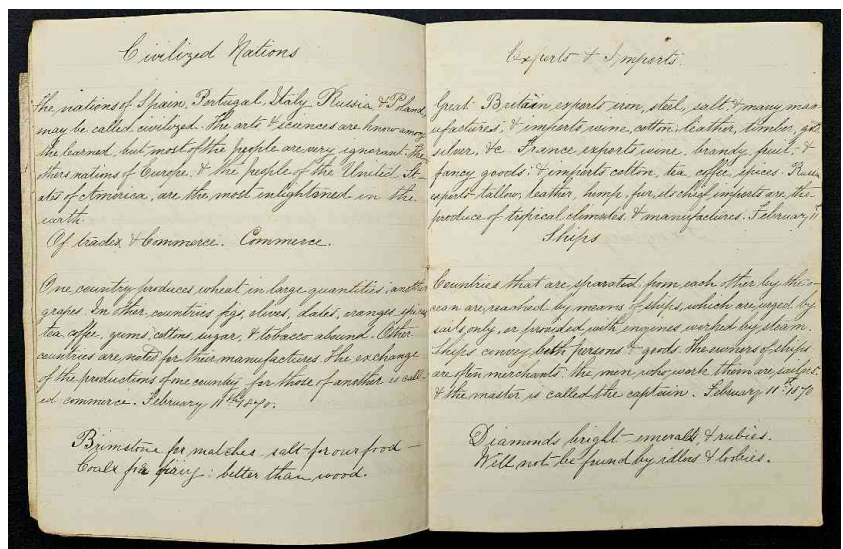
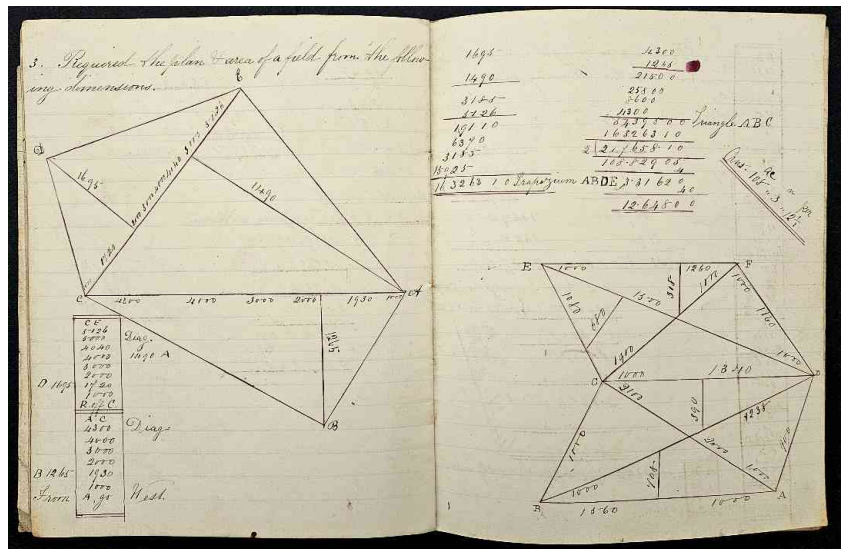
57 [SCHOOLBOOKS]. MOULSON, John Peaker. A GROUP OF EIGHT EXERCISE BOOKS. [Tankersley, Yorkshire] 1867-1870. £ 300

MANUSCRIPTS IN INK. 8 exercise books [20 x 16 cm (8 x 6.5 inches), with two slightly smaller; seven bound in marbled wrappers, small portion of upper corner purposely torn away to reveal John's name and the date the exercise book was started, and one in printed pink wrappers, some dust soiling, otherwise a desirable little group.

The mining town of Tankerley had a population of about 3,500 during the time that Moulson attended the Church of England school there, presided over by the schoolmaster and mistress Simeon Hustler and his wife Mary Ann.

The first of the exercise books was begun on October 15th 1867 when the twelve year old John Moulson was set the task of copying out various short texts on such subjects as 'Capital Letters', 'The Starling', 'The Crab', and 'Best cure for trouble' - which for your information is to 'Work, work, my boy, be not afraid, / Look labour boldly in the face; / take up the hammer of spade, / And blush not for your humble place.' Moulson continued to use this exercise book until 1868. The seven other exercise books are consecutively dated from December 1st 1869 to April 20th 1870 when the lad looks to have been put through a fairly thorough program of teaching. The first of these books is dedicated to Land Surveying, with the other books containing more copying out of short articles on every conceivable subject, and poetry. The latest of these exercise books was shared, as another hand has added poetry as late as 1872, and is probably John's sister Ann who was three years he brothers junior.

John's education, such as it was, was over by 1870 as he became a farm servant. Unlike his father who remained an agricultural labourer, John progressed to be a Colliery Weigh Clerk at one of the Tankersley mines and later still he was a railway wagon painter and lastly a house painter. Certainly the exercises in land surveying would have put him in good stead to calculate areas of painting and decorating. So his education did lead to a better life than his parents. John appears to have lived all his life with his own family at and around Tankerley or the next village Hoyland some few miles north of Sheffield.



A BUCOLIC NEVERLAND

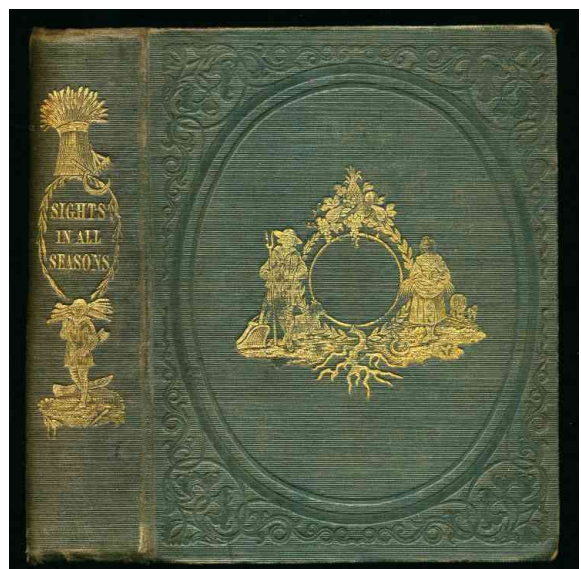
58 [SEASONS]. SIGHTS IN ALL SEASONS. London: The Religious Tract Society, 56 Paternoster Row, and 65, St Paul's Churchyard. [1845]. £ 125

16mo, pp. [4], [4], 372; coloured frontispiece Baxter's Patent Oil Printing, 11 Northampton Square; wood-engraved title to each season and numerous text illustrations; original green straight grained cloth, the covers blocked in blind and gilt with bucolic decoration, gilt edges.

Neatly produced didactic works teaching the wonders of nature as they appeared through the months.

Interestingly the illustrations are devoid of any industrial subjects, no railways, canals, modern agricultural machinery or the like. A bucolic neverland that probably only existed except in the artists and publishers imagination, yet readily appealing to middle-class and town dweller sensibilities. Two of the part titles are signed 'J. Gilbert' and stylistically the main illustration of the work can also be attributed to Sir John Gilbert (1817-1897) a prolific and skilled artist who produced some 30,000 illustrations for *The Illustrated London News* alone. The author of the text is however undocumented but he/she was well versed in the subject of the work as it contains a plethora of information on flowers, trees, animals, insects, birds and all and any topics connected with the each month.

*Sights in All Seasons* was also published in four individual parts each containing an individual season and incorporate a full page



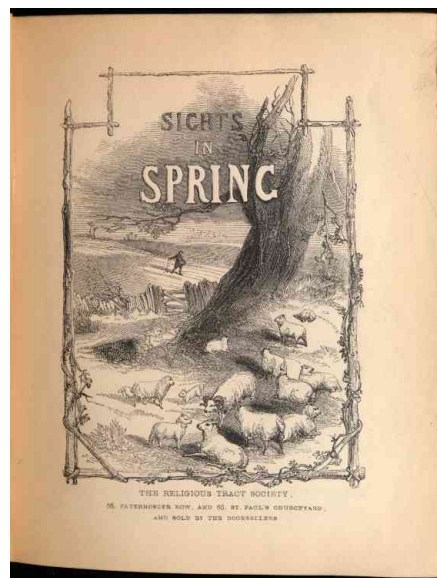
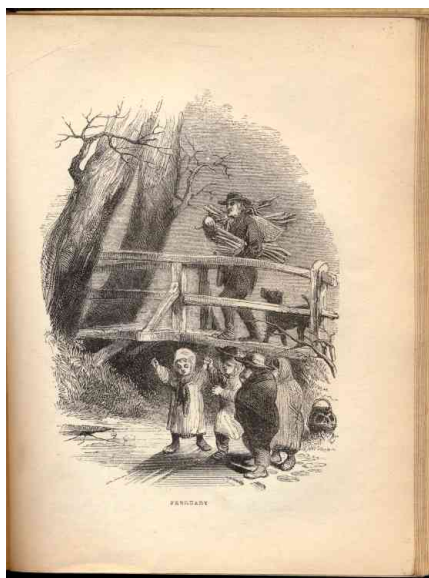


illustration for each month that began with March. As an additional inducement a coloured Baxter frontispiece 'Gathering Apples' was provided to purchasers of the single volume issue, an example of Baxter's work during what is considered his best period.

Mitzman 123 & Courney Lewis, 355; OCLC: 42203489.

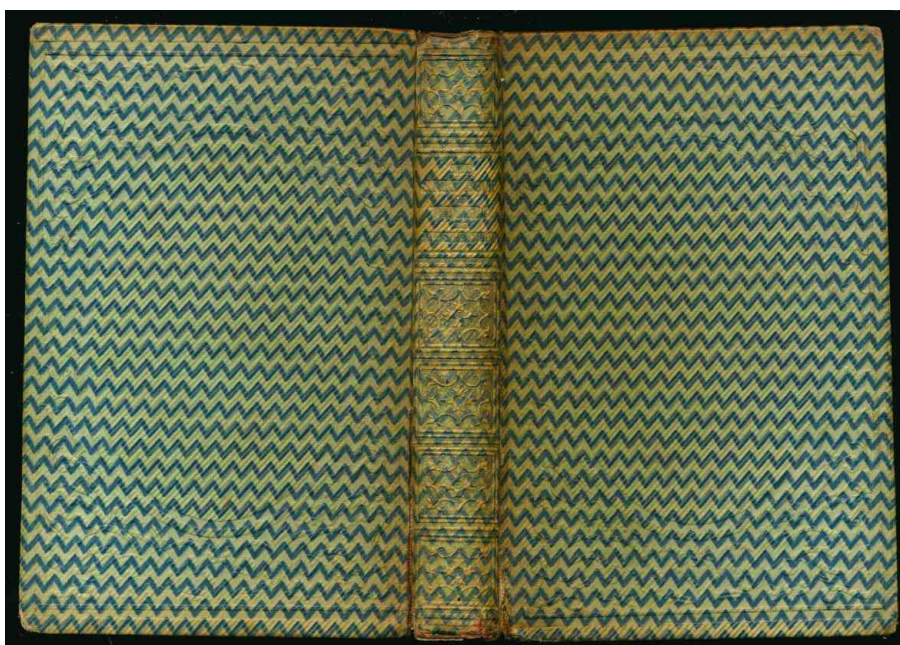
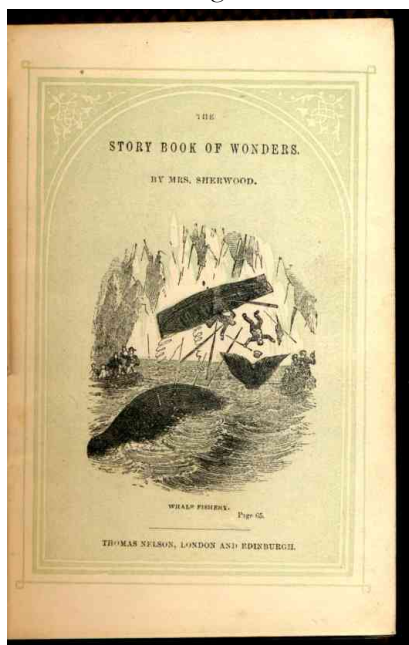
### EXERTING A UNIQUE INFLUENCE ON THE YOUNG

59 [SHERWOOD, Mary Martha]. THE STORY BOOK OF WONDERS. By Mrs. Sherwood. London: Thomas Nelson, Paternoster Row, and Edinburgh. MDCCCXLIX [1849]. £ 325

**FIRST EDITION.** 12mo, pp. 127, [1] blank; wood-engraved frontispiece, title and a further six plates, plus musical notation; a clean copy throughout; in the original blindstamped publisher's cloth, with blue zig zag pattern, spine very lightly sunned and some splitting to hinges (but holding firm); an unusual and highly desirable copy.

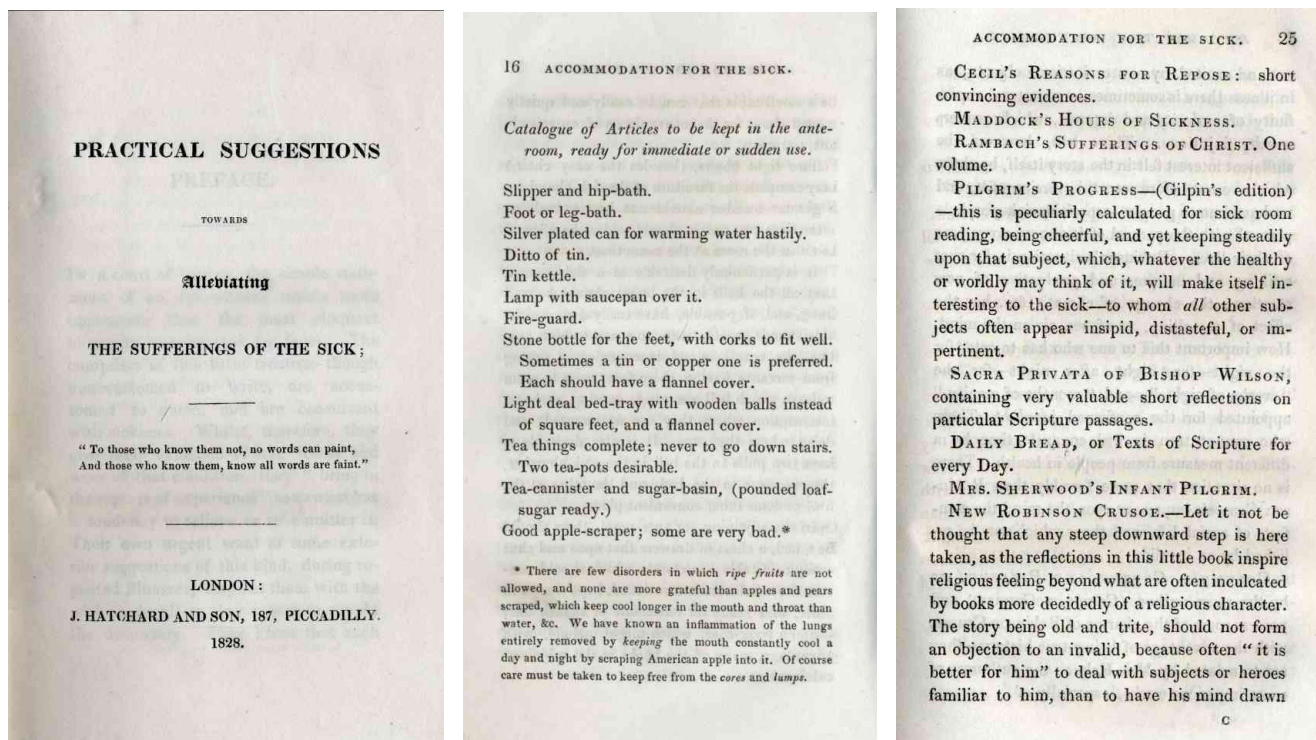
Uncommon first edition of one of Mrs. Sherwood's final works, a compendium 'conveying useful information in as pleasing and attractive a form as possible, to lead the youthful mind to the great Creator of all, and she hopes that her little work will incite many of her young readers to the acquirement of fuller and more extensive information on such subjects, and may lead to a better acquaintance with the innumerable evidences on every side of us, of the greatness and goodness of Him "who hath measured the waters in the hollow of his hand, and meted out heaven with the span."' [preface].

