

MARLBOROUGH RARE BOOKS

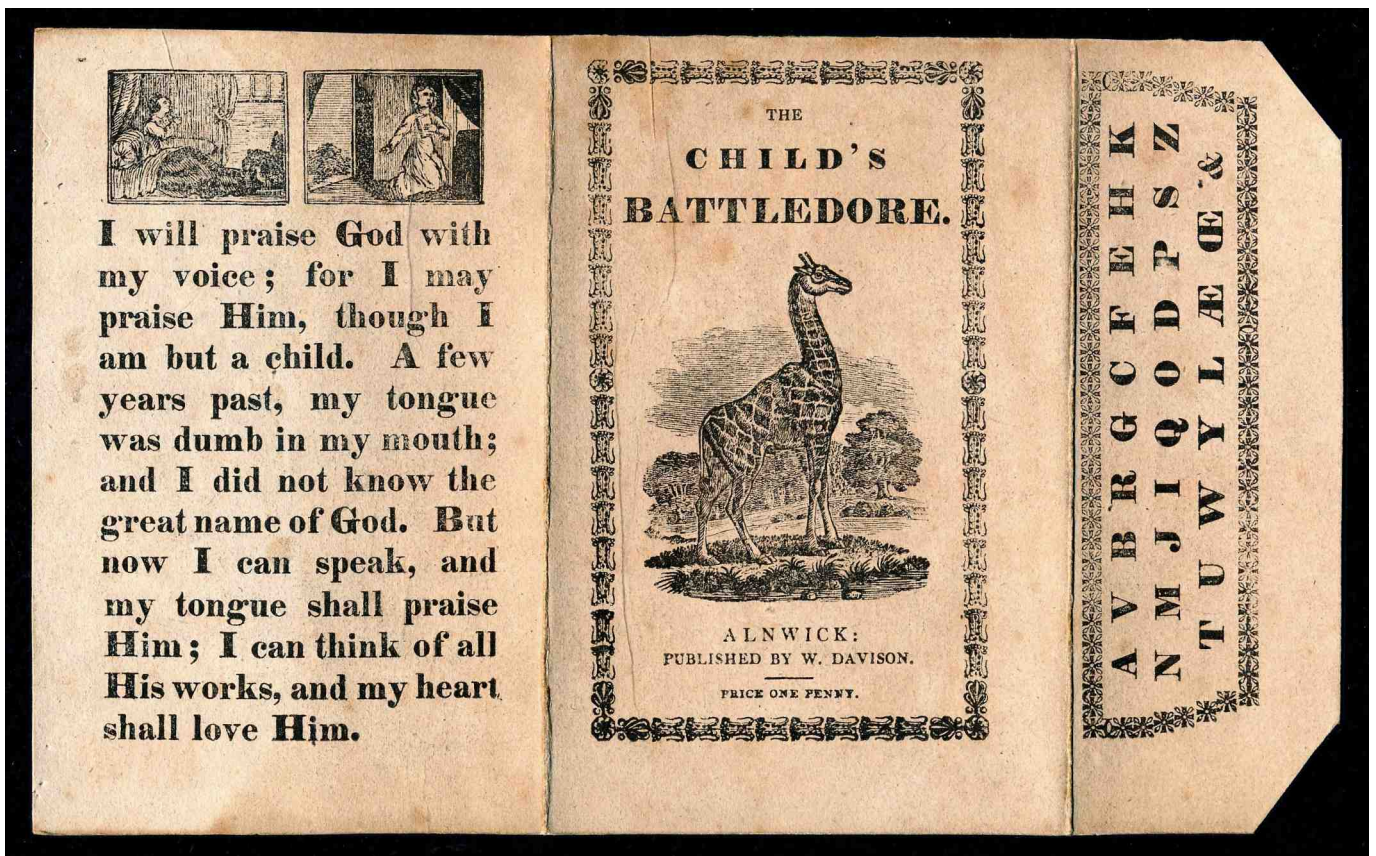
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DECEMBER, 2025

LIST 102

WINTER MISCELLANY



RARE ALNWICK PRIMER

- 1 [ABC]. A CHILD'S BATTLEDORE. Alnwick: Published by W. Davison. [c. 1840]. £ 250

Printed folded card with flap printed on two toned card, [129 × 185 mm folded and 129 × 213 open]; includes upper case alphabet and upper and lower case alphabets on inner side; also uppercase alphabets, in scrambled order, on inner and outer flaps; wood-engraved title vignette of a giraffe; and two wood-engraved illustrations; on the back the religious text beginning 'I will praise God with my voice...'

The name 'battledore,' or more fully a battledore-book, was originally given to a horn-book, so called from its unusual shape resembling a wooden 'bat' used in washing. By the time "A Child's Battledore" was published, the name was already becoming somewhat obsolete for describing these simple ABC's.

The format that Davison preferred included an attractively illustrated cover, the alphabet in upper and lower case, together with a suitable Biblical or religious text. The flap had a mixed order of letters, perhaps to test the child's progress in recognising their letters. In this example, the religious text is a cut-down version of the first hymn in Anna Lætitia Barbauld's *Hymns in Prose for Children*, first published in 1781. The illustration of the giraffe used on the title is one of the blocks that Davison acquired from the famous wood engraver Thomas Bewick.



'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 173 (Newcastle) See Christopher John Hunt: *The book trade in Northumberland and Durham to 1860: a biographical dictionary*, Newcastle, 1981.

RARE REINCARNATION

2 **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]. **£ 250**

FIRST EDITION THUS. *Small square 8vo [13.8 × 11.2 cm (5.5 × 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.*

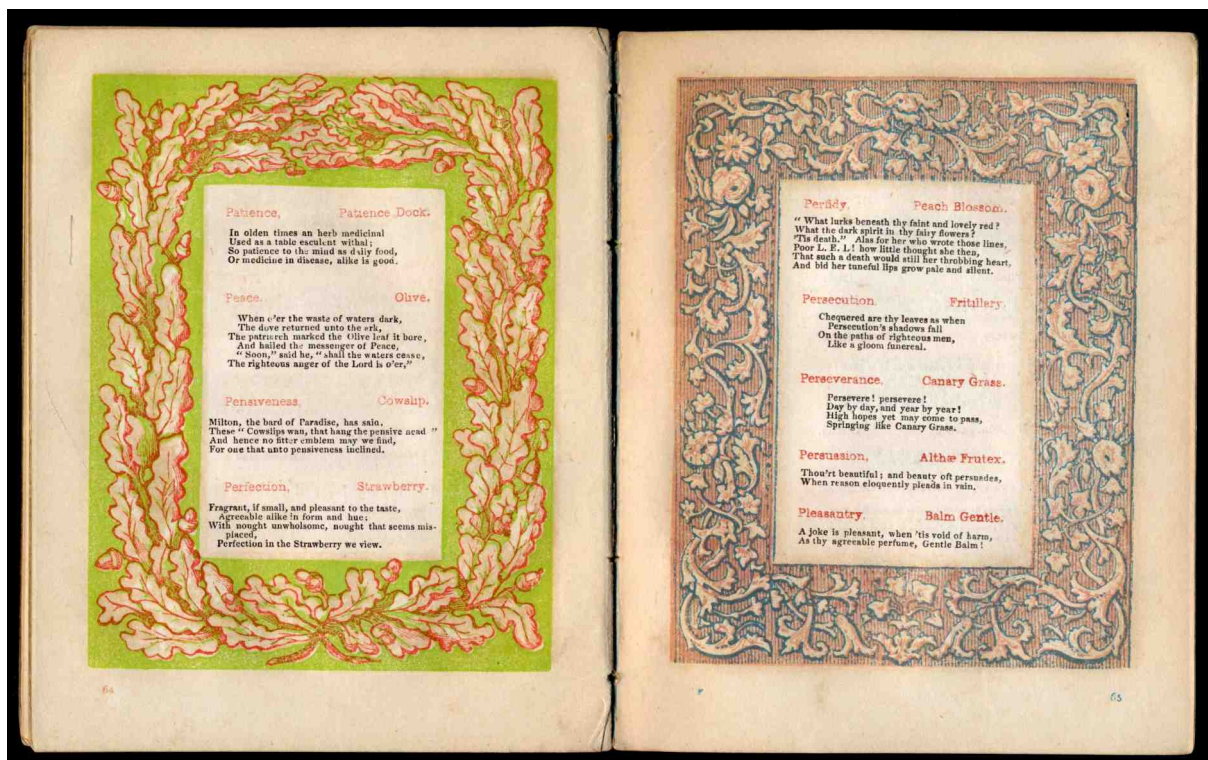
Rare reissue, with a new lithographed title and frontispiece, beautifully hand-coloured, of the section on the 'Dictionary of Flowers' taken from the *Oriental text book and language of flowers* (1851), the ever resourceful Dean & Son seeing an opportunity to use up remaindered sheets.



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 an English druggist, chemist, author, and anthologist who also wrote juvenile literature under the pseudonym *Nemo*. Active in intellectual circles, he served as secretary to the Mechanics Institute in Chatham and participated in the early Percy Society. His career faced difficulties when bankruptcy proceedings were brought against his Canterbury business in 1872. Adams was also noted for his abolitionist views; in 1854 he edited *God's Image in Ebony*, introducing the work with an argument for the common origin of all people and condemning the enslavement of Black individuals. He died in Gillingham, Kent.

OCLC records just two copies of this rare reissue, at Liverpool and the British Library.





DISSATISFIED WITH LIFE ON THE FARM

3 [ANON]. THE DISCONTENTED CHICKENS or the History of Gockel and Scratchfoot. Illustrated with Eight Engravings. London; W. Kent & Co. (late David Bogue), 86, Fleet Street. 1859. £ 250

8vo, pp. viii, 9-93, [1] blank; with eight engraved plates (including frontispiece), all coloured by hand; in the original brown blindstamped publisher's cloth, upper covered blocked in blind and lettered in gilt, lightly sunned, but still a very good copy.

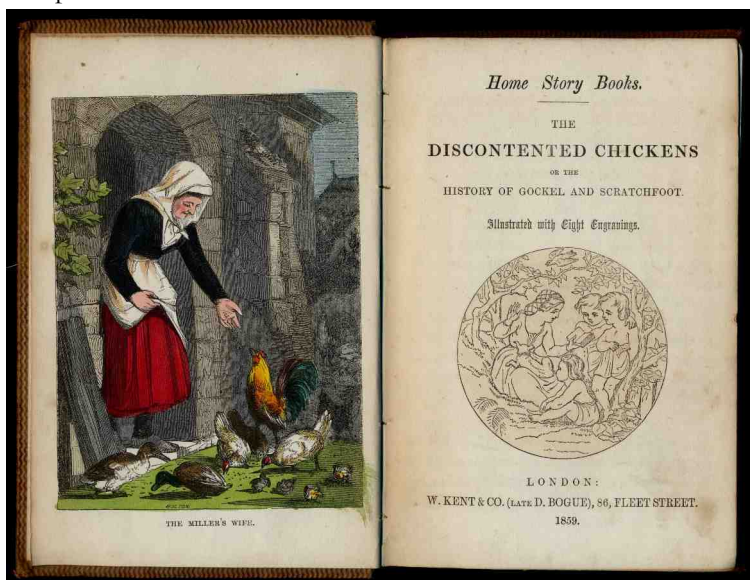
Rare and attractive tale for young children, with delightful hand-coloured plates, following the story of two chickens, Gockel and Scratchfoot, who are dissatisfied with their lives on the farm.

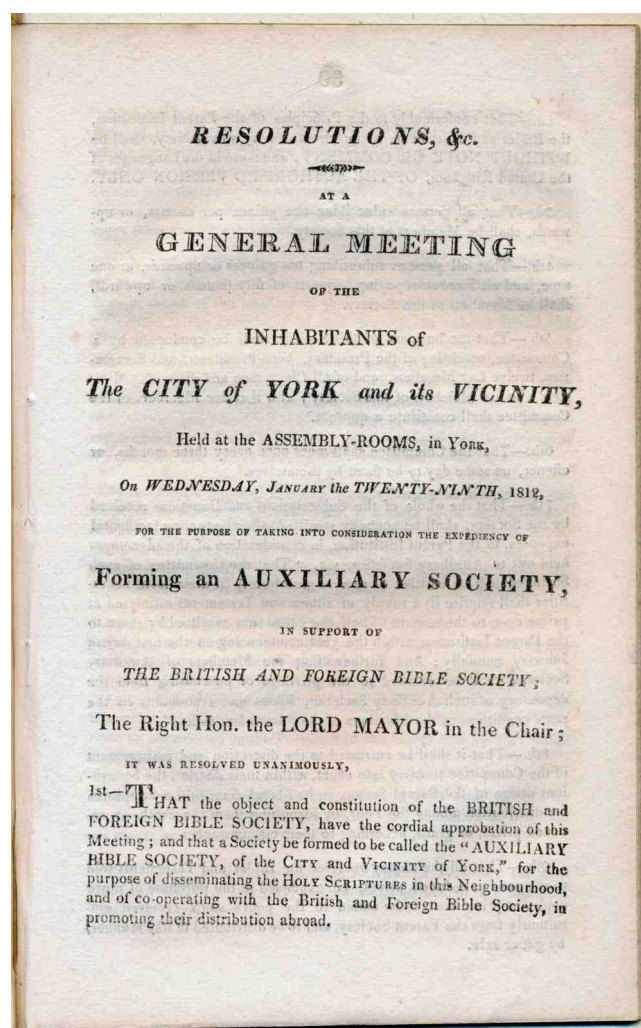
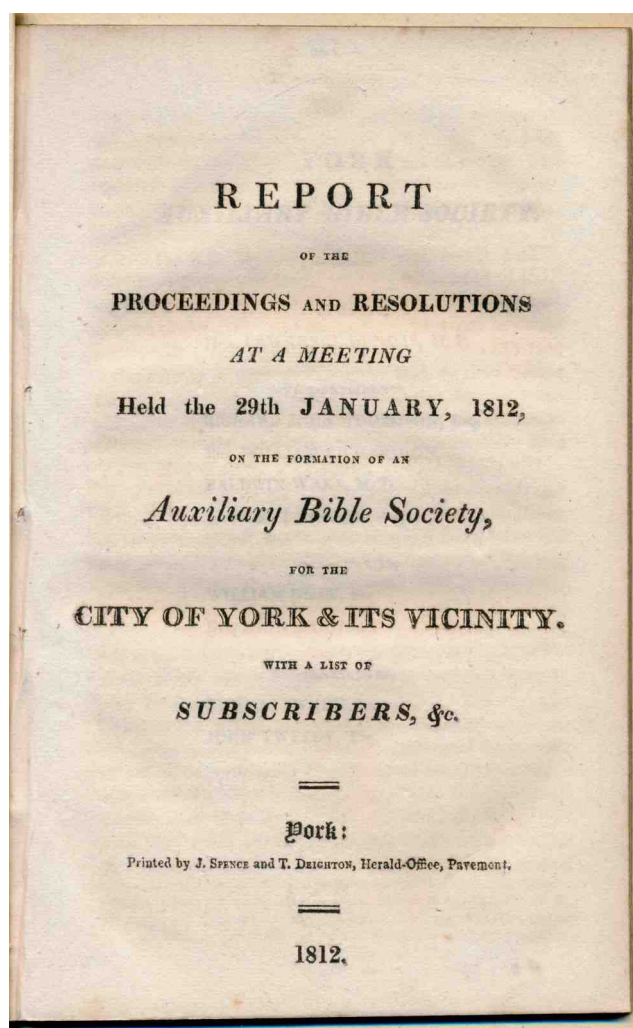
'Dear Children, When I have heretofore been your guest - whether in winter I was received in your comfortable sitting-room, or in summer enjoyed my visit amidst the flowers and shade of your father's beautiful garden - a cordial welcome was always accompanied by the request - "Do tell us a story - a tale of some kind - and draw us some pictures." I have often told you of Gockel and his Scratchfoot, and the pen-and-ink likenesses I made of these handsome chickens seemed to give you much pleasure. From these detached portions and sketches has arisen the regular story of Gockel and Scratchfoot. Hoping it may impart as much pleasure to others of the same age as it has done to yourselves, I give it to the public, - promising to you, my young friends, that if my life is preserved and in Divine Providence I am again permitted to visit you, I will tell you many other tales that will be calculated to amuse as well as instruct. The Author' (Dedication).

Gockel and Scratchfoot dream of a life of luxury and adventure, but soon realise that it's not as glamorous as they thought, encountering various challenges and adventures as they search for happiness outside of the farm. They meet other animals who have also left their homes in search of something better, but they all come to realise that the grass isn't always greener on the other side. As the story unfolds, Gockel and Scratchfoot learn the value of hard work, loyalty, and the importance of home, eventually returning to the farm with a new found appreciation for the richness of their lives there.

The work was first published in 1853, and then reissued as part of a 'Home Story Books' series, other titles including 'The Well-Bred Doll', 'The History of Little Jane', and 'The Home Story Book', issued both separately, and occasionally bound together.

OCLC records two copies, both in North America, at Florida and Toronto.





AFFORDABLE BIBLES FOR THE POOR

- 4 [AUXILIARY BIBLE SOCIETY]. REPORT OF THE PROCEEDINGS AND RESOLUTIONS at a Meeting held the 29th January, 1812 on the formation of an Auxiliary Bible Society for the City of York and its Vicinity... York: Printed by J. Spence and T. Deighton, Herald-Office, Pavement. 1812. £ 285

FIRST EDITION. 8vo, pp. vi, 7-47, [1] blank; in recent marbled wrapper.

An extensive report on the establishment of what would become one of many Auxiliary Bible Societies, formed to provide affordable Bibles to the poor. The transcribed speeches each passionately explain and emphasize the urgent need for Bibles to be distributed among the poor.

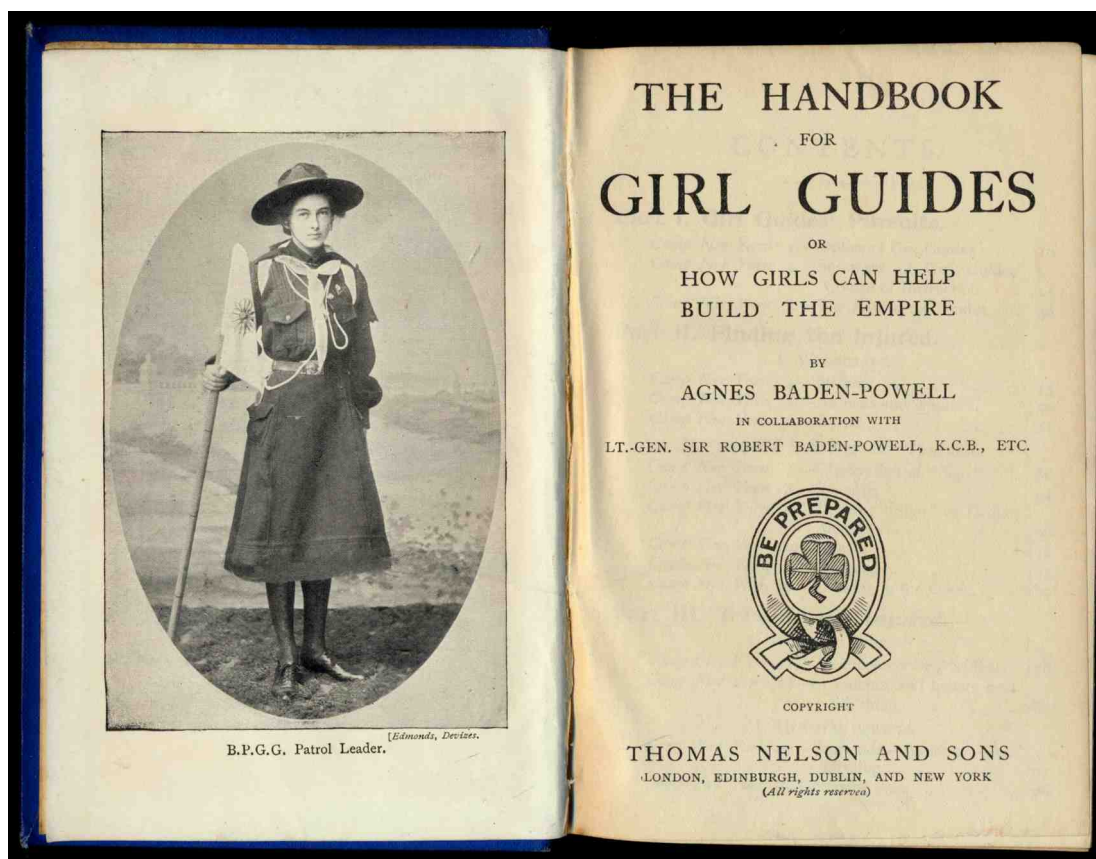
'Because of their demand, the Committee and Secretaries of the British and Foreign Bible Society required books from their printers in unprecedented quantities: Bibles and New Testaments in the Authorized Version of King James, for circulation at home. The enormous demand for cheap Bibles came from the women and men who formed Auxiliary Bible Societies at the level of towns and villages. While the founders had been inspired by the dearth of scriptures in Wales to extend their project abroad ('If for Wales, why not for the world?'), people in local Bible Auxiliaries found that the international project motivated them to domestic distribution. Many middle-class people seized upon the idea of reaching out to their poor neighbours with printed copies of the scriptures, while simultaneously contributing to the salvation of heathen, pagan and Roman Catholic souls abroad. They did not ignore the foreign field, but their mission was to save souls among the heathen by indirection, by first "biblicizing" the British poor.' [Howsam]

OCLC records one copy in the UK, unsurprisingly at York, and one more at the Colgate Rochester Crozer Divinity School in North America.

'BE PREPARED TO HELP YOUR COUNTY' - THE FIRST GUIDES MANUAL

- 5 BADEN-POWELL, Agnes. THE HANDBOOK FOR GIRL GUIDES. or How Girls can Help Build the Empire. London & Edinburgh: Thomas Nelson and Sons [1912]. £ 450

FIRST EDITION, FIRST ISSUE. 8vo, pp. viii, [9]-472, [8] 'Memoranda'; 8 half-tone plates and numerous text illustrations; original blue cloths decorated and lettered in white and black, spine somewhat dull.



This first Guides manual encouraged the nurturing and empire building virtues for girls 'To be Prepared to Help your County - To be Womanly - To be Strong - To Live a Frontier Life if Necessary.'

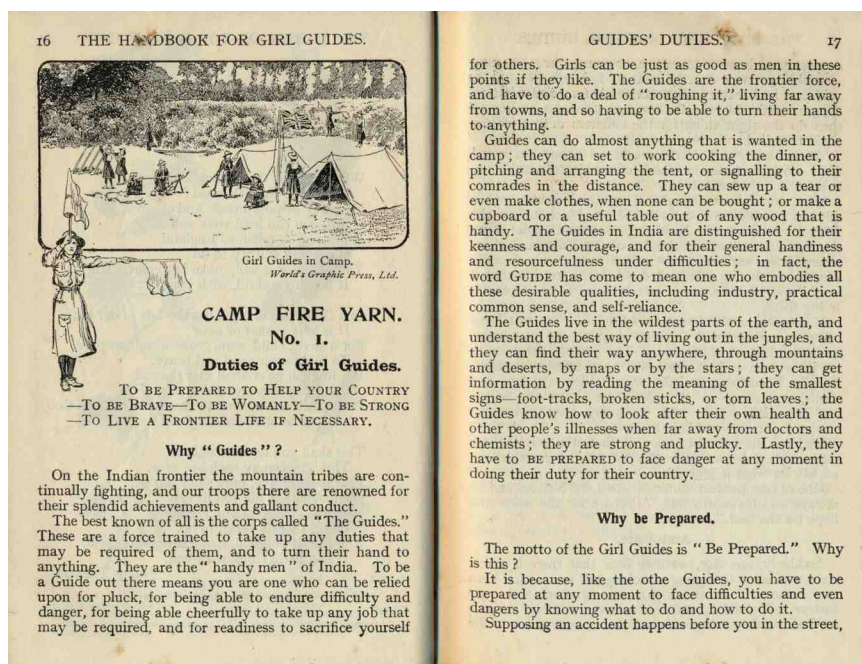
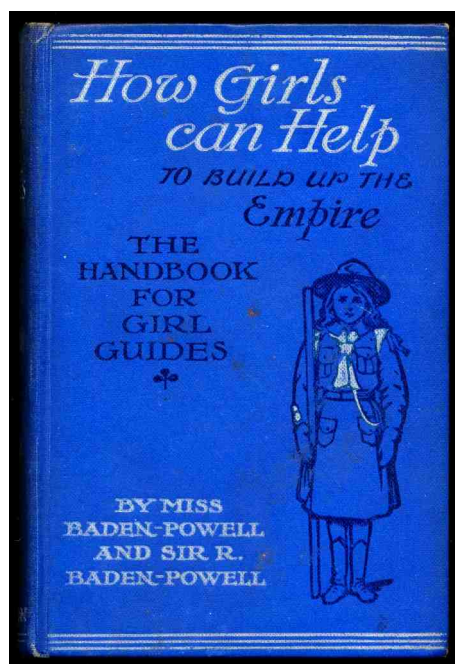
On being Womanly Agnes Baden-Powell explains 'One doesn't want women to be soldiers; we none of us like women who ape men. An imitation diamond is not as good as a real diamond; an imitation fur coat is nothing like as good as a real fur. Girls will do no good by imitating boys. Do not be a bad imitation. It is far finer to be a real girl, such as no boy can be. One loves a girl who is sweet and tender, and who can gently soothe when wearied with pain. Some girls like to do scouting, but scouting for girls is not the same as for boys. The chief difference in the training of the two courses of instruction is that scouting for boys makes for manliness, but the training for Guides makes for womanliness, and enables girls the better to help in the battle of life. Girls need not wait for war to break out to show what heroines they can be. We have many everyday heroines whose examples might be followed with advantage, and we daily hear of brave girls whose pluck we admire.'

There was also dire warnings 'Keep clear of girls who tell you nasty stories or talk to you of indecent things. If they see you don't want to join in such bad talk they will soon leave you alone; and each time you refuse to join in nasty talk even the bad girls will in their hearts respect you, and perhaps leave it off themselves, so you will do them good too. And don't read trashy books; keep your mind pure and you will keep happy and healthy. All secret bad habits are evil and dangerous, lead to hysteria and lunatic asylums, and serious illness is the result; so if you have any sense and courage in you throw off such temptation at once. Resisting temptation will make you more noble. Evil practices dare not face an honest person; they lead you on to blindness, paralysis, and loss of memory.'

'Such was the public interest generated that girls also wanted to become scouts. At first Baden-Powell seems to have anticipated a co-educational movement, but facing criticism that a scout's training would encourage tomboyish attitudes, he agreed to produce a separate training manual for girls, in association with his sister Agnes. Even so, many elements of *Scouting for Boys* were included in *How Girls can Help Build up the Empire: a Handbook for Girl Guides* [cover title], (1912).

'The Girl Guides Association was formally incorporated in September 1915, and both movements spread widely, at first largely in the English-speaking world, but also in Europe, and later in Africa and Asia. Within the United Kingdom Girl Guides, Baden-Powell's wife, Olave (1889-1977), whom he had married in 1912, became increasingly dominant; with his backing she replaced and excluded Agnes Baden-Powell and became chief commissioner in 1916.' [ODNB]





Agnes Smyth Baden-Powell (1858-1945) was the younger sister of Robert Baden-Powell, 1st Baron Baden-Powell founder of the 'Boy Scouts'. Best known for establishing the Girl Guide movement, Agnes played a crucial role in creating a female counterpart to her brother's Boy Scouts. Born into a large family in 1858, Agnes was the only surviving daughter of Henrietta Grace Smyth and the Reverend Professor Baden Powell. After her father's death when she was two, her mother added his first name to the family surname, creating the Baden-Powell name. Agnes had many interests, including music, natural history, and aeronautics. She played several instruments, kept bees and birds, and collaborated with her brother Baden in making aeronautical balloons and gliders. Initially reluctant, Agnes agreed to lead the Girl Guides when Robert proposed a separate organisation for girls. In 1910, the Girl Guide Association was founded with Agnes as president and set about to write the first handbook, *The Handbook for the Girl Guides* (1912), adapting *Scouting for Boys* with new sections on skills for girls with the help of her brother. In 1916, Olave Baden-Powell, her brother's younger wife, was appointed Chief Guide, and Agnes became the honorary president, causing tension between them. Olive later served as vice-president until her death in 1945.

OCLC records just three copies in the UK, at the British Library, Cambridge and the National Library of Scotland, with several more in North American libraries.

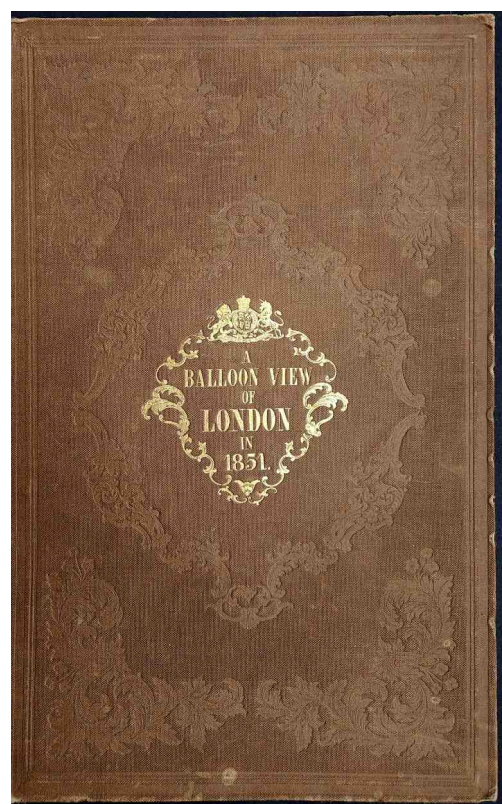
LONDON FROM ABOVE IN 1851

6 [BANKS, John Henry]. A BALLOON VIEW OF LONDON [as seen from Hampstead], Exhibiting 8 square miles shewing The Great Crystal Palace, all Public Buildings, Railway Stations, Parks, Palaces, Squares, Streets &c. London: Published as the Act directs ... by Banks, & Co, 4 Little Queen Street, Holborn. May 1st, 1851. £2,250

FIRST STATE. *Folding engraved map, measuring 62 x 105.5 cm, folding down into the original brown cloth-covered boards, upper cover lettered in gilt; a little spotted, front inner hinge weakened.*

An incredibly detailed panorama map offering a rooftop view of the streets, squares and open spaces of London, during the Great Exhibition year of 1851.