The contents include all manner of subjects to excite and enlighten the young mind, with accounts of chamois hunting, the life boat, whale fishery, aurora borealis, Mount Vesuvius, 'The phantom ship', Eddystone Lighthouse and the Niagara Falls interspersed with music and wood-engraved illustrations. The work proved very popular and was reissued by Nelson several times over the next twelve or so years, sometimes rearranged and with some material dropped, altered or added too. Indeed, eventually the publishers gave the work a different title and dropped the authors name altogether!



Mary Martha Sherwood (1775-1851), novelist, diarist and autobiographer wrote more than 350 titles, chiefly pious works for the young, on whom she exerted a unique influence. Whether writing for children or adults, Mary Sherwood was unwilling to temper her conviction of inherent human corruption ... Abhorring debt and without "ready money to throw away", she made use of her voluntary work in India by establishing a boarding-school 'for the education of a few young ladies' in English, French, astronomy, history, geography, grammar, writing, and ciphering, at Wick, Worcestershire. With dogmatic fervour, she edited Sarah Fielding's *The Governess* (1820), a project promised to her mother, who died on 20 March 1817. She taught her children Hebrew while working on a dictionary of Old Testament types; Captain Sherwood laboured for ten years on a Hebrew-English concordance.' [ODNB]

Cutt, M.N. *Mrs. Sherwood*, J26; OCLC records five copies in the UK, at the British Library, National Library of Scotland, Liverpool, Oxford and the National Art Library in the V & A, with five more in North America, at New York University, UCLA, Florida, Toronto and Harvard.



## INCLUDING 'A CATALOGUE OF BOOKS' SUITABLE FOR THE SICK

60 [SICK ROOM]. PRACTICAL SUGGESTIONS towards alleviating the sufferings of the sick; London: J. Hatchard and Son, 187, Piccadilly. 1828. £ 350

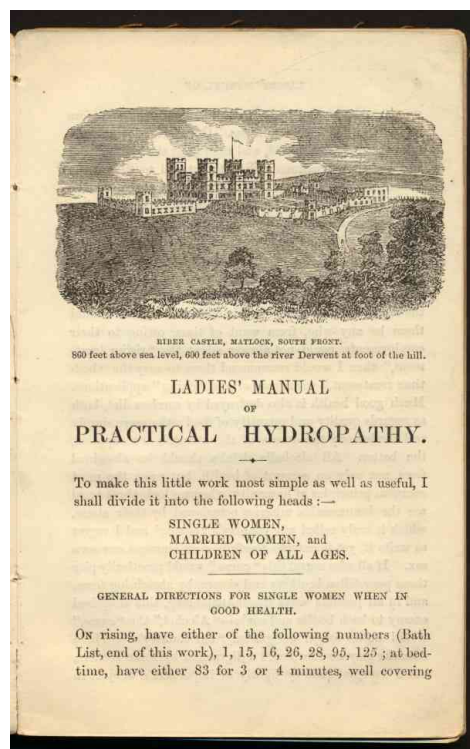
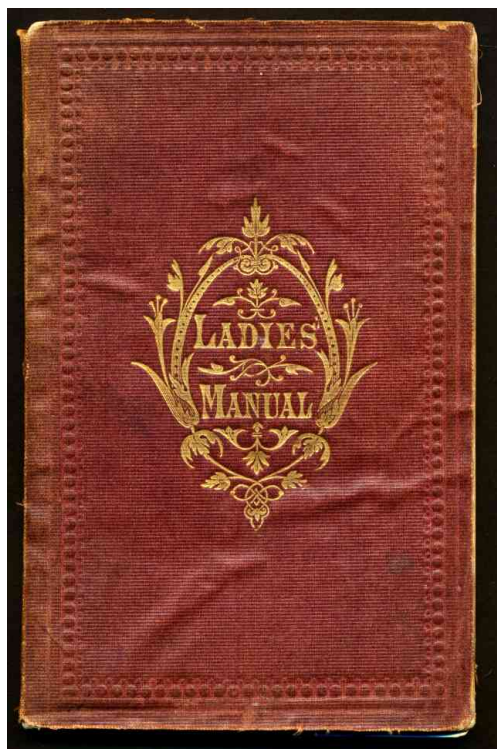
**FIRST EDITION.** 12mo, pp. [viii], 108; uncut in the original publisher's boards, spine with printed label, contemporary ownership signature of 'E. Inge's' on front free endpaper, and later ownership from same family, 'George Inge, 1856' on front pastedown; an unusually fine, near mint copy.

Uncommon first edition of this fascinating manual of *Practical Suggestions towards alleviating the sufferings of the sick*, compiled by an eye witness, who 'though unaccustomed to write, are accustomed to nurse, and are conversant with sickness' (preface).

Set out over five chapters, the work covers 'Accommodation for the sick'; 'Suggestions to the nurse and attendants'; 'Of the tenderness and consideration due to the sick'; 'Of the influence of the physician on the mental and moral, as well as on the physical condition of the invalid'; and 'Suggestions to the visitors of a sick room'. By far the most interesting of these are the suggestions for the 'accommodation', which provides an in depth account of all that was needed in the sick room itself, including *A catalogue of Articles to be kept in the ante-room, ready for immediate or sudden use* ('Ivory spoon to use with those medicines that do not agree with silver'; 'Whalebone, with small sponge at the end, to push down any thing in the throat that will not come up, and that threatens choking'; etc.). Also included is a section titled 'Catalogue of Books' with 14 pages of recommendations for the books suitable for a bookcase 'in the ante-room of the sick-chamber', with most, as one might expect, being of a religious nature.

Amongst their concluding remarks the author notes that 'a garden at hand is inestimable to a convalescent, - the air, the stream, the gaiety of flowers, the singing of birds, are all reviving; *their* cheerfulness is quiet, *their* gaiety inoffensive, and the feeble or dejected mind is drawn out of itself imperceptibly' (p 106).

OCLC records three copies in the UK, at the British library, Cambridge and the Bodleian, and four in North America, at the National Library of Medicine, Minnesota, UCLA and the University of Buffalo.



## DISCREET TREATMENTS FOR LADIES

61 **SMEDLEY, Caroline.** LADIES' MANUAL OF PRACTICAL HYDROPATHY, FOR FEMALE DISEASES; Also, Directions to Mothers How to Carry out Hydropathy for Their Children. By Mrs. Smedley, Matlock Bank Hydropathic Establishment, Derbyshire... London: W. Kent and Co., Paternoster Row. 1870. £ 275

**'TWELFTH EDITION. FORTIETH THOUSAND.'** 12mo, pp. [iv], 5-120; occasional light marking in places, but otherwise a clean copy throughout; original limp brown publisher's cloth, upper cover lettered and tooled in gilt, lightly sunned and rubbed to extremities, but overall a very good copy, with a contemporary presentation inscription from husband to wife on front free endpaper.

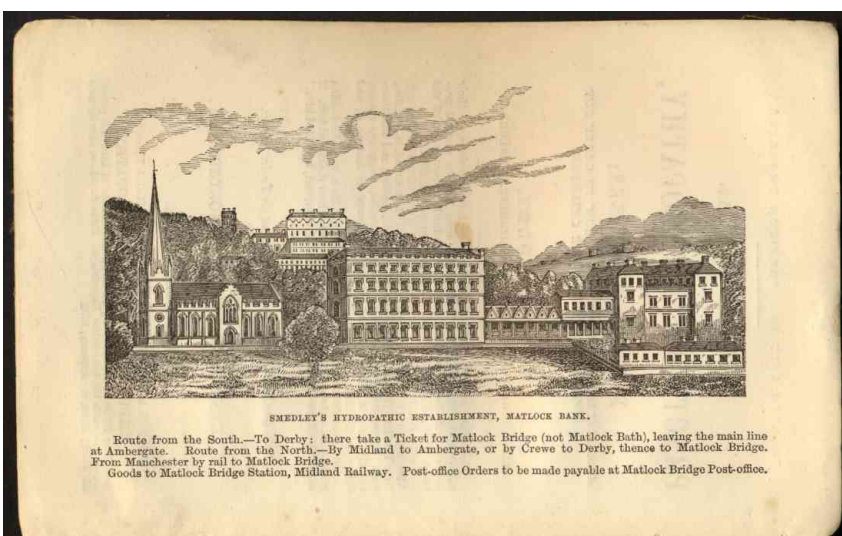
Later edition, though all editions rare, of this enormously popular and appealing work on hydrotherapy for women. 'After reading many works on Hydropathy, I also feel that they are written too scientifically for Ladies who have not studied Medical and Anatomical Works, and who are therefore ignorant of the vast many terms made use of only in such works ... this little manual will therefore be entirely free from such terms' (preface).

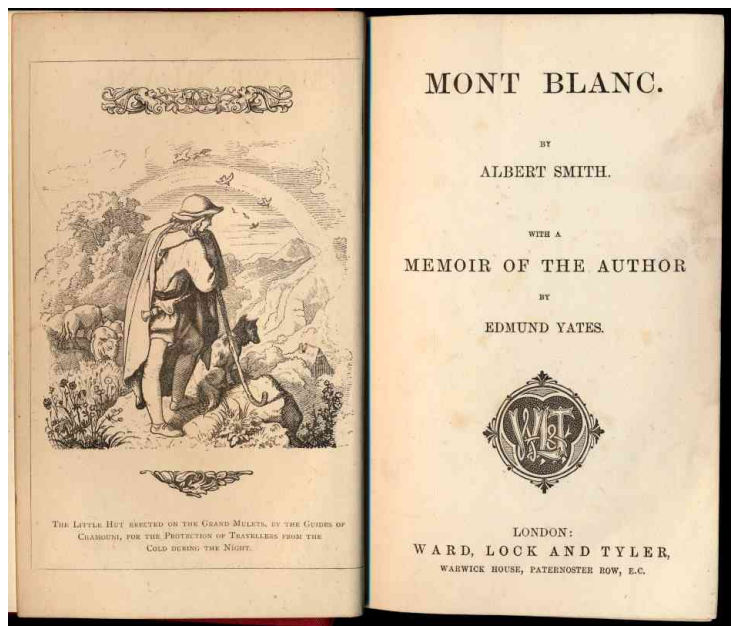
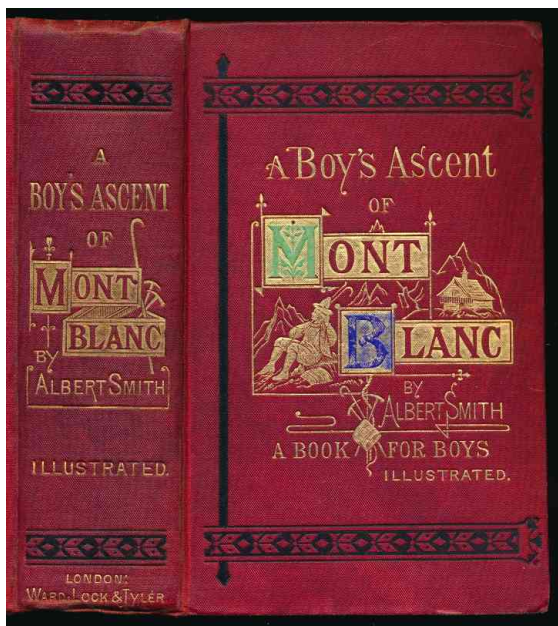
Mrs Smedley divides the work into three sections dealing first with complaints associated with single women, before discussing those relating to married women, and finally children of all ages. For each condition, the reader is referred to the extensive 'Bath List' found at the end of the work, which outlines some 225 different baths, packs and poultices and douches to be used.

The work ran through several editions, reaching a sixteenth in 1878. Caroline was the wife of John Smedley, a shrewd business man who established two hydropathic spas at Lea Mills and Matlock, and was indeed the author of his own work on the subject in 1858, *Practical Hydropathy*. Mrs Smedley wastes

no opportunity in plugging her husband's work, the reader being advised that the baths and pieces of apparatus discussed are all illustrated in his early work, 'price 2s. 6d', and which 'contains also a good deal of treatment for females and cases'!

OCLC records two copies of this edition, both in the US, at Duke and Wisconsin Madison, with only the first edition of 1861 (5 copies, all in the UK) and fourth of 1864 (at Oxford only), being also recorded.





## ALPINE ADVENTURES FOR BOYS

62 **SMITH, Albert.** A BOY'S ASCENT OF MONT BLANC. By Albert Smith. A Book for Boys. Illustrated [cover title]. London: Ward, Lock and Tyler... [1870]. **£ 450**

12mo, pp. xxxvi, 299, [1] blank; with engraved frontispiece, and several woodcuts throughout the text; a clean and fresh copy, in the original red decorative publisher's cloth.

A reissue soon after Albert Smith's death, including an account of his life by Edmund Yates intended as an adventure book for boys.

The publication appears to have been triggered by a work called *The Boy's Birthday Book*. This was a compilation work edited by S. C. Hall containing contributions by William Howitt, Arthur Mayhew, George Augustus Sala, and Sutherland Edwards, amongst others. Also included was what was purported to be an account of an ascent of Mont Blanc by a seventeen year old, which was in truth an abbreviated account of Smith's work.

Seeing the possibility of getting some extra mileage out of Albert Smith's work, the publishers appear to have decided to reissue the complete text, intended originally for the adult market, as a boys adventure story. The title page still gives the work as just *Mont Blanc*, however the decorative cover has rather craftily given the text a completely different makeover. Concurrently, the text was also issued under its true title as popular adult reading at the same time!

One of several adult books, such as *Robinson Crusoe* and *Gulliver's Travels*, that eventually found their way, if not into the nursery, as something to join the ranks of juvenile literature.

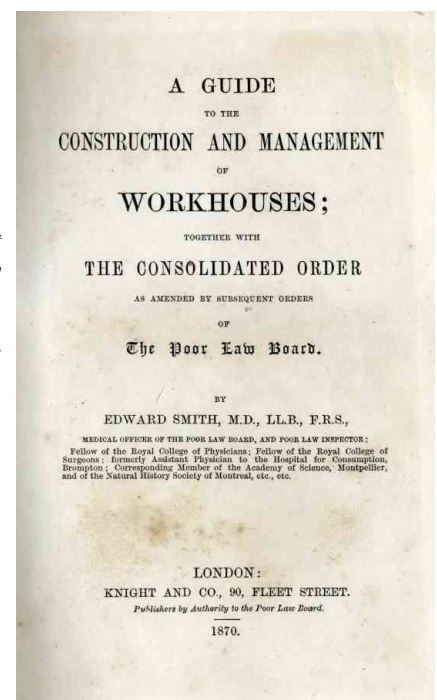
## GUIDE TO RUNNING A WORKHOUSE

63 **SMITH, Edward.** A GUIDE TO THE CONSTRUCTION AND MANAGEMENT OF WORKHOUSES; Together with the Consolidated Order as amended by subsequent orders of The Poor Law Board. London: Knight and Co., 90, Fleet Street. Publishers by Authority to the Poor Law Board. 1870. **£ 500**

**FIRST EDITION.** 8vo, pp. xvi, 346, [14] advertisements; apart from some light foxing to prelims, a clean copy throughout; original brown cloth, spine lettered in gilt, lightly marked, but still a very good copy, with later ownership inscription on front pastedown.

The Victorian workhouse, as an institution, developed after 1834 and the Poor Law Act, but the present work, written when the system was in full swing, is horribly insightful of the approach to treating those caught within it, as well as providing instruction for those involved in their design and construction. The harsh system of the workhouse became synonymous with the Victorian era, an institution which became known for its terrible conditions, including forced child labour.

In most workhouses there are women who have been deserted by their husbands, or widows who, having children which they could not maintain, have been compelled to enter the workhouse, and have become a charge upon the rates to the amount of a pound a week or upwards. Some of them are in



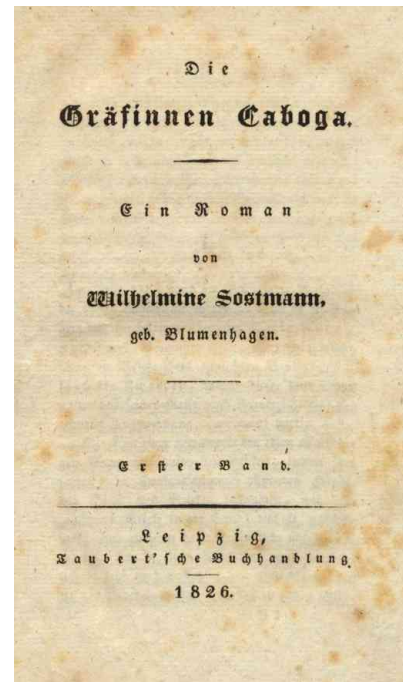
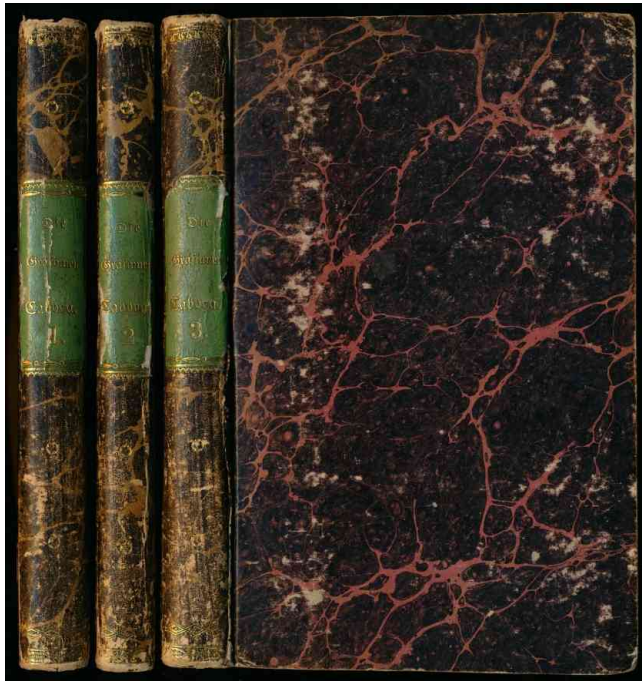
middle life, able and willing to work, and, from their previous habits might be readily trained to become efficient nurses, and thus be enabled to leave the workhouse and remove their children. There are also in the school a proportion of girls who would prefer that mode of gaining a living, and who, after proper instruction, might be removed from the rank of paupers and employed as servants in the workhouse or elsewhere' (p. 43)

Dr. Edward Smith (1818?-1874) "was deeply interested in the practical aspect of dietetics and particularly in the question of the amount of food needed by different types of individuals" (Drummond and Wilbraham, *The Englishman's Food*, 1957, p. 353). "He was... the author of works on 'Health and Disease as Influenced by Daily and other Changes in the Human System' and on 'Consumption', and of numerous papers in medical and scientific journals, on pulsation and respiration, phthisis, prison diet, the action of alcohol, food, &c. In 1862 and 1863 he reported to the Privy Council on the dietary of Lancashire operatives and other low-fed populations, and contributed a volume on food to the International Science Series. His most recent works are a 'Manual for Medical Officers of Health' and a 'Handbook for the Inspectors of Nuisances'" (Obituary, *Daily News*, 19th November 1874). Smith also invented a respirometer to study changes in respiratory function under various conditions.

OCLC records two copies in the UK, at the BL and Oxford, and two more in North America, at the University of California and the Wesleyan University.

*Dr. Smith's Dietary for the Milland Counties.* 93

DINNER.	
<i>Men</i>	8 oz. bread, 1 pint broth, 1½ oz. cheese twice weekly.
"	4 oz. bread, 16 oz. meat-pie . . . . . once "
"	6 oz. bread, 1 pint soup . . . . . twice "
"	4 oz. bread, 10 oz. suet-pudding, 1 pint broth . . . . . twice "
<i>Women</i>	6 oz. bread, 1 pint broth, 1½ oz. cheese twice "
"	4 oz. bread, 3 oz. meat, 10 oz. potatoes twice "
"	5 oz. bread, 1 pint soup . . . . . twice "
"	4 oz. bread, 8 oz. suet-pudding, 1 pint broth . . . . . once "
SUPPER.	
<i>Men</i>	6 oz. bread, 1½ pint gruel . . . . . four weekly.
"	8 oz. bread, 1 pint broth, 1½ oz. cheese thrice "
<i>Women</i>	6 oz. bread, 1 pint gruel . . . . . six "
"	6 oz. bread, 2 oz. milk, 1 pint tea ½ oz. sugar, 1 oz. butter . . . . . once "
Aged and Infirm.	
BREAKFAST.	
<i>Men</i>	6 oz. bread, 1½ pint milk-gruel.
<i>Women</i>	6 oz. bread, 1 pint milk-gruel.
DINNER.	
<i>Men</i>	4 oz. bread, 3 oz. meat, 10 oz. potatoes, four weekly.
"	3oz. bread, 16 oz. meat-pie, 1 oz. cheese, once "
"	5 oz. bread, 1 pint of soup, 1 oz. cheese, once "
"	4 oz. bread, 10 oz. suet-pudding, 1 oz. cheese . . . . . once "
<i>Women</i>	3 oz. bread, 3 oz. meat, 10 oz. potatoes four "
"	2 oz. bread, 16 oz. meat-pie, ½ oz. cheese once "
"	4 oz. bread, 1 pint of soup, 1 oz. cheese once "
"	4 oz. bread, 10 oz. suet-pudding, 1 oz. cheese . . . . . once "



### DEBUT NOVEL BY AN ACTRESS

64 **SOSTMANN, Wilhelmine Anna Elisabeth.** DIE GRÄFINNEN CABOGA. Ein Roman von Wilhelmine Sostmann, geb. Blumenhagen. Leipzig, Taubert'sche Buchhandlung, 1826. £ 285

**FIRST EDITION.** *Three volumes, 8vo, pp. 261, [3, advertisements]; 187; 208; a little foxed in places; a good set in contemporary marbled boards with gilt-stamped green lettering-pieces, green edges; a little rubbed.*

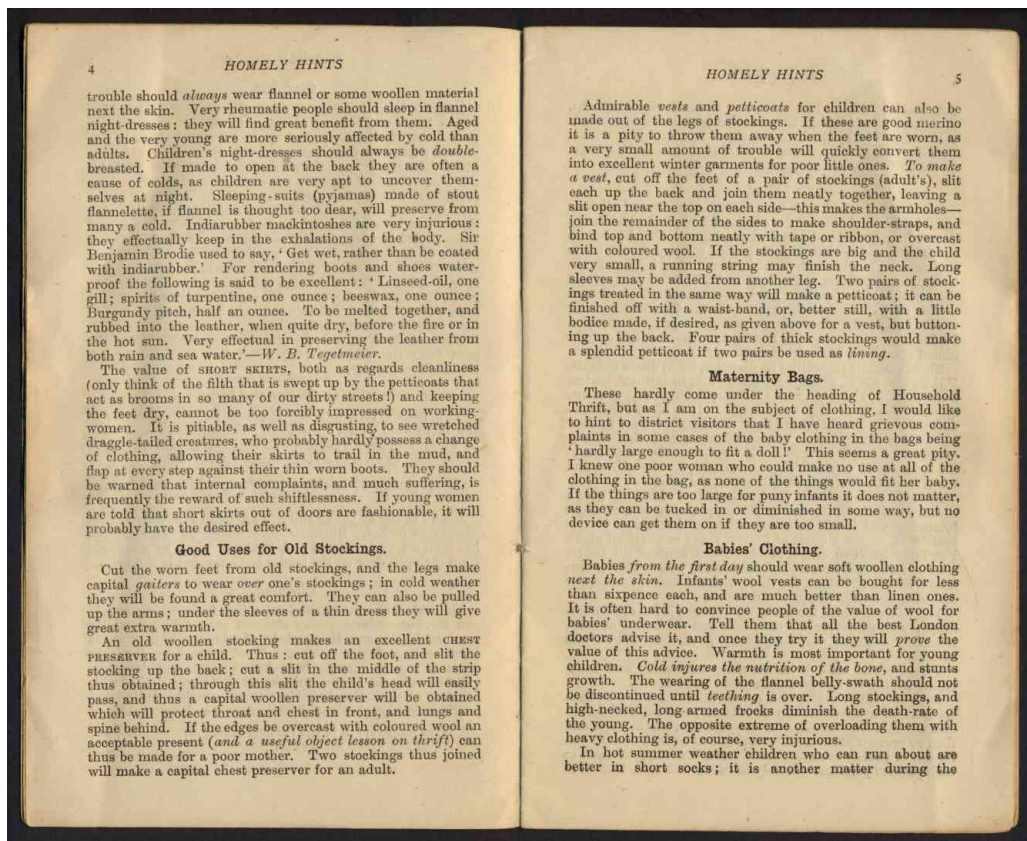
The debut novel of the actress and writer Wilhelmine Sostmann (1788-1864).

The story begins at the French court just before the revolution and revolves around four Hungarians (actually Croatians; members of the house of Kabuzic), countesses of Caboga and their amorous and other adventures, all of which are underpinned by trap doors, the danger of incest and other Gothic paraphernalia, the action stretches across the Europe and through the Napoleonic era.

Sostmann was the daughter of a royal chamber at Hannover and was a sister of the Dr Wilhelm Blumenhagen and Dr Carl Julius Blumenhagen, both of whom were also writers of note. She married and moved to Hamburg but after the death of her husband Wilhelmine's last years were mired in poverty, before a pension was secured for her, unfortunately just before her death.

OCLC locates two copies in North America, at Harvard and Chicago.





## HELP FOR THE 'INEXPERIENCED GIRL'

65 **STACPOOLE, Florence.** *HOMELY HINTS* for district visitors... London: Published for the National Health Society, 53, Berners Street, by Allman & Son, Ltd. [c. 1897 or later]. **£ 185**

**FIRST EDITION.** 8vo, pp. 16; stitched as issued in the original printed wraps, lightly browned, but still a very good copy.

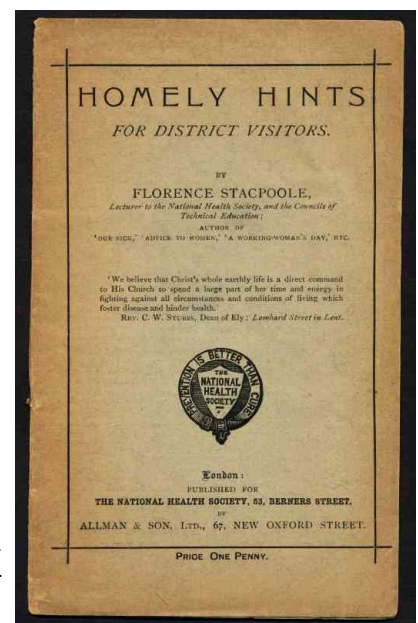
A succinct work devised for the 'inexperienced girl' in helping the poor. Stacpoole, as with all her writings, gives the reader straightforward unfussy practical advice, with examples of what to expect.

'There is nothing more distressing to the inexperienced girl, who, longing to do good to others, takes up the work of visiting the poor, than to be confronted with poverty and sickness which she can do little to alleviate. Doles of money to the thriftless often leave them no better than they were before, whereas practical demonstration of the comfort to be extracted from, and the money to be saved by, the use of homely contrivances and things too often wasted, will benefit lastingly by enforcing, as no mere talk can do, the value of thrift and effort.'

The work is formed under several headings, including Bedding, Clothing, Good Use for Old Stockings, Maternity Bags, Babies Clothing, Food, economical Methods of Cooking, Food for Nursing Mothers, Infant feeding etc. A second part contains helpful advice on the 'Prevention of Illness and Accidents.'

Two examples of Stacpoole's advice, which can stand for the whole work: Cleaning - 'Washing, cleaning, and general muddle late in the evening, when the man is coming home from work, is a great help to the keepers of public-houses. It drives the men from the discomfort at home into the well-lighted, cheerful-looking bar.' - Cleanliness of the body' - 'Two nails driven into the opposite walls in a corner of the room from which a sheet can be hung, will, with a basin of water, soap, and rough towel, enable a good scrubbing to be indulged in even in a room where several sleep.' - Importance of Locking the Door while Bathing Children. 'Before babies or young children are bathed the door should always be locked. Rheumatism, followed by heart disease, has been set up in infants and young children by a draught from the open door on the tender body exposed in the bath.'

Florence Stacpoole (1850-1942) 'writer on health, was born in Dublin, one of seven children of the Rev. William Church Stacpoole (c.1815-1870) dean of Kingstown (Dún Laoghaire) and doctor of divinity in TCD, and his wife, Charlotte Augusta, daughter of Charles Henry Mountjoy of Dublin. The family was literary: one brother, William Henry Stacpoole (b. 1846), was the author of children's books; another, Henry de Vere Stacpoole, was a prolific novelist. Florence, who was educated privately and lived her adult life in England, eventually settling in Gosport, Hampshire, confined her writing to journalism and practical pamphlets in her main areas of interest, women's health and child care. Her early works include *The care of infants and young children and invalid*



*feeding* (1895) which was part of the 'Everyday Help' series, and Handbook of housekeeping for small incomes (1898)... Her other interests were astronomy and religion; she was a member of the British Astronomical Association and of the Modern Churchman's Union. She died 2 December 1942; she never married.' [Dictionary of Irish Biography]

OCLC locates copies at the British Library, Oxford, Cambridge and University of London.

## UNRECORDED

66 **STEWART, Agnes Magdelane.** GERTRUDE, The Christian Heroine: or Self-Sacrifice. A Tale of the Day... London: T. Jones, Paternoster Row... 1855. £ 385

**FIRST EDITION.** 8vo, pp. xii, 168; original green cloth, decorated in blind with title in gilt to spine, some minor marks, but overall a good copy.

In her preface Agnes Stewart explains that the story 'to the thoughtful; mind of a benevolent philanthropist, there is much room for sad meditation in reflecting on the position occupied, in social life, by the single unmarried female; who thrown without any natural protector on the stormy sea of life, is obliged to support herself, and oftentimes others, by her own exertions'.

The author goes on to explain that 'From early youth we have been accustomed to occasionally meeting a female advanced in life, a steady, respectable woman, who has been a faithful domestic from the days of girlhood.' Stewart uses Gertrude's life of self sacrifice as a foil to engender sympathy, but also presumably to raise funds for the Dublin based St Joseph's Asylum for Aged and Virtuous Females. Gertrude, who has a widowed mother to support as well as and less able sister, is felt obliged to cover her late father's debts. She has to contend with three selfish brothers who are only interested in themselves. There is the wicked Sir Edward Fitzgerald and his snooty wife and every other contrivance to jerk a tear. In the end the heroine at last enters the Asylum and 'Here leave we the gifted and accomplished Gertrude, happy in the thought that now her early trials were at an end.' Not what we would call a happy ending today but a satisfactory conclusion for Victorian sensibilities.

James Joyce gives a passing notice of the charity in Episode 10 of *Ulysses* when relating father Conmee's trip through the north of Dublin. 'Father Conmee smelled incense on his right hand as he walked. Saint Joseph's church, Portland row. For aged and virtuous females. Father Conmee raised his hat to the Blessed Sacrament. Virtuous: but occasionally they were also bad tempered.'