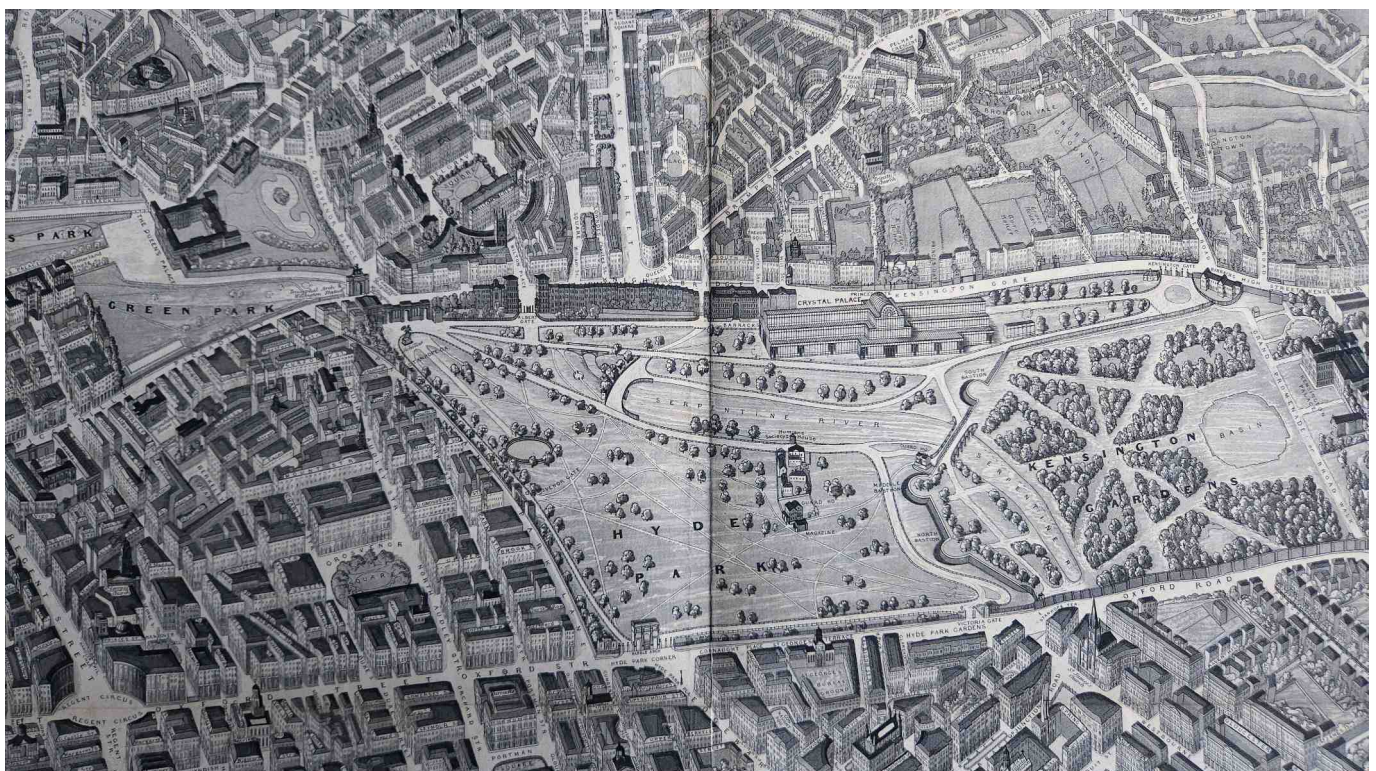
This panorama-cum-map was produced for the crowds attending the Great Exhibition at the Crystal Palace which is shown majestically situated on the south side of Hyde Park. Other parks and squares give a sense of space and openness to the whole city which is still remarkably rural in parts with nursery gardens visible just to the south of Kensington Gore, the London Westminster Cemetery laid out in neat (and as yet apparently unoccupied) plots and an extensive chequered pattern of fields to the south of the river. Many of the fields, though, are crossed and re-crossed by an extensive network of railway lines; the Bricklayers Arms Branch, the London and Greenwich Railway and to the far south, the Grand Surrey

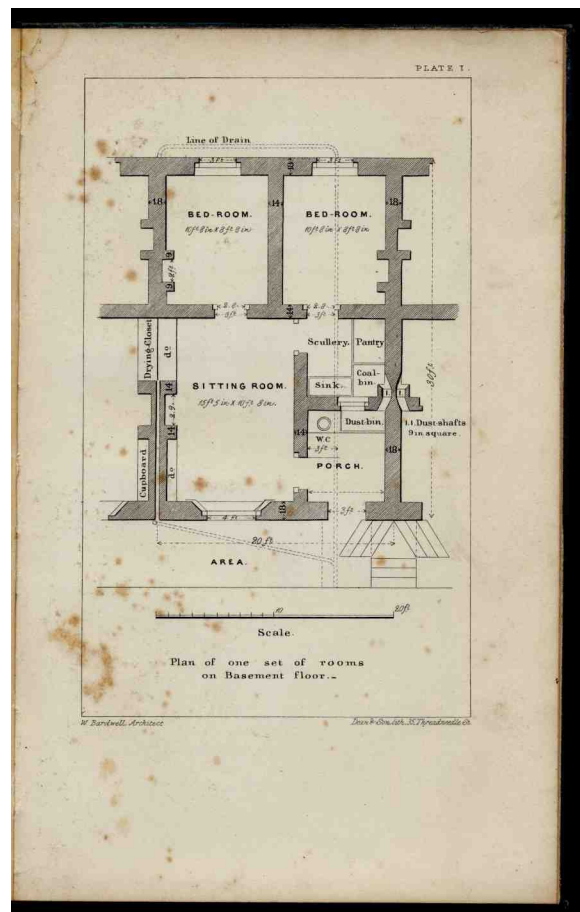
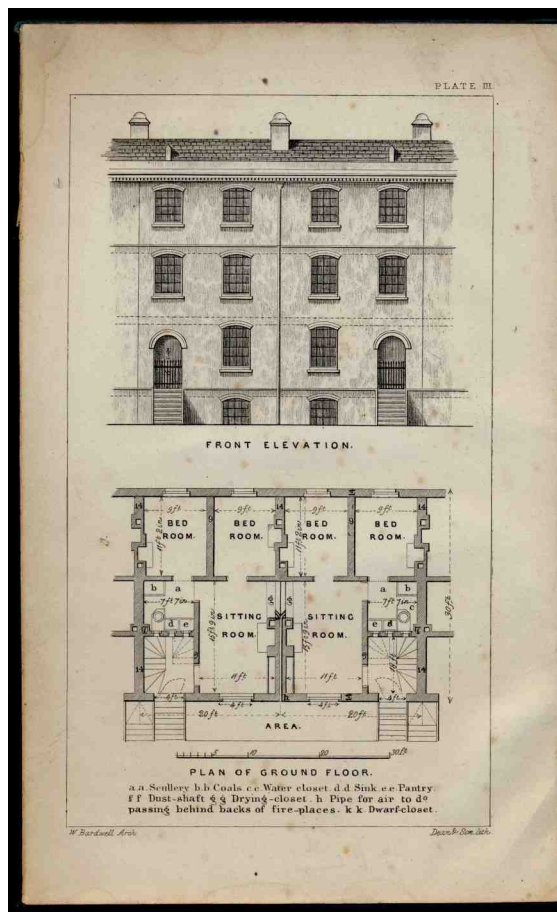




Canal - all presaging the heavy suburban development that would soon obscure this landscape. The Thames itself is packed with vessels of all sizes and shapes and even miniature trains are represented on the railway lines, but the streets themselves are depicted as devoid of traffic giving the whole city something of a post-apocalyptic feel. - The latest impression known of this print is from 1862, after the plate had gone through the hands of several London map publishers.

Hyde 3 (1).





AVOIDING WRETCHEDNESS

7 **BARDWELL, William.** *HEALTHY HOMES, and How to Make Them.* London: Published for S.A. Gilbert, by Dean and Son, 35, Threadneedle-Street. [1854]. £ 325

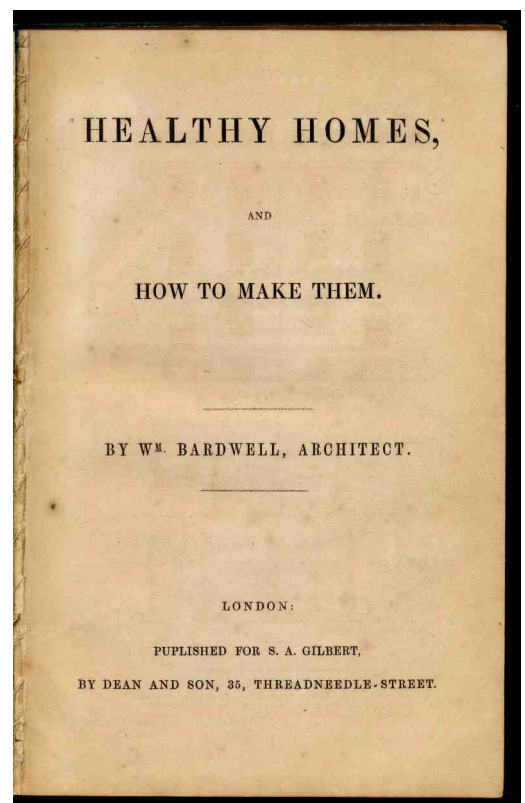
8vo, pp. 71, [1], xv, [1] errata; 6 engraved plates including the frontispiece; original turquoise cloth, some old damp marks, upper cover lettered in gilt.

Bardwell argues that the health of a nation depends upon the health of its homes, and that without sanitary dwellings, comfort and happiness are illusions: 'Healthy homes may not always prove happy; unhealthy homes invariably harbour wretchedness.'

With the rapid growth of population and the neglect of sanitation, London had become filled with disease-breeding dwellings. Bardwell denounces cesspools, defective drains, and overcrowded tenements as the chief causes of sickness and misery, afflicting both rich and poor, since contagion ignores class boundaries. He urges immediate reform — simple, scientific, and economical — to replace ignorance and neglect with practical hygiene.

Drawing on thirty years of professional experience, Bardwell praises the medical profession's advocacy of sanitary reform and dedicates his work to Lord Palmerston, whom he hails as a genuine reformer determined to make London the healthiest city in the world. He also criticises those who are merely 'toying' with inadequate solutions and urges decisive public action. Chief among his recommendations are proper drainage, fresh air, clean water, and the abolition of cesspools. Pipe drainage with syphon traps, glazed earthenware pipes, and constant sewer flow are presented as effective and affordable remedies — all of which, in time, became universal.

Bardwell gives an account of successful models of workers' housing, notably the Labourers' Friend Society's cottages at Shooter's Hill. These model dwellings, raised above ground level with hollow brick walls, interior chimneys, wide eaves, and good ventilation, demonstrated to him that healthy, durable, and inexpensive homes were feasible. He also



praises Prince Albert's model cottages of 1851 for inspiring improvement, though he notes design flaws such as external chimneys and flat roofs.

Much of what the author advocates now seems almost commonplace, but clearly he felt that unequivocal proof was still needed to convince the majority of his readers. He outlines correct architectural principles of fitness, purpose, and propriety, including drawings, measurements, and designs for several dwellings intended for different subsections of the middle and lower classes. He believes that each house must suit its function, honestly express its structure, and preserve harmony of design, and that symmetry, unity, and proportion produce both economy and beauty. Bardwell does not confine himself to the building alone but also advocates suburban housing linked by cheap rail travel, allowing workers to live in fresh air rather than in crowded city slums. He concludes that no social or moral reform can succeed while people live in poisoned homes, vividly contrasting wholesome cottages with the horrors of London's slums, and calling for legislative action and demolition. The miasma theory of contagion was uppermost in Bardwell's mind; yet, despite this, he also strongly advocates all forms of cleanliness and an adequate water supply — if not as a cure, then certainly as beneficial.

William Bardwell was born in London in 1795 and appears to have had a busy career as an architect and sanitary engineer, specialising in the improvement of existing buildings. He was a member of several select committees in the Westminster area, particularly those concerned with drainage and sewage - work that likely brought him into contact with George Myers, who was extensively employed by the Metropolitan Commission of Sewers. At some point in his career, Bardwell crossed swords with A.W.N. Pugin, who was notably scathing of him. It is possible that this enmity arose from Bardwell's submission to the 1835 Houses of Parliament competition, where he is thought to have proposed a Norman-style design and suggested relocating the building to the east side of St. James's Park. In partnership with J.H. Taylor, Bardwell served as architect and surveyor to the Westminster Improvement Company, contributing to plans for a new thoroughfare running from Broad Sanctuary to Grosvenor Place. Among his other works are Glenstal Abbey School - a Norman Revival castle in County Limerick, Ireland, and Prior's Chapel in St. Mary's Cathedral (Church of Ireland) in Limerick. Following his involvement in the development of Victoria Street, Bardwell's name appears only rarely in later records. He died in 1890.

OCLC: 10423769.

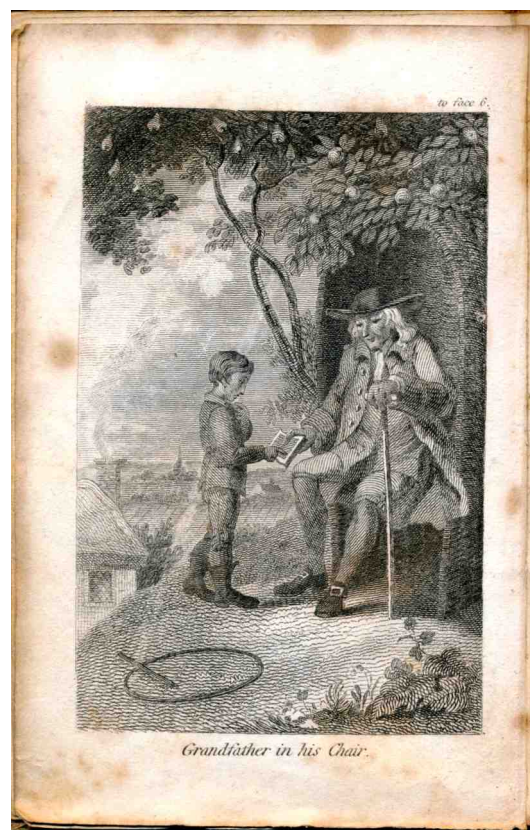
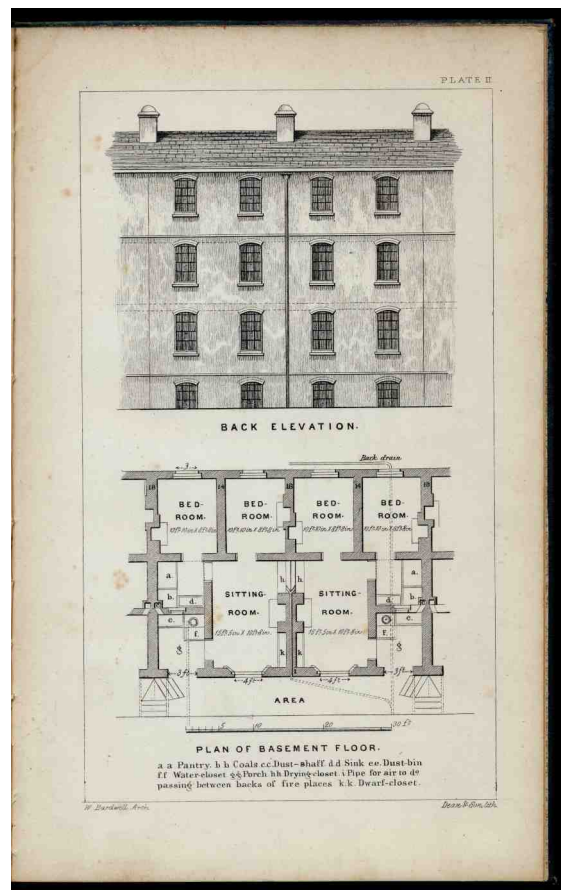
WRITTEN FOR HIS OWN CHILDREN

8 **BLOOMFIELD, Robert.** THE HISTORY OF LITTLE DAVY'S NEW HAT. London: Harvey and Darton, Gracechurch-Street 1824. £ 185

THIRD EDITION. 12mo, pp. xi, [1], 94; engraved frontispiece and three plates, some foxing in places; original red roan backed marbled boards, somewhat rubbed.

Bloomfield's early prose work written for his own son Charles.

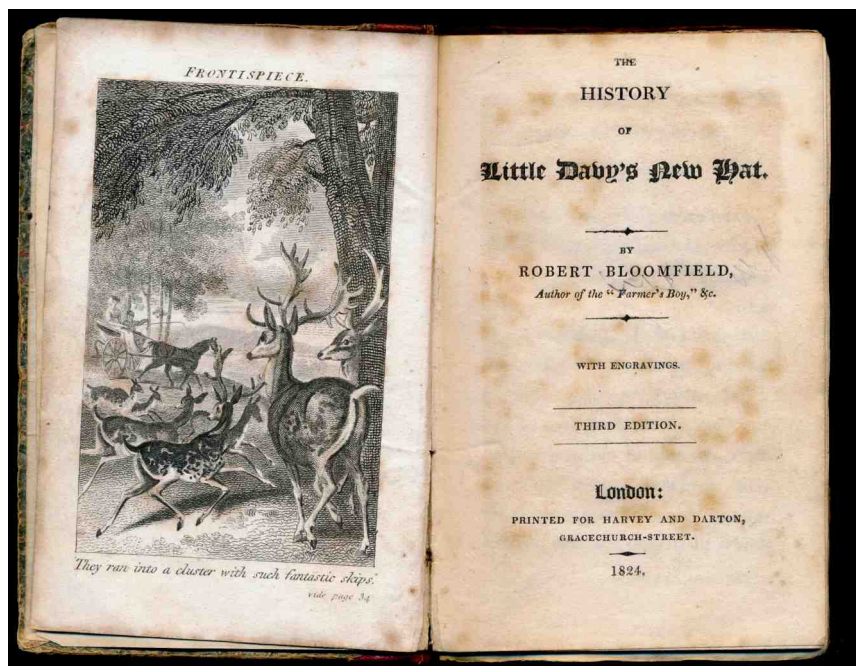
'The History of Little Davy's New Hat' first appeared in 1815. It was a good choice for Bloomfield, as there was a growing interest in the writing of literature for children at this time. Writers such as Anna Letitia Barbauld, Sarah Trimmer, Patricia Wakefield, and Maria Edgeworth had helped popularize the genre, and, as the majority of those writers were women, Bloomfield could expect some interest in his work because of his gender. Indeed, Bloomfield claimed in his preface to his History that the story had originally been written for his own children, advertising his experience as a father as a reason for buying this tale. The story was based on Bloomfield's own experiences of life in a small rural village; Davy's family are poor, making birch brooms for a living, and scrimping and saving to buy little Davy a new hat. As well as being a story for children, though, it was also designed to show the importance and propriety of philanthropy to the middling classes, for whom the character of Miss Wideland, who gives Davy sixpence at the beginning of the tale, would serve as a model.



The story was sufficiently popular that a second edition was published in 1817. Though *The History of Little Davy's New Hat* was a modest success, it was not sufficient to relieve the increasingly impoverished Bloomfield.⁹

All three editions of *The History of Little Davy's New Hat* are very uncommon.

Darton G114(3); OCLC locates five copies at the British library, Cambridge and National Art Library; and in the US at Columbia and Harvard; Kerri Andrews article on Bloomfield's prose writings in *The Encyclopaedia of Romantic Literature*, Blackwells, 1012.



RARE CIRCUS TOY CELEBRATING THE MAGNIFICENT FRANCONI FAMILY OF ACROBATIC EQUESTRIANS

9 [CIRCUS TOY]. FABER, Georg Wolfgang. DIE GROSS KUNSTREITER GESELLSCHAFT MIT 17 PERSONEN IN ALLERLIEBSTEM COSTÜM UND 6 PFERDEN - La Grande Compagnie de Franconi. Avec 17 personanges en charmiant costume et 6 chevaux - The Great Company of Franconi. With 17 persons in charming costume and 6 horses. [Germany, Nurnberg]: Original Eigenthum, G.W.F. [i.e. Georg Wolfgang Faber] [c. 1840s]. **£ 3,500**



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

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

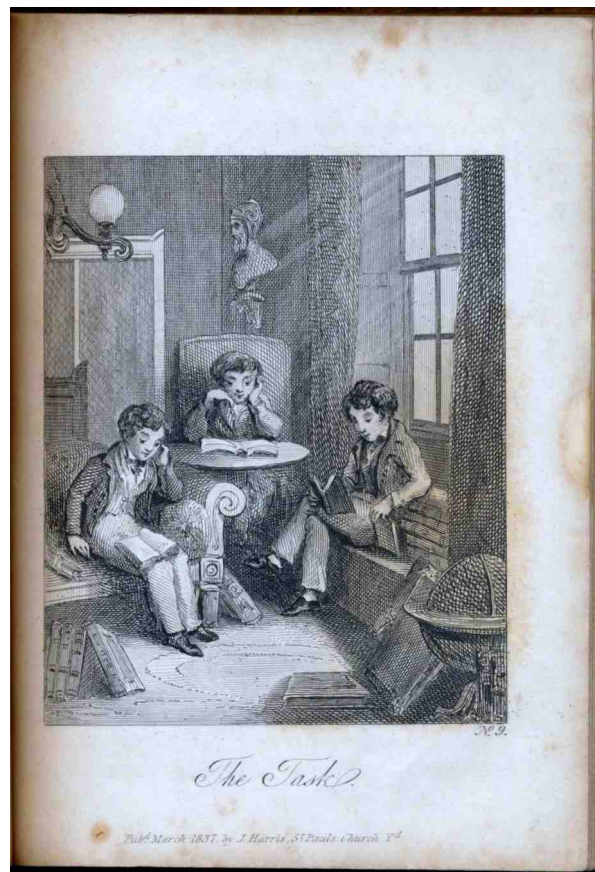
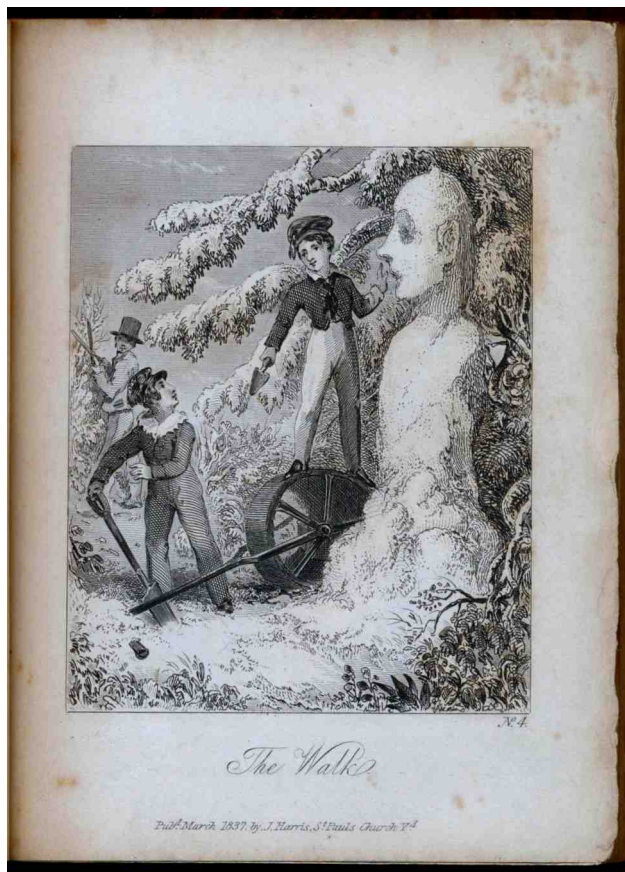
The various horses can each be mounted with historical, mythological, and comic figures, including a crusading knight, a South American Indian, an Irishman, a jockey, a young woman with a garland, another with a bow and arrow, a dancer, and an old woman with a child in her basket, etc.

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



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

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



CHRISTMAS IN THE COUNTRY

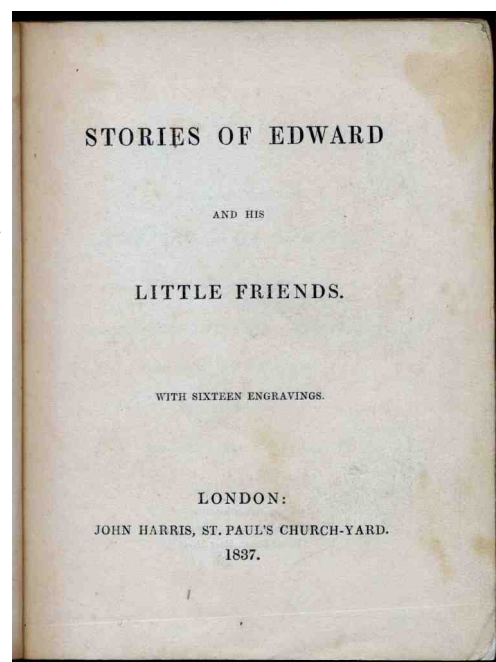
10 [De K., Emma, Madame]. **STORIES OF EDWARD AND HIS LITTLE FRIENDS.** London: John Harris, St. Paul's Church-Yard. 1837. £ 150

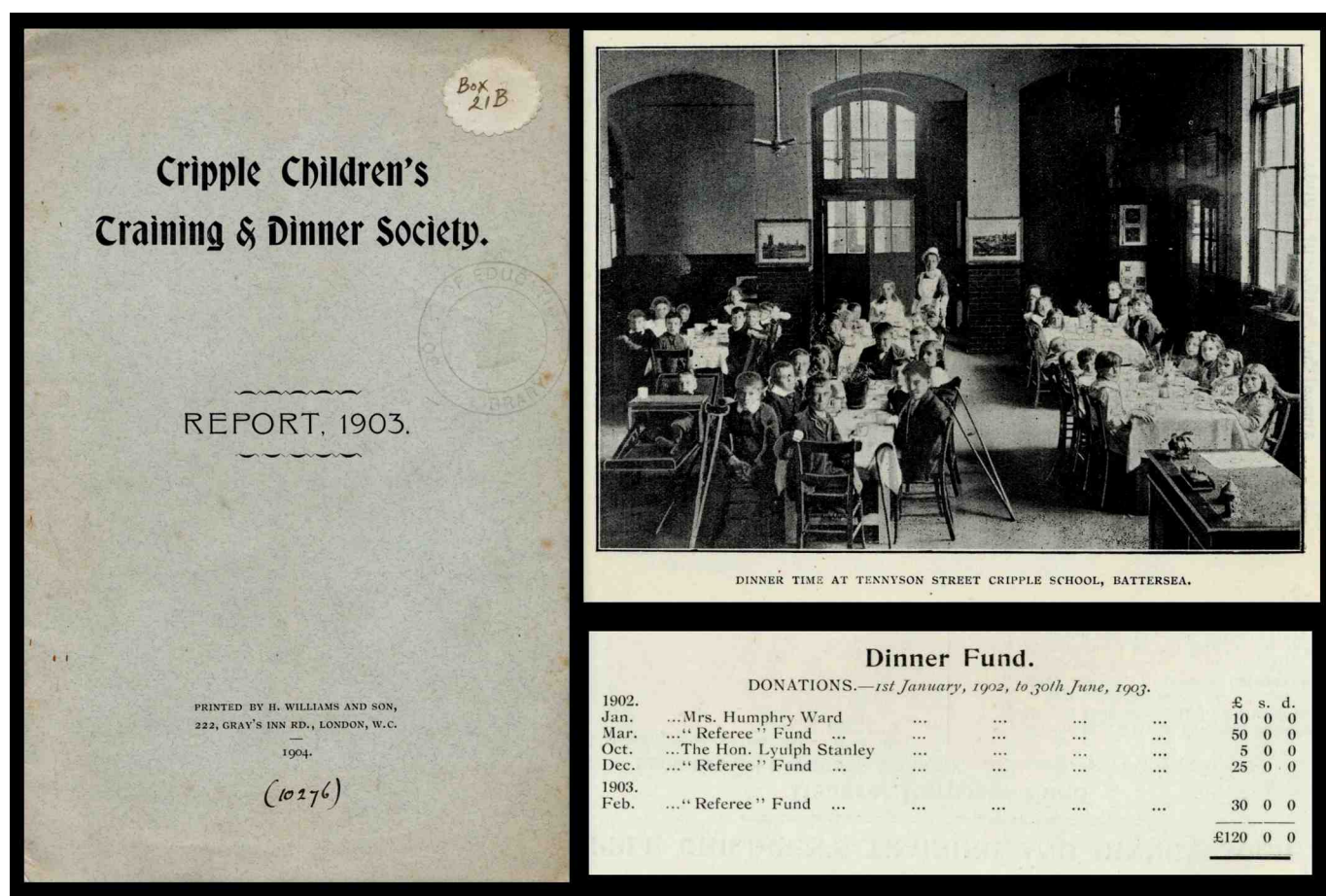
FIRST EDITION. 8vo, pp. viii, 296, [16] advertisements; with engraved frontispiece and 15 plates; stain and tear to outer margin of pp. 287-290; bound in contemporary morocco backed marbled boards, recased and rebaked preserving original label, boards lightly dust-soiled.

A collection of amusing and slightly moralistic stories for children revolving around Edward's life at the grand country house of Ash Park.

Edward meets with cousins and friends with descriptions of Christmas, New Year, gardening, playing in the snow, arrival of travellers, a village feast, the story of a young painter, the use of a copy-book and all the doings of country life. The mysterious author 'Madame Emma De K...' uses each scene to teach the children some of life's lessons, interspersed with illustrations of the key events in her stories.

Marjorie Moon. *John Harris* No. 249. OCLC records two copies, both in North America, at Toronto and Princeton; of the Grant and Griffith edition, one copy is recorded in North America, at McMaster, and three in the UK, at Aberdeen, National Art Library in the V&A, and the BL.





SKILLS AND MANUAL WORK FOR CRIPPLED CHILDREN

11 **[DISABILITY]. WARD, Mrs. Humphry.** CRIPPLE CHILDREN'S TRAINING AND DINNER SOCIETY. Report, 1903. London: Printed by H. Williams and Son. 222, Gray's Inn Rd., London, W.C. 1904.

£ 275

8vo, pp. 12, half-tone illustration; original printed grey wrappers; with a loosely inserted sample 'Form of Application for Free Dinners' and 'Rules for Helpers during Dinner Hour'; with the stamp and label of the Board of Education Reference Library.

The Society was formed in 1902 when the five 'Cripple Schools' of the London School Board were transferred to them and constituted with two main aims '(a) For the after-training and industrial assistance of children who have passed through the Physically Defective Schools under the London School Board. (b). For supplying mid-day meals to the children still at school, the great majority of whom are too helpless to go home in the middle of the day.'

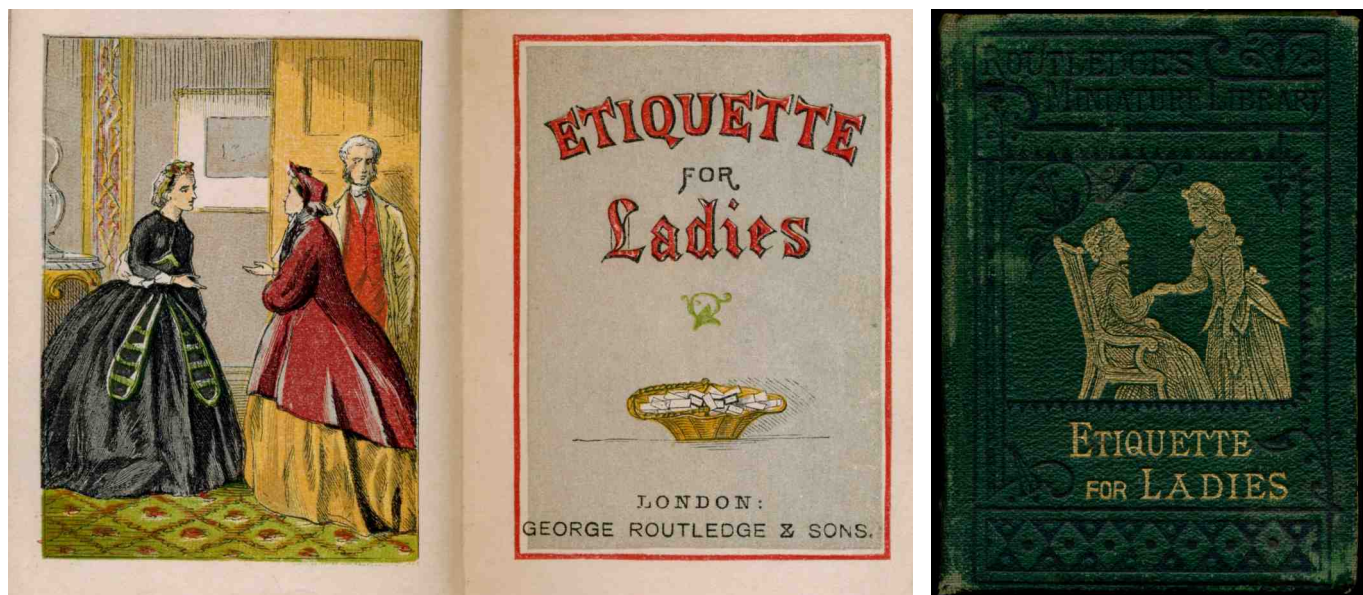
The Society originated with the Passmore Edwards Settlement, Tavistock Place, the first to be opened by a School Board for disabled children, the first to be recognised, and later certified, by the Education Department under the Act of 1899 and the first to employ full-time teachers, and the first to be open on every morning and afternoon of the week. Apparently it was discovered that if the children were not properly fed they remained 'backward, languid, and ill-prepared, incapable of working the same hours and in the same way as healthy children.' The writer Mrs Humphry Ward superintended the children 'and from May 1901 the children were given eggs, milk, cream and fruit as part of their meals. The improvement in health more than justified the additional expenditure, and the success of the venture led in 1902 to the establishment of the Cripple Children's Training and Dinner Society. With the approval of the London County Council, the Society provided dinners for all children attending London's schools for physically defective children.' [Pritchard]

Realising that most of these children wouldn't be able to take on regular jobs, the Committee also put their energy into helping them learn skilled manual work. They also worked closely with schools and organisations offering scholarships. To ease the financial pressure on families during training, they provided maintenance allowances. A subcommittee was set up to make sure the children had hot meals each day at school and to help care for their overall health and well-being. By the time the *Report* was printed, there were eleven schools with 587 pupils, though this was still far short of the 1,700 places thought to be needed.

The whole programme relied on donations and small contributions from parents where possible, although they were able to secure £20 from Leopold Rothschild and his wife, £10 from Mrs Humphry Ward but total donations still only amounted to about £130 a year. The Committee made it clear that long-term funding was essential to keep supporting both education and nutrition. In fact, part of the purpose of the *Report* was to appeal to the public—to ask

for help in giving disabled children the chance to live with dignity and find meaningful work through proper training and care.

Not in OCLC; see D.C. Pritchard, *Education and the Handicapped, 1760-1960*, 1963.