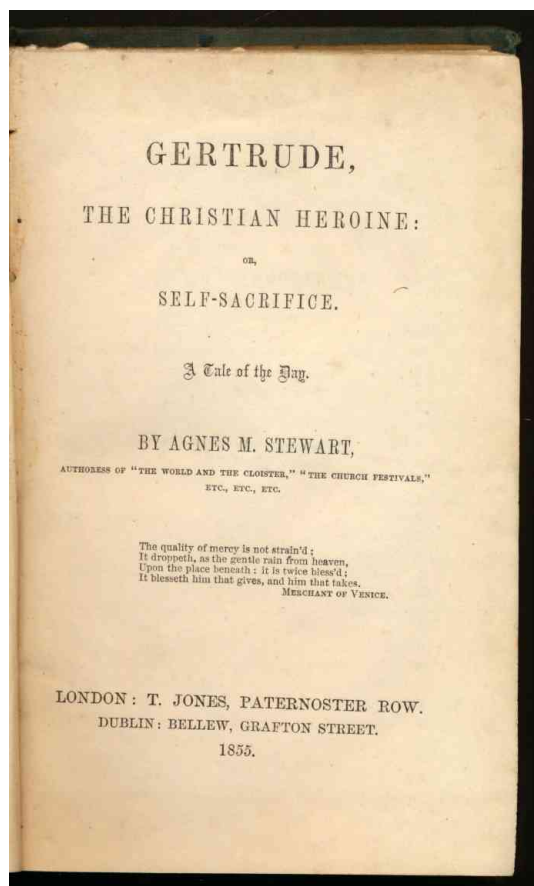
Agnes was the daughter of Duncan Stewart, a 'Professor of Oriental Languages' and author of the *Practical Arabic Grammar* (1841). She was born in Stepney, London in 1819 and for the first decades of her life lived at home with her parents. We suspect what appears to have been a schism in the family during the 1840's for we find Agnes living with her mother in the 1850's at 32 St George's Road in Southwark. Her sister Elizabeth who was also an author, together with another brother, were living with their father at the different address 10 Brook Street in Lambeth. The very Catholic nature of this work, and the support of the St Joseph Asylum for Aged and Virtuous Females, appears to support our supposition. We suspect that Agnes and probably her mother were both converted to Catholicism. Elizabeth and Agnes were not the only authors in the family for another younger sister Mary Clementina Stewart (1835-1911), also known as M.C. Stewart or 'Mrs Hibbert-Ware' became a minor novelist. Agnes by the 1880's was living under the roof of this younger sister and her barrister husband at Bowdon where she died in 1887. Other sources mistakenly have Mary and Agnes as the daughters of a James Stewart and that she was born in 1816 but this is a misattribution. From a biography by Mary Stewart of her father-in-law, published in 1882, *The Life and Correspondence of the Late Samuel Hibbert Ware* it states that she is 'the youngest daughter of the late Duncan Stewart, Esq., author of a *Practical Arabic Grammar*, published in 1841 by Parker of London.' This definitively links the three authors as sisters. See also the next item.

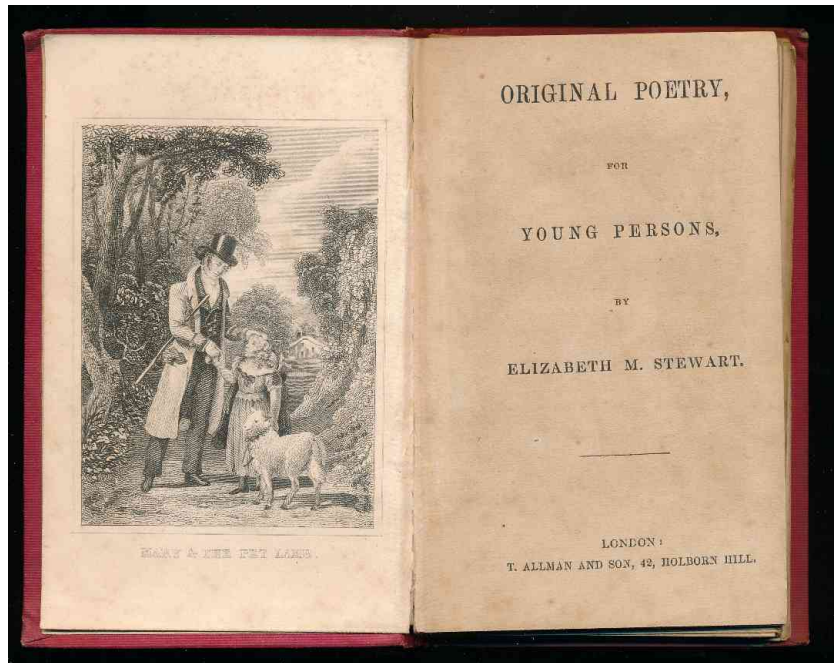
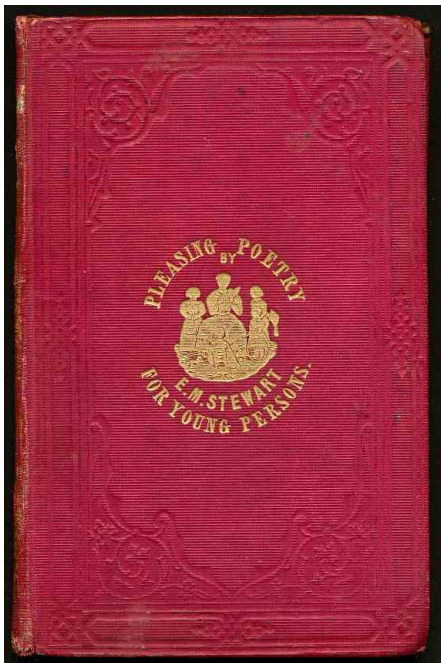
Not in OCLC, apparently unrecorded.

## CAUTIONARY POEMS FOR MISCHIEVOUS CHILDREN

67 **STEWART, Elizabeth M.** ORIGINAL POETRY FOR YOUNG PERSONS. London: Thomas Allman, 42, Holborn Hill, [1846]. £ 185

**FIRST EDITION.** 18mo, pp. iv, 104; with frontispiece; apart from a few minor marks, a clean copy; bound in the original red blind stamped publisher's cloth, spine and upper board lettered and tooled in gilt, lightly soiled and short split to upper joint, but overall a very good copy.





First and only edition, with including a cautionary poem about playing with firearms (two children end up dead), a boy who can't resist the temptations of ripe apples only to discover them made of wax, a little girl who dies from poisonous berries, and so on.

'Alas! too true an aim they took,  
A dreadful noise the dwelling shook,  
The triggers were drawn all too well,  
And dead upon the floor they fell' (p. 26)

We are pretty certain that Elizabeth was the daughter of Duncan Stewart, a 'Professor of Oriental Languages' and author of the *Practical Arabic Grammar* (1841) who resided at 10 Brook Street in Lambeth. According to the 1851 census Elizabeth was born in Lambeth about 1816 so would have been about 27 when she commenced her writing career in 1843. The reason for this supposition is the works connection to her brother Douglas who had become a narrative and dramatic author, publisher, and latterly a journalist. In 1875 he also published one of Elizabeth's other works *The Priory of Avenham*, that title possibly a posthumous printing for we have no note of when Elizabeth died. As will be seen from the biography of her sister Agnes, there was apparently a schism in the family and the genealogical wasters are somewhat muddled possibly to hide an embarrassing family situation. *See also the previous item.*

OCLC records one copy in the UK, at the National Library of Scotland, and two in North America, at Toronto and Florida; we have also located a further copy at the British Library.

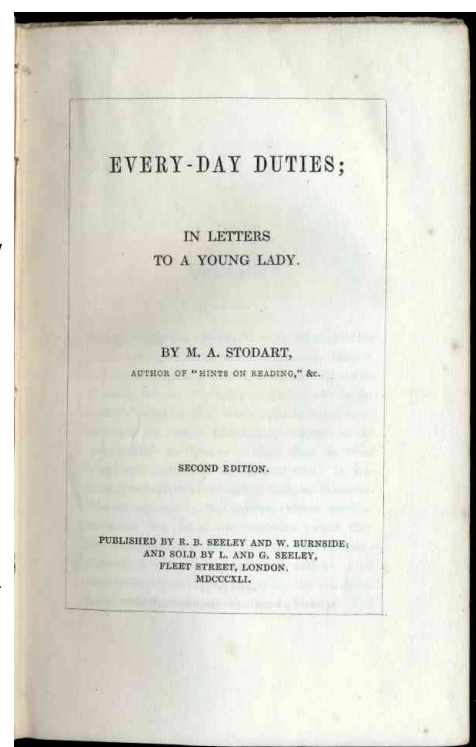
### TO 'ELEVATE AND ENNOBLE THE FEMALE CHARACTER'

68 **STODART, Mary Anne.** EVERY-DAY DUTIES; in Letters to a Young Lady. Published by R.B. Seeley and W. Burnside; and sold by L. and G. Seeley, Fleet Street, London. 1841. **£ 300**

**SECOND EDITION.** 8vo, pp. xiii, [iii], 232, [4] advertisements; apart from some light foxing to prelims, a clean copy throughout; in the original green blind stamped publisher's cloth, spine lettered in gilt, minor rubbing to extremities, otherwise a very good copy.

An uncommon work on *Every-day Duties*, set out in twelve letters to a young lady aiming to 'elevate and ennoble the female character.'

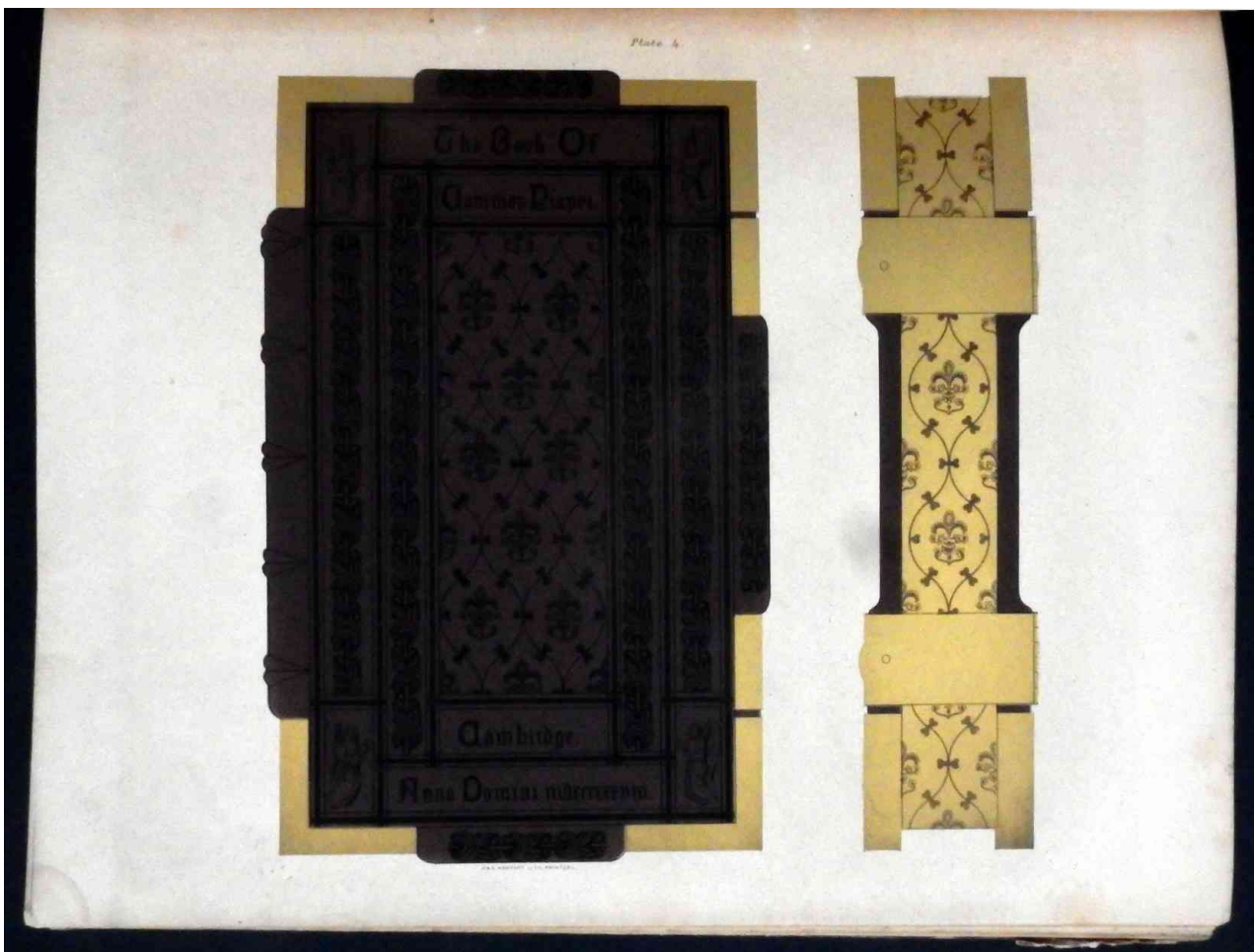
'The book is written in the epistolary form containing twelve letters, the first of which treats of the necessity of prayer to the right performance of our duties; and the second points out Home as the true sphere of woman. Decision of character with regard to religion is the subject of the third; and miscellaneous topics of much interest and usefulness are considered in the remainder, among which it may suffice to specify "Family Prayer, Sabbath Employments, Choice and Management of Servants, Household Arrangements and Economy, General Employment of Time, &c &c"'. We should have no difficulty in selecting passages from any one of these which would be amply sufficient to vindicate our favourable opinion of the work, in proof of which we will give an extract from that on "Household Arrangements and Economy," a title



certainly the least attractive to a general reader, and it would appear most repulsive to a studious and meditative critic. Yet these are the terms in which the authoress declares her estimate of woman, as well as the object with which she writes: "It is here that the silent gentle influence of woman is so peculiarly valuable. Foreigners have said that women are queens in England. The title given, perhaps partly in scorn, we would not in answering scorn altogether reject. The higher the scale of civilization is among the people of a land, the more clearly the position of woman is understood, and the more highly is her weight in society appreciated. Let her be the queen of the domestic circle, not to lord over man but to minister to his comforts, to smooth the cares of life, to attend to those minutiae for which his loftier mind and more unbending frame are unfitted. Her influence may be as oil cast on the waters, smoothing down the billows till the troubled ocean of life changes within her immediate sphere of action into a sweet and holy calm, reflecting back the blue face of the unclouded heavens, or to change the metaphor, it may be as oil applied to a machine enabling all parts to work easily and harmoniously, well directed towards a rightly chosen end" (*The Churchman's Monthly Review*, 1843, p. 36).

Like her two unmarried sisters, Mary Anne Stodart (bap. 1808, d. 1866) - the daughter of a Carlisle businessman who seems to have got into financial difficulties - set up a school for girls. Settling in Hampstead she also wrote advice books addressed to 'a Young Lady', she staunchly advocated female education, though with a restricted curriculum that fitted with her evangelical views. She also wrote patriotic verse to promote evangelical Protestant nationalism. Her didactic children's poem, 'One Thing at a Time', cited in 1900 by Theodore Roosevelt, continues to be included in self-help and devotional anthologies.

OCLC records one copy in the UK, at the National Library of Scotland, and one further in North America, at Duke.