‘THE CHIVALRY OF ETIQUETTE ASSUMES THAT THE LADY
IS INVARIABLY THE SUPERIOR IN RIGHT OF HER SEX’

12 [ETIQUETTE]. ROUTLEDGE'S ETIQUETTE FOR LADIES. London: George Routledge & Sons. [n.d., c. 1864]. £ 285

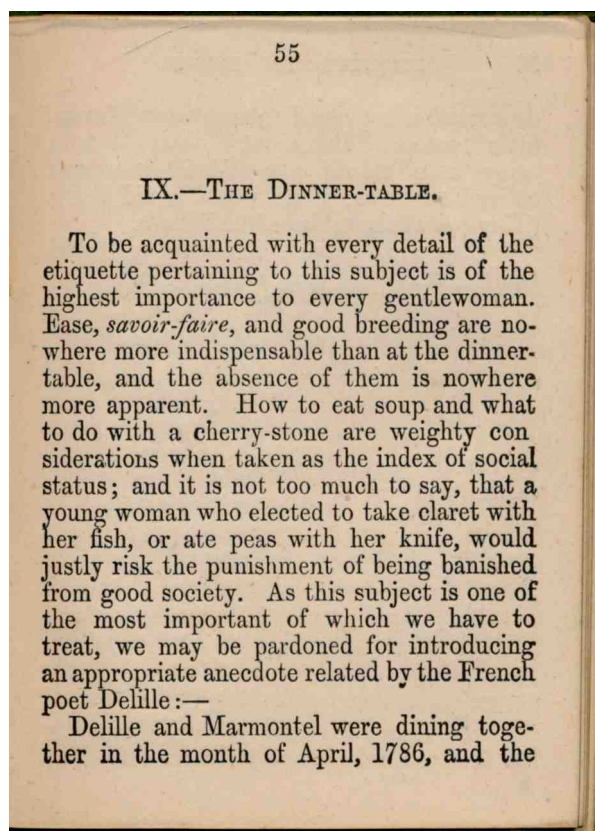
FIRST EDITION. 48mo, pp. [1-5], 6-96; coloured additional title and frontispiece; apart from a few minor marks, a clean copy; bound in the original maroon publisher's cloth, upper cover stamped in black and gilt, lightly rubbed, but still a very good copy.

A scarce title published as part of Routledge's Miniature Library, providing a handy pocket guide to etiquette for ladies.

‘We beg permission to make one remark before proceeding to the business of the book: that is, that the laws of Etiquette must not be supposed to apply only to a young woman's intercourse with the world. In no place do they bear such sweet and gratifying results as in the home circle. Stripped of their mere formality, tempered with love, and fostered by all kindly impulses, they there improve the character as well as the manners, and bear their choicest fruits. A true gentlewoman will show as much courtesy, and observe all the little duties of politeness as unfailingly, towards her mother and father, husband and family, as towards the greatest strangers. Genuine politeness is not like a ball-dress, only to be worn when circumstances of ceremony demand it. It is a garment which should never be laid aside, and which ought never to be felt as an incumbrance. It should be natural and unconscious as the very play of the lungs, or the beating of the heart. We feel that we cannot impress this truth too strongly upon those young women to whom this little manual is especially addressed. Much of their own happiness in life, and much of the happiness of those whose lives they share, depends upon their observance of its precepts in the domestic circle’ (pp. 7-9).

The work is set out in twelve parts, with instructions on ‘Letters of Introduction’; ‘Visiting-Morning Calls.-Cards.’; ‘Conversation’; ‘Notes of Invitation, &c.’; ‘The Promenade’; ‘Dress’; ‘Morning and Evening Parties’; ‘The Dinner-Table’; ‘The Ball-room’; ‘Staying at a Friend's House: Breakfast, Luncheon, &c.’; and ‘General Hints’.

OCLC records three copies in North America, at San Diego State, Iowa State and the University of Waterloo.





FOR PIOUS LADIES

13 [FAN]. CHAPEL FAN. [London]. Entr'd at Stationer's Hall by the Proprietor. [1796]. £ 750

Uncoloured stipple engraved paper fan (approx. 24 x 46 cm when opened), printed on one side only; some wear with neat repairs to verso; mounted on wooden staves.

The fan was clearly a product of the prevailing zeitgeist, for this was a period when there was a widespread conviction that the Napoleonic Wars were a judgement of God upon the sins of the nation. In turn, there was a resurgence of intense piety within the Church and the dissenting sects, reflected in the construction of many new chapels, the spread of charitable organizations, and an explosion of religious literature. The fan was clearly produced to take advantage of the evangelical revival, the dramatic focus on inner conflict, the works of the Devil, and the great importance redemption through faith in the final judgement, as is clearly depicted in the inclusion of the central image.

The centrepiece of the fan design is based on the Matthew William Peters' 'The Resurrection of a Pious Family at the Last Day' a subject the pious of church and chapel could quietly reflect on; above this are two supporting figures in adoration centred on the inscription 'Glory to God in the Highest.'

The main textural element from left to right are contained in four panels with four Psalms or Hymns connected to, or adapted by Isaac Watts: the first is 'A Morning Psalm' beginning 'O Lord, how many are my foes!' based on Psalm 3:1, where King David expresses his feeling of being surrounded by numerous enemies; 'The Example of Christ.' beginning 'My dear redeemer and my Lord; 'On Retirement & Meditation' beginning 'My God, permit me not to be. A stranger to myself and thee'; and lastly 'An Evening Psalm' beginning 'Lord, thou wilt hear me when I pray, I am for ever thine'. Two further semicircular areas surrounded contain two further shorter Hymns also taken from *The Psalms and Hymns of Isaac Watts*.

An interesting time specific fan produced at a time of uncertainty and renewed religious fervour.

Schrieber 56.





DRESSMAKING MADE EASY

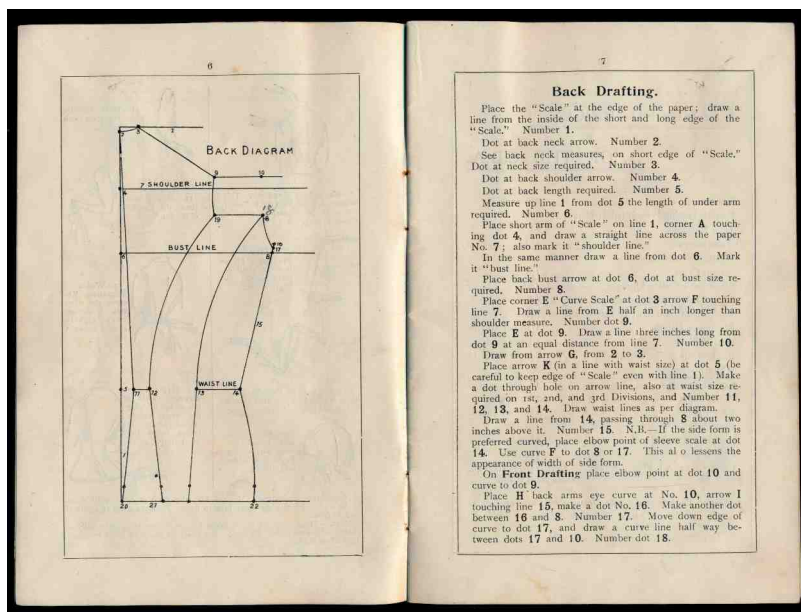
14 [FASHION]. HOLLINRAKE, Mary. COSMOPOLITAN DRESS CUTTING ASSOCIATION. Original pattern cutting system. [London], [c. 1900]. £ 875

Including six variously shaped glazed card patterns including a 'Sleeve Chart', 'Sleeve Scale', 'Child's Sleeve', 'Technical Curve Scale', 'Collar Chart', and 'Technical Scale', some marks from use and a small piece missing from the corner of one of the cards; a booklet of Instructions by Mrs. Hollinrakes for E.G. Kendall's Cosmopolitan System of Dresscutting. Improved and Patented 1899, 8vo pp. 32, original printed pink wrappers; a receipt booklet for noting down clients measurements for dressmaking; several folded brown and white papers sheets of measurements for various commission; all contained in the original watered brown cloth folder [63 x 28 cm (25 x 11 inches)] the gilt label of the Cosmopolitan Dress Cutting Association on the underside of the flap. One card pattern inscribed on the verso 'A.B. Badger' [see below].

Something of a rare survival.

The association appears to have begun in Manchester around 1885 through a pattern-cutting method devised by Edward George Kendall, a carpenter by trade. The idea behind the 'Pattern Cutting Kit', it was claimed, was a system based on a method 'entirely without calculation... with a great saving of time and materials.' Furthermore, 'no previous knowledge of dressmaking' was required, although it was strongly recommended that those using the 'system' should take lessons.

Kendall then sold the rights to his invention for £10,000 - a then enormous sum - to Mary Hollinrake. She then opened her 'Cosmopolitan Dresscutting Association' at 65a Oxford Street in London, where she taught daily classes from 10 a.m. to 6 p.m. at a fee of two guineas, with private lessons offered at an undisclosed price.



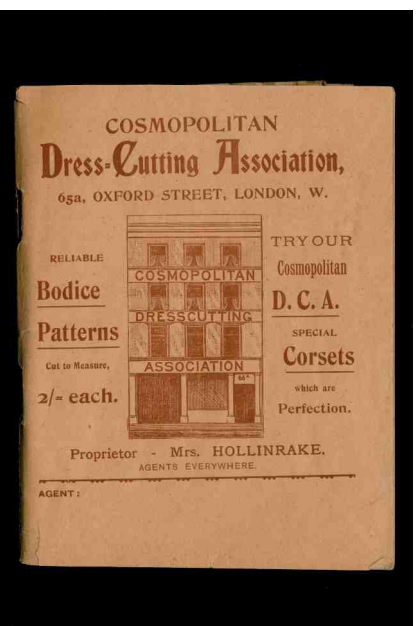
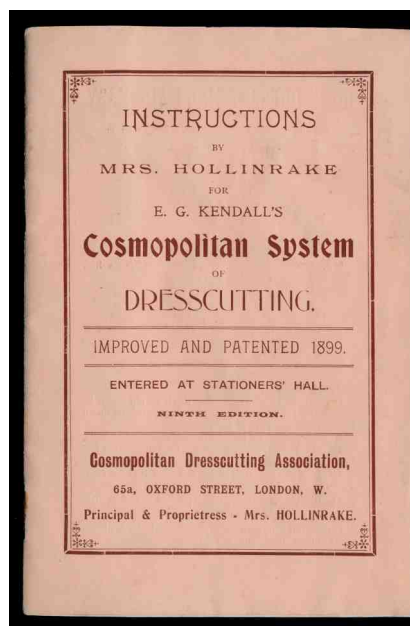
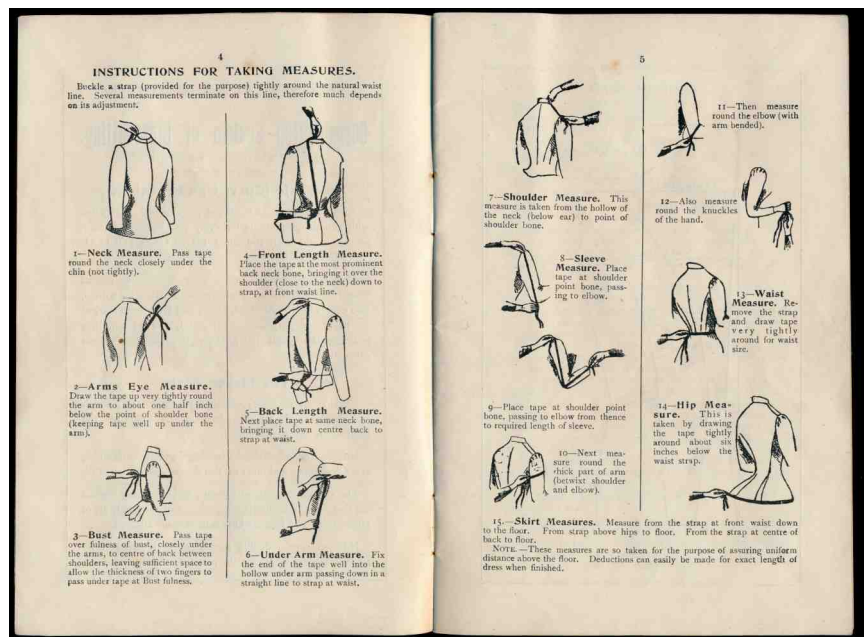
We know something of the history of the business through a court case brought by Mary Hollinrake for infringement of title to the invention. Kendall had registered at Stationers' Hall in 1886 his 'Cosmopolitan Sleeve Chart', but had not actually patented the idea, as would have been expected, believing that registration alone was sufficient to preserve his title to the invention. The registration was then assigned to Mary Hollinrake, who began to pay Kendall in instalments. To Hollinrake's consternation, a Jane Eliza Truswell, 'professor of scientific dressmaking', copied the idea and began to market it, thus undermining the Cosmopolitan Dresscutting Association.

The case is quite important in itself, for it established that dress-cutting patterns came under the Book Copyright Act of 1842. It was adjudicated that the section covering maps, charts and plans also encompassed dress patterns, the decision apparently hinging on the fact that the Act made no distinction limiting registered designs to topographical material.

Mary was born Mary Clarke at Dewsbury in Yorkshire in 1856 and married a grocer, John C. Hollinrake, in 1877. His business did not prosper, and due to his bankruptcy it appears they decided to try their luck instead in London. How they managed to secure the funds to begin their new enterprise as pattern makers is a mystery, but the fact that by 1892 the business was up and running shows some ingenuity on Mary's part. It is probable that her husband John had not entirely discharged his debts, for it is made quite clear on the printed material that Mary is 'Principal & Proprietress'.

The Cosmopolitan Dresscutting Association was still active in some form as late as 1907; however, the availability of printed patterns in all sizes, together with the increased availability of ready-made clothes, probably reduced the need for such an association. Mary continued as a 'Fashion Paper Pattern Cutter' into the 1920s, by which time she traded in the Camden area of London. She had clearly done well as a businesswoman, for on her death in 1937 her will was proved at £10,000.

We know from the pencilled inscription that this example belonged to Amy Blanch Badger, who lived in Northallerton in Yorkshire. At the age of 21, in 1900, she had established herself as a dressmaker, working from her parents' home. She later married and moved to Bradford, and may have continued her dressmaking in some capacity, for her husband, George Baker, was a travelling brush salesman who could hardly have earned very much. Amy's life was tragically cut short as she died in 1918 possibly from the 1918-1920 flu pandemic.



ILLUSTRATED DEVOTION

15 **FFARRINGTON, Susan Maria.** THE 104TH PSALM, ILLUSTRATED BY SUSAN MARIA FFARRINGTON. WORDEN. London, Vincent Brooks Day & Son, [1858]. **£ 350**

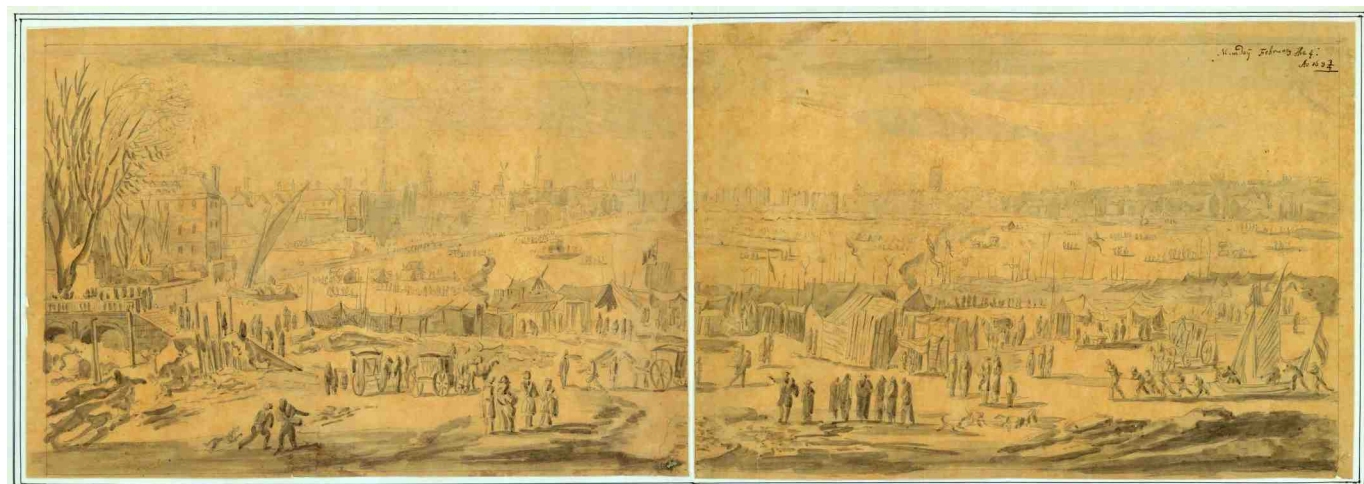
Chromolithograph strip panorama [10.2 x 363 cm]; concertina-folding into original small oblong 8vo cloth-covered boards; ornamented in blind, front cover lettered in gilt.

Attractive panorama glorifying God and his creation in one continuous image. The covers are of black cloth with a short title blocked in gilt on the front '104th Psalm'. The main title, printed in red, is pasted to the reverse of the initial leaf. The image begins with David on his knees in prayer, his harp on the ground beside him. It concludes with David in a tower playing the harp, 'singing unto the Lord'. The words of the psalm appear in the bottom margin.



Susan Maria Ffarrington (1809-1894) lived all her life at Worden Hall in the South Ribble area of Lancashire. Her brother James married the wealthy heiress Sarah Esther Touchet in 1847 but James died only a few months later and it was his two sisters, Mary Hannah and Susan Maria, together with James' widow Sarah that thereafter took over the running of the estate. The sisters were quite remarkable women in their own right: Mary Hannah was a keen biologist and Susan Maria specialized in history as well as being active in local charities and the Local Board. During the 1860s Cotton Famine the sisters organized relief for unemployed factory workers.

Abbey, *Life*, 620.



CAREFUL COPYING

16 **[FROST FAIR]. [WHICHELO, John Mayle, after John WYCK]. [N.W. VIEW OF THE FAIR ON THE RIVER THAMES, DURING THE GREAT FROST 1683/4.] Munday, February The 4: Ao 1683/4. [London] [circa 1820].** £1,650

Pen and ink, with grey wash on two sheets of tracing paper, [25 x 73 cm (10 x 28¾ inches)], with an 1825 engraving from 'Londina Illustrata' approximating the same scene, and accompanying sheet of letterpress; tipped on to card.

A view of the Frost Fair on the Thames during the frost of 1683-4, after the seventeenth century watercolour by Jan Wyck that was taken near the Temple Stairs, looking towards the city and London Bridge and populated by spectators wandering among the stalls on the ice.

The view was carefully copied by John Mayle Whichelo from Wyck's original [British Museum G,8.239], in fact it must be a pencil tracing of the original which was then heightened with a grey wash exactly as possible after the original. We can surmise this as our copy, like the original by Wyck, also measures 236 x 707 mm. to the line border. Not something that any conservator would allow today, but does show us how original material was treated in the early nineteenth century, and also helps to understand the process by which such copies were used and utilised to supply eager antiquarian collectors.

Whichelo supplied something like a quarter of the illustrations for Wilkinson's *Londina Illustrata* including a version of this scene. However, he was constrained by the plate dimensions in the book so had to alter both the scene and dimensions in another copy. This altered copy is now held at the British Museum [1880, 1113.1754] through the Crace collection, and appears as plate 9 to Wilkinson's. Only the engravers name is identified on the plate as Whichelo, although commissioned to carry out the work, probably did not want his name associated with something historically incorrect. There is also another version, an engraving on a reduced scale also after Whichelo and dated to '1812 or later', which could pre or post date *Londina Illustrata*.



(Charles) John Mayle Whichelo (1784-1865), watercolour painter, was baptized on 28 December 1784 at St Nicholas's Church, Brighton, the eldest of five children of Richard Whichelo, brewer, and his wife, Ann Wood. Thought to have studied under John Varley and Joshua Cristall, he became known chiefly as a marine artist, producing studies of the English Channel coasts, as well as scenes from the Netherlands and Belgium. He also worked as a landscapist, art teacher, and early in his career as a London topographer. His first major work was illustrating *Select Views of London and its Environs* (1804-5), and his drawings were engraved for Wilkinson's *Londina Illustrata* and Brayley's *Beauties of England and Wales*.

By 1823 he had moved from central London to Brixton, later living in Norwood, and from 1834 again in the city. Two of his brothers served in the Royal Navy, and through this naval connection Whichelo secured a sitting with Nelson in September 1805 at Merton. His chalk portrait shows the admiral in vice-admiral's undress uniform and was followed by his large canvas *The Battle of Trafalgar*, exhibited in 1811. He exhibited under variations of his name—reflecting 'a proved trick of shedding prefixes'—at the Royal Academy and the Society of Painters in Water Colours, to which he was elected associate in 1823. In total he sent fifteen works to the Royal Academy and thirteen to the British Institution.

Whichelo contributed more than 200 works to the Watercolour Society, mainly marine subjects, including *Portsmouth Naval Arsenal* (1827) and *Rotterdam Boats Passing Dort* (1831). Later works included naval scenes such as *The Bombardment of St Jean d'Acre* (1841) and English landscapes from Surrey and the New Forest. He lived variously



with his sister Ann Rowe and her daughters, and died in Kensington on 2 August 1865. His drawings were sold at Christie's in 1866. His works are held in the Fitzwilliam Museum, Birmingham Museum and Art Gallery, and the National Maritime Museum.

After his death Christie's held a sale of his estate which included 'a number of drawings in water colours, some of which have been exhibited; also numerous sketches in water colour and pencil, capital copies of well-known pictures' Our *View* probably formed one of the lots in this sale.

SOMEWHAT SUBVERSIVE

17 **[GAME]**. DAS NEUE VOGELSCHIESSEN. auf dem Tische. Es enthält dieses Spiel einen gut ausgeführten Adler zum zusammensetzen mit 33 einzelnen Spähnen u. 12 Kleinodien, nebst schwarzem Modell für das zusammensetzen, so wie 2 Würfel u eine verständliche u klare Auseinandersetzung Berlin: bei Otto Janke. [1856].

£ 1,500

Complete with 33 hand-coloured engraved shaped pieces forming eagle, a folding printed 'key' sheet [47.5 x 31 cm], some minor tears to some folds; 4 pages of instructions; all contained in the original box, the lid with a title label incorporating the eagle within a decorative frame [14.3 x 8.3 x 2.8 cm].

A somewhat subversive game in which the players aim to 'shoot' pieces off an Imperial Eagle.

We can, however, find no subversive background to the publisher, Otto Janke, but as the eagle is somewhat generic in design it is in all probability an indication of Prussia's wariness of other threatening imperial powers between the First and second Schleswig Wars. Still, the idea of shooting off feathers and limbs from a symbol of imperial



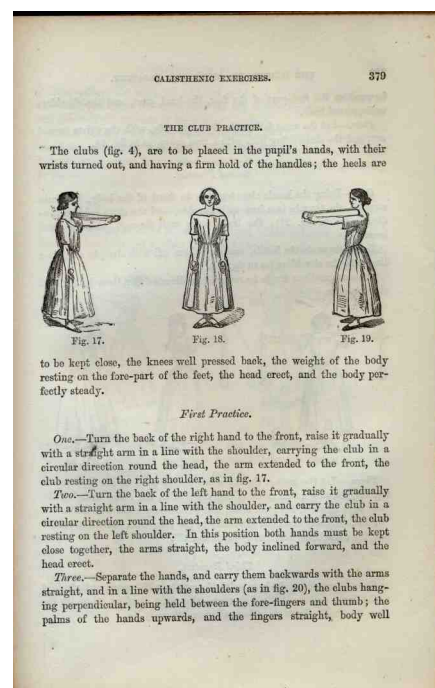
sovereignty seems somewhat discourteous, especially as Prussia had it's own imperial eagle to defend - a rather sullen black looking bird and albeit not as colourful as that used for the present game. There are also two roundels, one of which is innocuous enough showing a group of sportsmen shooting at game, however the other has William Tell, who just happened to assassinate a tyrannical Austrian duke!



The aim of the game is to lay all the piece out to form the imperial eagle and through the role of a dice each player, if the numbers equal the number printed on each of the 33 pieces, can then remove that piece from the eagle. For each feather the banker pays one token, for each jewel such as the orb, sceptre, neck, head with beak the player receives four tokens, and for the crown, the ring on the neck, for the main ribs of the two wings and the tail, as well as for the right and left cock of the king the win five tokens. T the player who scores a double six wins the depiction of the king. The

Imperial Eagle has to be dismembered in sequence with all the feathers first having to be being claimed before a play can be made for one of the jewels, only after these are won can a play be made for the central king. Should a number be rolled and the piece has already been claimed, or the number equals that on one of the pieces in a later sequence, then a token is claimed back from a player by the banker. At the end of the game marks are given to each player for each type of piece with one mark for a feather, three marks for a jewel and five marks for the king, this is added to the tokens the player still holds and a share of the bankers tokens to find a winner.

The publisher Otto Janke (1818-1887) is chiefly known as a major publisher of fiction, games however, seem to have been a very minor side line. *Das Vogelschiessen* was advertised in an issue of *Augsburger Anzeigebblatt* of 1856, and although the box gives the title *Das neue Vogelschiessen* the instructions revert to the advertised title and we think the addition of 'neue' was to simply help sales rather than indicating a new issue of the game.



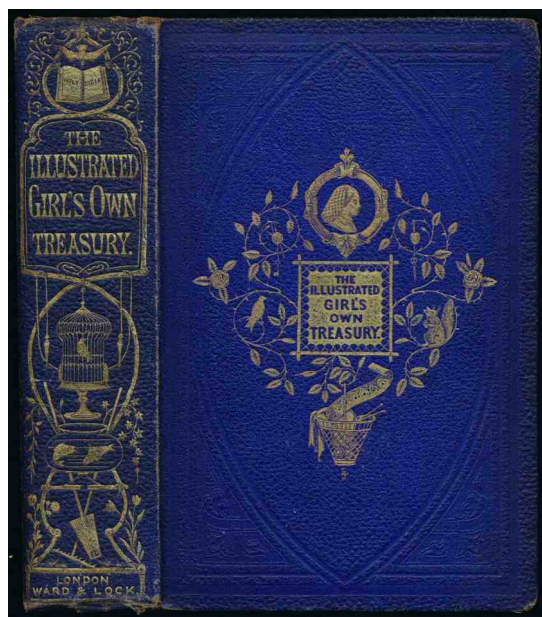
RECREATIVE EDUCATION FOR TEENAGE GIRLS

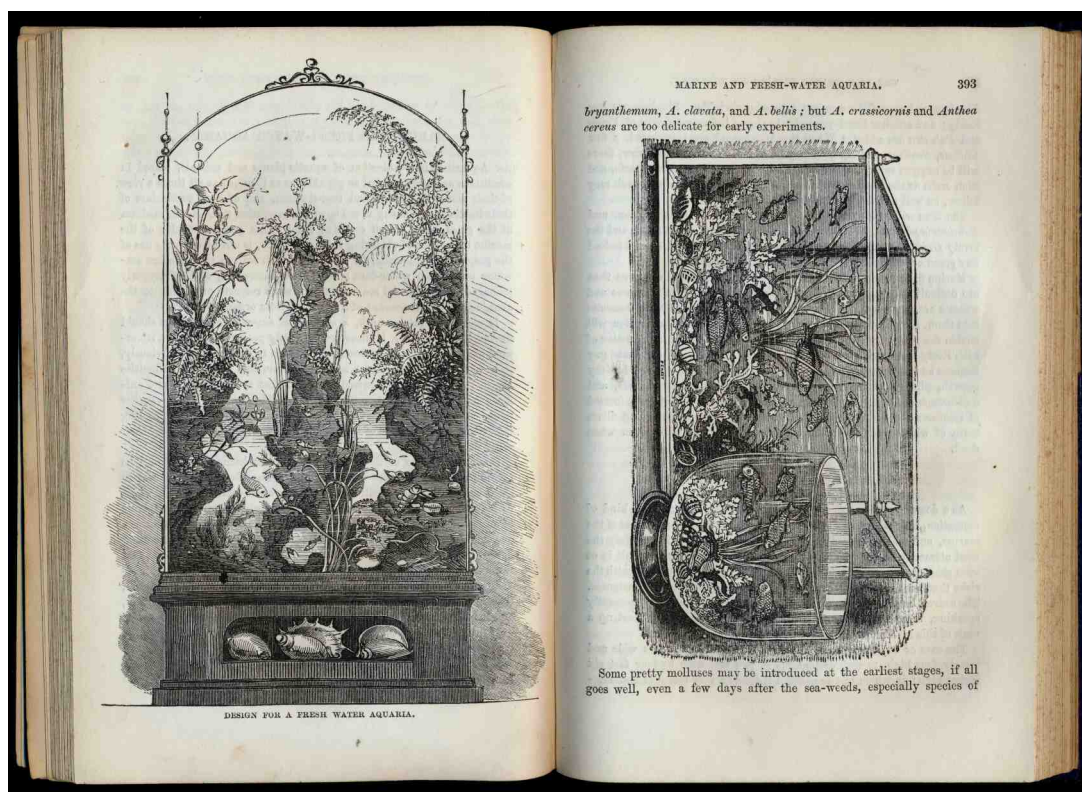
18 **[GIRLS].** THE ILLUSTRATED GIRL'S OWN TREASURY specially designed for the Entertainment of Girls and the development of the best faculties of the female mind; embracing Bible biography of eminent women ; rudiments of ornamental needlework with designs for presents ; tales of purpose and poems of refinement ; chamber birds and bird-keeping ; music, history of fans, veils, and purses ; phenomena of the months, and wild flowers ; in-door exercises and out-door recreations... London: Ward and Lock, 158, Fleet Street. 1861. £ 350

FIRST EDITION. 8vo, pp. xvi, 480; with engraved frontispiece, title and numerous engravings throughout the text; very minor foxing in places, and two gatherings slightly sprung, otherwise clean throughout; in the original blue publisher's cloth, spine and upper board lettered and decorated in gilt, minor rubbing to extremities, but not detracting from this being a desirable copy, with later ownership inscription to rear free endpaper.

Uncommon first edition of *The Illustrated Girl's Own Treasury*, 'specially designed for the entertainment of Girls', providing sage advice on anything felt important for 'the development of the best faculties of the female mind'.

The editor is keen to point out the paucity of such volumes in their preface: 'Recreative Education for Girls has scarcely received the attention in Literature that it demands. Much in this department has been done for Boys, for whom Science has been popularised, and active Games multiplied; but their young sisters have been allowed to waste too many of their home hours in frivolity and indolence, until they indeed come to regard the great world as a Nursery, or a Vanity Fair... In Recreative Education we place foremost the culture of the heart. It is of no mean consequence to prompt the susceptibilities of girls to expand generously; and to elevate them above the narrow





range of common life. Nothing is more likely to do this than the study of female character in its higher manifestations, especially in the Bible, where every form of feminine virtue is to be found. Hence the Bible Stories of Eminent Women in this volume... The second department of this volume proceeds upon the assumption that every little girl will be glad to have placed in her hands *complete rudimental instructions* in all the branches of Ornamental Needlework. No other teacher than this book will be necessary for any intelligent girl to learn Crochet, Netting, Knitting, Embroidery, all the varieties of Lace and Wool-work, Tapestry, Braiding, Tambour, &c. The Directions given are full and clear; and the few choice Designs that accompany them are easily worked out... Our third department consists of Readings selected with great care from German and other poetry - from fairy lore and domestic life... Thus the GIRL'S OWN TREASURY will be found varied and interesting, a book of refined occupation and elevated thought, and a companion that the most sensitive and cautious parent may place in the hands of a Girl, with perfect confidence in its capacity to amuse instruct, refine, and encourage in nearly every useful pursuit and elegant recreation, both in and out of doors, throughout the year'.

The contents of the work are set out as follows: The illustrated girl's own treasury of Bible stories of eminent women; The illustrated girl's own treasury of fancy work; The illustrated girl's own treasury of readings in prose and poetry; The illustrated girl's own treasury of birds and bird-keeping; The illustrated girl's own treasury of in-door exercises; The illustrated girl's own treasury of out-door recreations.

OCLC records two copies in the UK, at the British Library and Manchester Metropolitan University, and four more in North America, at Florida, Duke, New York and Toronto. See Edmund M.B. King. *Victorian Decorated Trade Bindings 1830-1880*. 2003, No. 353.

'IN GOD'S NAME, GIVE THEM THE SUFFRAGE QUICKLY'

19 **GREY, Maria Georgina Shirreff.** IS THE EXERCISE OF THE SUFFRAGE UNFEMININE? By Mrs. William Grey. Printed by Spottiswoode & Co., New-Street Square, London. 1870. **£ 385**

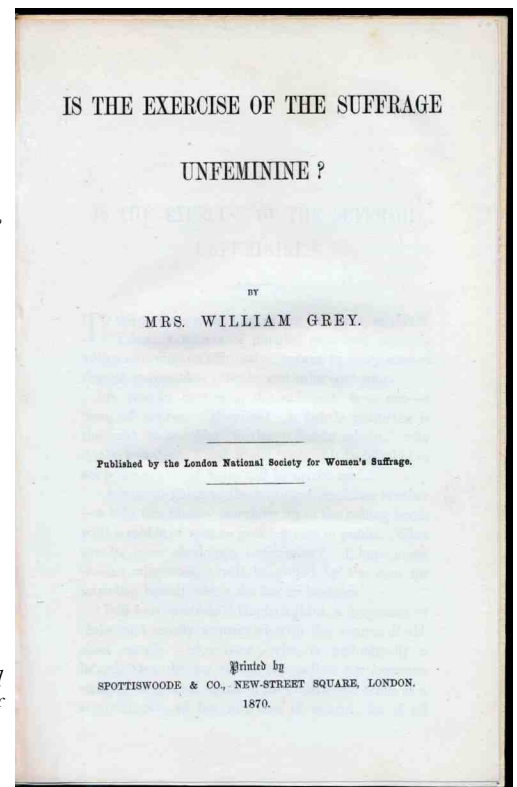
FIRST EDITION. 8vo, pp. 12; with a few pencil annotations in places (evidently by a woman in support of suffrage!); stitched in to recent wrapper.