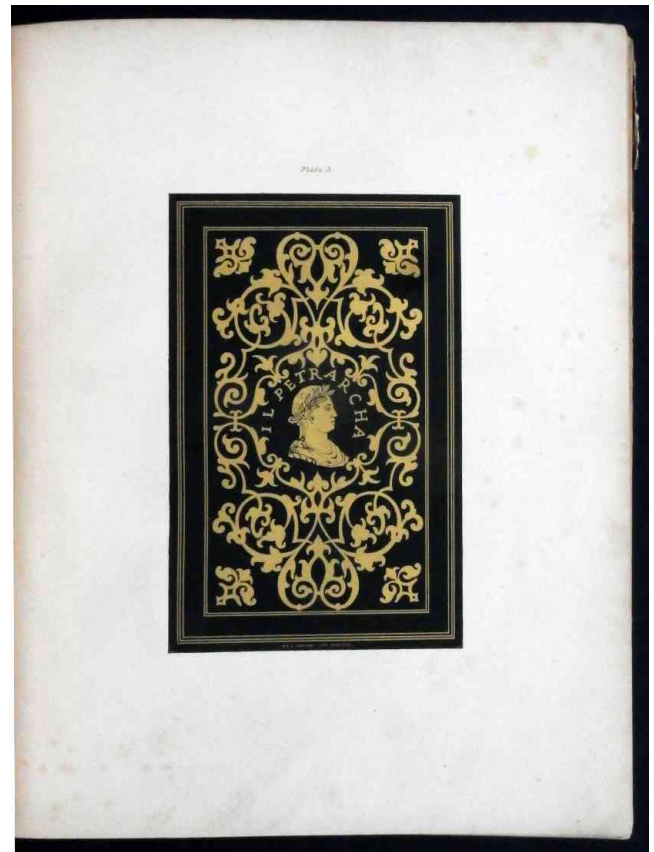
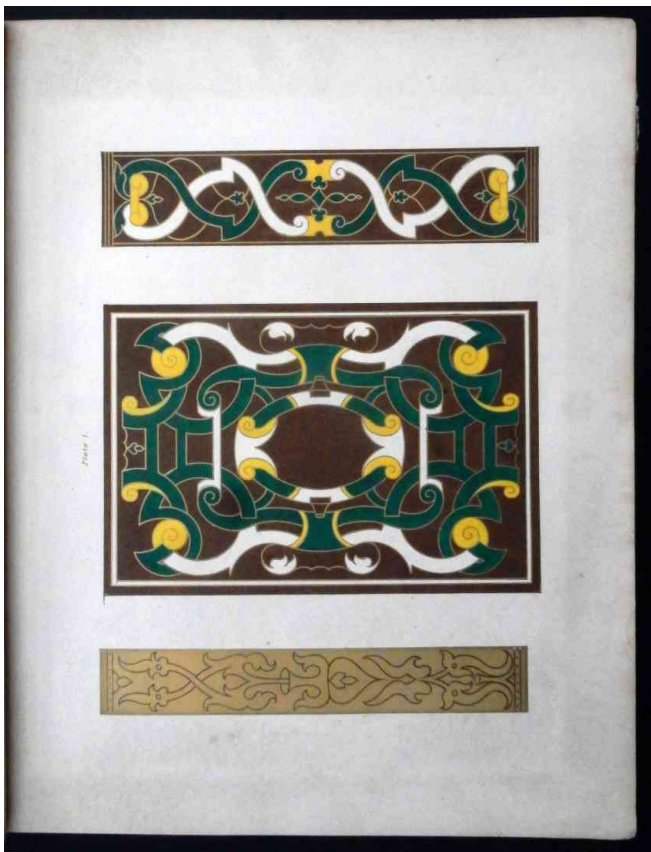


### RARE ILLUSTRATED WORK ON BINDING

69 **TUCKETT, Charles, Jun.** SPECIMENS OF ANCIENT AND MODERN BINDING, selected chiefly from the Library of the British Museum, with an introduction containing the History of Bookbinding from the Earliest Period to the Present Time. B. C. Tuckett, Jun. of the firm of C. Tuckett and Sons, Binders to Her Most Gracious Majesty, H.R.H. Prince Albert, The British Museum, &c. London: Published by the Author, at 32. Bloombury Street, Bedford Square. 1846. **£ 1,250**

*4to, [24.6 x 30.7 cm (9.7 x 12 inches)] 8 chromolithograph plates together with 8 leaves of descriptive text (dampstain to outer edge of the final plate); complete with the original wrappers; bound in slightly later cloth backed marbled board with the armorial book plate of Edward Jackson Barron.*

A rare, but ultimately unsuccessful attempt to improve the quality of early Victorian binding design.



Charles Tuckett Jnr, despite his talents, had a precarious existence as a binder. His rare, yet ultimately unsuccessful, work hoped to provide a series of coloured plates and descriptive text of the best binding designs, both past and present. The *Specimens* failed after only the first two parts issued, despite favourable press notices from the *Art Journal* and *Douglas Jerrold's Weekly Newspaper*. We know that the first part was originally marketed at ten shillings and sixpence, as found on the copy held at Oxford, this has been scratched out our copy and '6/-' penna in it's stead. The second part has the price printed as '6s' and one wonders if the price even covered the cost of producing such an elaborate work.

In the advertisement printed on the wrapper of the second part, Tuckett explains his plan: 'A Work of this description, containing specimens of the different styles of Binding in various countries from the earliest period, has long been felt to be a desideratum, and the present it is hoped will, to some extent, supply the deficiency and aid in improving the growing taste for Binding at the present day. It will comprise many specimens equally unknown both to amateurs and the trade, and will present faithful delineations of some of the more beautiful designs, from volumes formerly in the possession of Henry VIII., Queen Elizabeth, James I., Cardinal Wolsey, the Chevalier Grolier, President De Thou, and others, now deposited in the National Library. Due prominence will be given to the unique Patterns of the "Prince of English Bookbinders," Roger Payne, and new and original designs of Modern Art will be included in the Work. The Plates will be executed with the greatest fidelity in Chromo-Lithography, after the original specimens, by Messrs. Hanhart, under the immediate superintendence of Mr. Tuckett.'

The work was intended to be completed in 'about Twelve Parts' which would also include an 'Introduction, containing the History of Bookbinding from the earliest period to the present time, with a full description of the Art, together with the various, improvements therein, illustrated with a number of Wood-cuts, and a Title Page comprising an entirely original Design printed in Chromo-Lithography, will be published as the concluding Part.' Alas, only one modern design of Tuckett's own making, and no example of Roger Payne's were ultimately included in two parts that did see the light of day.

'What did one have to do to succeed in Victorian London? On the evidence of the life of bookbinder Charles Tuckett junior, versatility, luck, talent, intellect and an engaging personality were not enough. Despite publications and patents to his name and esteem from both his British Museum Library colleagues and his trade society (the Bookbinders' Pension Society), Charles died in 1875 at the age of 54 after a long illness, bankrupt, with his teenage son Frederick as chief mourner. However, the *Hampstead and Highgate Express* emphasised that 'affectionate respect was sincerely and mournfully given'. Many important figures attended the funeral.

'The Tuckett family comprised father Charles, sons Charles, Robert Daniel and John. The surname was synonymous with bookbinding; notably at the British Museum, and at their own business nearby in Bloomsbury. They were also official binders to the Queen and Prince Albert. Charles Tuckett senior managed the Museum workshop for 40 years and Charles junior worked there too. Charles junior was devoted to raising the profile of books and bookbinding. In 1846, he published a book titled *Specimens of Ancient and Modern Bookbinding Selected chiefly from the Library of the British Museum*. He subsequently organised displays at locations which would attract the interest of influential members of society, for example the Society of Arts. Tuckett's book reviewers encouraged him to extend his study of bindings by issuing more volumes, including a wider range of styles, but it was not to be. Charles

junior's interests were wide ranging, though books were central to his concerns. He was keen on practical experimentation. His 1860 patent recorded 'an improved method of ornamenting book covers, which is also applicable to other purposes', received much publicity in the newspapers. It incorporated a new way of adding or changing colour on the surface of leather.

'The year 1865 proved to be a turning point in the fortunes of the Tuckett's. There was a serious workshop fire in the Museum. Tuckett senior was held responsible and dismissed. The capable Tuckett junior assumed his father's post of Museum Binder. He oversaw a team of experienced binders including Stephen Would and Joseph Darby.

'The Trustees, and the august and knowledgeable Keepers of printed books and manuscript, relied upon Tuckett to preserve their fragile collections, maintain the workforce and balance the budget. Additional stress and calls upon his time were caused by the family business as well as his other occupations. The 1871 census, lists Tuckett as the supervisor of 55 men, three boys, and fifteen women. His family home was at 7 Maitland Park Villas, Haverstock Hill, an up and coming area. A household of his second wife, seven children under the age of thirteen and five servants must have been extremely expensive to maintain.

'Perhaps Tuckett over-extended himself: the *London Gazette* recorded his bankruptcy under an act of 1869. After years of ill health, which may have impacted severely on his work output, Tuckett died in October 1875. He predeceased his father, who died [in January] 1876.' [P.J.M. Marks]. We should add that Tuckett's will was proved at 'under £3,000 and that of his fathers at £500 indicating that despite there difficulties the Tucketts were not wholly destitute.

We have no knowledge of a copy appearing for sale in the last forty years.

OCLC locates five copies at the British Library, Oxford, Cambridge, The Morgan and Rochester Institute of Technology; Majer, 1553; see British Library blog by P.J.M. Marks *Charles Tuckett junior - bookbinder, inventor, author, researcher and ... bankrupt*, 20 June 2023.

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

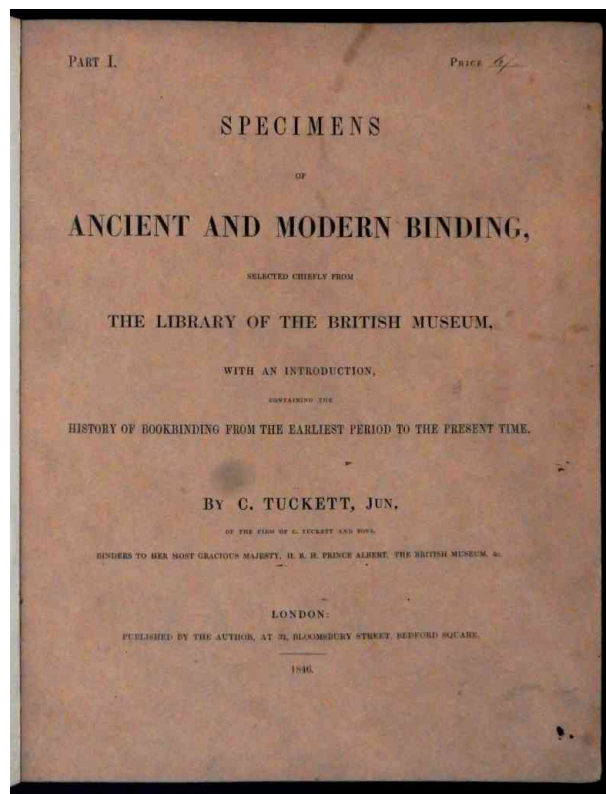
70 [TURNER-RUSKIN]. WARLOW, Elizabeth. ORIGINAL ALBUM CONTAINING WATERCOLOUR SKETCHES AFTER J. M. W. TURNER, together with several other sketches and watercolours chiefly of topographical subjects. [London] circa 1858. £ 2,500

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

An unusual album by an amateur artist who knew both Turner and John Ruskin, with Ruskin in turn helping her to make copy of Turner's work.

Documentation of Elizabeth Warlow's relationship with Turner and Ruskin is somewhat wanting, however, as the album contains copies of three, or possibly four, watercolours that belonged to Ruskin, and further to this, the copy of Dudley in Warwickshire is annotated by Elizabeth 'from Turner: the pencil lines by Ruskin' it seems to leave no doubt that Ruskin was on hand to guide Elizabeth's efforts. Our only other information really stems from an obituary notice of Elizabeth, which although somewhat tenuous in nature there is little reason to doubt the veracity of the statement when combined with the evidence of the album.

Ruskin had published his *The Elements of Drawing* in 1857. He had also arranged the Turner drawings and sketches at the National Gallery, and produced a descriptive catalogue for their exhibition in May 1858. Also during 1857 and 1858 he continued to teach at the Working Men's College and 'received an increasing number of requests for advice and assistance in the practice of drawing. Such requests came both from humble students, otherwise unknown to him, and



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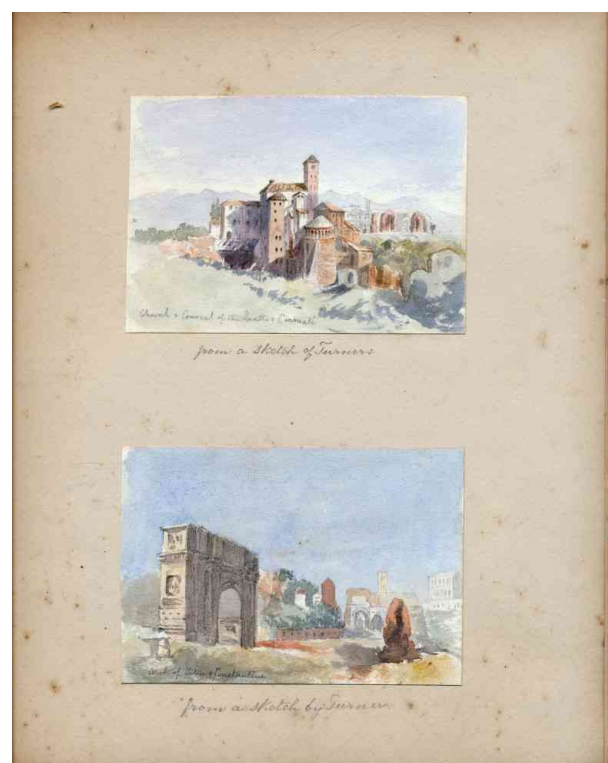
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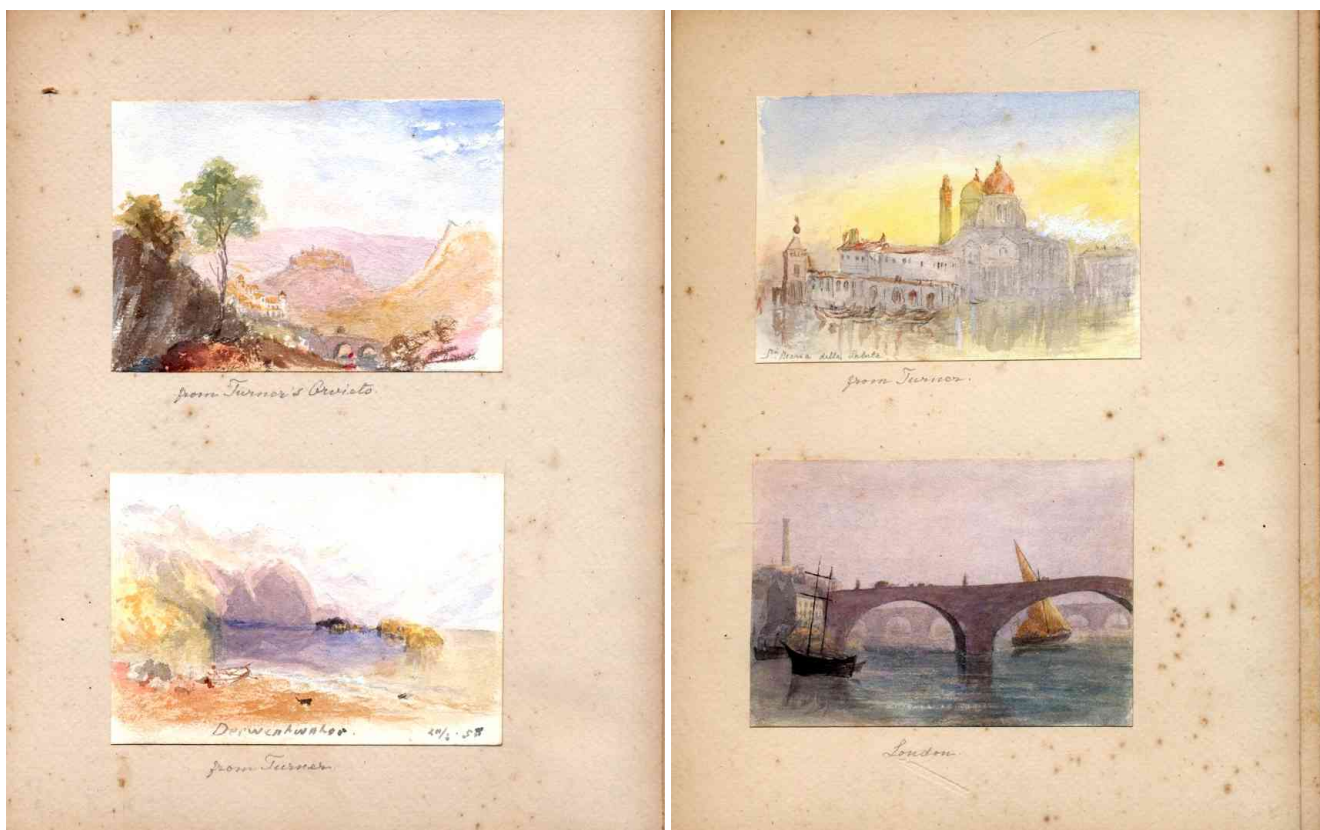
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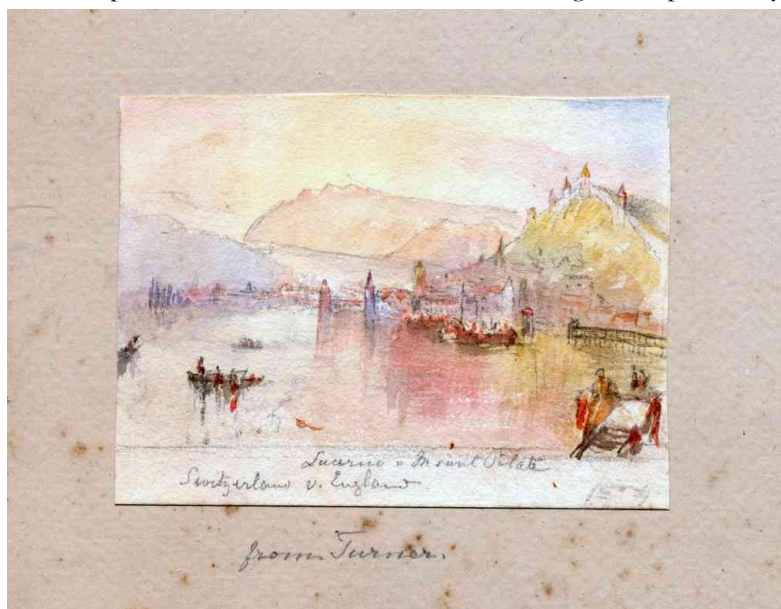
from great ladies.' [Cook]. One of the Turner copies in our album is dated 20/2 '58 pinpointing when Elizabeth would have met with and taken lessons from Ruskin, 'after all he was of most use when talking to women amateur water-colourists' [Hinton]. The previous month Ruskin had met with, and began giving lessons to, Rose la Touche, as Cook tells it here 'began the romance, and the tragedy of his life.' Elizabeth would be 32 in 1858, and although an unmarried woman - something Ruskin generally avoided, although Elizabeth does seem the sort of independent woman with no designs on a more intimate relationship with Ruskin - he would still have taught her personally, either invited her together with other amateurs to his home at Denmark Hill, or alternatively at the home of another aspiring amateur 'in town.' Elizabeth lived some six miles from Denmark hill at Lee Park in Blackheath, London but it does not seem likely that Ruskin visited her home.