First edition of this scarce early lecture on women's suffrage, arguing against the idea that women's participation in politics through suffrage was somehow unfeminine, written by Maria Grey and published by The London National Society for Women's Suffrage.

'Playing with the spatial metaphors her adversaries used, suffragist and educationalist Maria Grey (1816-1906) disputed that women's emotional characters were fixed and discordant with 'the animosities, the bickerings, and the resentments' of the male-dominated public sphere. If women were denied the franchise because they lacked 'public spirit', Grey prescribed a change in 'stand-point from the house, or street, or parish which shuts you in, to one whence a wider horizon becomes visible' as 'the best cure for narrowness of views'. In her 1870 lecture, Grey declared that emotional responses were not fixed to a particular gender, nor did spaces determine emotional experiences; instead, women's admission to political spaces would expand their emotional repertoires' [McCormick].

Maria Georgina Shirreff Grey (1816-1906) also known, as here, as 'Mrs William Grey', was a British educationalist and writer who promoted women's education and was one of the founders of the organisation that became the Girls' Day School Trust. She was especially interested in the lack of funding for girls' education. In 1870 she wrote repeatedly to *The Times* to try to raise funds for the North London Collegiate School for Girls and encouraged Frances Buss to introduce student teachers. Maria proposed the creation of a national movement which would promote women's education and presented the scheme to the Society of Arts in 1871. As a result, Maria and Emily set up a provisional committee named the National Union of the Improving the Education of Women of All Classes (later shortened to the Women's Education Union). The Union aimed in 1871 to establish good and cheap day schools for all classes above the level of elementary education. Maria and Emily were very active in the Union, and Emily acted as the organizing secretary of the Union until 1879. Maria continued to give speeches and write through the 1880s. By 1890 she became too ill to be active and for last 15 years of her life, Maria lived in strict retirement due to ill health.

OCLC records three copies in the UK, at the British Library, London Library and National Library of Scotland, and one more in North America, at the Library of Congress. (See Lucy McCormack *Emotion and Space in the Mid-Victorian Women's Suffrage Movement in the Bibliography of British and Irish History* at <https://blog.history.ac.uk>)



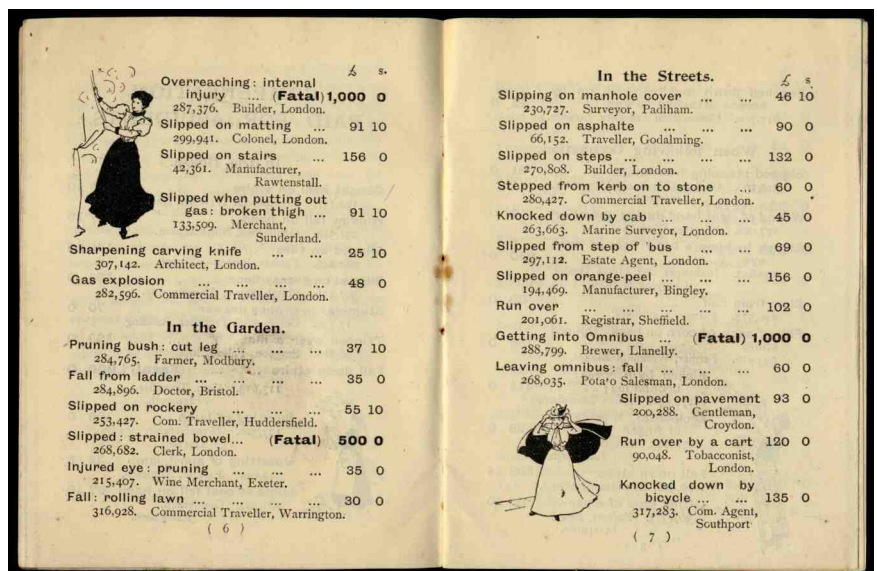
‘NO PLACE IS SECURE AND NO PERSON EXEMPT FROM THE CHANCES OF ACCIDENT’

20 **[HEALTH INSURANCE].** QUITE BY ACCIDENT; Some Examples taken from 8,380 claims made in 1896 upon the Railway Passengers Assurance Company. 64, Cornhill, London. [Printed by Hazell, Watson, and Viney Ltd, of London]. [1897]. £ 150

FIRST EDITION. 12mo, pp. 24; with tipped in 'Table of Premiums' and 'Form of Proposal' printed on different paper stock; stapled as issued in the original publisher's wraps printed in brown, lightly marked, some rusting to staples (centre staple removed), but still a very good copy.

Rare, apparently unrecorded, pocket book of examples of insurance claims, published at the behest and expense of the Railway Passengers Assurance Company.

'The object of this pamphlet is to show that no place is secure and no person exempt from the chances of accident, and the fact that of the large number of claims above mentioned nearly one-half were in respect of accidents in the house and the streets furnishes conclusive evidence to that effect, and ample proof of the valuable protection afforded



by the Policies of the [Railway Assurance] Company. The total sum disbursed in the year's compensation was £142,491 14s. 2d. (p. 3).

Unintentionally amusing, but nevertheless so (in some cases), the numerous claims are included subheadings such as 'In the House'; 'In the Streets'; 'When following Occupation'; 'When Walking'; 'Driving'; 'Travelling'; 'Hunting'; 'Cycling'; 'Injuries from Animals'; 'Football'; 'Lawn Tennis'; and 'Dancing'. There after, the claims are listed in slightly more detail, such as 'Caught heel on stairs'; 'Caught by clothes-line: thrown from horse' (Fatal); 'Knocked down by cab'; 'Slipped on orange peel'; 'Run over by cart'; 'Struck by horses head'; 'Lifting pipe of cider'; 'Punctured hand shoeing horse' (Fatal); 'Flash of lightning: thrown out of chair'; 'Suffocated in vat' (Fatal); 'Blood poisoning: scratch on arm skinning dead cow' (Fatal); 'Collision of vehicles: assurer thrown out' (Fatal); 'Collapse of snow bridge'; and the rather shocking 'Apron caught in machinery: killed instantaneously'.

Not in OCLC, apparently unrecorded.

Rifle exploded £ s.	
282,917. Gentleman, Bridgewater.	110 0
Gun-shot wound: loss of eye ...	250 0
304,392. Gentleman, Modbury.	
Accidentally shot by another ...	106 10
293,034. Farmer, Chatteris.	
Climbing wall: gun fell and exploded	(Fatal) 1,000 0
316,698. Farmer, Selside.	
Deflected shot: loss of eye ...	250 0
229,403. Farmer, Chesham.	
Cycling.	
Fall from bicycle	78 0
239,516. Surgeon, Worthing.	
Fall from tricycle	25 10
36,082. Ironmonger, Wycombe.	
Dog collided with cycle	60 0
198,405. Furniture Remover, Cambridge.	
Caught finger in cogs, cleaning cycle ...	60 0
293,039. Schoolmaster, Eastbourne.	
Caught finger in wheel of bicycle	37 10
291,935. Wine Merchant, Glasgow.	
Bicycle broke in half	115 10
287,893. Gentleman, Clonsilla.	
(16)	

Wheel of tricycle broke £ s.	
300,075. Tailor, London.	57 0
Thrown from bicycle	45 0
213,880. Solicitor, Wakefield.	
Bicycle skidded	60 0
317,344. Coal Merchant, Colchester.	
Injuries from Animals.	
Bite from dog	40 0
303,904. Grocer, Alness.	
Kick from horse	72 0
291,100. Lady, Woolwich.	
Dog rushed against assured: broken leg	75 0
189,273. Miller, Skipton.	
Kick from horse	97 10
273,784. Merchant, Malpas.	
Knocked down by ram	30 0
131,524. Farmer, Hanbury.	
Bite from horse	30 0
192,117. Gentleman, Ashbourne.	
Kick from cow	21 15
266,961. Farmer, Romford.	
Bitten by rat	156 0
308,839. Farmer, Petherton.	
In the Harvest-Field.	
Fall from load of hay	45 0
292,531. Butcher, Stowmarket.	
(17)	

TO KEEP ME FROM GOING MAD

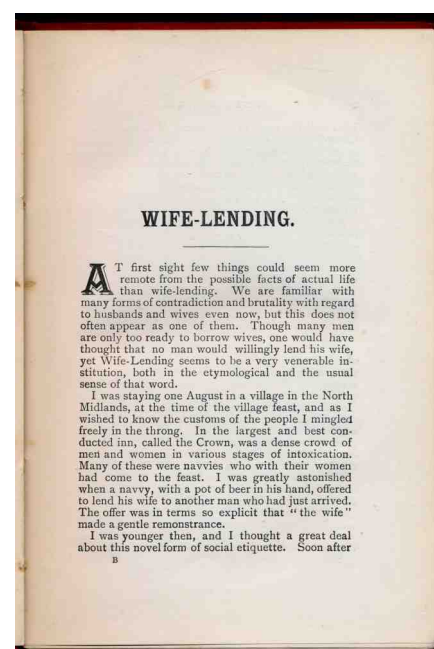
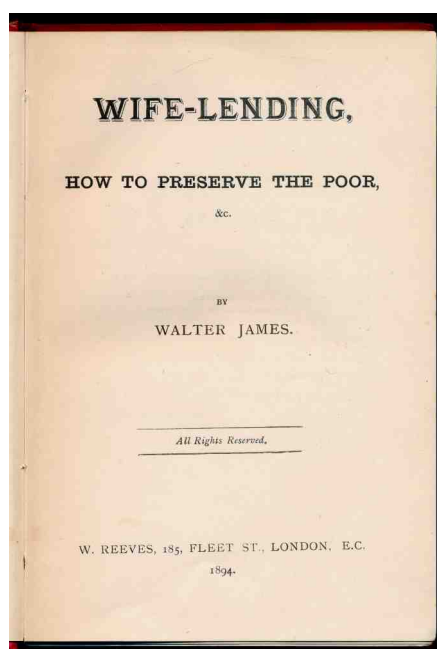
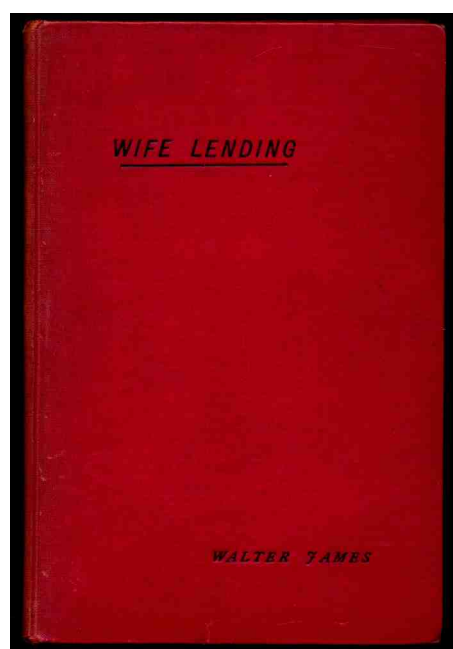
21 [HIRD, James Dennis]. 'Walter James'. WIFE LENDING, How to Preserve the Poor, &c. W. Reeves, 185, Fleet St., London, E.C. 1894. £ 385

FIRST EDITION. 8vo, pp. [viii], 110; original red cloth, upper cover and spine with tile in black.

A provocative series of essays dealing with some difficult subjects, all written in an extremely entertaining, wry and knowing style.

The author admits in his preface that 'A few of these papers have had the honour of appearing in magazines, more of them have had the honour of being rejected. They are fugitive productions written at intervals in a busy official life, as a bare-faced attempt to keep me from going mad. If they have failed in their object the reader will grant me his pity, or perhaps admire my candour.'

Subjects treated of are as the title suggests 'Wife-lending' - exactly as described, which it seems was prevalent in the north of England! 'Is woman dependent on man?'; 'The Searing Colonel' - on whither God exists; 'Why Christianity won't do' - on the contradictions in the new Testament; 'Hunted by a deceased wife's sister' of the ridiculous law pertain to the marriage of a deceased wife's sister and suggestion of a topsy-turvy world were a widower *had* to marry his deceased wife's sister; 'Blue-Blood' - on the sense of entitlement of the wealthy and those of a long lineage; 'Drunkenness as a profession' - organising it better so bored married women etc. would have something to do.



'How to Preserve the Poor' is on the efforts made by the richer section of society to always have a steady supine population of poor 'I have often asked myself over my cigar after breakfast, what would become of us if from any cause the poor were to cease. When one comes to think about it, a large number of the things, which make life worth having, are rendered possible only by the fact that the poor are so numerous. If there were only a few of them, they would begin to feel the uprising of something which might develop into a sort of pride, or at any rate, self-respect; and James, instead of bringing my hot water and always carefully scraping my chin every morning, as if it were the one religious duty for which he had been born, might occasionally sit down in my presence, or begin to interest himself in the increase of wealth in the country, or any other subject with which he at present has no concern.'

The work was published under a pseudonym and had scant reviews for the author Dennis Hird, he dropped using his first name, was at the time still a Church of England minister and already subject of suspicion. Dennis Hird (1850–1920) was a Christian socialist, educator, and advocate for working-class education. Born in Ashby, Lincolnshire, into a devout Primitive Methodist family, he graduated from Oxford in 1875. After ordination in the Church of England, he worked tirelessly in poor parishes and led the Church Temperance Society. His open embrace of socialism and in 1893 joined the Social Democratic Federation in 1893 that ultimately led to his resignation in 1896. Hird became known for his controversial sermon *Jesus the Socialist* and for challenging institutional religion. After losing his living, he wrote satirical novels critiquing British society and turned fully to education and socialism. In 1899, he became the first principal of Ruskin College, founded to educate working-class men. Hird taught sociology and evolution, introducing students to thinkers like Karl Marx, Charles Darwin, and Émile Durkheim. His popular book *The Picture Book of Evolution* (1906) helped popularise scientific ideas among lay audiences. However, tensions grew between the socialist students and liberal administrators at Ruskin College. When Oxford University moved to take control of the college, Hird was dismissed in 1909 for allegedly 'failing to maintain discipline.' This sparked a student strike and led to the creation of the Central Labour College, where Hird served as unpaid principal. Hird continued to write and teach until illness forced his retirement.

The only publisher in Britain who would take on such a work was William Reeves, his role in the publication of such material as Hird's work was paralleled with his business as a music publisher, especially the profitable *Musical Standard*. On his move from Fleet Street to Charing Cross in 1900 Reeves moved away from radical publications such as works by Edward Bellamy, William Morris and Fredrich Engels when the initial hope of the imminent collapse of capitalist society did not materialise.

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

REWRITTEN FOR A NEW GENERATION

22 **HOFLAND, Barbara Hoole.** THE YOUNG NORTHERN TRAVELLER; or, the Invalid restored: containing a Tour Through Northern Europe, with Historical and Biographical Anecdotes... New Edition, with Additions and Alterations. London: Printed for A.K. Newman and Co. [1853]. **£ 185**

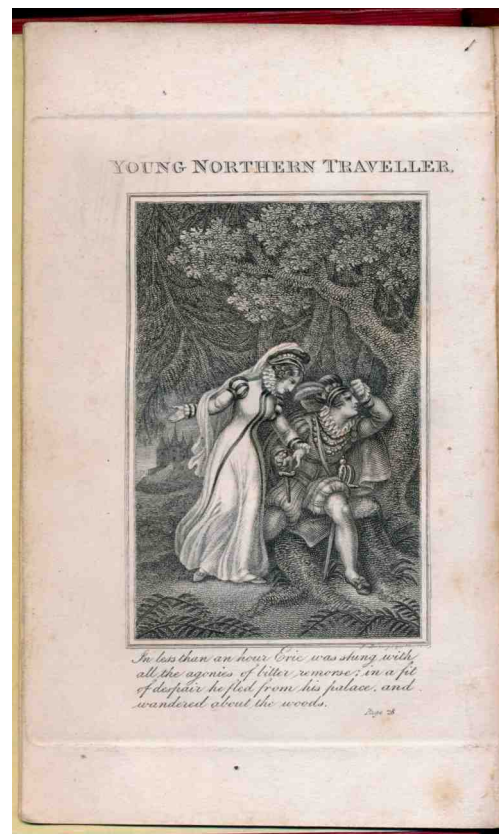
12mo, pp. [4], 175 [1]; 24 advertisements; engraved additional title and frontispiece; original red cloth, upper cover and spine decorated and lettered in gilt, gilt edges.

The work formed part of *The Hofland Library*, which aimed to market often-revised works by Barbara Hofland to a new audience in the 1840s.

For this edition, Hofland rewrote the work, explaining that it 'was originally published in letters, the usual method pursued by travellers some years ago... 'Believing that it would be read with greater pleasure in the present more agreeable form. Mrs. Hofland has carefully and entirely rewritten it, and made such alterations and additions, as were called for by the great political changes which have taken place since the last war.' Hofland uses the fourteen-year-old Frederic Delmar as her traveller; incidentally, her son's name was also Frederic. He had an active mind and was a studious pupil, but 'he had grown so tall, and become so pale and thin, that his tender parent became exceedingly anxious on the subject of his health'. Consulting a doctor, it was decided that he should 'immediately resign all study, and for a considerable time give his mind to subjects of amusement, which might be of such a nature as to prevent him from feeling the lassitude attendant on idleness, and yet save him from the labour of thinking, for which in his present state he had not the strength required.'

Through the offices of a good uncle living in Hull, Frederic travels with him as guide through Denmark, Sweden, Russia, and then overland to Brunswick, the United Provinces, and finally back home to York. The work acts as a geographical primer, where Hofland strings together observations and facts, establishing a kind of travelogue of nations, albeit with a strong moral line showing good from bad by example.

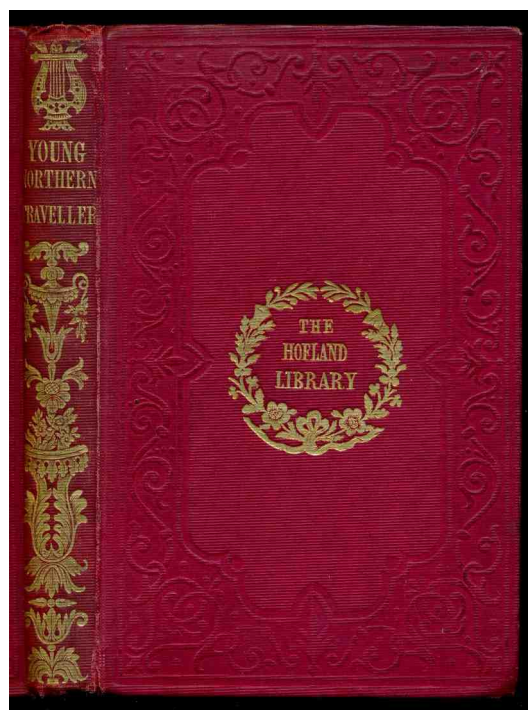
When in St Petersburg, 'Frederic was much amused with observing the people in the streets, who were different to all he had met with, and discovered of course more nationality in their appearance, than those of the higher ranks with whom he conversed, for education is a great



equalizer.' At Frawenberg he visits a room where Copernicus worked and states, 'This truly great philosopher laid the foundation of that planetary system now universally adopted, and called the Copernican system; but he was so fearful of the opposition it might meet with, that his work laid by him unpublished above thirty years. When at length, by the importunity of his friends, he was induced to give it to the world, on the first copy being given to him, so acute were his emotions, that he was seized with a violent effusion of blood, and expired in 1543.'

The Young Northern Traveller was first published in 1813, and this updated text has the imprint of A.K. Newman, who originally started marketing the Hoflands' writings as a series around January 1844. Not long after Hofland's death in November 1844, Newman ceased trading, and the sheets must have been acquired by Arthur Hall, Vertue & Co., who then traded in the same stock of her works from around 1849. This particular copy has Arthur Hall, Vertue & Co. advertisements dated January 1st 1853, by which time they had also acquired the books 'formerly published by Clark & Co. late Darton & Harvey'.

OCLC records one copy in the UK, at Cambridge and three more in North America, at Florida, Chicago and Nevada.



57 fondait H
Friday
Dear Mr Bagn
- what is the Refuge
for women who
you patronise?
- where is it?
I can I see it
tomorrow?
yours very truly
Anne James

1 Gloucester Buildings
Old Kent Road
Oct 17th 1845
I have received intimation from my respected
friend Mrs Catherine Buttons that my Autograph
will not be unelcome to you. Allow me
my dear Sir to express my pleasure in affording
you a sight of my "portholes and hangers"
feeling assured you will entertain no suspicion
of "our letters for a guinea" having been bestowed
on them I am my dear Sir
Yours very truly
Thos Cadezge
Thos Cadezge

EXTRA ILLUSTRATED, WITH ORIGINAL LETTERS
BY GARRICK, GODWIN & TROLLOPE

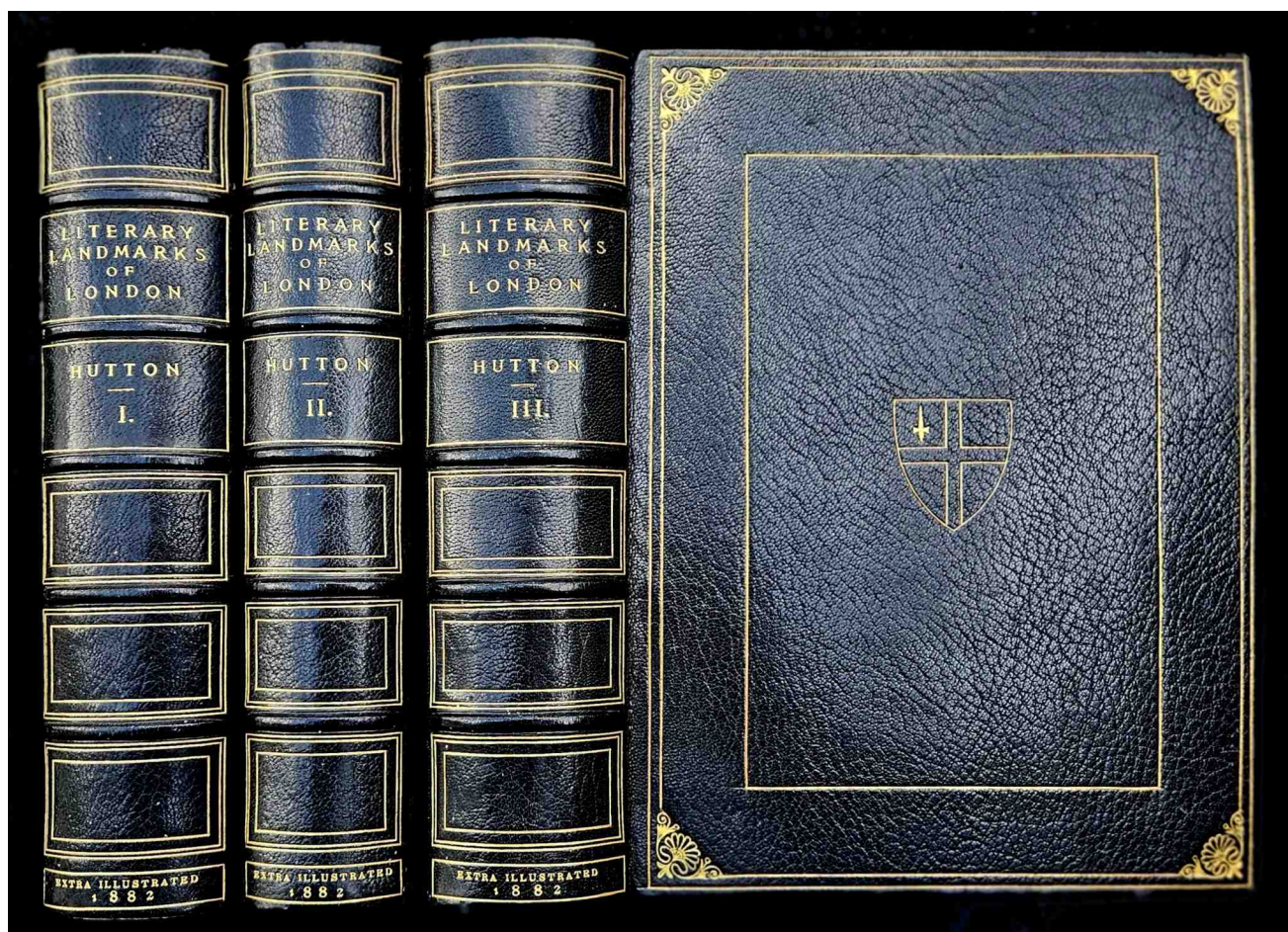
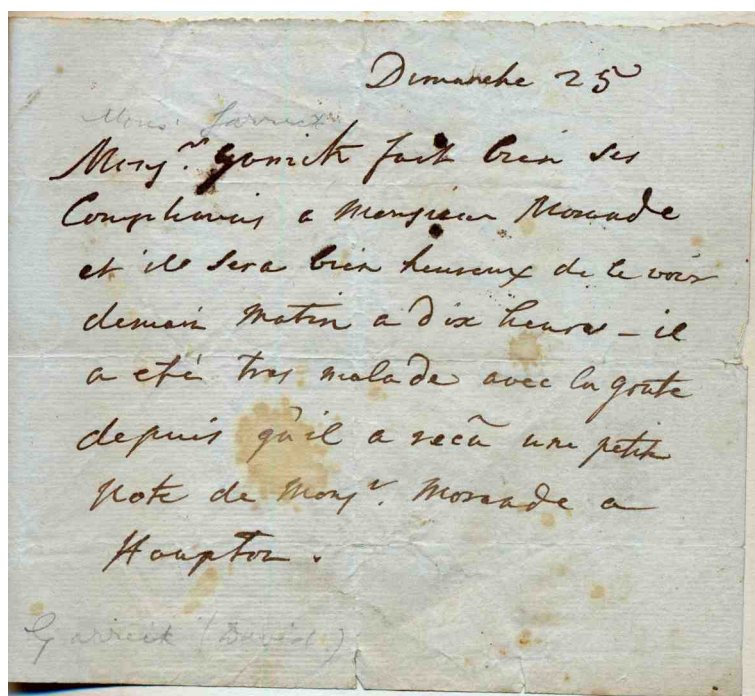
23 **HUTTON, Laurence.** LITERARY LANDMARKS OF LONDON, revised and enlarged. London: Privately Printed. 1882 [but c. 1892]. **£ 2,250**

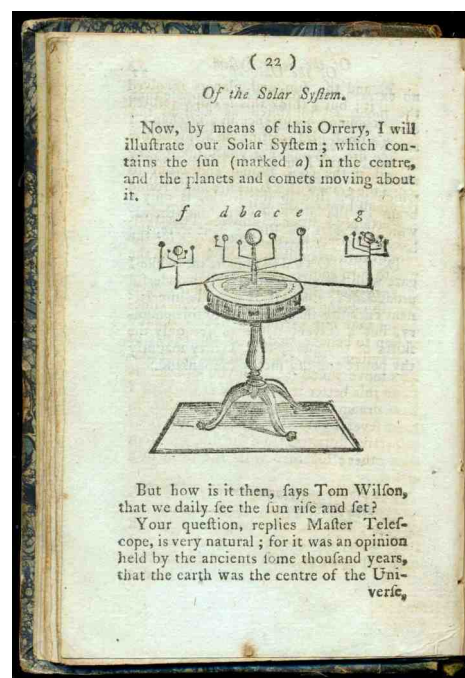
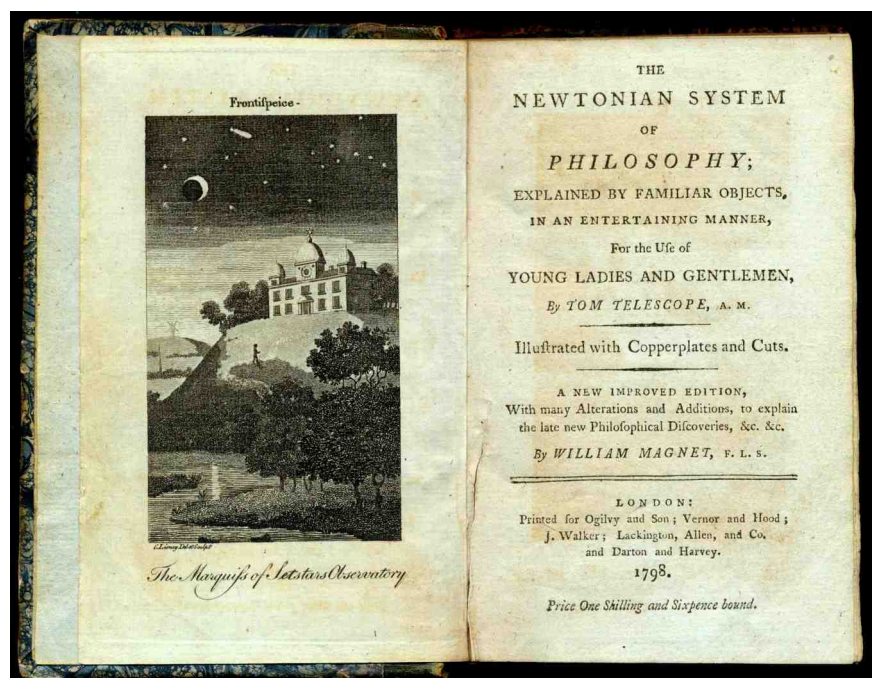
One volume bound in three, 4to [25.5 x 20 cm]; specially printed letterpress titles, 8vo text extended to size; the original illustrations replaced and EXTRA ILLUSTRATED with 375 additional illustrations (150 views [eight coloured, 123 mounted to size]; 182 portraits [four coloured, 154 mounted to size]; 30 original manuscript items; five plates; three printed ephemeral items; one watercolour); contemporary dark blue morocco gilt, covers panelled with arms of the city of London, spines in six compartments with raised bands, lettered in the second and third compartments, gilt turn-ins, gilt edges; with the bookplates of Frederick William Bois and W.A. Foyle, Beeleigh Abbey.

A finely presented extra-illustrated work on London, with an interesting selection of autograph material, including autograph letters signed by David Garrick, in French, making an appointment and complaining of the gout (minor tears and staining), William Godwin (some tears and discolouration), Anthony Trollope, Edward Landseer, George Colman, Benjamin Robert Haydon, Letitia Elizabeth Landon and others, and cut signatures of Thomas Carlyle, George Cruikshank, John Everett Millais and others.

Laurence Hutton (1843-1904) was an American essayist and critic born in New York City. Educated privately, he became a prolific traveller, spending summers abroad for about 20 years. He began contributing to periodicals around 1870 and served as the dramatic critic for the *New York Evening Mail* (1872-1874) and literary editor for *Harper's Magazine* (1886-1898). Hutton helped organize the Authors' Club and the International Copyright League and collected literary curiosities. He received honorary degrees from Yale (1892) and Princeton (1897). From 1901 until his death, he lectured in English at Princeton University.

Literary Landmarks of London is a biographical dictionary that begins with Joseph Addison and ends with Edward Young, featuring individuals who were either born or worked in London throughout their lives, and consequently making it the ideal work for grangerising.





SCIENCE LECTURES FOR YOUNG CHILDREN

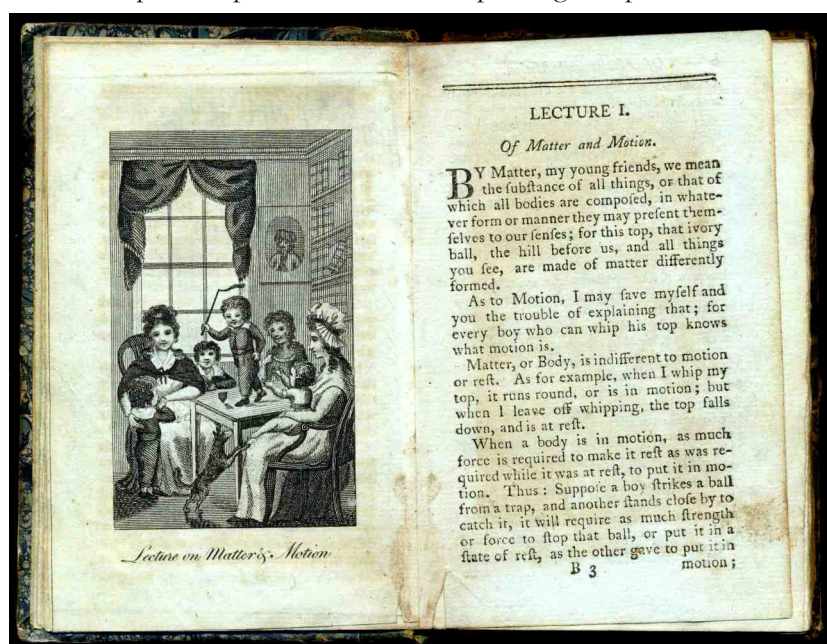
24 **[JUVENILE SCIENCE].** THE NEWTONIAN SYSTEM OF PHILOSOPHY; Explained by Familiar Objects, in an Entertaining Manner, for the Use of Young Ladies & Gentlemen, by Tom Telescope, A.M. Illustrated with Copperplates and Cuts. A New Improved Edition, with many Alterations and Additions, to explain the 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, nursemaid(?) 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.

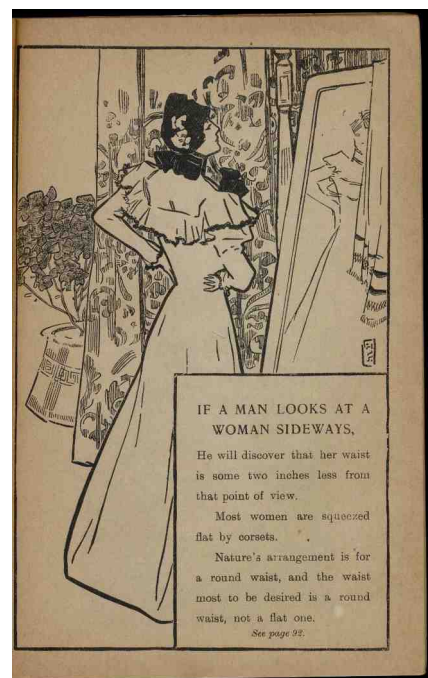
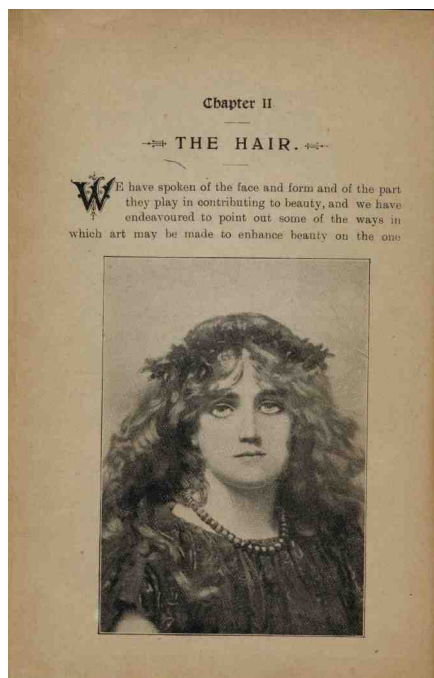
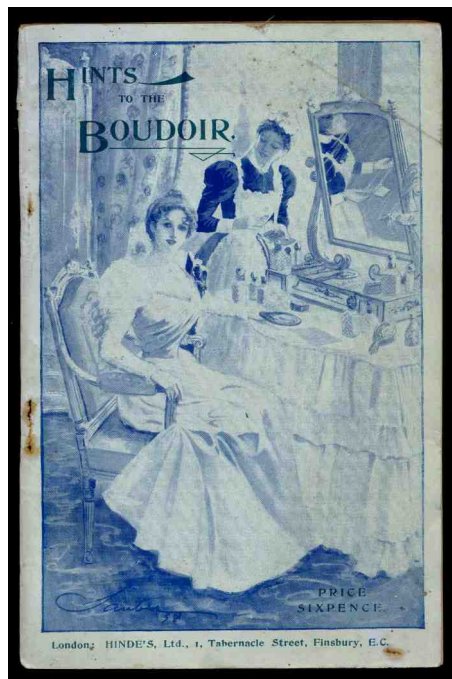
'Reviewing this 1798 edn. the ^gGuardian of education^g (1802), while commending the work in general, criticises the last few pages "for they breathe the equalizing spirit of the New Philosophy, and reflect too much on the privileged orders in society." Part of what it was objecting to was no doubt a 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), Gumunchian 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.



HOME HAIRDRESSING ADVICE FOR LADIES

25 [LADIES TOILETTE]. HINTS TO THE BOUDOIR. Containing... Advice on the treatment of the hair; dealing with... the simple methods that may be employed to render it a great aid to beauty; with... innumerable recipes for the toilet table. London, Hindes, Limited, 1 Tabernacle St., E.C. [1898]. £ 300

FIRST EDITION. 8vo, pp. 96; lightly and evenly toned throughout, due to paper stock; stapled as issued in the original publisher's pictorial wrapper, staples rusted, but holding firm.

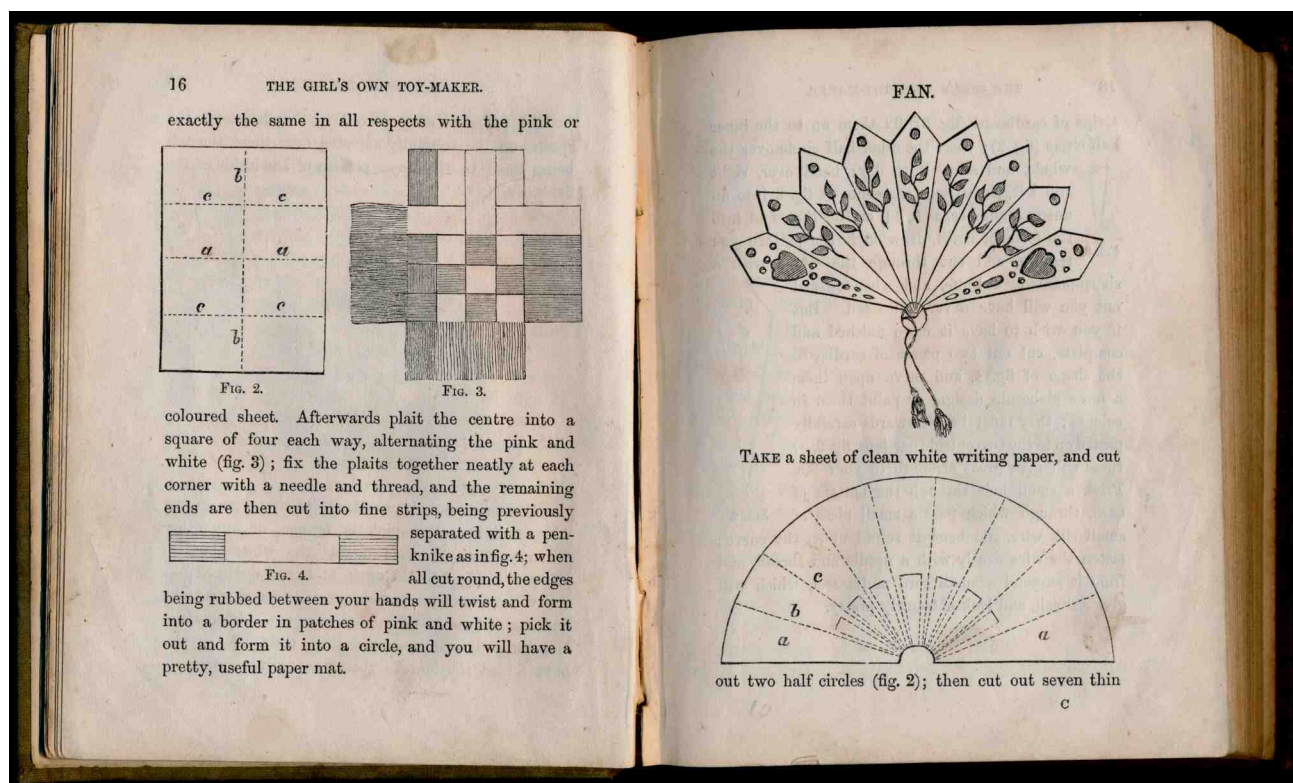
Rare, apparently unrecorded, guide for ladies', or *Hints to the Boudoir*, containing advice, tips, tricks and all manner of tools for the best way to present their hair.

'No amount of artificiality can ever really redeem an ugly nose, or counteract the effect of an unpleasing expression, but it is not too much to say that if proper means are employed, any hair may be made to look at least "nice", while in the vast majority of cases it may be so treated as to contribute to the general appearance or beauty of its owner, and that in no insignificant degree' (p. 11).

The work includes chapters offering guidance on the figure, wavy hair, the danger of hair dyes, superfluous hairs in the face, 'The Art of Perfumery', a section with testimonials on George Sims hair restorer, and concludes with 'best recipes' for 'hair washes, cosmetics, [and] lotions', such as 'How to Remove Wrinkles', 'To Sweeten the Breath' and 'To Make Soft Gums Firm'. The work is illustrated throughout, including eighteen pages of illustrated advertisements to the rear, most of which relate to haircare products and products sold by Hindes, a hair styling brand, who were evidently funding the present work as an advertising gimmick for their wears.

Not in OCLC, apparently unrecorded.





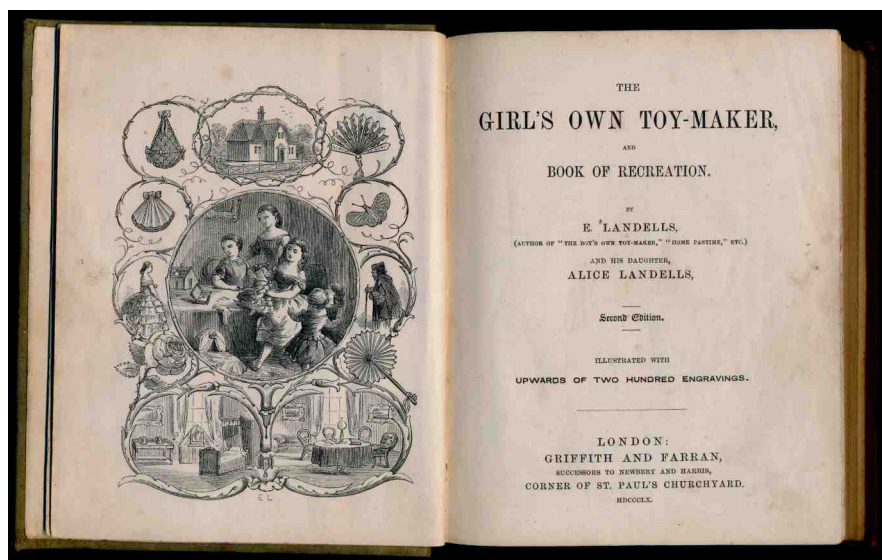
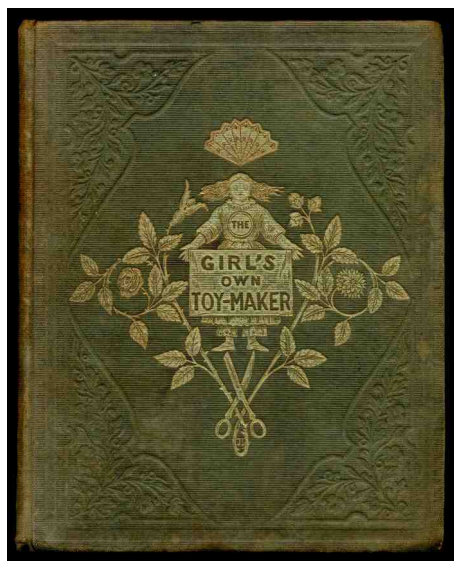
‘EMPLOYING LEISURE HOURS PROFITABLY’

26 **LANDELLS, Ebenezer and Alice LANDELLS.** THE GIRLS OWN TOY-MAKER, and Book of Recreation. By E. Landells ... and his daughter, Alice Landells. London: Griffith and Farran, successors to Newbery & Harris, corner of St. Paul's Churchyard. 1860. **£ 385**

SECOND EDITION. 8vo, pp. vii, [i], 154, 32 advertisements; apart from some minor marking in places, a clean copy throughout; in the original green blindstamped publisher's cloth, spine and upper board lettered and decorated in gilt, lightly sunned and rubbed to extremities, but still a pleasing copy, with contemporary inscription 'Hannah Slater, Mamma's gift, August 23rd 1861' on front free endpaper.

Second edition of this enormously popular work, designed to teach young girls the art of making their own toys in a simple way, with numerous diagrams throughout the text.

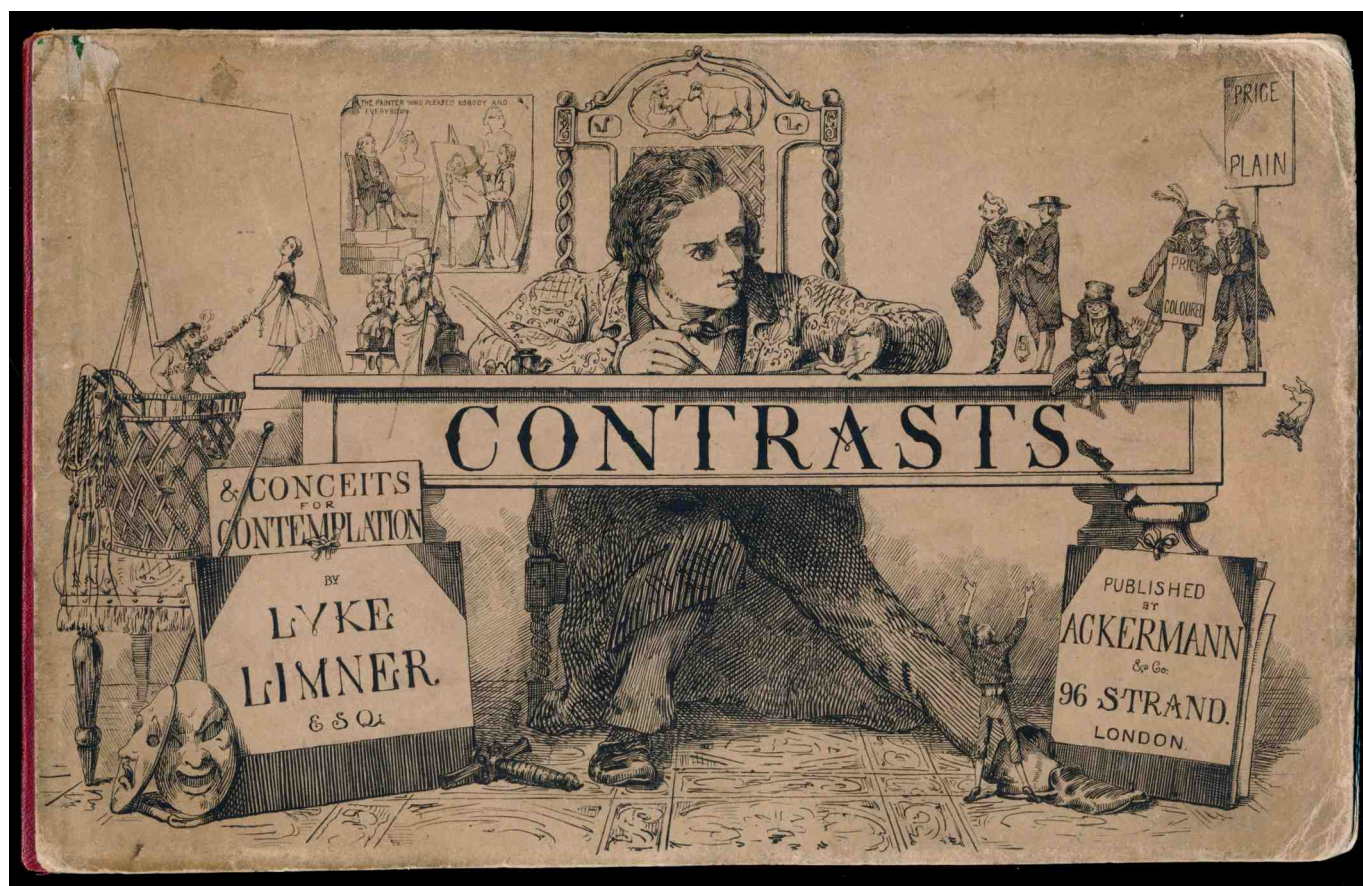
'Girls a little older will find much to entertain and amuse them in these pages. Nothing is more becoming than to see a home neatly and tastefully embellished by the handiwork of its inmates, while the formation of habits of industry and usefulness are not only satisfactory, in enabling young ladies to decorate their own homes by employing their leisure hours profitably but also in furnishing the means of making suitable presents to their friends, or of having the pleasing gratification of adding by their skill to the funds of some charitable or benevolent institution' (p. vi).



The work is set out in eight sections, viz. 'Paper Toys' (dancing dolls, a house, book-marker, etc); 'Cardboard Toys'; 'Doll's Furniture' (Table, chair, perambulator, etc); 'How to Dress a Doll' (Chemise, Hoop Petticoat, Pinafore, etc.); 'Ornamental Toys' (with instructions to make various baskets, pincushions, needle-books and pen-wipers); 'Miscellaneous Toys' (Flower stand, Sundial, and a 'Great Eastern Lamp Shade'); 'Puzzles'; and 'Outdoor Sports' (Handball and Les Graces).

Ebenezer Landells (1808-1860) was a wood-engraver, illustrator, and magazine proprietor. Born in Newcastle, Landells was apprenticed to the wood-engraver Thomas Bewick. In 1829 he moved to London, and before long managed to start his own engraving workshop. After attempting a short-lived fashion journal, *Cosmorama*, he joined with the journalist Henry Mayhew and the printer William Last to found *Punch* in 1841. (although initial difficulties forced Landells to sell his one-third share to the publishers Bradbury & Evans). Landells was also involved in several other magazines: the less successful *Illuminated Magazine* (1843-45), *Great Gun* (1844, in imitation of *Punch*), the *Lady's Newspaper* (1847-63, then incorporated into the *Queen*), *Diogenes* (1853, another attempt to imitate *Punch*), and the *Illustrated Inventor*. The present work, first published in 1859, was a companion work to the *Boy's Own Toy-Maker* (1858), written and illustrated by Landell's in response to the growth in the children's book market, with another work, the *Illustrated Paper Model Maker* following in 1860.

OCLC: 1008576233.



UNCOMFORTABLE COMPARISONS

27 [LEIGHTON, John]. LIMNER, Luke, *pseudonym*. CONTRASTS & CONCEITS FOR CONTEMPLATION & Conceits for Contemplation by Luke Limner Esq. London; Published by Ackermann & Co. 96 Strand, [1847]. £ 1,500

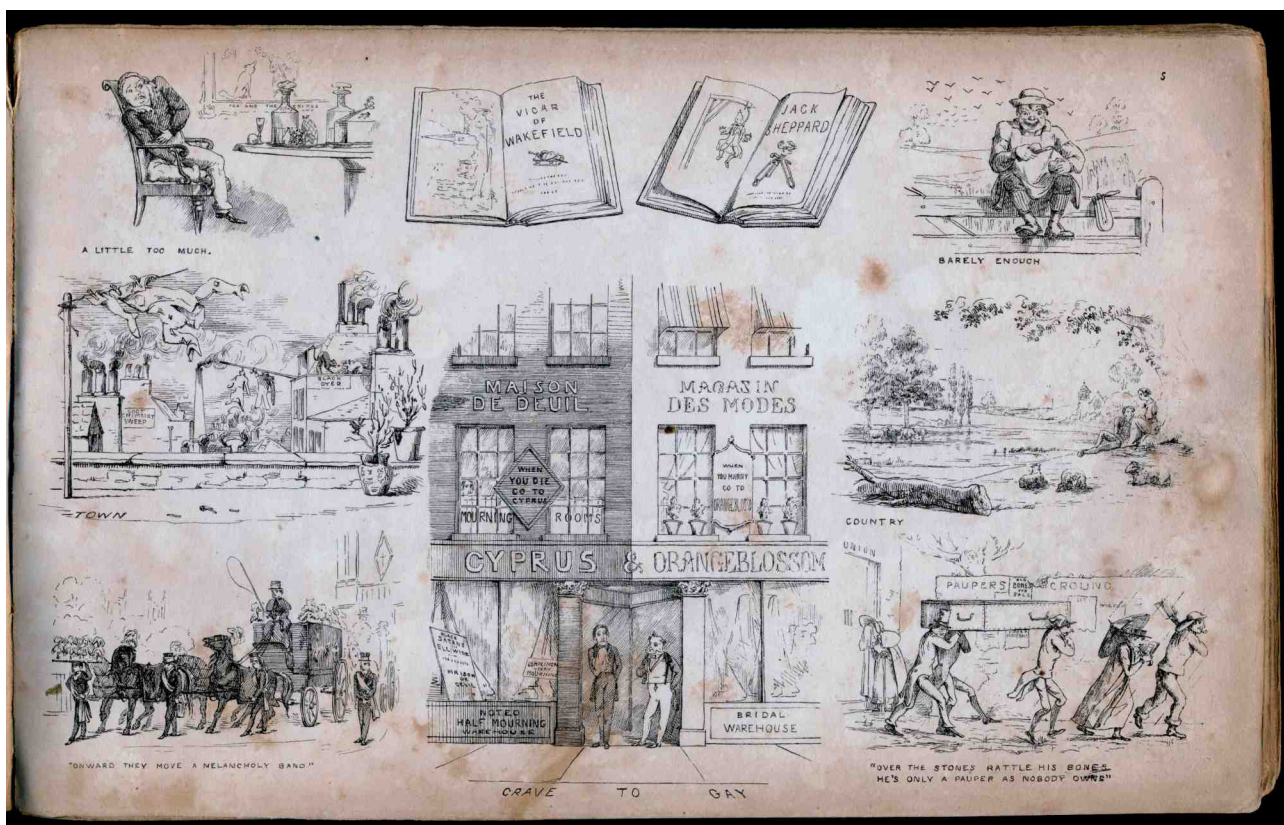
FIRST EDITION. Oblong 8vo, [25.5 x 16 cm (10 x 6.3 inches)], 20 lithograph leaves with numerous illustrations with descriptive text below, (somewhat foxed as usual due to paper quality); original lithograph covers, the upper including a self portrait of the artist seated at a table with Lilliputian figures about him giving inspiration for the work; rebound with red cloth; book label of Robin de Beaumont.

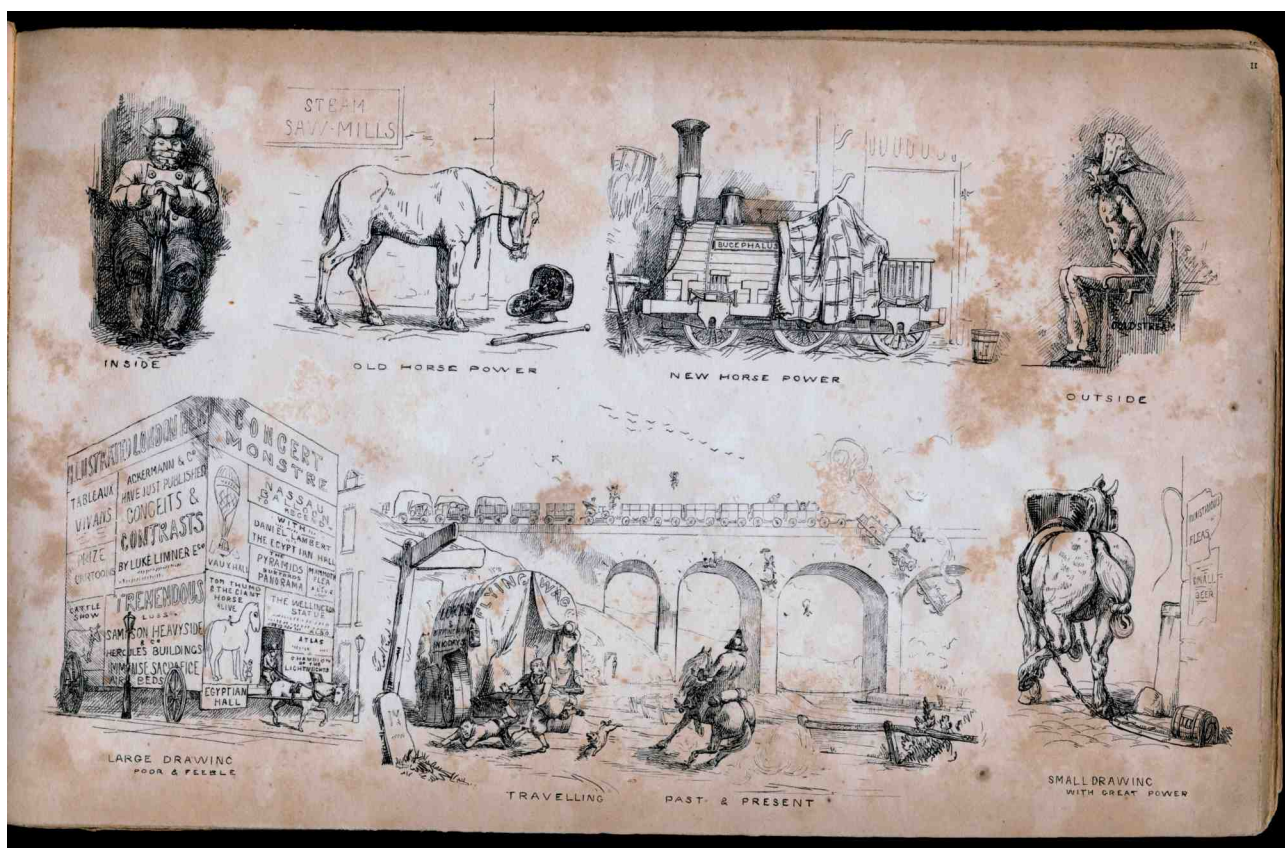
Rare first edition, clearly a play on Augustus Welby Pugin's most famous work *Contrasts: Or, A Parallel Between The Noble Edifices Of The Middle Ages And Corresponding Buildings Of The Present Day*, championing the medieval over the modern through satirical comparison of divergent styles.

Here John Leighton contrasts: rich and poor, 'a gent' and 'a gentleman', within and without, harmony and discord, grave and gay, town and country, 'a little to much' and 'barely enough', 'old horse power' and 'new horse power' and almost any other contrasting everyday annoyance object or feeling he can think of. True to his acute eye, Leighton give layers of meaning and detail in each of his numerous scenes. The first page has five different *Contrasts*: 1) simple rectangles, one black and the other white; 2) showing the entrance to the Egyptian Hall in Piccadilly, the left with



signage for Benjamin Haydon's historical painting exhibition with none entering, and the right with a tremendous crush at the entrance to see Tom Thumb, with the legend 'extraordinary love of Englishmen for high art' — the failure probably pushed Haydon over the edge into suicide in June 1846 just as this work was being drawn; 3) the contrast of a bare foot with a fashionable booted one; 4) Faith and Doubt with a collector of antiques examining one of his treasures, contrasted by a rag merchant examining some dubious cloths being offered at the entrance to a house; and 5) an interesting comment on art with two classical sculptures of Zeus — in one he holds Nike, but in the other a flagon of nectar, and also has a battered top hat, clay pipe, and holds a parasol aloft — with the legend 'There is but one step from the sublime to the ridiculous'.





In 'Grave to Gay' Leighton shows two shops, 'Cyprus & Orangeblossom', adjoining each other. Cyprus sells mourning cloths; the building is grey, the proprietor looks grave as he stands at the door, the window displays black satins and 'complimentary mourning', the first floor has the mourning rooms, and the sign is in the form of a funerary hatchment reading 'When you die go to Cyprus'. Contrasting this is the dapper proprietor of 'Orangeblossom', standing smiling at his doorway in front of his white-painted premises. His shop windows have a display of bridal wear, the first-floor window sills have pots of flowers, and the floor above has striped sunshades. The shop also has encouraging signage such as 'Magazin des modes' and 'When you marry go to Orangeblossom'. Leighton also takes the trouble of transforming the capitals of the pilasters on the doorways: a skull for 'Cyprus' and a jolly face for 'Orangeblossom'.

This was apparently Leighton's first work in lithography and was advertised for sale at five shillings in January 1847, it appears to have been reissued in 1849 and then again in 1867 by Fores, but as all copies are exceedingly scarce it is difficult to fully disentangle the marketing of this work.

John Leighton (1822–1912), who often worked under the pseudonym 'Luke Limner', was possessed of exceptional ability. Born in London to the bookbinder John Leighton and Sarah Baynes, he trained in the studios of Henry Howard RA and Thomas Seddon. Gifted and versatile, he wrote and illustrated several works as Luke Limner and became one of the foremost designers of Victorian book covers. Leighton gained early prominence through the Great Exhibition of 1851, creating bookbinding designs for J. and J. Leighton and designing the exhibition's commemorative shield, for which he received a prize medal. His *Suggestions in Design* (1852–53) showcased his mastery of line and historical ornament and became a key source for his later illustrations and cover art. During the 1850s and 1860s Leighton produced more than 400 cover designs for publishers such as Griffith and Farran, Routledge, and Longmans, contributing to works including Ingoldsby Legends, Robinson Crusoe, and A Chronicle of England. His designs, distinguished by intricate ornament, humour, and gothic influences, served subjects ranging from religion and history to imaginative literature. From 1879 to 1895 he created further designs for William Mackenzie and collaborated with his brother Henry. Unmarried, Leighton died on his ninetieth birthday in 1912 and was buried in Harrow.

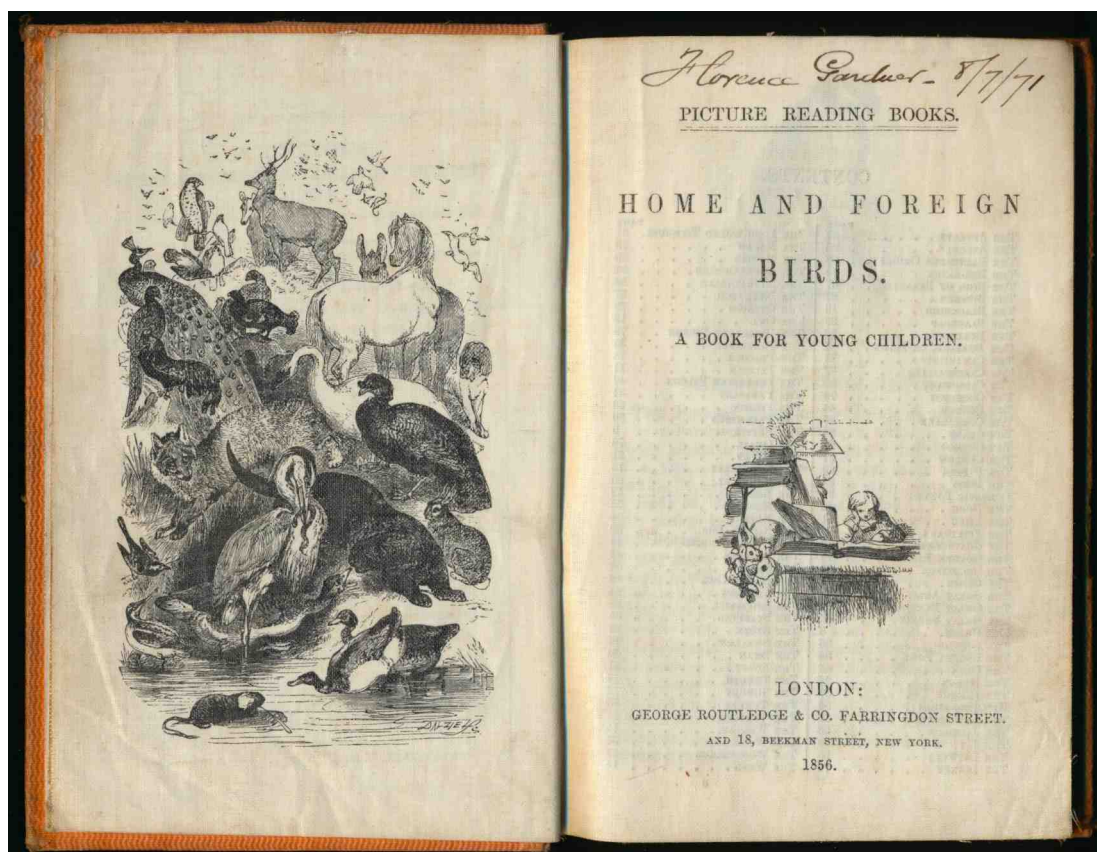
OCLC locates copies at Oxford, St Andrews and Yale.

UNUSUAL PRINTING

28 [LINEN PRINTED]. [BIRDS]. HOME AND FOREIGN BIRDS. A Book for Young Children. London: George Routledge & Co Farringdon St. 1856. £ 300

FIRST EDITION THUS. 12mo, pp. 93, [1]; printed on linen, with engraved frontispiece, title and text illustrations (engraved by Dalziel) throughout; some foxing and mild browning to the linen as would be expected; original orange cloth decorated in blind and gilt with a cartouche enclosing the title on the upper cover, cloth lightly dust-soiled, but still a very appealing item, with near contemporary ownership signature of 'Florence Garcher - 8/7/71' at head of title.