The copies of Turner's works now held in the Tate Gallery would perforce have meant instruction at the National Gallery where the originals were then housed. It still leaves the question of how Elizabeth knew Turner, intriguingly the 1851 census has her down with the profession of 'Teacher': she certainly did not need to teach as the family had private means, or was there a meeting through Ruskin before Turner's death in 1851 when Elizabeth would have been in her twenties?

Who was Elizabeth Warlow? We know she was born in Cawpore in India in 1826 the daughter of a captain in the Bengal Engineers Thomas Warlow, and his wife Prudence. Thomas died in 1839 and it would appear his wife, and several children, returned to Britain for there Prudence married a Blackheath Doctor Lawrence Hay Fyffe in 1840. Prudence was again widowed in 1849 and thereafter lived together with Elizabeth, a half brother and future historian C. A. Fyffe, and also from time to time assorted nieces and nephews of relatives whose parents were still in India.

After her mother died she moved to Acton in the 1870's, there she dispensed with an architect and designed her own house. The *Acton Gazette* in a notice on her death in 1920, states that she was personal friend of Turner and Ruskin, we also know she became a socialist, learned several languages including Esperanto, was a keen vegetarian, battled against anti-vaxxers, adopted a daughter, gave her time and money to poor women who came to her for help, gave lessons in French and other subjects to local police and had friends in all stations of life and generally supported 'progressive social and educational causes and lending a generous helping hand to the unfortunate.' Her life certainly seems to dovetail neatly into the John Ruskin-William Morris-G.B Shaw group of thinkers.

We really do not know how Elizabeth Warlow met with Turner and Ruskin but she thought it important enough to



preserve her work and mount the watercolours in her album. Other unconnected sketches and watercolours include views in Bristol, Dartmouth, Edinburgh, Berwick on Tweed, North Berwick, Warwick and Oxford and also a continental tour including Antwerp, Treves, Worms, Coblenz, Cologne and Mainz.

We have identified below the ten Turner works Elizabeth copied together with their current titles and locations, there are also two other watercolours views, one of a sunrise from Hungerford Bridge in London the other another view of the Thames, these we have not identified but speculate they are the work of Henry Dawson. As they are mounted together with the Turner copies we feel they may also have a Ruskin connection.

- View of Santi Giovanni e Paolo, Rome, from the Palatine Hill 1819 : Turner Bequest CLXXXIX 39.
- View of the Arch of Titus and the Temple of Venus and Roma, 1819 : Turner Bequest CLXXXIX 40.
- View of Orvieto, Painted in Rome 1828/1830 : Turner Bequest N00511.
- Untitled (Keswick Lake, Cumberland) : British Museum 1958,0712.442 - Ex Ruskin - dated '20/2 '58'.
- The Desert of Sinai : Private collection see Wilton 1979, no. 1239 - Ex Ruskin?
- The Dogana and Santa Maria della Salute, Venice, 1840 : Turner Bequest CCCXVI 29.
- The opening of Walhalla, 1842 : Turner Bequest N00533.
- Richmond, Yorkshire, 1826 : British Museum 1910,0212.276.
- Dudley, Worcestershire, c1830-33 : Lady Lever Art Gallery, Liverpool LL 3923 - Ex Ruskin.
- Lucerne from the Lake, 1845 : Morgan Library and Museum 1996.148 - Ex Ruskin.



## POMP ON DISPLAY

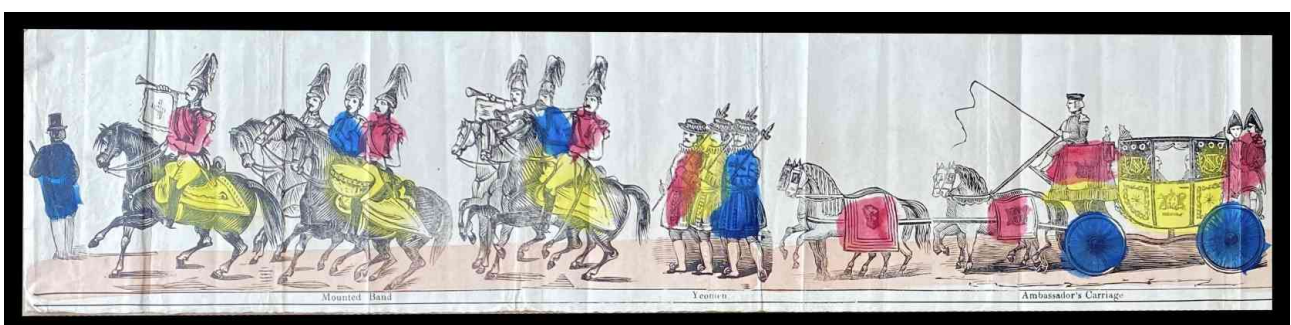
71 [VICTORIA]. [CLOSING OF PARLIAMENT]. THE PROCESSION OF QUEEN VICTORIA, on closing the Houses of Parliament. August 8th, 1851. London: T. Goode, 30, Aylesbury Street, Clerkenwell. [1851]. £ 850

*Wood engraved panorama printed on four sheets conjoined to produce a continuous strip (12 x 217 cm), hand-coloured red, yellow, and blue in sweeps and dabs; folding down in to the original beige printed publisher's wrapper (10.8 x 9 cm), titled in black, corner of lower wrapper repaired, some fold marks and light dust-soiling, but still a very good example, housed in a custom made purple morocco clamsbell box.*

Rare panorama depicting the State closing of the Houses of Parliament on August 8th 1851, likely sold on the day to crowds lining the procession route.

The procession advances from right to left, with the Queen accompanied by Prince Albert in the State carriage, with identifications printed beneath the images: 'Mounted Band'; 'Yeomen'; 'Ambassador's Carriage'; 'Horse Guards'; 'Footmen'; 'Prime Minister's Carriage'; 'Horse Guards'; 'Ambassador's Carriage'; 'Yeomen'; 'Footmen'; 'Master of the Horse'; 'Yeomen'; 'Carriage of the Royal Family'; 'Footmen'; 'Life Guards' and 'Horse Guards'.

Ralph Hyde, who researched the present panorama, reported the following "In a letter of 13 Nov. 2004, Harry Cobb, formerly Archivist to the House of Lords, notes: [Queen Victoria] was certainly there [at the Houses of Parliament] for the prorogation of 8 Aug. 1851, and was accompanied by Prince Albert. I have not found a description of the procession of coaches, but... the ceremonial at prorogation appears to have been the same as that at State Openings, until Victoria ceased to attend after 1854. On alighting from the State Coach at the Royal Entrance in 1851, the Queen was met by the Lord Chancellor and other great Officers of State who escorted her to the Robing Room. After robing the Queen processed to the House of Lords Chamber with the Duke of Wellington carrying the Sword of State before her, and others carrying the Cap of Maintenance and the Crown (London Gazette, 12 Aug. 1851, pp. 2069-70.). The Yeomen of the Guard and Horse Guards would have participated in the procession as shown in the panorama." Not in OCLC.





ATTACKING VOLTAIRE

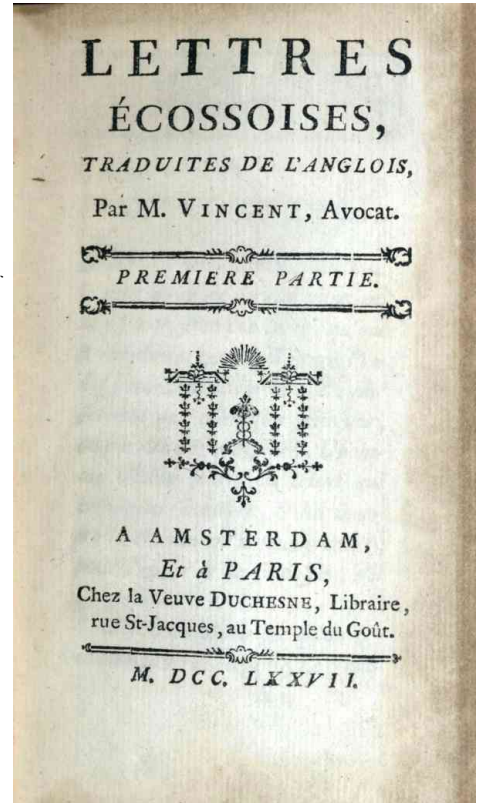
72 **VINCENT, N., de Rouen, Avocat à Paris.** LETTRES ÉCOSSOISES, Traduites de l'anglois par M. Vincent, Avocat. Première Partie [-Seconde]. A Amsterdam, et a Paris, chez la Veuve Duchesne, Libraire, 1777. £ 385

**FIRST EDITION THUS.** *Two parts in one volume, 12mo, pp. 190, [2] contents; 188, [3] contents, [1] blank; lightly browned in places, due to paper stock, otherwise clean throughout; contemporary sheep, spine ruled in gilt with the remains of the morocco label lettered in gilt, upper cover with Germanic Coat of Arms, some rubbing to extremities (evidence of minor worming to foot of upper board), otherwise a very good copy.*

An appealing copy of this rare epistolary novel, first published in 1765, and despite the statement on the title an original work in French, by the French lawyer N. Vincent. The work follows the model established by the prolific French author Marie-Jeanne Riccoboni (1714-1792) but in truth this work is a pseudo-translation of a novel and more piquantly an attack directed against Voltaire.

The work was first published in 1765 under the title *Lettres de Miss Elisabeth Aureli, petite-niece du célèbre Docteur Swift; traduites de l'anglois*, however the length of the text has doubled and this edition really constitutes something of a new work. *Lettres écossaises* is set in Britain and attempts to mimic the English style of novel writing of the time.

OCLC records two copies of this edition in North America, at Yale, and just two copies of the first edition of 1765, at UCLA and the Brotherton Collection, Leeds.



MOCKED UP, WITH INK DIRECTIONS IN THE HAND OF MRS. PANKHURST?

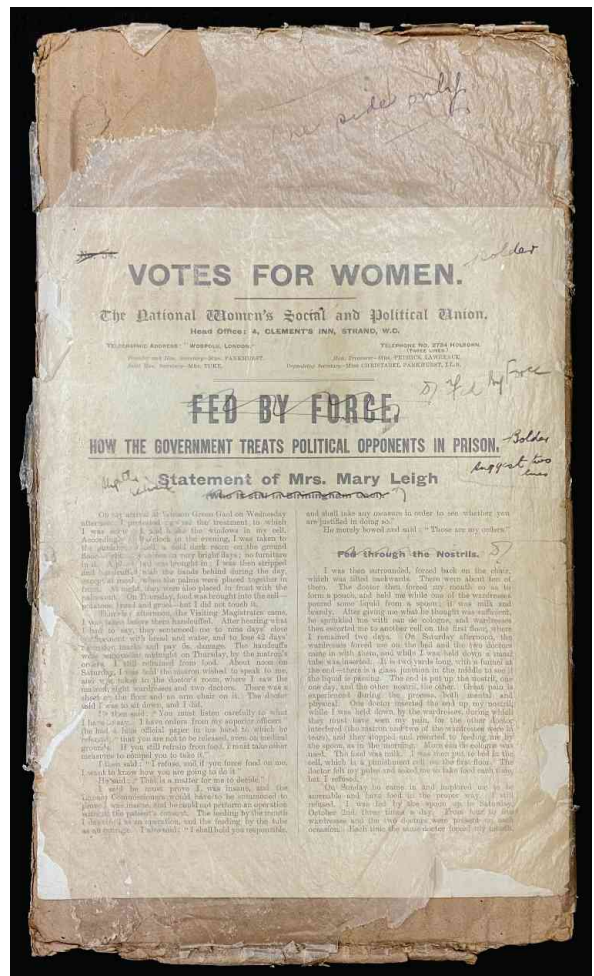
73 **[VOTES FOR WOMEN]. FED BY FORCE.** How the government treats political opponents in prison. Statement of Mrs. Mary Leigh (Who is still in Birmingham Gaol). [London]. Printed by Geo. Barber, The Furnival Press, Furnival Street, E.C., and Published by the N.W.S.P.U., 4, Clement's Inn, Strand, W.C. [1909].

£ 850

**ORIGINAL FLYER, PROOF COPY.** *1 page [28.7 x 22cm], printed on both sides, lightly dust-soiled, with minor split along one fold; loosely inserted in to a contemporary cardboard and tissue wallet, with ink annotations in preparation for further WSPU use (see below), tissue fragile with some loss, but a very desirable and rare item nonetheless.*

Rare survival of this propaganda leaflet issued by the Women's Social and Political Union in the early years of the Votes for Women campaign. This example is particularly unusual as it has been later used and mocked up with the addition of ink directions, likely in the hand of Mrs. Pankhurst, in preparation for either inclusion in the *Votes for Women* periodical, or perhaps for use as a larger poster for shop windows, or WSPU gatherings.