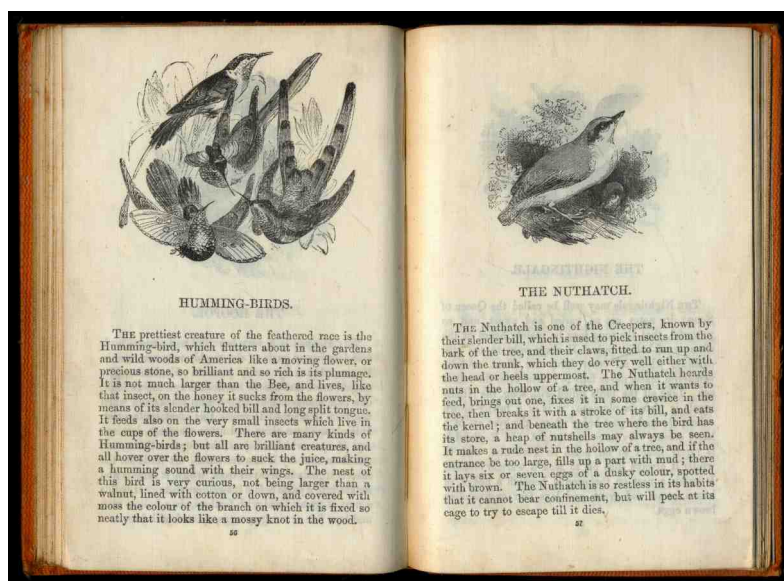
Scarce work on *Home and Foreign Birds*, experimentally printed on linen in an attempt to make works more durable for the handling of young children.



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. The present work on *Home and Foreign Birds* was probably an ideal work to attempt this experimental printing on, as it would be small children who would not necessarily be careful 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 'Picture Reading Books' including the present work. 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. There is also some indication that the ink probably did not adhere well to the linen and Routledge's printers had to go through the expedient of hot-pressing the paper to alleviate this issue.

OCLC: 38317306.



“THE DROP OF WATER SPEAKS!”

29 **LONG, Lady Catharine.** THE STORY OF A DROP OF WATER. Edited by Lady Catharine Long. London: G. Routledge & Co., Farringdon Street. 1858. £ 275

FIRST EDITION, SECOND ISSUE. 12mo, pp. 96; wood-engraved frontispiece, some rubbing to corners of leaves, rear endpaper removed; original cloth covers decorated in blind and gilt, lightly rubbed, but still a very good copy, with contemporary ownership signature of 'Katie Hume, 2nd Jan'y 1860' and 'Judith W. Walker 2nd Feb 1888' to front free endpaper.

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

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

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

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

The first edition of the work appeared in 1856.

OCLC records just two copies of this edition, both in the US, at Florida and the Free Library of Philadelphia; and four copies of the first edition (1856) at the British Library and Bristol in the UK, and Michigan and Texas in the US.

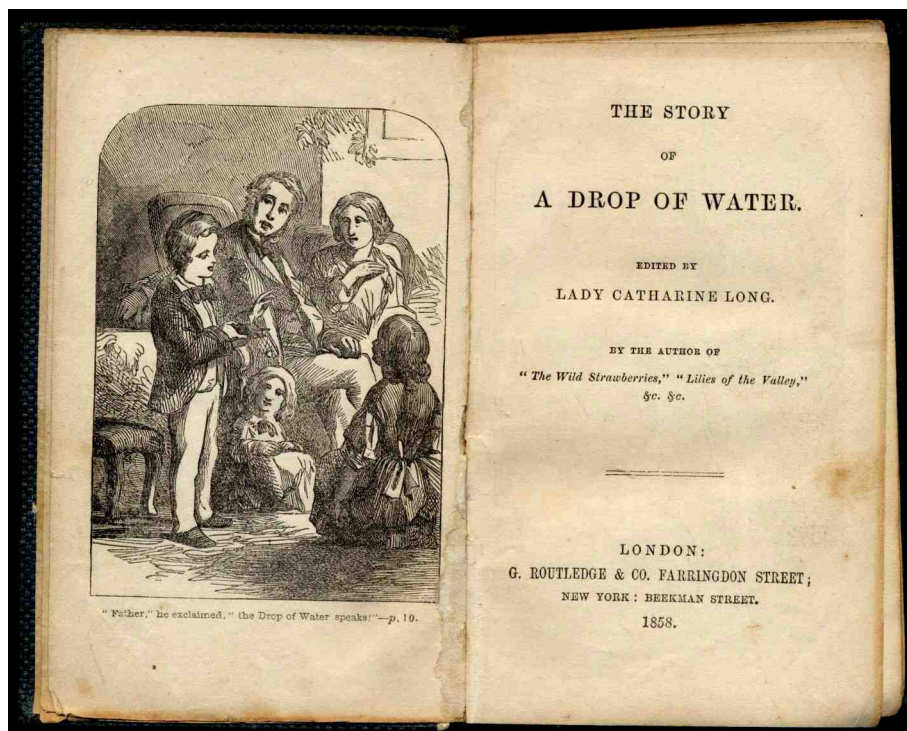
FOR THE USE OF THE GIRLS ATTENDING THE 'GIRLS' DAY SCHOOL

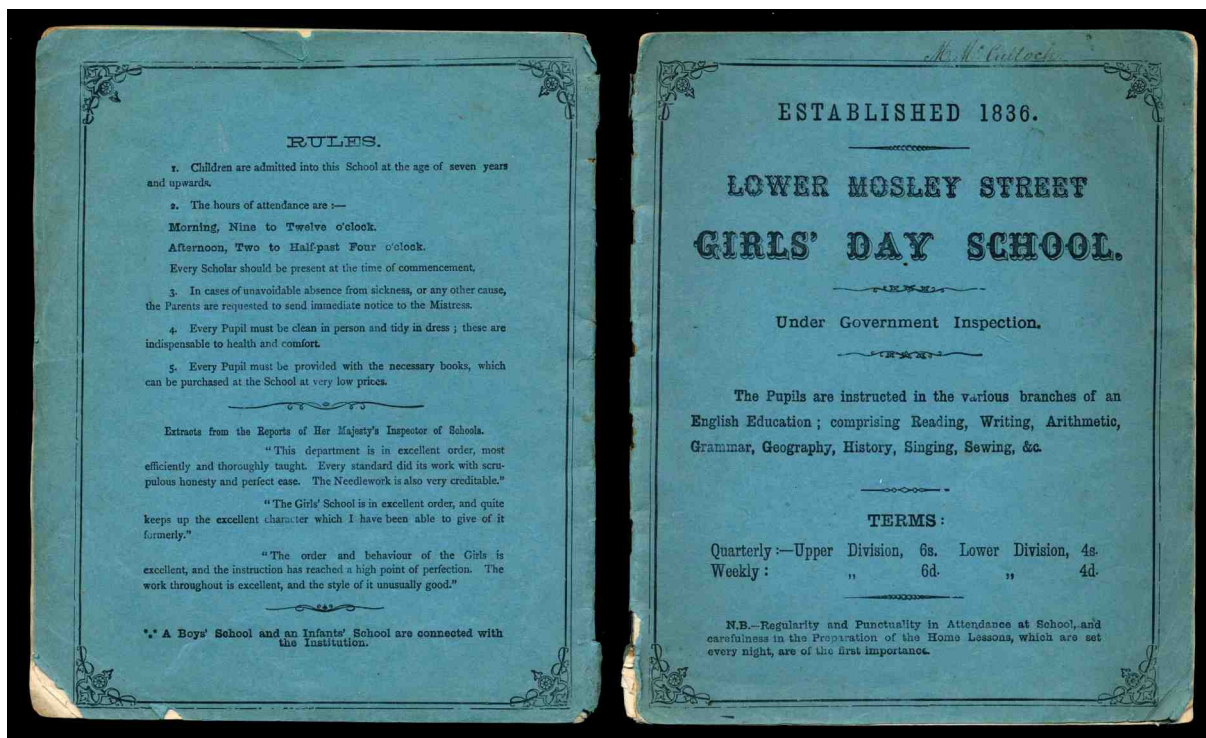
30 **McCULLOCH, M.** ORIGINAL MANUSCRIPT SCHOOL BOOK. Lower Mosley Street Girls' Day School... [Manchester]. [circa 1875-1880]. **£ 250**

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

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

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





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

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

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





RARE CARD GAME, WITH A TOUCH OF MOZART

31 **[MASQUERADE CARD GAME].** DER SCHWARZE PETER auf den Maskenballe. The black Peter on the Masquerade. [cover title]. Bei F. Fechner in Guben. [n.d., c. 1840s]. **£ 1,500**

Complete deck of 31 hand-coloured lithograph cards [49 x 80 mm], comprising 30 paired cards of men and women, each numbered to 15, together with the card depicting 'Black Peter', here dressed as a harlequin and sporting a mask; some rubbing to cards from use as to be expected; all contained in the original pink box [115 x 95 x 13 mm], lid with hand-coloured printed label in German & English on a blue background and framed with a gilt paper border.

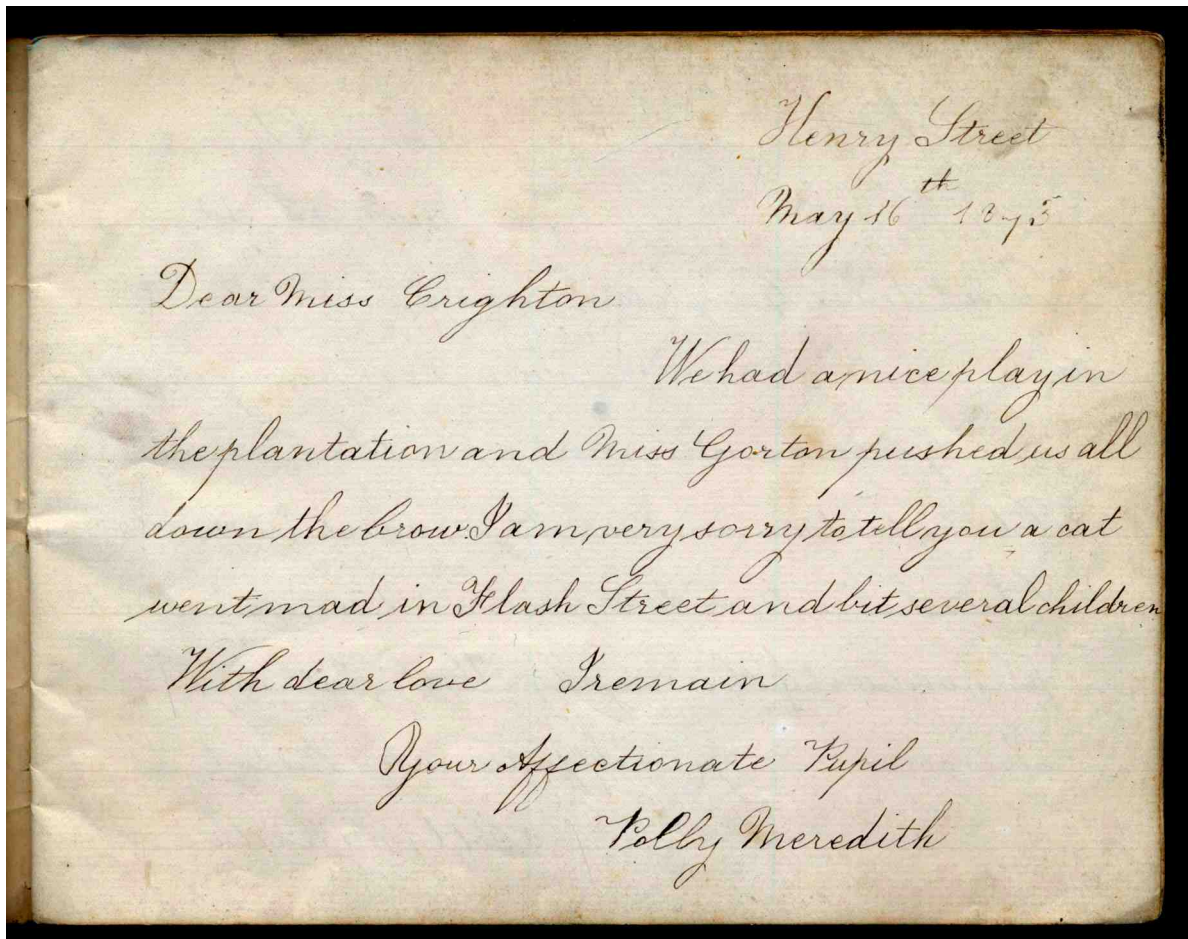
The illustrations on the cards depict a variety people in historical dress, town and country types, kings and queens, an eastern prince and princess, and also two anthropomorphic musicians playing a harp and the lute. Some of the subject veer into caricature but one pair is clearly that of Papageno and Papagena from Mozart's *Die Zauberflöte* [The Magic Flute].

Two or more players can play the game. The cards are shuffled and dealt out to the players who then each discard any pairs they find in their hand. The players, each in turn, then draws a card from his neighbours hand with the hope of matching one of the cards in their own hand. If successful in making up a pair of cards these are again discarded. Once all the pairs have been matched up and discarded there will be one unlucky player left holding the Black Peter. They are then either removed from the next round of the game, or have to pay some kind of penalty.

The maker of the game was Friedrich Fechner (d. 1882). Apparently began his career as a lithographer sometime in the 1820s. However, it was in 1832 that his first known illustrated children's book was issued, and soon after he also branched out in to the toy market and by 1851 was issuing sheets for model building. Guben being well placed for distribution his products, were sold Germany, France, Austria, Switzerland, England and the United States. Fechner also appears to have had some joint business dealings with Joseph Myer & Co. of London in the 1860's.

OCLC records copies in North America at Indiana, Princeton, UCLA, Toronto, New York Public library, Yale, Harvard and the Clarke Historical Library.





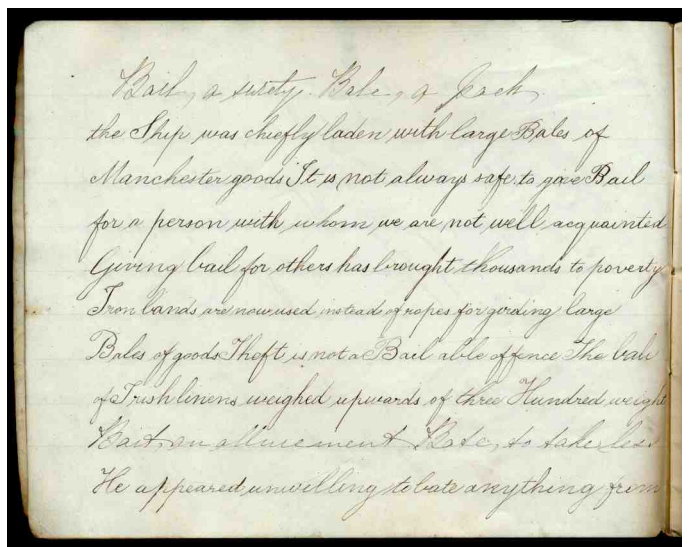
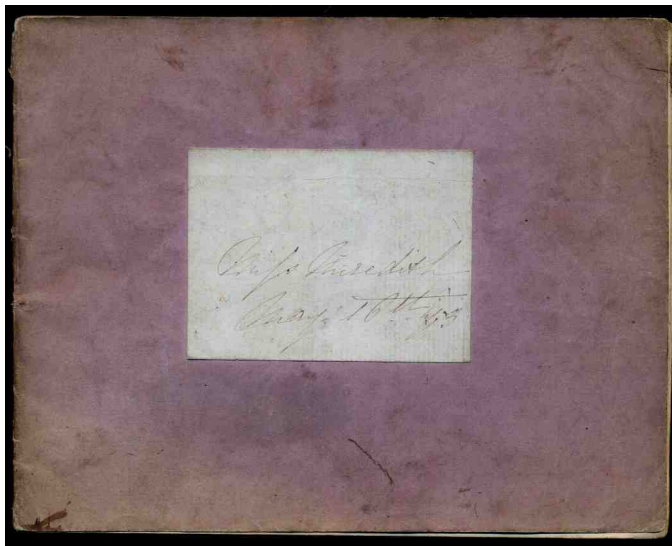
A YOUNG GIRLS WEEKLY LETTERS TO HER TEACHER

32 **MEREDITH, Miss Polly.** MANUSCRIPT LETTER BOOKS AND AN EXERCISE BOOK.
[Bolton, Lancashire] 1873-1875. £ 450

MANUSCRIPTS IN INK. Three volumes, oblong 8vo [20.5 x 16 cm (8 x 6¼ inches)] each of 10 leaves; original purple or blue wrappers (one wrapper missing) manuscript labels on upper covers, signs of use and reuse by another child.

A charming pair of exercise books containing weekly letters to her teacher Miss Crighton, together with another exercise book with exercises differentiating between such words as Ail, to be ill. Ale malt liquor; Air, an element and Heir, the eldest son; Ant, an insect. Aunt relation; Be, to exist. Bee, an insect; Boar, a male swine. Bore to make a hole, together with other similar sounding words.

The letters Polly wrote are altogether charming in their naivety: on May 16th 1873 she wrote 'Dear Miss Crighton. We had a nice play in the plantation and Miss Gorton pushed us all down the brow. I am very sorry to tell you a cat went



mad in Flash Street and bit several children. With dear love I remain your affectionate Pupil, Polly Meredith.' Another from October 27th related that 'I am very pleased to tell you that Mama and I went to the Diorama on Saturday and enjoyed our selves very much' on December 15th 1873 'the misses Sutton and I went to the Ghost show on Friday Evening. I am very sorry the frost has gone.' These were each written a week apart and were possibly some form of homework that was brought each week to the school.

A day school in recorded as being kept by Misses Margaret and Elizabeth Crighton at the home of their father, a foreman Turner, and his wife at 16 Henry Street, Manchester Road in Bolton. We have not exactly pinpointed who Polly Meredith was but we believe she was probably about eight or nine years old. Her teachers were quite young at nineteen and seventeen in 1873, however their enterprise was probably undermined by the 1870 Education Act for it appears that Margaret had become a textile worker later in the century.

AIMING 'TO CONVERT THE DISAGREEABLE OVERBEARING CHILD, INTO AN AMIABLE AND EXEMPLARY WOMAN'

33 **MONCRIEFF, Lady Isabella [Pen name 'Mrs. BLACKFORD']**. THE YOUNG ARTIST. By M. Blackford, Author of 'The Scottish Orphans, &c. &c. London: Printed for W. Wetton, 21, Fleet Street. 1825.

£ 300

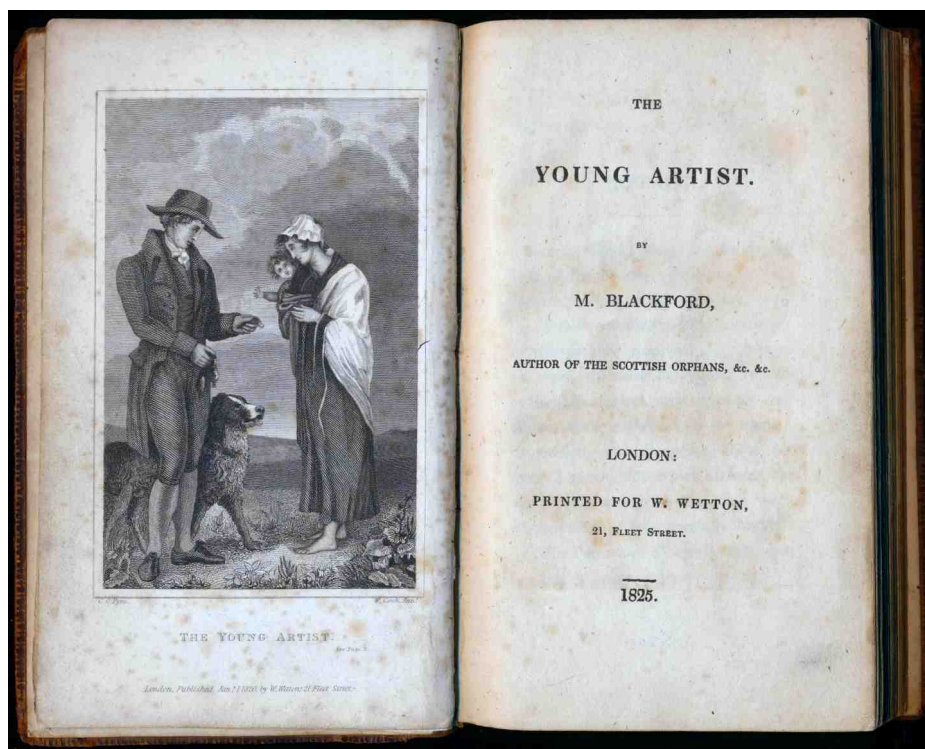
FIRST EDITION. 8vo, pp. [ii], in, 187, [1] blank; with engraved frontispiece; some light foxing in places, but generally clean throughout; bound in contemporary sprinkled calf, expertly rebaked with the original spine (tooled in gilt with morocco label lettered in gilt) laid down, some rubbing to extremities, but overall a very good copy.

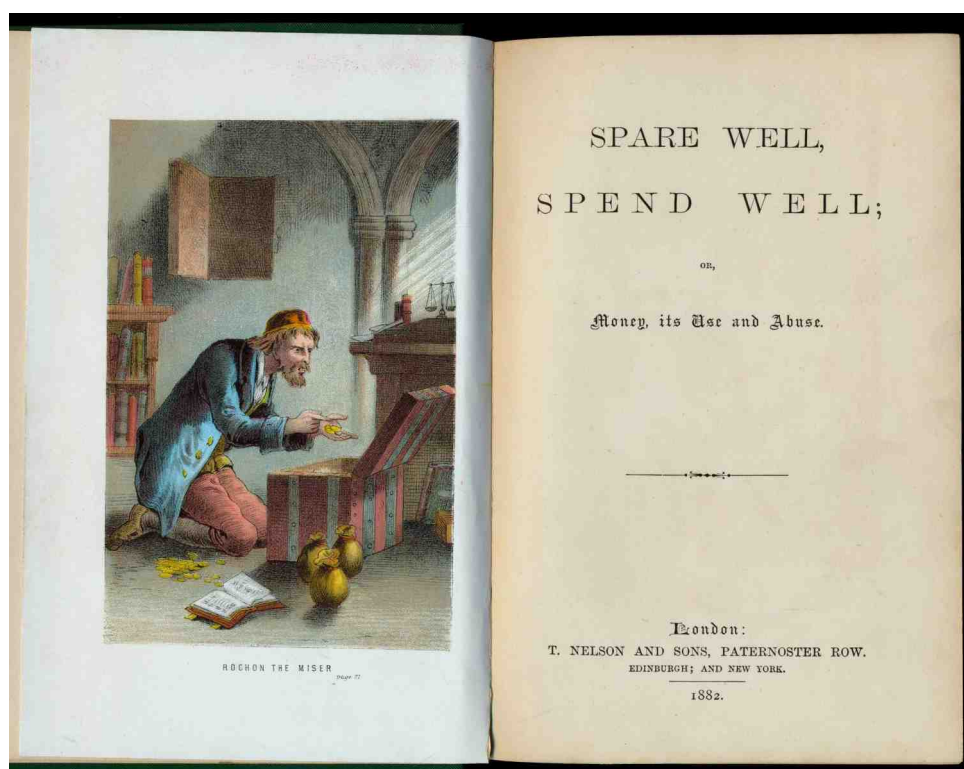
Uncommon first edition of this early juvenile novel by 'Mrs. Blackford', offering moral lessons to young girls and aiming 'to convert the disagreeable overbearing child into, an amiable and exemplary woman'.

Mrs. Blackford is keen to state in her preface that 'In the present composition my aim has been to assist my young readers in the delicate, but very necessary task of correcting early defects of temper; disposition, and character - those defects, I mean, into which children are apt to fall, during the first ten years of their lives, if not carefully watched by their Parents or Teachers, and often in spite of such vigilance'. She further goes on to discuss the characters in *The Young Artist*: 'In Mary may be seen a disposition, which is to be found but too commonly in girls of her age, and which every Mother who attends to her daughter's education ought resolutely to check, no less with a view to present comfort, than to future happiness - I speak of that feeling of discontent and dissatisfaction with what is already possessed - that continual craving for fresh amusements, and pleasures, which produces an incessant restlessness of mind, and incapacitates its unfortunate possessor for any solid and rational enjoyment. The contrast between the two girls is intended to illustrate, on the one hand, the natural consequence of allowing a child to grow up, without being taught the most necessary of all lessons, how to regulate her passions; and, on the other hand, to show how fully adequate a due sense of religion and virtue is to correct even the most unpromising temper' (pp. i-iv).

Lady Isabella Moncrieff (1775-1846), who wrote under the name of Martha Blackford, was a Scottish writer of numerous children books. Most of her novels are set in Scotland, Moncrieff explaining that she did this in order to get English readers to have a sense of "the manners and habits of their northern neighbors" and to impress them with "the grandeur of the Scottish scenery". Her other works include *The Eskdale Herd-Boy* (1819); *The Scottish Orphans: a Moral Tale* (1822); *Arthur Monteith: a Moral Tale* (1822); *Annals of the Family of McRoy* (1823); *William Montgomery* (1829); and *The Orphan of Waterloo* (1844).

OCLC records two copies in North America, at Harvard and Florida, and five more in the UK, at The British Library, Oxford, Glasgow, St. Andrew's and the National Library of Scotland.





LESSONS ABOUT FINANCIAL RESPONSIBILITY FOR THE YOUNG

34 **[NELSON & SONS]**. SPARE WELL, SPEND WELL; or, Money, its Use and Abuse. London: T. Nelson and Sons, Paternoster Row. Edinburgh; and New York. 1882. **£ 185**

8vo, pp. 120; with coloured chromolithograph frontispiece; in the original green publisher's cloth, lettered and decorated in black and gilt, lightly rubbed, but still a very good copy.

Rare, apparently unrecorded edition, of this charming autobiography of a five franc coin, designed to teach young readers lessons about financial responsibility.

'Though I, a five franc piece, have been but thirty years in existence, I have seen much, travelled much, and if I have not felt much (for I am not of a sensitive nature), I have at least made others feel. I have excited desire and regret, avarice and pleasure. I have called forth ambition, disappointed or realized hope. I have sometimes relieved misfortune; but have more frequently satisfied the caprices and fancies of the spoiled children of prosperity. In my ever changing career I have had periods of great activity; I have passed rapidly from the palace of the great to the dwelling of the artisan, but I have scarcely ever entered the miserable shelter of the poor. At present I am imprisoned in the strong-box of an old miser, and here I must most likely remain till the day of his death, when his greedy heirs will dispute who is to possess me. As this moment may still be far distant, I have taken a fancy to employ my leisure in repeating the varied incidents of my life, from the happy day when, brilliant in youthful splendour, I issued fresh from the mint, to swell the public treasure' (pp. 7-8).

The work was first published in 1875, with the present edition being unrecorded on OCLC.

TRANSFORMED!

35 **[ONWHYN, Thomas]**. 'NATURE ASSISTED BY ART'. A series of eight somewhat misogynistic cards, showing how by deception a spinster of mature years is transformed into 'A fine looking girl.' [London]. [c. 1870]. **£ 385**

Complete series of eight lithograph caricatures printed on papers, signs on verso as having once been mounted, probably in an album; some minor marks and edge tears to a few of the scenes; 'Rule VII' with last line of text partially shaved.

The series shows a thin and old looking woman transformed into a girl of no more than eighteen. Each of the caricatures show the transformative progression through a series of 'Rules', and, with the help of her lady's maid, 'additions' are added to make her more attractive.

Rule I: she is shown rising from her bed at noon and observing herself in the looking-glass, she 'arrives at the conclusion that in your case Nature must be assisted by Art.' Rule II: 'A full bosom is the sign of youth, you must therefore always have one prepared' — here, the maid is seen strapping on a pair of breast enhancers. Rule III: shows a strap-on calf to form a 'nice and round' leg. Rule IV: 'At any shop in Regent Street you can purchase a Tournure, an article used even by ladies of sixteen.' Rule V: features the application of 'coloured Hair' and 'the Dentist will supply



you with 'Teeth of Pearly Whiteness.' Rule VI: involves the application of make-up. Rule VII: the deception is finalized with 'complete the tout ensemble of Fashionable Skirt must be carefully selected and arranged'. The final scene, Rule VIII, shows two swells admiring the woman's ensemble from behind: 'A fine looking girl, she cannot be more than eighteen.'

With the woman rising at noon, the implication is that this series of cards is maybe a warning to men of the tricks of prostitutes. Onwhyn's other works sometimes incorporated an element of the darker side or of Victorian life such as *£300 a Year*, *Mr. Timothy Wiggins's adventures in search of a wife*, and *Sketches of the Mining Districts*. Although unsigned the



series has every appearance of Thomas Onwhyn's style and probably dates from the latter part of his life when he was about to abandon artistic work and become a newsagent.

The original format in which this series was published is unclear. Other Onwhyn series were issued concurrently in both panorama and booklet formats, and it's possible this series was initially intended to be produced in a similar format. As it stands, the series has been preserved from being once mounted in an album.

Thomas Onwhyn (1814-1886) was an illustrator notorious for pirating illustrations for Dickens' works and consequentially copying the manner of H. K. Browne and George Cruikshank. 'Onwhyn's most lasting contribution was to the ephemeral end of the book trade in the 1840s and 1850s, illustrating the comic side of everyday life. Undertaken for shadowy publishers such as Rock Bros. and Payne, and Kershaw & Son, he produced a score of pull-out or panorama books, coloured and plain, lithographed or etched for the popular market. Satirizing tourism, teetotalism, and fashion...' [ODNB].

Unrecorded, as far as we are aware.



MESMERISING ENTERTAINMENT FOR THE NURSERY

36 [PENDULUM TOY]. THE CHEERFUL BROTHERS AND SISTERS. Delightful amusement with movable figures in a great variety of changes. - Die fröhlichen Geschwister allerliebste unterhaltung mit beweglichen figuren, in vielfacher Abwechslung. - Les joyaux freres et soeurs charmant divertissement avec figures mobiles et plusieurs changements. - l'Allegri fratelli e sorelle. gentilissimo gioco con figure mobili e quantità di cangiamenti. [Nürnberg] Original-Eigenthum G.W.F. & W. [i.e. Georg Wolfgang Faber lithographer]. 1860. £ 4,000

The toy includes a pair of wooden stand each with the legs of a man and woman, man with white trousers set against a stone garden seat the woman in a pink dress and lace petticoats in a garden; each with a moving pendulum 11 (of 12) interchangeable male and female figures, one in facsimile; contained in the original box, the lid illustrated with a group of adults and children looking on two of the figures; within a leafy spandrels decoration including several of the pendulum figures in action above a ribbon with the games title in several languages small triangular piece missing.

A delightful mechanical toy. The paired figures include a female dancer with tambourine and male flautist; an old woman with a broom and a farmer with a pitch fork; A young girl holding a cat and a young boy in ringlets holding a dog; A girl with a doll and a boy with a glove puppet; a female monkey with a night hat and a male monkey with a military uniform; and lastly a young lady with her parasol greeted by a black man touching his straw hat in greeting.



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

A NEW TYPE OF JOURNALISM: 'A PLAYGROUND FOR ALL THE BRIGHT YOUNG JOURNALISTS'

37 [PERIODICAL]. **MUNRO, Neil**, *editor*. SAINT MUNGO. Vol. I No. 1 [- No. 52] & Vol. II, No. 53 [-56]. [All published]. Glasgow: Printed and Published for the Proprietors, by J. M. Smith (Ltd), 67 Hope Street. December 4, 1896 [- December 23, 1897].

£ 750

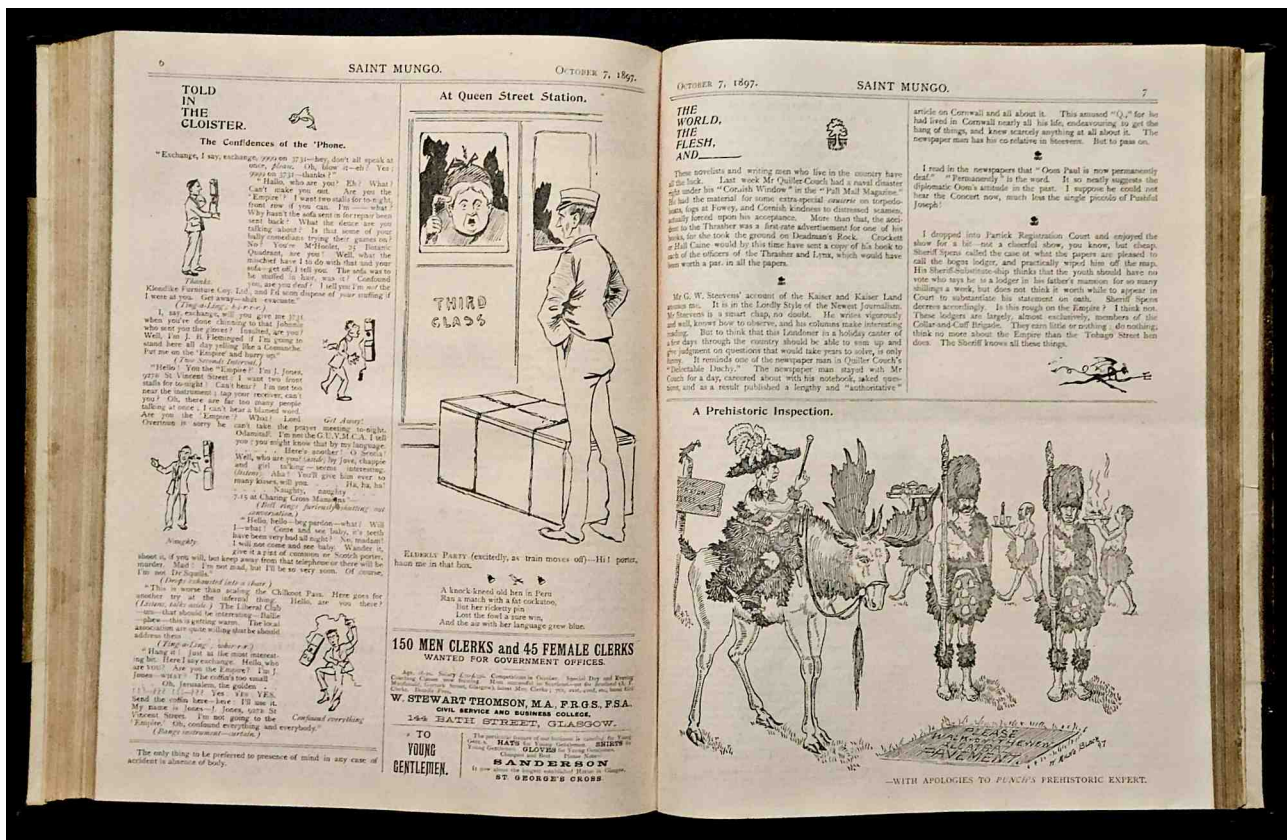
FIRST EDITIONS. *Two volumes, 4to [30 x 23 cm (12 x 9 inches)]; pp. [792], each number of either pp. 12 or 14, except the last number pp. 24; without advertisements, but preserving the upper wrapper of two numbers as title-page to each volume; contemporary brown half cloth, the upper cover of each volume with pen, ink and wash title design, somewhat scuffed in places.*

A short-lived yet important satirical journal as a counterweight to the more stolid journalism of the late 1890s.

'[Neil Munro] was not interested in writing dry factual accounts about politics, commerce and legal cases, addressing only a narrow readership; on the contrary, what Munro always wanted to achieve, was to entertain, to write with humour and satire, to be poetic when the theme allowed it and to offer a wide range of articles in which every reader could find something. This type of journalism did not emerge until the 1890s and Munro was one of the first journalists to grasp the opportunity.' [Kohlbeek]

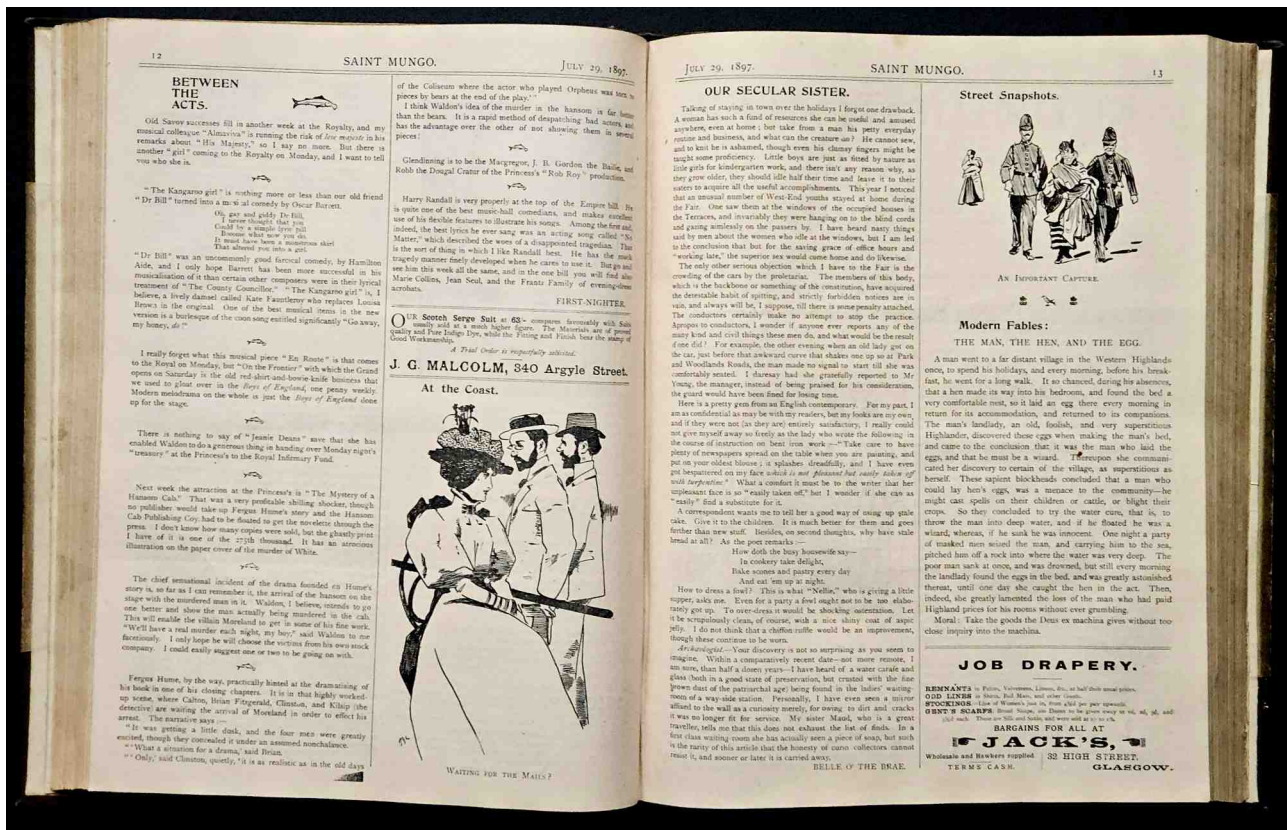
The articles in *St Mungo* - the patron saint of Glasgow - takes fun at, or mock, everyone and everything in Glasgow that had any pretence to dignity. The journal settled down to include a number of main features, all interspersed with cartoons. Each issue included: *At the Sign of the Bell* - skits on topical subjects and gossip; *Places I Have Been* - descriptions of the various burghs of Glasgow; *The Deil's Duet* - gossip about city finance; *Our Secular Sister* - accounts of the doings of various women of the day; *Between the Acts* - theatre news; *Sackbut and Psalter* - items on music; *Told in the Cloister* - church gossip; *Men of St Mungo* - profiles of the leading





men of the city; *St Mungo's Moral Blight* - pieces sending up various city institutions as if corrupt or reprehensible; and other shorter series or single pieces on topical events and happenings. Neil Munro must have contributed a good proportion of this work in addition to his editorial duties, but there is no mention of any journalist by name - probably a political decision to keep contributions quiet, as they still had to earn their living through the work they did for the city's newspapers and journals.

Neil Munro later gave his own brief account of the journals beginnings: '*St. Mungo*, which first appeared on December 4, 1896, and stopped a twelve month later, was an offspring of the *[Glasgow] Evening News*, and was specifically meant to be a playground for all the bright young journalists who had not sufficient opportunity to let themselves go with joyous



6 SAINT MUNGO. JULY 1, 1897.

Free Libraries for Glasgow.
INTERESTING CONFERENCE.

A conference of the directors of the Glasgow Free Libraries was held in the Glasgow City Hall on Monday evening. Mr. E. Vennart Thelwell in the chair. There were fourteen men, five boys, and four reporters present. The Chairman, who was received with applause, said the object of the meeting was to consider the question of Free Libraries for Glasgow. Who wanted Free Libraries in Glasgow? Had it been Free Libraries, or Free Admission to Football Matches, or Free Drinks, and could these things have been achieved without putting anything on the rates he might have seen his way to support the idea, but to ask the hard-working ratepayers to educate themselves at their own expense was preposterous. Personally, he did not read much, that was, in the way of books, although he had bought a few of Mr. Stoad's penny poets. He found all he wanted in the *Empire*, the *Evening Free Press*, and *St. Mungo*. It was only a dodge on the part of interested people who wanted to pose as the Friends of the Working Man. What did the working man want with books, except to make one of the honest and legitimate language of true Irish spout? Who would use these Free Libraries—nearly students in lodgings, young girls, and people who paid no rates. He moved that the conference send a petition to the Town Council asking them to have nothing whatever to do with this preposterous undertaking.

Mr. Hays said he was a hard-working publican who was struggling long as best he could, and only making about £200 a year, and as he could not read himself he did not see why he should be asked to pay for a Free Library rate. He seconded the motion.

Mr. Max Shelly said he did not agree with the speakers. At this glorious climax of the magnificent Victorian era, when an amiable world stood entranced before the effulgence of Britain's splendour, he thought it would be a superb triumph if Glasgow adopted the Act. He was a poet himself, and he would find the library very useful. The reporter and the boys having left before Mr. Hays, and three of the audience going out for a drink, the meeting was already brought to a close with cries of "Rats" and a vote of thanks to the chairman.


THE FORTNIGHT.
(With apologies to John Davidson.)

Now the patching
caps are out,
And the baggy
trousers budge,
And in every blue
we find
And in every
slang indulgence,
There are merry
days about,
There are merry
nights about,
And then sleep
in a heap
That is meant to
carry four.

Ship ahoy, ship ahoy,
Though we are not racing men,
Still the Fortnight we enjoy,
And we come out strongly then.

But for Mother all we mourn,
For Britannia stood a trait,
Without Alba we're forlorn,
Would that Vallyvaird's fleet
Somewhat stilled his grown out shout,
And our talk is less sublime,
But we know what we're about,
And we'll have a gay old time!

In the Municipal Buildings.



THE WORLD, THE FLESH, AND...

WONDER what's come over it? 'Tis not so long since the papers teemed with it, since the leader-writers trotted out daily sage disquisitions upon it, and assumed as that something big, big was going to happen! And now something else has turned up, and it has been crowded out of the papers. I refer to a recent war, commonly known as the Geo-Turkish war.

Italy, I read, is deficient in torpedo-boats and destroyers. Italy should also be deficient in digestion destroyers, judging from the number of ice-cream Counts who come over here to freeze the insides of our youth with their deadly "pink drinks" and selective "salsers."

Some stupid people are asking why Kipling has not "done" a Jubilee ode. Kipling! As if he had not already written the best and most robust imperial poetry of the present century. What was the Great Pagant in London but a reflex of his writings—the putting into shape of the thoughts and emotions to which his poetry gave birth?

Mr. James Hand, of the Hough Farm, Ebb, recently celebrated his 80th year. On Jubilee Day Mr. Hand was attired in the very old—an old-fashioned swallow-tail garment—which he wore on the occasion of Her Majesty ascending the throne. This suggests that a coat on the Hand won't be worth much to the tailor.

I see they have been celebrating Bannockburn Day. Well, well, I suppose we can't blame the poor things. What I particularly admire about these Bannockburn emigrants of enthusiasm is the fact that they are held at the Borestone, than which nothing could be more appropriate.

"Defeat of the Government." At certain seasons this announcement would have a terrifying effect upon people who are interested in politics (*generally dealers*), but we only smiled when we read it on Tuesday morning. For the sole reason was that most of the big guns and some of the little guns of the Government were having strawberried and cream with Royalty at Buckingham Palace. I have no doubt that the defeat of the Government will be a lesson to them next time—to shut the Bubble Shop when they go to Garden Parties, and invite the Opposition to come with them.

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WEDDING AND BALL POSTERS

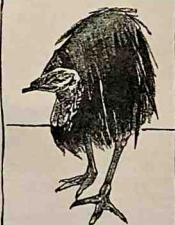
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At the Zoo.
ST MUNGO'S NATURAL HISTORY PRIMER.



THE CAS-SO-WARY
(Another missionary—on the Plains of Timbuctoo).

Black and Haverley Cycle—Dunlop, Lawson & Co. 212 New City Road

THE FLAG IN SHANNON.

[A black flag was erected on a rock in the river Shannon, but a soldier of the Royal Irish Regiment leaped himself from the Castle, swam to the rock, and removed the flag.—EVENING NEWS-LETTER.]

Faith, I think to ye, Private O'Grady!
(And drink to my boys, double quick)
And again to our darlint old Lady
Queen Vic!
But let the devil, at hisse, take hold av that baste
Av a black Limerick!

Their black flag flew o'er the strame:
And their curses came up to us, when
Mike rubbed both av his eyes and remarked: "Is't a drama:
That I'm in?"
By the Mother av God, and the Widdler, bedad
But they're at it again!"

Arrah now, but the water was could,
But the breast av the blooy was on fire!
And he swam o'er the strame and got hould
Av that lar!
Av a Limerick flag, and we danced on the rag:
And we hauled the Jack higher!

So here's to ye, Private O'Grady,
Ye long drink av honest potition!
And again to our darlint old Lady
The Queen!
And let us forget, there ever was yit
Limerick or a black Skibberreen!

A. B. S.

CAMERAS.

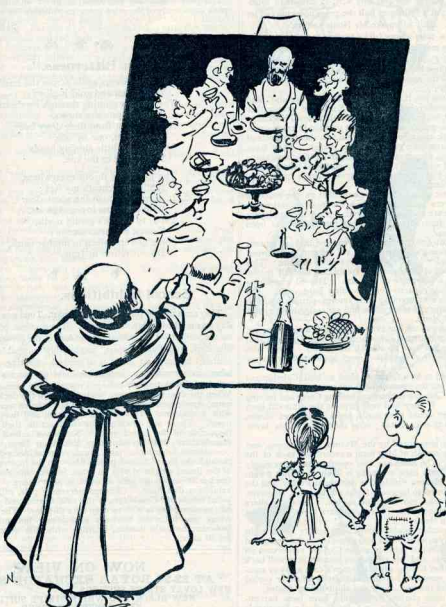
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abandon "on their lawful occasions." It was somewhat too casually edited by the late Hugh Foulis [actually Neil Munro's pen-name!], and it had a corps of regular contributors who preferred to sport themselves in its pages rather than work. Not a few now well-known professional men, politicians, preachers, artists and journalists, gave merriment to its pages in their student days. John Hassall and Carton Moore Park, now one of the best known illustrators in New York, were its most prominent artists.

'*St. Mungo* literally bombed its way into notoriety. The day before its first publication, Mr. Barlow, the fireworks manufacturer of Cambridge Street, was hired to discharge from the roof of the News Office, 67 Hope Street, papier-mache bombs, which would burst in the air and scatter leaflets all over the contiguous streets. About the hour of noon, which was appointed for this novel and interesting experiment in cheap publicity, two formidable six inch calibre mortars were hoisted to the roof by block and tackle, mounted on extempore carriages, loaded and primed by three of Barlow's pyrotechnic experts. *St. Mungo's* staff went into the street to watch the result. We had never dreamt it could be so thrilling as it was! The first discharge from one of the mortars shook the whole central division of the city; its bomb prematurely burst a few yards from the muzzle, strewing Hope Street, Gordon Street, and Waterloo Street with its circulars. An enormous crowd immediately assembled at the Central Station under the impression that a locomotive boiler had exploded. Before the police turned up, the second mortar shook the welkin, and strewed Argyle Street, Union Street, and Renfield Street with the most unholy litter of fly-sheets. Forrest Niven, whose idea it was thus to arouse immediate interest in *St. Mungo*, promptly remembered an engagement elsewhere and disappeared. Barlow's minions were prepared to continue the firing till further orders and make a regular 'Brock's Benefit' of it, but were stopped as soon as they could be reached on the roof. As for the police, who had no precedents for such an outrage on law and order, they were placated in Gaelic by the editor and presented with the first free copies of the first Glasgow humorous journal to leave the policeman out of its list of stereotyped comic characters.' [Neil Munro, *The Brave Days: A Chronicle of the North*, (1931).]

JUNE 10, 1897. SAINT MUNGO. 9

THE CHILDREN'S JUBILEE.



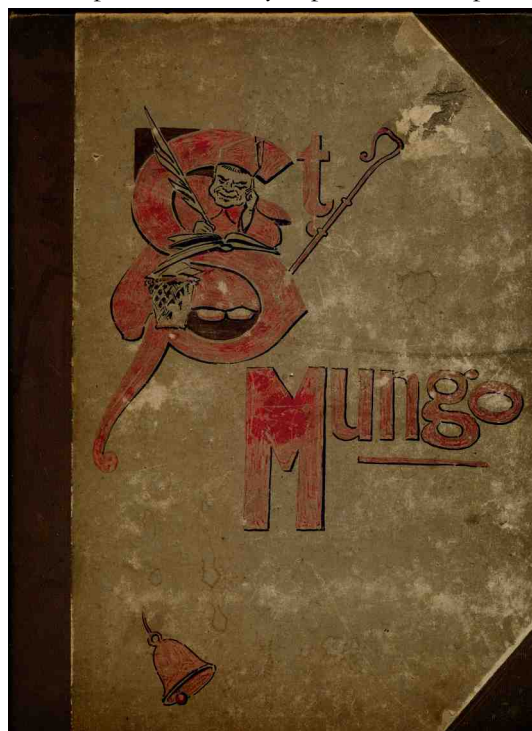
ST MUNGO—NOW, MY DEARS, BE CONTENT WITH YOUR BUN AND YOUR MEDAL, AND SEE WHAT YOU'D GET IF YOU WERE ONLY BIGGER.

The positive introduction to issue No. 53, also first number to volume II, stated that: 'The public have shown in no uncertain style that there is a demand, and a large demand, for a weekly paper that forsakes convention, supplying something different from the dreary machine-made platitudes that only irritate, and giving at the same time an accurate and entertaining reflex of city life. In a foreword, published just a year ago to-day, we said that the ingenious sophistries and polite humbug which make nugatory to-day three-fourths of the public expression on any topic, from the pious sweater's philanthropy to an illiterate fool's poetry, would find no place in our pages; and it is a promise we have kept. We have laid around pretty freely with the lash; we have pricked not a few Glasgow bubbles; and it has fared ill with fads and faddists during our regime. That the day for the pot-house pleasantries has long since passed we were convinced, and the conviction is strengthened by the generous support that has been extended to us. With a steadily-rising circulation and a healthy pulse, the Saint to-day feels just as youthful as he did last December, as eager for the fray, and as full of hope.'

Alas these were rather optimistic words for the journal suddenly stopped three numbers later, for what reason we don't know but probably at a penny a number it simply could not maintain a sufficient circulation to cover costs. There were two attempts to restart the title, a new series in 1903 amounted to only a few issues, and a third series in 1905 running for about eight months.

Neil Munro (1864–1930), known by the pseudonym 'Hugh Foulis', was a Scottish novelist and journalist born in Inveraray, Argyllshire, into a Gaelic-speaking community that shaped his lifelong interest in Highland history and legend. After five years in a law office, he turned to journalism in Glasgow and eventually became editor of the *Glasgow Evening News* (1918–27). Early works such as *The Lost Pibroch* (1896) and *Gilian the Dreamer* (1899) reflect the Celtic Twilight style, while later novels, including *Doom Castle* and *John Splendid* reveal his debt to Scott and Stevenson. Although his contemporary novels were less successful, his most enduring creation is the humorous Clyde-puffer tales collected as *The Vital Spark*. He died in 1930 near Helensburgh.

OCLC locates copies at the British Library, National Library of Scotland, University of Glasgow, and International Institute of Social History, Netherlands; See Beata Kohlbek, 'A Review of Neil Munro's Late Journalism', in R. Renton & B.D. Osborne *Exploring new roads: essays on Neil Munro*. 2007.



TEACHING CHILDREN ABOUT LONDON TRADES

38 **PETHERICK, Horace William.** LONDON CHARACTERS from coloured designs by H.W. Petherick. London: Frederick Warne & Co., [n.d., c. 1870].

£ 285

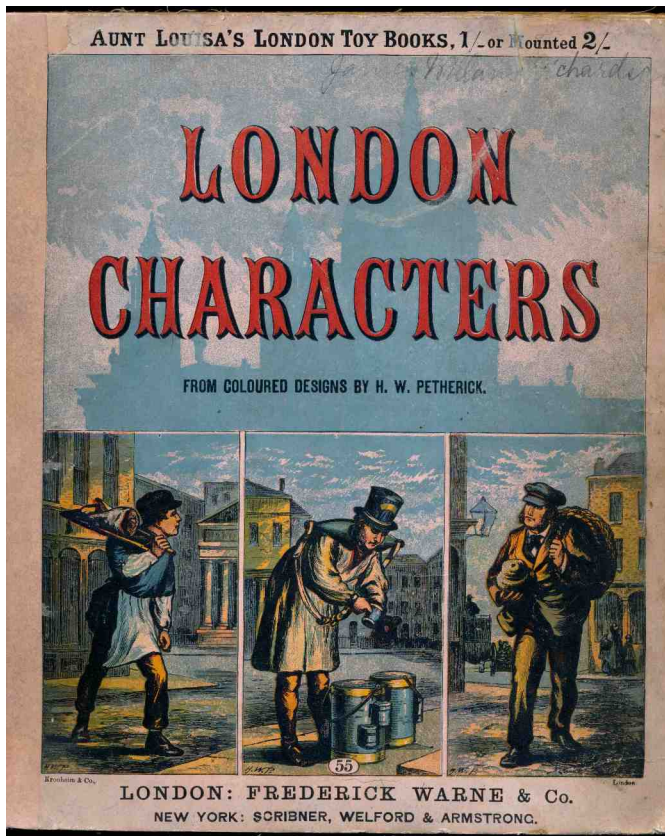
FIRST EDITION. *Small 4to, pp. 5; with 36 illustrations on six plates printed in colour by Kronheim & Co., both plates and text backed onto linen; in the original colour printed stiff wrappers, expert repairs to spine, and tears to upper and lower wrapper, some rubbing to extremities, and light overall soiling, but still a good copy nonetheless, with contemporary ownership signature in pencil at head of upper wrapper.*

Uncommon first edition of this delightful work designed to teach young children about London trades. Rhyming couplets, often of a moralising tone, accompany each of the 'characters', which children might encounter on a visit to the Metropolis.

'These Characters in any street
Children are sure to sometimes meet:
The Butcher-Boy brings on his tray
Our meat for dinner ev'ry day'.

Amongst the thirty characters we find 'The Shoeblack', 'The Nursemaid', 'The Street Boy', 'The Chimney-sweeper', 'The Orange-girl', 'The Muffin-man', 'The Telegraph Boy', 'The Old-Clothesman', 'The Organ-grinder' (and accompanying monkey), and that stalwart of the Tower of London, 'The Beefeater'. Some of the more exotic and unusual characters - certainly by today's





standards - include 'The Acrobat', 'The Costermonger', 'The Turncock', and 'The Cat'smeat-man'.

The work was published as number 55 in Warne's 'Aunt Louisa's London Toy Books', with a full list of the series on the lower wrapper.

OCLC records three copies in the UK, Oxford, Cambridge and the National Library of Scotland, and five more in North America, at Princeton, NYPL, Suny at Albany, Missouri-Columbia, and Toronto.



UNUSUAL COMPLETE SET

39 [PROTO-CINEMA]. LES SURPRISES. [cover title]. [Paris?]: [Chez Marcilly?], [c. 1820]. **£ 3,500**

Complete with 12 hand-coloured lithographic transformation prints, each inserted in a four-page printed booklet [65 x 51 mm (2½ x 2 inches)], a few pages a little spotted; all housed in the original pink paper slipcase, the upper side with an illustrated lithograph title on green paper.

An unusual complete set of these delicate miniature transformation prints chiefly based on Gothic - or least uncanny and strange - subjects.



The twelve subjects chosen by the makers include: - La lanterne magique; (depicts a man showing a magic lantern to a boy, with hidden image of Napoleon on horseback) — Le solitaire; (depicts kneeling monk at prayer with hidden image of three dancing demons) — Le songe; (depicts a sleeping soldier with hidden image of his dream of earning a medal from his commander) — Le sorcier; (depicts a sorcerer conjuring up a hidden image of a beautiful maiden) — Le serment; (depicts two lovers before a fire, with hidden image of Cupid above) — La silhouette; (depicts a family viewing a sculpture in silhouette; its hidden image on the wall turns out to be a bust of Napoleon) — Les marionnettes; (depicts a children's theatre, with hidden image of puppets onstage) — La psyche; (depicts two women before a mirror, with hidden image of a handsome young man) — Le cauchemar; (depicts a sleeping young woman with hidden image of a devil dancing on her) — Le tombeau; (depicts a soldier kneeling beside a grave, with hidden image of Napoleon rising from the dead before him) — L'ours magicien; (depicts a magician with a bear's head, drawing back a theatre curtain to show a young woman the hidden image of her family under his spell) — Le; talisman; (depicts a young man of Baghdad rubbing a genie's lamp, with hidden image of an angel bearing a beautiful woman toward his bed).

The transformations are each accompanied by a small folder of text describing the scenes. Some such as 'Le Solitaire' shows a man in a monk's habit praying at an altar, when held up to the light the space around him is filled with devils. The accompanying text is full of self recrimination and in vain he sees himself prostrate before an august image; finds no solace in the reading of holy books and feels his body torn by the devil. In a slightly lighter vein 'Le Sorcier' shows a young man seeing what appears to be an apparition as the sorcerer lifts a curtain. The text here treats the subject as an historical lesson explaining that 'Grâce au progrès des lumières, c'est un métier tout-à-fait perdu.' [Thanks to the progress of enlightenment, it is now a completely dead profession].

Most interesting of all is possibly 'Le Cauchemar' which is clearly taken directly from Charles Nodier's *Smarra, ou les démons de la nuit* (1821) inspired by Henry Fuseli's famous *The Nightmare*. The accompanying text happy to revile in erotic terror: 'Smarra, se promène à l'entour des tombeaux, où son haleine empoisonnée vient embraser d'un noir venin les vierges endormies.'

The small scale of the work probably meant that the intended audience was adolescents wanting to entertain each other. Certainly the image on the cover shows a young man holding a candle whilst reading from the text with two young ladies looking on and being thrilled by the illusion.

OCLC locates copies at the Morgan, Indiana and Washington University; see Werner Nekes *Blickmaschinen*, 2008, pp. 303 and 359 for the identical series see Bromer, A.C. and J. Edison. *Miniature Books: 4,000 years of tiny treasures*, p. 49; Gumuchian, 2029; Welsh, D.V. *Bibliography of Miniature Books*, 6552.





THE EXCITEMENT OF RAIL TRAVEL

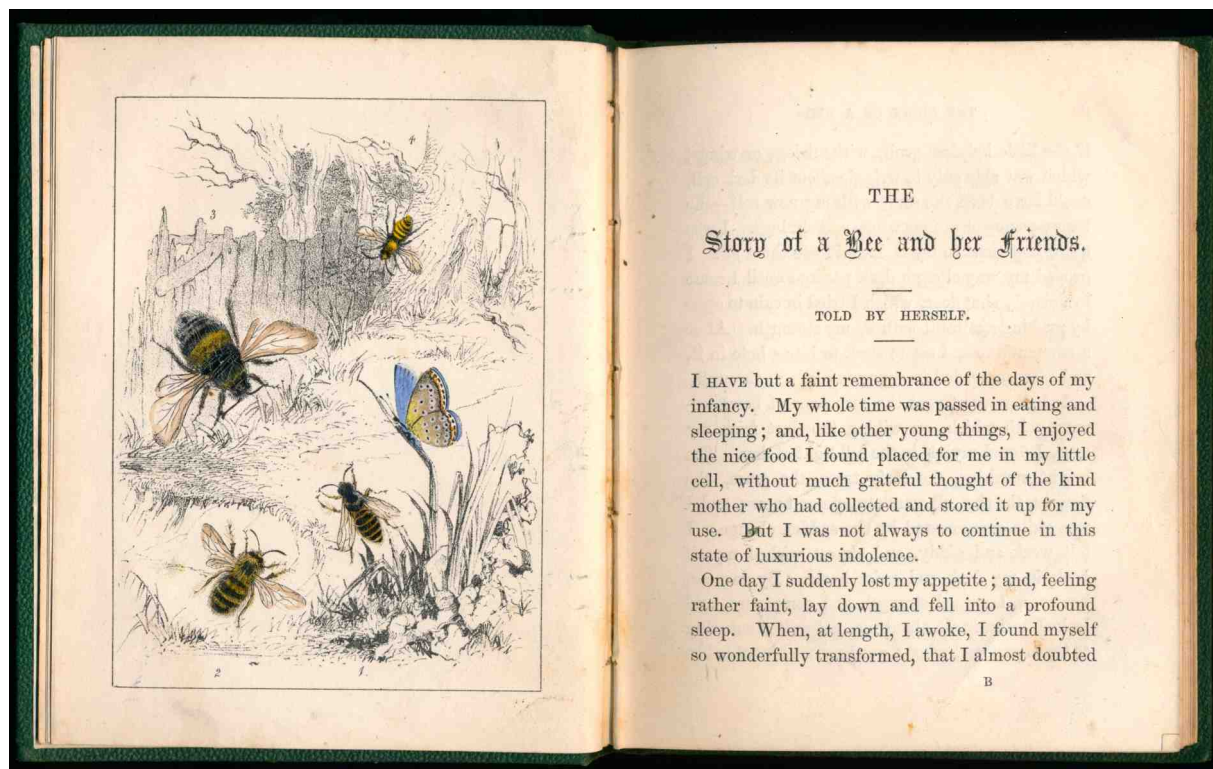
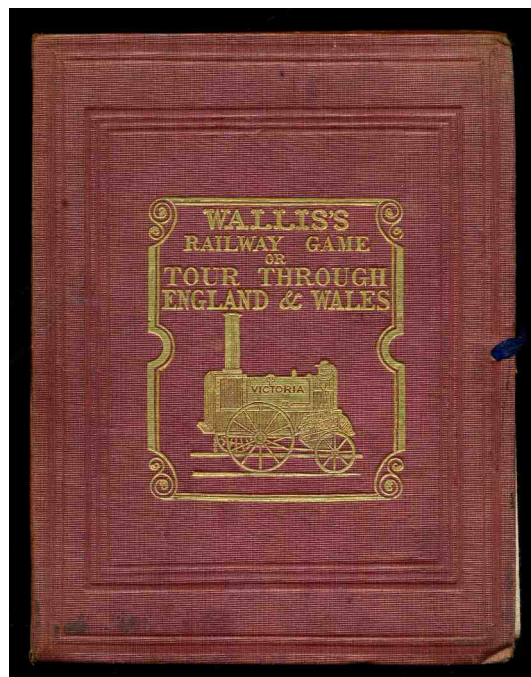
40 [RAILWAY GAME]. WALLIS'S NEW RAILWAY GAME, OR TOUR THROUGH ENGLAND AND WALES..., or Tour through England and Wales. London, Published by J. Passmore, 18 Fleet Lane. [ca. 1852]. £ 850

Hand-coloured engraved game [59 x 49 cm (23¼ x 19¼ inches)] mounted on linen and dissected; folding down into the original brown cloth covers, blocked in blind and gilt with a title cartouche on the upper cover incorporating the steam engine 'Victoria'; lacking original instructions but here in facsimile.

The game was probably first published about 1846 during the midst of 'Railway Mania'. Edward Wallis happily included places on the route that were not to open for another twenty years so and the design remained relevant for several years. This allowed John Passmore to add his own imprint to the sheet sometime around 1848 when he took over Wallis's business. The game was also available with a box, with teetotum, and counters at Three shillings, but is here found instead bound in a cloth cover priced at two shillings, and with a book of rules - here provided in facsimile.

Wallis's New Railway Game, or Tour through England and Wales consisted of a coloured county map, with railway lines overlaid in black. The game was played with a 'totum', not a dice (a device that was apparently introduced to avoid bringing an obvious symbol of gaming into decent-living households). Players used a 'pyramid' or 'traveller' as position marker (not a train, interestingly), and position points were town-based - some with railway stations, some without. London, number 117, was the goal. Although clearly intended for adults as well as for children, the educational power of such a game was plain. The 'key' provided topographical, historical and other details for each of the 117 towns. At Cambridge, the 'traveller' was penalized two turns to visit the colleges. At Gloucester, he or she stayed over one turn 'to view the cathedral, the ship canal, and extensive improvements'. But at Birmingham, 'celebrated throughout the world for its manufactures', as the key recorded, the player did not delay, but jumped forward 27 points. 'Railway here, go on to 83', the text stated, providing a dramatic symbol of the time-space compression instituted by the railway and of the speed with which such transformations registered within the popular realm. The game's subtitle was instructive in this respect. As a 'Tour through England and Wales', it was clearly as much a topographical excursion as a game of chance, and such landscape forays were enormously enhanced by the facility of the railway, as a growing number of railway travel books testified. [Michael Freeman: *Railways and the Victorian Imagination*, Yale, 1999].

Whitehouse, *Table Games* p.15; Ottley 7690.