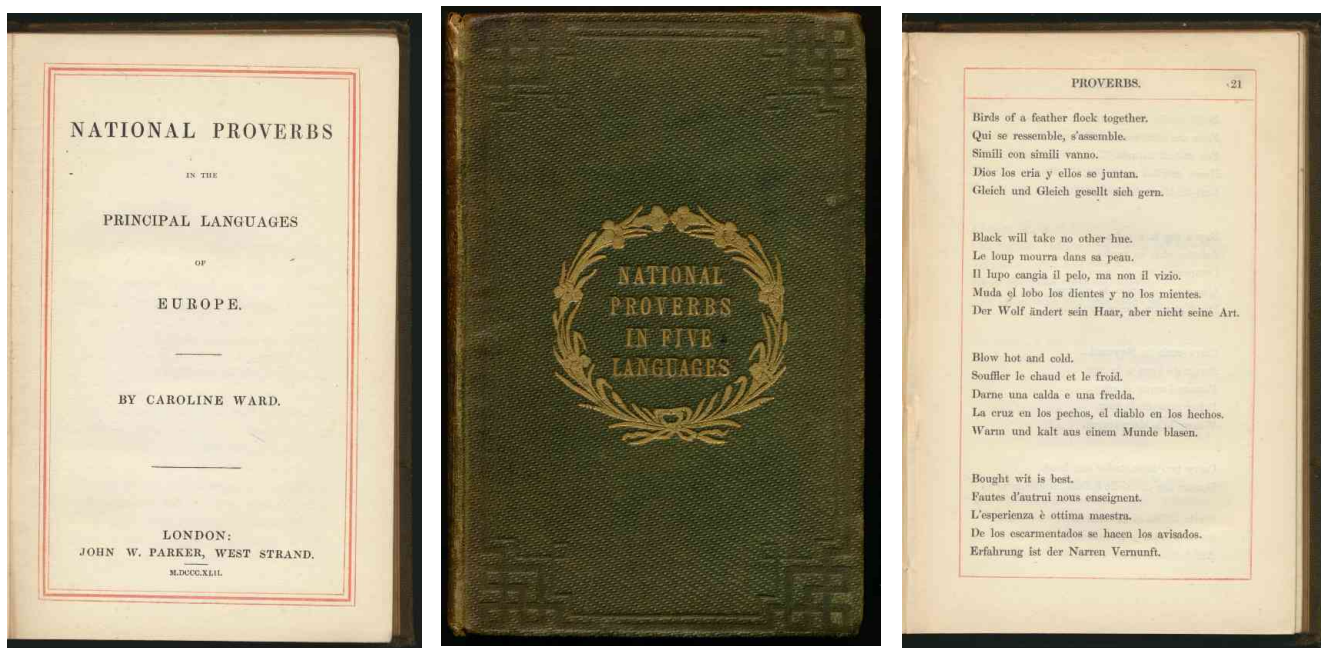
The topic of this flyer was perhaps the single most controversial aspect of the whole Votes for Women campaign: the barbaric force feeding of women prisoners. The 'Statement of Mrs. Mary Leigh' makes for uncomfortable reading, with a graphic account of the protest she held in her cell, breaking the windows and subsequently being taken to the punishment cell: 'A plank bed was brought in; I was then stripped and handcuffed with the hands behind during the day, except at meals, when the palms were placed together in front. At night, they were also placed in front with the palms out. On Thursday, food was brought into the cell - potatoes, bread and gruel - but I did not touch it'.



Thereafter details are given of her subsequent sentencing and punishment ('nine days close confinement with bread and water, and lose 42 days' remission marks and pay 5s. damage') before the graphic account of her being force fed several times and locked in a padded cell, with concluding remarks on the toll it had taken on her: 'The sensation is most painful - the drums of the ear seem to be bursting, a horrible pain in the throat and the breast. The tube is pushed down 20 inches... I have used no violence, though having provocation in being fed by force. I resist and am overcome by weight of numbers. If the doctor doesn't think the fluid is going down sufficiently swiftly, he pinches my nose with the tube in it and my throat, causing me increased pain'.

Political activist and Suffragette Mary Leigh (1885–1978), was an early member of the WSPU, joining in 1906, playing an active role in activities, as the present flyer bears testament. 'After Emily Davison was run over by the King's horse at the Epsom Derby in 1913, Leigh and Rose Yates was at the dying Davison's bedside, and headed a guard of honour for the funeral procession. On 13 October 1913, at the Bow Baths in the East End of London, Leigh was hurt when police were hitting women and men protesters with clubs, according to Mrs Pankhurst' (Wikipedia). Quite remarkable, then, that she lived into her nineties, given the serious toll to her health in commitment to the cause.

We are fairly confident that the ink directions to the printer are in the hand of Emmeline Pankhurst, which given her hands on approach of the day to day running of the WSPU at this time, adds to the weight of evidence.



### 'CONVEYED WITH A GREAT DIVERSITY OF EXPRESSION'

74 **WARD, Caroline.** NATIONAL PROVERBS in the principal languages of Europe... London: John W. Parker, West Strand. 1842. £ 225

**FIRST EDITION.** 8vo, pp. [iv], 176; with each page set within a single-line red border, the title within a three-line; with neat contemporary numbering to pp. 2-3, otherwise clean throughout; in the original green blindstamped publisher's cloth, spine and upper cover lettered and decorated in gilt, light sunning to spine and rubbing to extremities, but still a very desirable copy, with near contemporary ownership inscription on front free endpaper, and booksellers label 'sold by Haddock & Pawsey, Ipswich' on front pastedown.

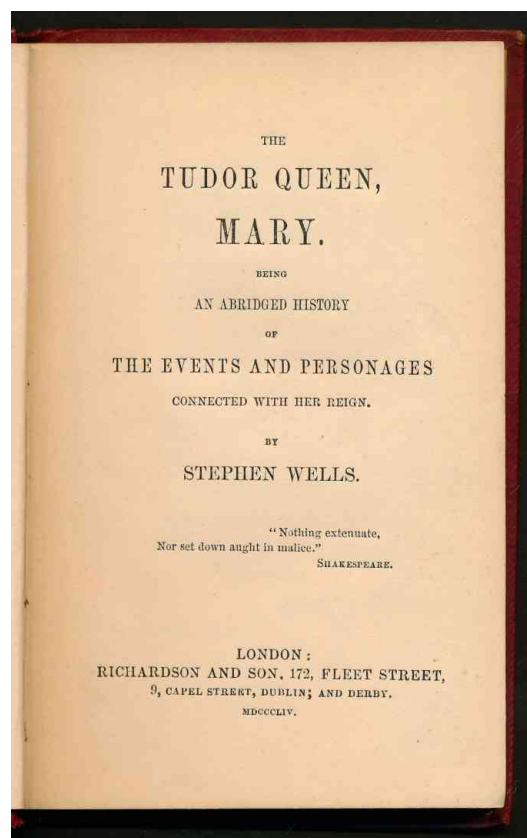
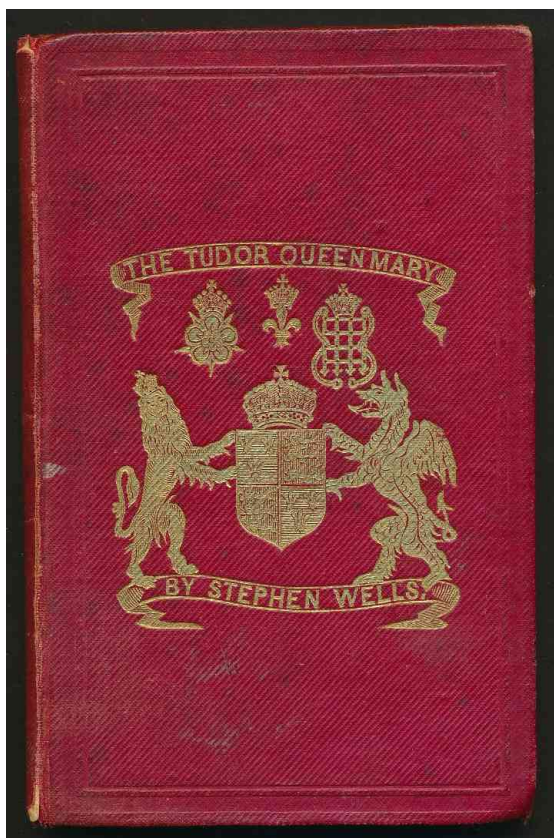
Uncommon first edition of this neatly designed work, presenting a selection of national proverbs in English, French, Italian, Spanish, and German.

'There is often so profound a moral hidden under the guise of a homely proverb, that I hope the present collection may not be thought undeserving of the public attention. Although in our own capital, fashion has almost proscribed the use of proverbs in conversation, this false taste has not extended to the provinces, nor to the Continent, where they are often introduced with the happiest effect; and in the works of foreign authors they occur so frequently, that no student can be said to have mastered a language who is ignorant of this small and separate branch of its literature. Apart from these considerations, there is something very interesting in tracing the habits of thought and feeling peculiar to nations as shewn in their proverbial sayings; for the present is not a mere translation of our English proverbs into foreign languages: with very few exceptions, each proverb belongs to its own nation, and in many cases the moral is conveyed with a great diversity of expression' (preface).

Caroline Ann Ward was born in 1803, the daughter of Joseph Ward, a successful solicitor at 44 Bedford Square in London. We know very little about her, although she notes at the end of her preface that 'should the public judge favourably of this novel mode of introducing foreign languages to the notice of readers of all ages I propose to continue the series' nothing further, however, appeared. Her other published works include *Practical illustrations of the virtues. Part 1: Faith* (1839), as well as translating several works from Italian into English, including *Disquisitions on the antipapal spirit which produced the Reformation* (1834) by Gabriele Rossetti, and *Marco Visconti: a romance of the fourteenth*

century (1836) by Tommaso Grossi. Of the latter work we know that Caroline corresponded with Grossi in Italian and we presume also with Gabriele Rossetti too. Her father was slightly connected with the Piozzis' in the previous century so there is clearly some connection to the Italian community in London. After the publication of the proverbs the only sighting we have of Caroline was the notice of her death in 1855 'after lengthened and fearful sufferings, borne with unexampled patience and fortitude, and with the deepest resignation to the Divine will.'

OCLC: 5765810.



### CHAMPIONING BLOODY MARY

75 **WELLS, Stephen Peter.** THE TUDOR QUEEN, MARY. Being an Abridged History of the Events and Personages connected with her reign... London: Richardson and Son, 172, Fleet Street, 9, Capel Street, Dublin; and Derby. 1854. **£ 250**

**FIRST EDITION, PRESENTATION COPY.** 12mo, pp. [xiii], 83, [1] blank; original red cloth the upper cover decorated in gilt and incorporating the title; some light wear to head and tail of spine but other wise fine; inscribed on the front free endpaper 'George Tyler Esquire with the Sincere Regards of The Author.'

Stephen Wells was a merchant clerk and sometime estate agent in Norwich who appears to have given a history of the Tudor Queen Mary as a series of lectures in 1853 from which his book was published. The reign, actions and reputation of the Catholic queen were at something of a low ebb in mid-Victorian Britain and he concludes his work by hoping that 'If I have succeeded in removing any unfavourable impression which the education and prejudice of youth may have implanted in the minds of any of my readers, then I feel I shall have done something towards the attainment of my object.

Dedicated 'To the members of the "The Household of Faith," the Catholic clergy and laity' rather than the wider public, the subscribers list is certainly impressive. Headed by 'Her highness the Duchess of Hamilton and Brandon', a recent Catholic convert and several other members of the peerage. The Superioress of the Convent of the Order of the Presentation, Manchester' accounting for 24 copies alone.

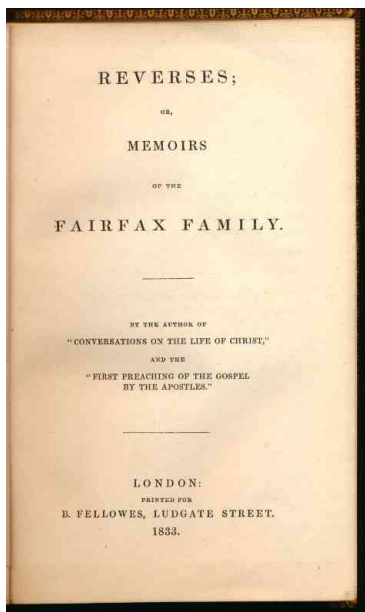
The work was possible published under pressure as by the middle of 1854 Wells was declared a bankrupt. He does, however, seem to have extracted himself from this situation and lived on in Norwich until his death in 1869.

OCLC records one copy, at the British Library.

### 'WRITTEN FOR THE AUTHOR'S OWN CHILDREN'

76 **[WHATELY, Elizabeth Pope & BLANCO WHITE, Joseph].** REVERSES; or, Memoirs of the Fairfax Family. London: Printed for B. Fellowes, Ludgate Street. 1833. **£ 285**

**FIRST EDITION.** 12mo, pp. [iv], 264; with frontispiece and two engraved plates; bound in contemporary calf, spine tooled in gilt with morocco label lettered in gilt.



Elizabeth Pope Whately (1795-1860) wrote and edited a number of fictional, religious and educational works, though little of her writing appeared explicitly under her own name. She was also the wife of Richard Whately, Anglican Archbishop of Dublin who also probably had some influence over her work.

However *Reverses* is possibly more interesting from the short fairy story inserted in the text 'The History of Norval' which is by the Anglo-Spanish political thinker, theologian, and poet Joseph Blanco White (1775-1841). White had been taken under the wing of Richard Whately, and became for a time tutor of the Whately children when Richard became the Archbishop of Dublin in 1831. Blanco White's text contains something quite apart from Elizabeth's more earthly subject, on emigration to Canada, the protagonist Norval comes across a fairy ring and is taken by them to a mirrored hall. The tale includes magic potions, wands and transformations etc., and introduces two poems on 'The Cauldron Spell' and the 'The Fairy Ban'. Blanco White must have devised this as an entertainment for the Whately children. One wonders if an earlier story within the text on a 'Changling' was also penned by Blanco White, as indeed are two engravings in the volume.

In her introduction Whately informs her readers 'The little Tale now offered to young people was written for the Author's own children, and with a view (beyond mere amusement) to the improvement and correction of their moral tendencies. It is therefore believed that it may prove useful to others; or, at any rate, that it may be placed on the list of books of amusement for young people, containing nothing objectionable,— a negative recommendation, but one which has always had considerable weight with the Author in her choice of such publications.'

It is noteworthy that Richard Whately wrote about emigrants in one of his early contributions to the *Quarterly Review*. He no doubt had some hand or at least influence on the work as it concludes with the Fairfax family emigrating to a new life in Canada.

OCLC records five copies worldwide, all in the UK, at Cambridge, the British Library, National Library of Scotland, SOAS and the Bodleian; see Martin Murphy, *Blanco White: self-banished Spaniard*, 1989.

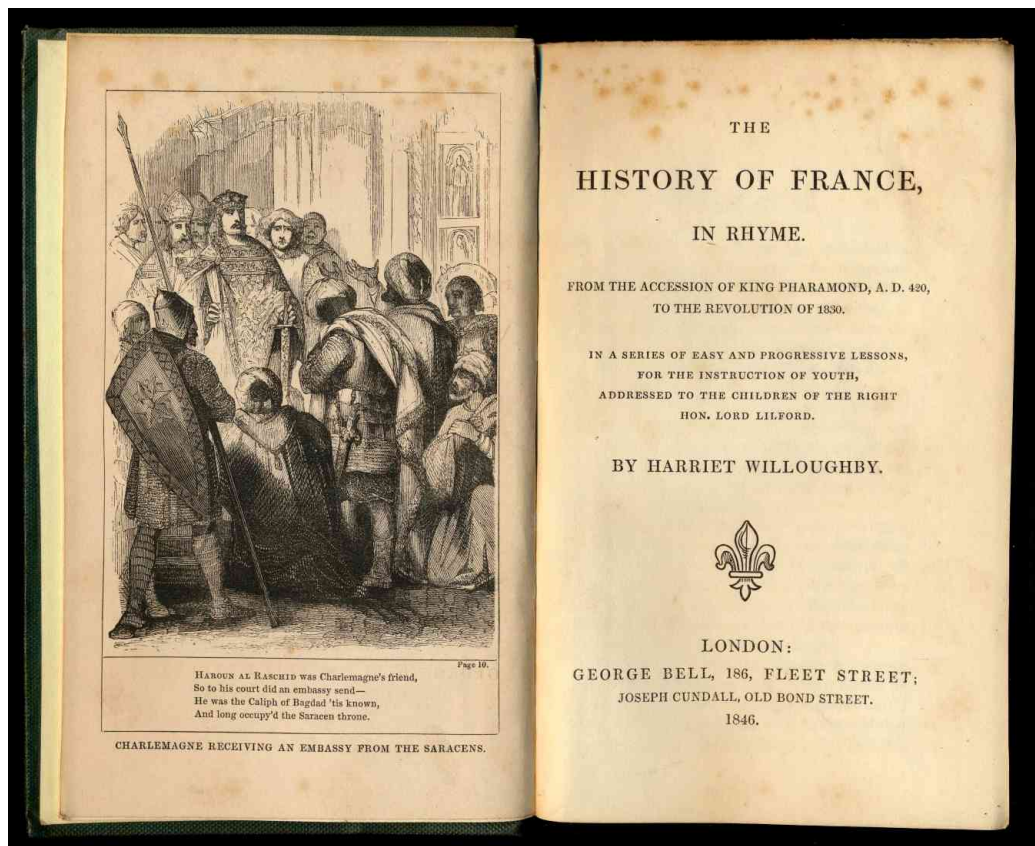
‘MY DEAR LITTLE FRIENDS, ATTEND UNTO ME  
/ ALL ABOUT FRANCE SHALL MY HISTORY BE’

77 **WILLOUGHBY, Harriet.** THE HISTORY OF FRANCE, in Rhyme: From the Accession of King Pharamond, A.D. 420, to the Revolution of 1830. In a series of easy and progressive lessons, for the instruction of youth, addressed to the children of the Right Hon. Lord Lilford... London: George Bell, 186, Fleet Street; Joseph Cundall, Old Bond Street. 1846. £ 300

**FIRST EDITION.** 8vo, pp. xii, 243, [1] blank; with frontispiece and seven engraved plates; lightly and evenly foxed throughout; bound in the original green blind stamped publisher's cloth, spine lettered in gilt, very lightly sunned, otherwise a very good copy, with the booklabel of Robin de Beaumont.

Scarce first edition of this mnemonic aid for children, designed to help with their attaining knowledge of French history through reciting it in rhyme, by Harriet Willoughby (fl 1804-1850), natural daughter of the prominent Whig statesman, Charles James Fox (1749-1806).



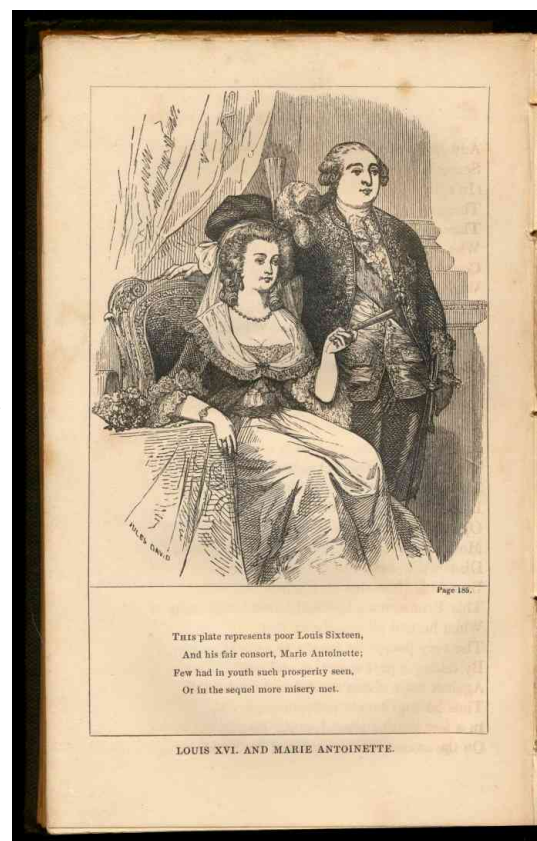


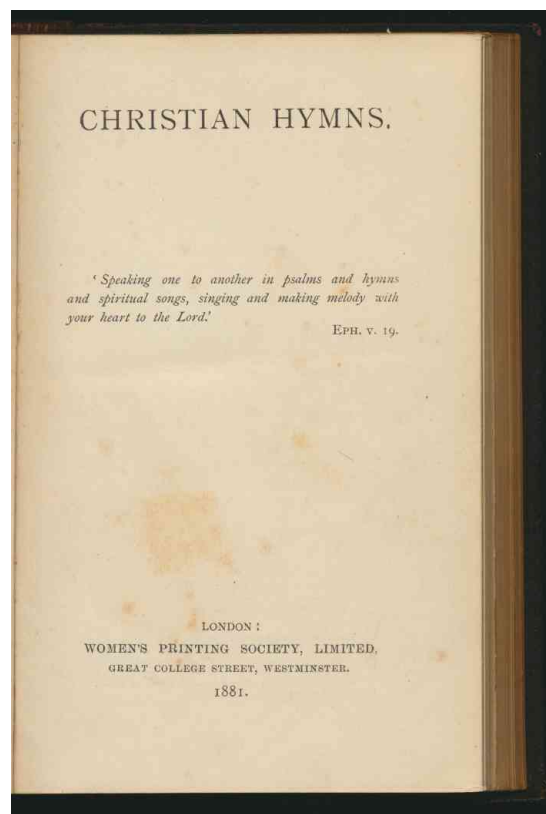
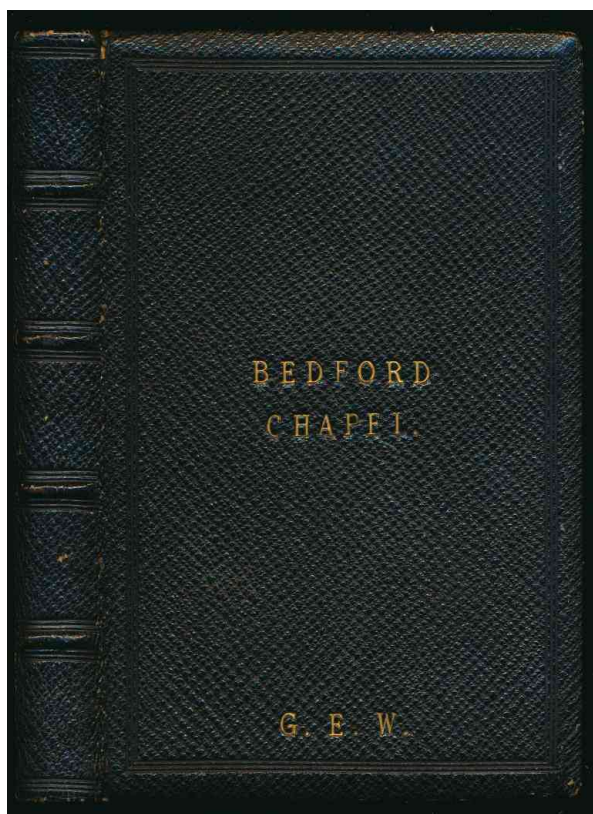
'The narrative is divided into Ten Parts. The whole comprising a period of fourteen hundred and ten years, from the invasion of Gaul by Pharamond, four hundred and twenty, to the Revolution of eighteen hundred and thirty. Again, each part is divided into easy progressive lessons, in order to render the task less irksome to my youthful readers... I have been very particular with regard to the statement of facts, relating only such as are sanctioned by the best authorities' (pp. iii-iv).

'It is always consolatory to see Age forgetful of self, looking back to far gone years, and for the sake of what will be when it is no more, endeavouring to assist Youth, which will then have the world's war to struggle with, and have forgotten the kindness and the kind instructors. A splendid list of aristocratic subscribers to this volume awoke our curiosity as to the writer who could attain such patronage; and, under the soubriquet of Harriet Willoughby, we discovered the only daughter of the celebrated Charles James Fox.' (*Literary Gazette*)

'Charles James Fox (1749-1806) by his will made such small provision as he could for Elizabeth Bridget née Cane (Armistead) Fox (c. 1740-1842), the actress, whom, for ten years previously was his mistress, he had married 28 Sept. 1795, and also for Harriet Willoughby (c. 1791 - post 1854). For both, his friends were anxious to make some further provision. *The Black Book of England* (1820), p. 88, in its list of pensions, includes that of £500 granted 10 Oct. 1806 to Harriet Willoughby "to take effect on the death of [Mrs. Fox] and to continue during his majesty's pleasure". Later, it would seem, owing perhaps to the longevity of Mrs. Fox, in substitution for the reversion of Mrs. Fox's pension, Miss Willoughby was granted a pension in her own right, for, according to *The Black Book* of 1847 (p. 219), she was when, aged 56, receiving from the royal bounty £276 annually. [Fanny Burney] in her Diary connects Miss Willoughby with Mrs. Twiss and [Hester Thrale] in her Diary for 14 Jan. 1817 mentions both ladies among her callers and adds that Mrs. Twiss had said "that Lady [Miss Willoughby] is Daughter to Charles Fox". Miss Willoughby may have helped Mrs. Twiss in her school for young ladies and be identical with the Mrs. (by courtesy) Harriet Willoughby, who later (see Bath directories 1846-54) presided over The Ladies' Academy at 16 Camden Place.' [Derry]

OCLC records three copies in the UK, at Exeter, the Bodleian and the British Library, and copies in North America at UCLA, Princeton, Baylor and Toronto; not in McLean's *Bibliography of Cundall*, see Warren Derry, *The journals and letters of Fanny Burney (Madame D'Arblay)* Vol. 10, 1982.





### IMPROVING THE CONDITIONS OF WAGE-EARNING WOMEN

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

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

There are two different printing of the title page for this work, this example we believe to be the first without Stopford Brooke's (1832-1916) name. Bedford Chapel, situated in Charlotte Street, Bloomsbury, had ceded under Brooke from the Church of England in 1881 and this event prompted the printing of a completely new collection of hymns that would conform to the needs of the chapel.

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

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

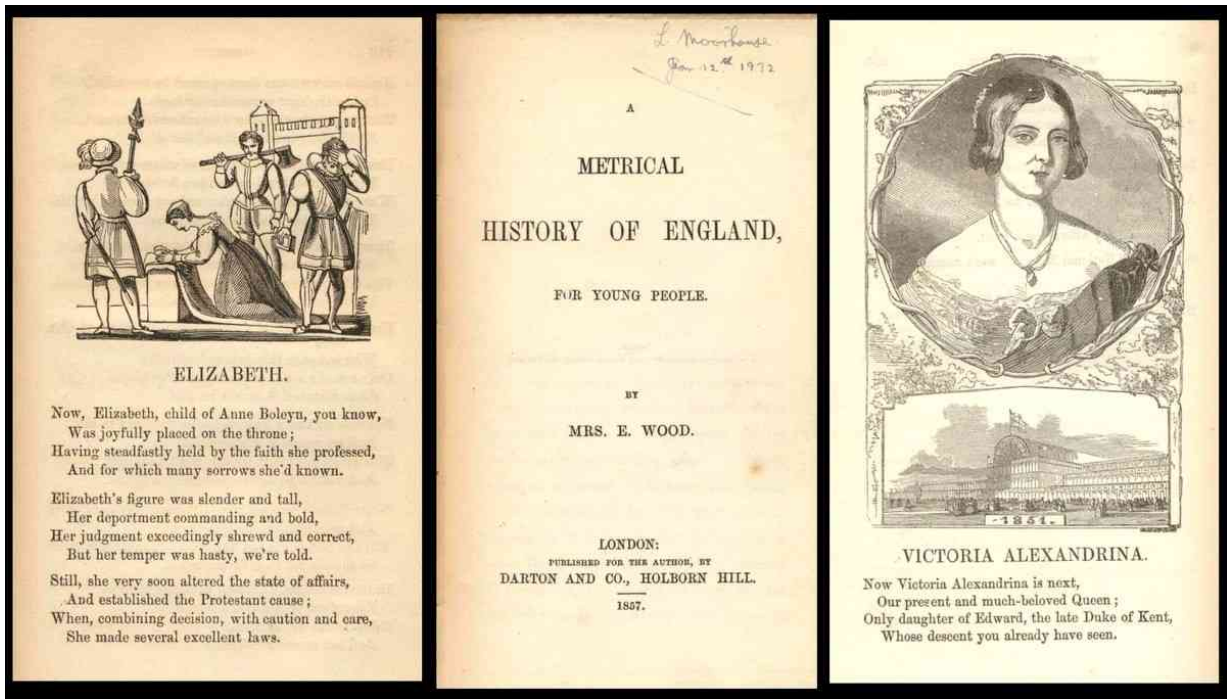
### SIMPLIFYING BRITISH HISTORY

79 **WOOD, Mrs. Edward.** A METRICAL HISTORY OF ENGLAND, for young people. London: Published for the author, by Darton and Co., Holborn Hill. 1857. **£ 150**

**FIRST EDITION.** 12mo, pp. viii, 302; with woodcut headpieces throughout; light toning to paper, otherwise clean throughout; in the original blue blindstamped publishers cloth, spine lettered in gilt, minor rubbing to extremities, but still a very good copy.

'The object of this little work is to simplify the important history of our country; for although many pleasing and excellent juvenile works have been written on this subject, yet the author could find nothing simple enough to arrest the attention of children; and, finding in the education of her own, that anything written in verse laid hold of the imagination more readily, and was much longer retained in the memory than works in prose, she was induced to make the attempt.' [Preface]

Neatly divided into verses describing the events during the reign of each monarch in turn and illustrated with a wood-engraved head piece usually a portrait or memorable episode. The verses are of course rather stilted in attempting to cram in as much historical detail as possible. The opening lines on Henry VIII are representative of the whole: 'Now the son of the late King, Bluff Harry, / was called On account of his figure and height; / And was also the first, since King Richard the Second, / Undisputed by title or right. / The blood of both Houses ran pure in his veins, / Thus had no jealous rival to fear; / And possessing advantages, common to few, / He commenced



his eventful career. / And though scarcely eighteen, when he came to the Throne, / Was vigorous, clever, and bold; / And had been to his brother's young widow espoused, When a boy of eleven years old.'

Apparently the only Mrs Edward Wood who would have had the means to have the work published, was the wife of Edward Wood of Port Hill in Staffordshire, but this may just be coincidental.

Darton H1606; OCLC records four copies in the UK, at the British Library, Oxford, Cambridge and the National Library of Scotland, and three more in North America, at UC Davis, Chicago and Princeton.



EVERY STEREOTYPICAL ANTI-GERMAN SENTIMENT INCLUDED

80 [WORLD WAR ONE]. HASSALL, John. YE BERLYN TAPESTRIE: Wilhelm's Invasion of Flanders London: 'Ye Studio Offices' Printed by Edward Evans Ltd. [1915]. £ 385

Red and black printed panorama measuring 135 x 4,625 mm, consisting of five sheets conjoined; folded into original decorated printed wrappers covers 140 x 173 mm; an unusually clean and bright copy.

Comic panorama drawn in the manner of the Bayeux Tapestry, depicting the Kaiser making preparations for the Great War, the invasion of Belgium and North France, the deliberate destruction of churches and hospitals, the arrival of the British forces, the digging of trenches, the sinking of neutral shipping, the use of submarines, balloons, and aeroplanes, and the liberal awarding of iron crosses.

OCLC only notes copies in Denmark, and the State Library of Victoria, in Australia.