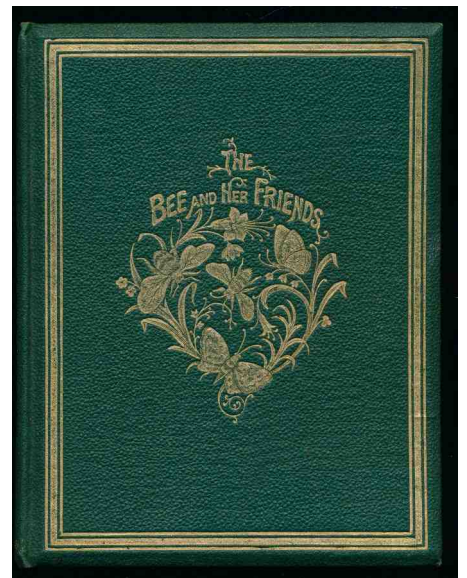
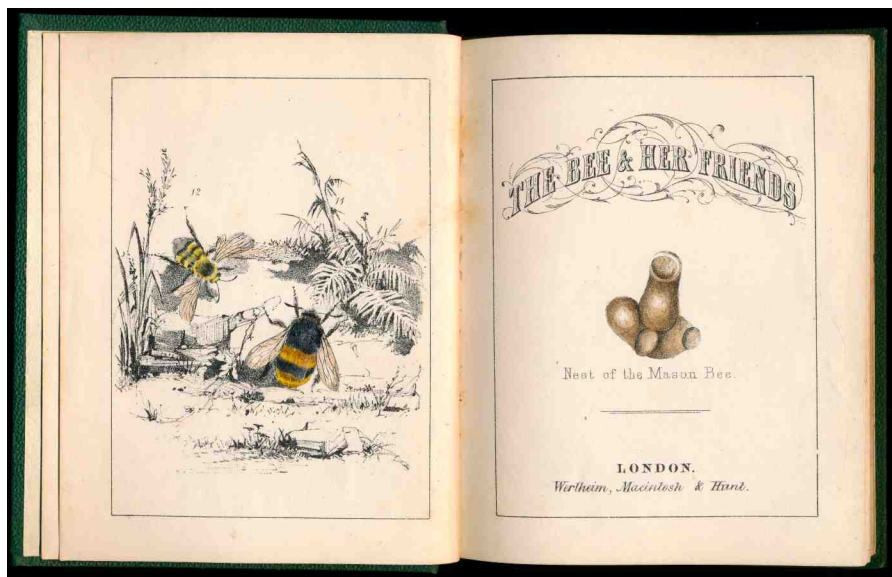
'A SATIRE UPON IDLE HUSBANDS'

41 [RICHARDSON, Mrs of Bristol]. THE STORY OF A BEE and her Friends. Told by Herself. London: Wertheim, Macintosh, and Hunt, 24, Paternoster Row, and 23, Holles Street, Cavendish Square. [1861]. £ 350

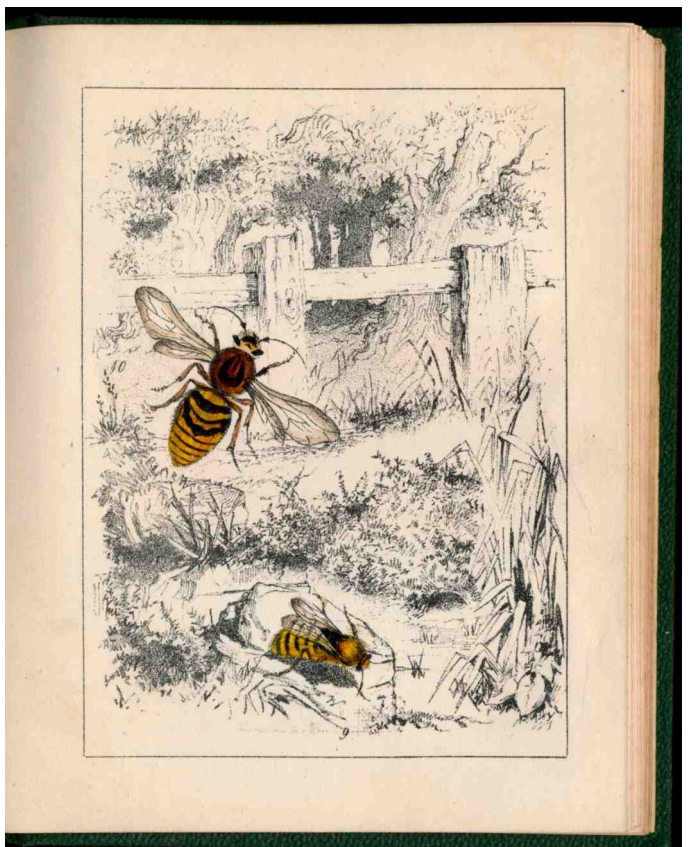
FIRST EDITION. 12mo, pp. vi, [i] List of Plates, [1] blank, 63, [1] imprint; with engraved titled and eight engraved plates, all coloured by hand; in the original green sand grained publisher's cloth, spine and upper board lettered and tooled in gilt, lightly sunned and rubbed, but still a very desirable copy, with later ownership inscription to front free endpaper.

Rare first edition of this unusual tale for children, *The Story of a Bee and her friends*, as 'Told by Herself'.

The long contemporary review in *The Athenaeum*, neatly sums up the work: 'The plates of this little book for children are very prettily coloured. As for the story it is very whimsical the object professed being less to give information on

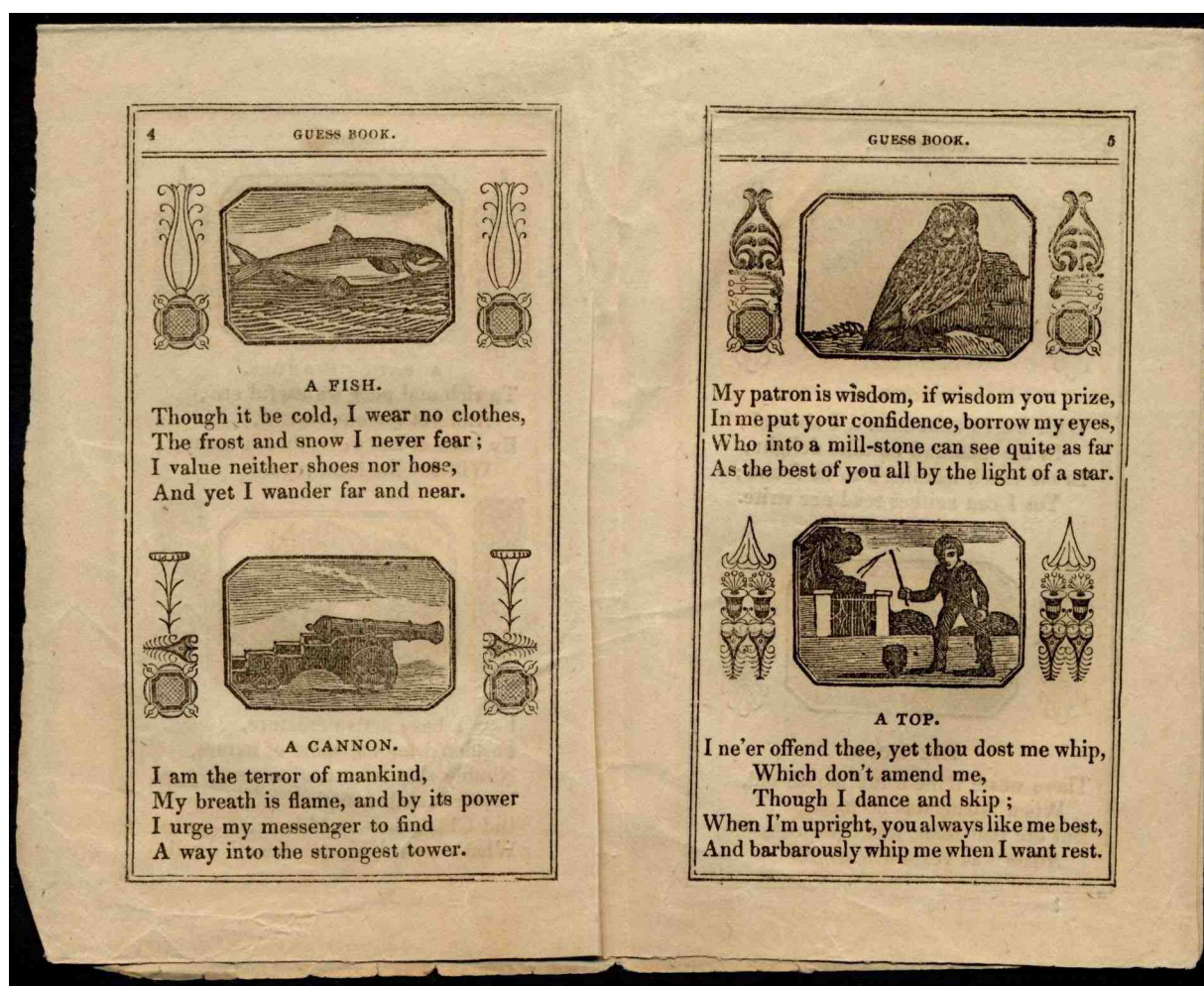


bees than to convey moral lessons which as far as we can make them out when not trite are of a somewhat queer kind. The heroine and authoress is an upholsterer bee, called Rosa with an hereditary talent for cutting out nursery hangings from rose leaves. Her friends are Flora, the hive bee of a family much too hasty with their stings. Mrs Brown, the humble bee; Mrs Black, the mason bee; and Mrs Muscorum, the moss bee. The heroine is wooed and won in haste by a very handsome male bee and their course of true love is ended by a storm. Rosa sees some ants dragging the body of a dead bee, and believes it to be the body of her husband. The young widow is consoled by her friends, who tell her husbands are useless creatures, always in the way and she concludes by reflecting that eating her husband would not harm him, and that it would be wrong as the ants said to leave good food about to waste. Mrs Brown, again the humble bee, is obliged to watch her eggs for fear they should be eaten by her servants, a little fault in the opinion of Mrs Flora for which it would be hard to turn them away. Mrs Rosa, on this remarks: "It certainly was before they were hatched and while the eggs were quite fresh, but I had seen much less of life than Flora and so was likely to take a one sided view of things". When Rosa is busy making her nest her lost husband turns up, but instead of working hard for his wife and family, as he had promised to do, he only basks on a flower and looks on. He is much the worse for wear and tells a story of having been kept in a glass by a gentleman, desirous of knowing what sort of a bee he was: a very unfair proceeding, as he did not at all reciprocate the curiosity. Mrs Rosa, however, still thinks her husband handsome, and she is sprucing him up to go to meet her friends at a tea party when the story ends. Is this meant as satire upon idle husbands. The moral of the story, if any it has, must be an apology for cannibalism or egg and husband eating. Does this scribbling bee intend to insinuate that there is something to be said for the broad views of this subject, illustrations of which may be found in a recent book by Prof Huxley, or is she under the delusion that whims of this kind, ridiculous to grown folks, are amusing and comical for children? (No. 1878, October 24th 1863, p. 531).



The copy held by the British Library is attributed to a 'Mrs. Richardson of Bristol'. The most likely candidate is Louisa Richardson (1819-1883), wife of the Rev Thomas Peirson Richardson, vicar of Great Barford with Roxton in Bedfordshire, however from the 1860's they with their family resided at Clifton in Bristol where Thomas became in time secretary of the Clergy Daughters' School. Three other anonymous works by Mrs Richardson are known including *Gottfried of the Iron Hand* (1865), *Little Harry's Troubles, a story of Gypsy Life* (1866), sometimes erroneously ascribed to Emma Marshall, and *Cockerill the Conjuror* (1870).

OCLC records four copies in the UK, at the British Library, Oxford, Cambridge & the National Art Library (V & A), and four more in North America, at Cornell, Princeton, Wisconsin-Madison and Toronto.



WITH BEWICK WOOD ENGRAVINGS

42 [RIDDLES]. THE GUESS BOOK. Alnwick: Published by W. Davison. One Halfpenny Circa 1825.

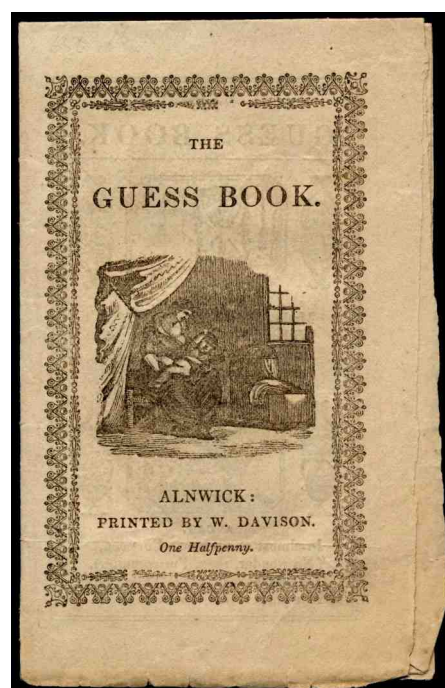
£ 200

32mo, [130 × 70 mm (5.1 × 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 biographical dictionary*, Newcastle, 1981.

'A VERY PLEASING ACTRESS'

43 [SHAKESPEARE]. THEATRE ROYAL, MANCHESTER. FOR THE BENEFIT OF MISS ANNIE NESS. On Wednesday, June 13th, 1860, Will be presented Shakespeare's Comedy AS YOU LIKE IT.... To conclude with Mrs Charles Kemble's Comedietta A DAY AFTER THE WEDDING. [Manchester]. [1860]. £ 285

Printed playbill [49.5 x 25 cm (19.5 x 10 inches)], few minor edge tears and a centrefold but otherwise bright and clean.

Annie Ness (1832–1897) was a pupil of the actor Frederick Webster of the Theatre Royal, Haymarket. She made her stage debut in 1858, with a successful first appearance on the London stage later that same year as Desdemona. In 1859, she was engaged by John Knowles for a season at his Theatre Royal, Manchester. This bill poster marks Annie's final night with the Knowles company.

A few days later, *The Manchester Courier* reported: 'On the occasion of her benefit, Miss Annie Ness played Rosalind in Shakespeare's comedy "As You Like It", and Lady Freelove in "The Day After the Wedding"'. The attendance was only small, which was to be regretted, inasmuch as Miss Ness, who is a very pleasing actress, is not again to appear on the Manchester boards as one of the present company.'

In the following season she was back at Manchester where she performed opposite Edwin Booth and the young Henry Irving. Her career was generally thereafter centred in the north of England. During the 1860s, she frequently shared the stage with Captain John Avery Lathbury, a Manchester merchant and amateur actor. Annie was said to have withdrawn from the stage upon marrying Lathbury, however, records show she continued performing under the name Annie Ness for several years chiefly in recitations after her marriage—if it took place at all. Lathbury appears to have been married to another woman in 1862, with no record of his first wife's death or a second marriage being found!

Dedicated to Shakespeare, the Theatre Royal, Manchester, under John Knowles, became immensely successful during the mid-nineteenth century, staging as many as 157 performances in a single season.

THEATRE ROYAL, MANCHESTER.

Doors Open at 7 o'clock, & commence at Half-past.

FOR THE BENEFIT OF MISS ANNIE NESS.

On Wednesday, June 13th, 1860,

Will be Presented SHAKESPEARE'S Comedy

AS YOU LIKE IT.

Banished Duke	Mr F. EVERILL
Jaques	Mr G. F. SINCLAIR
Amiens	Mr George COOPER on this occasion
Duke Frederick	Mr DIXON
Orlando	Mr Gaston MURRAY
Le Beau	Mr E. CLEIGHTON
Oliver	Mr CLEIGHTON
Jaques de Bois	Mr BARTON
Adam	Mr Harry CHESTER
Charles	Mr MACKRELL
Sylvius	Mr VEHONI
Touchstone	Mr Joseph ROBINS
Rosalind	Miss Annie NESS
Celia	Miss Isabel ADAMS
Phoebe	Miss R. H'GREGOR
Andrew	Mrs BICKERSTAFF

Incidental to the Comedy will be SUNG the following:—

SONG	"Under the Greenwood Tree"	Mr George Cooper.
SONG	"Foresters Sound the Cheerful Horn"	Mr George Cooper.
SONG	"Blow, Blow, thou Wintry Wind"	Miss Annie Ness.
GLEE	"What shall he have who Killed the Deer"	
SONG	"The Cuckoo"	

OVERTURE "Shaksperean" Bishop. Kallwoda.

OVERTURE "In F" Bishop. Kallwoda.

To conclude with Mrs CHARLES KEMBLE'S Comedietta

A DAY AFTER THE WEDDING.

Colonel Freelove	Mr Gaston MURRAY
Lord Rivers	Mr CLEIGHTON
James	Mr Harry CHESTER
Lady Elizabeth Freelove	Miss Annie NESS
Mrs Davis	Mrs RAYMOND

Mr Charles CALVERT, Stage Manager.

Private Boxes £1 1s., £1 11s 6d., & £3 3s.,

Lower Circle Four Shillings

Upper Circle Two Shillings & Sixpence

Pit One Shilling

Galleries Sixpence

BOX-OFFICE open daily, From Eleven till Two o'clock, during which period, Places may be obtained for the LOWER CIRCLE, which are secured till the end of the First Act.

ALL SERVANTS PAID BY THE ESTABLISHMENT. NO MONEY RETURNED.

NOTICE—PASS OUT CHECKS ARE NOT TRANSFERABLE.

No Smoking allowed within the walls of the Theatre. No Children in Arms admitted.

Doors Open at Seven o'clock and Performance to commence at Half-past

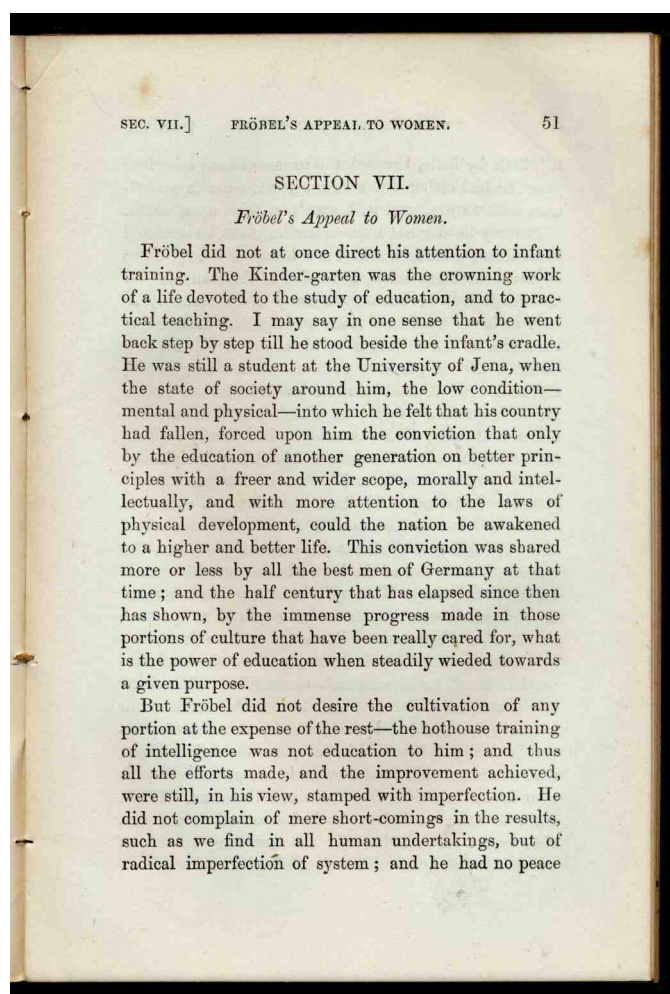
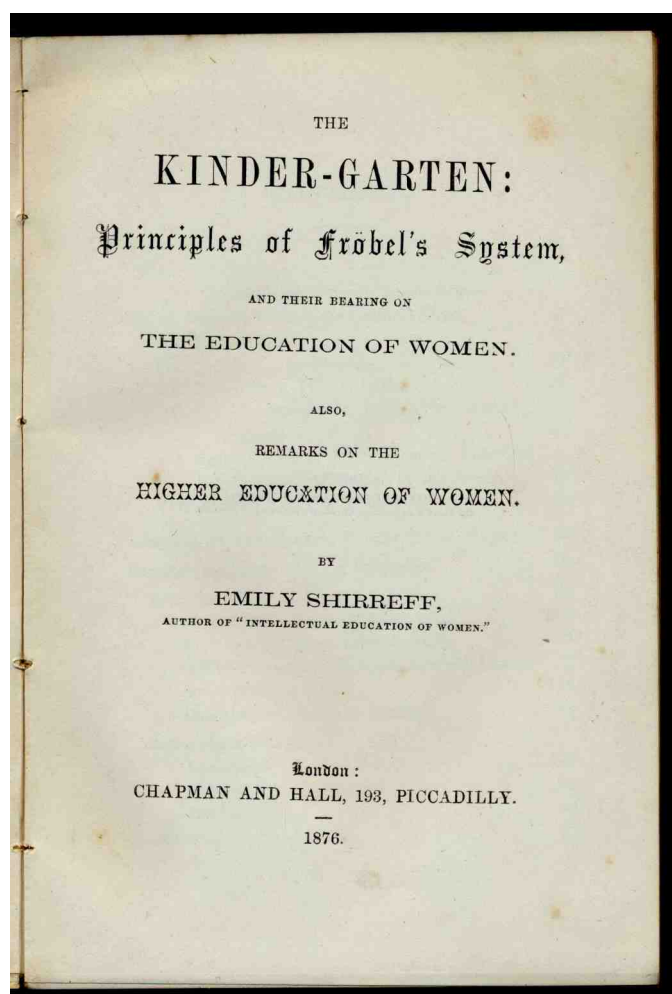
On Thursday,

The ELDEST of the FAMILY, and FAUST and MARGUERITE.

On Saturday,

MR. & MRS. CHAS. KEAN.

HENRY VIII. & THE CORSICAN BROTHERS.



IMPRESSING THE IMPORTANCE OF THE KINDERGARTEN SYSTEM

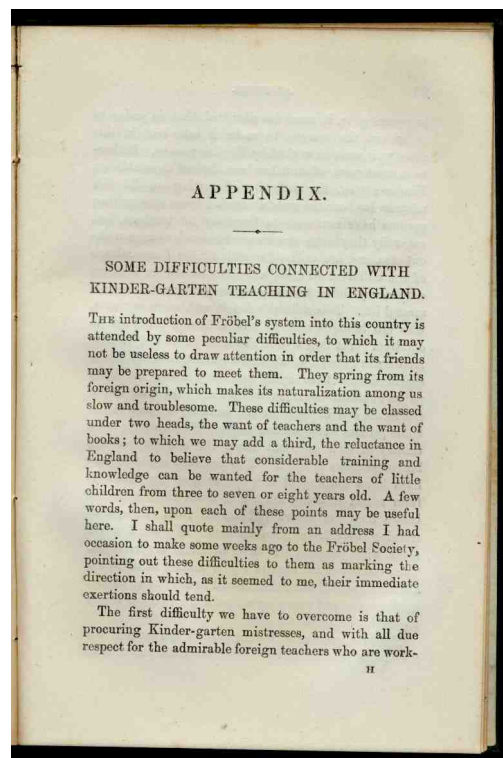
44 **SHIRREFF, Emily Anne Eliza.** THE KINDER-GARTEN: Principles of Fröbel's System, and their Bearing on the Education of Women. Also, Remarks on the Higher Education of Women. London, Chapman and Hall, 1876. £ 750

FIRST EDITION IN BOOKFORM. 8vo, pp. x (the initial two blank), [2], 107, [1]; occasional light spotting; well preserved in the original green cloth, front cover ornamented and lettered in black, lightly rubbed to extremities, otherwise a near fine copy.

First edition in bookform of these articles originally published in *Women's Educational Journal*. The work shows Shirreff as an avid supporter of Fröbel's *Kindergarten* system, as a means to liberate women, whilst their children acquire social skills playing with others. The article on *Higher Education of Women* is considerably expanded, 'because the extremely narrow limits of the Journal... had brevity a principal consideration' (p. x).

Emily Anne Eliza Shirreff (1814-1897) was an early feminist, educationalist and writer, who had success in 1850 by publishing, together with her sisters, *Thoughts on Self-Culture Addressed to Women*. She was acquainted with many a Victorian scientist and writer. In 1872 the Shirreff sisters founded the Girls' Public Day School Company (GPDSC). 'While politically more conservative than her sister and partner, Emily Shirreff was a formidable force in the cause of women's education, where her campaigning skills and breadth of interest touched upon a wide range of educational issues. She was a principled campaigner, a prolific and impassioned author, and a woman of deep Christian convictions' [ODNB].

OCLC locates five copies in North America, at Toronto, Trinity College, Chicago, Johns Hopkins, and North Carolina, Greensboro.





THE ESCAPADES OF MRS BROWN

45 **SKETCHLEY, Arthur.** COLLECTION OF FOURTEEN TITLES FROM THE 'MRS. BROWN' SERIES London: George Routledge and Sons. The Broadway, Ludgate 1870s. £ 650

Fourteen works; 12mo; some marking in places throughout; all in the publisher's original pictorial boards, spines defective to some volumes, but overall a very good set.

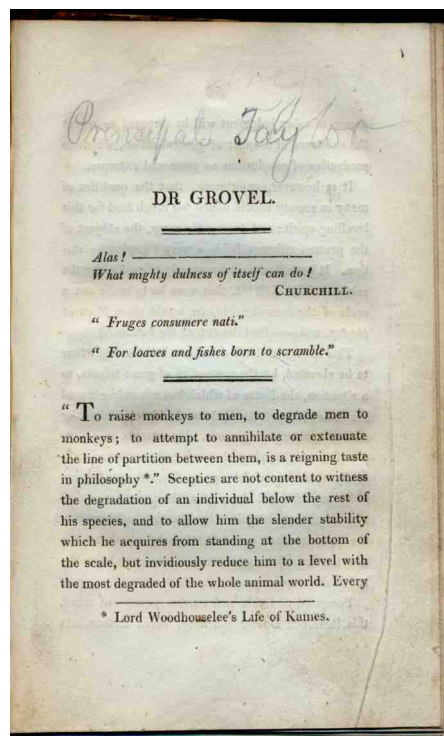
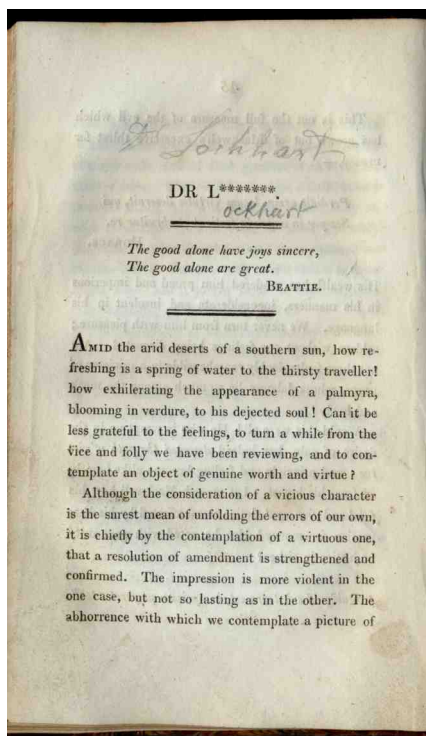
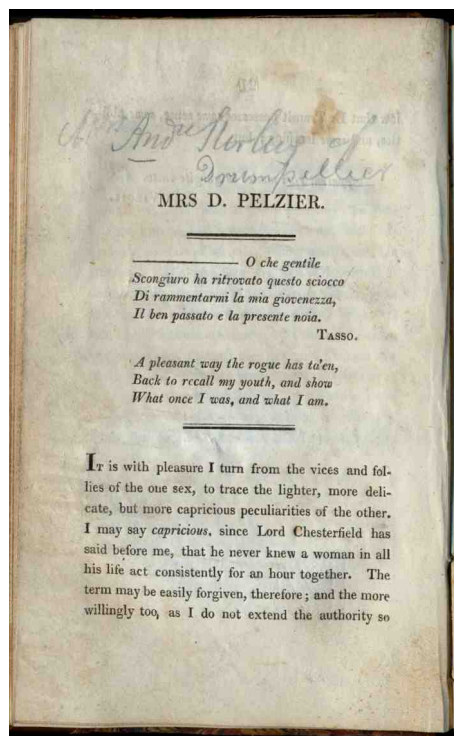
A desirable collection of fourteen titles from the 'Mrs Brown' series by George Rose (1817-1882), all written in Cockney under his pseudonym of Arthur Sketchley. The works cover many of the popular newsworthy topics of the day and were favourites at railways bookstalls during the last quarter of the nineteenth century.



'Rose's major literary success came with his creation of Mrs Brown. In 1865, under the pseudonym Arthur Sketchley, he published the first of the Mrs Brown monologues in Fun magazine (20 May 1865) under the title Mrs Brown at the Royal Academy. Mrs Brown is similar to Dickens's Mrs Gamp, according to Clement Scott this character was based on an old servant in the Rose family. Presented as a 'Mrs John Bull' figure, Mrs Brown is a kind-hearted older woman with the prejudices and ignorance of what contemporaries would see as attributes of the lower-middle classes. Despising everything that is not English, she delighted readers with her unwittingly humorous observations on any number of topics, these Rose wrote phonetically in order to capture both her accent and speech patterns.



The Mrs Brown sketches continued to appear in Fun magazine, and they were periodically reissued in volume form, beginning with *The Brown Papers* (1866) and numbering thirty-four in total. These are various in theme, including visits Mrs Brown has made to events of contemporary interest, such as *Mrs Brown at the Paris Exhibition* (1867), and *At the Crystal Palace* (1875), and trips to places such as *The Seaside* (1868), *London* (1869), *the Highlands* (1869), *America* (1868), and *Up the Nile* (1869). There are also Mrs Brown's views of historical interest (*On the Grand Tour*, 1870, and *on the Battle of Dorking*, 1871), on statesmen (*Mrs Brown and Disraeli*, 1874, and *King Cetewayo*, 1882), and of current news stories and wider social and political questions: *Mrs Brown on the New Liquor Law* (1872), *On Women's Rights* (1872), *At the Tichborne Defence* (1873), *On the Shah's Visit* (1873), *On the Royal Russian Marriage* (1874), and *On Home Rule* (1881). Two other volumes were entitled *The Brown Papers, second series* (1870) and *Mrs Brown's Christmas Box* (1870)' [ODNB].



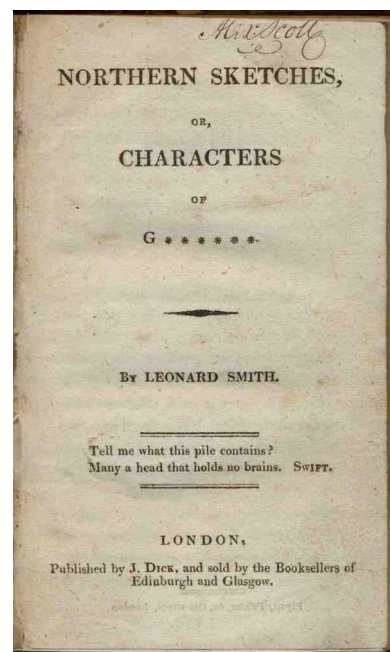
SATIRICAL AND OFTEN VINDICTIVE PORTRAITS OF GLASGOW'S ELITE

46 [SMITH, Leonard]. NORTHERN SKETCHES, or Characters of G*****. By Leonard Smith. London, Published by J. Dick, and sold by the Booksellers of Edinburgh and Glasgow. [1810]. £ 250

FIRST EDITION. 12mo, pp. [ii], viii, 109, [1] blank; some evident signs of use, with a few old repairs to tears and thumb-marks; near contemporary half calf, spine worn and partly split at joints, and some pages sprung; bookplates of John Oswald Mitchell and later bookplate of James T. Farquhar.

The work was once ascribed as an early work by John Gibson Lockhart but the Glasgow lawyer and historian David Murray confidently suggested it was instead by the Scottish poet John Finlay (1782–1810). Quite a number of the 'Sketches' are all fairly vindictive portraits of the 'great and good' of Glasgow society, and no doubt why the need for anonymity and also having the work printed in London.

It contained severe and bitter strictures upon many prominent Glasgow men and women. The authorship has been attributed to Lockhart, but on no other ground than that the book is somewhat in the style in which he wrote and that almost the only favourable notice it contains is that (p. 47) of Dr L*****, intended for Dr. Lockhart, minister of the College Church, Lockhart's father. It is generally agreed that the date of publication was 1810 or 1811 and that the first sketch in the book, that of "Lord Anticough," is intended for James Mackenzie of Craigpark, who was Provost of Glasgow in 1805–06, or, according to some, for James Black, who was provost 1808–10. Now Lockhart matriculated at Balliol College on 16th October, 1809, being then only a few months over fifteen years of age, and was only seventeen if the date of publication was as late as 1811. It is obvious from the character of the book that the writer must have had an intimate knowledge of Glasgow gossip of the day and a certain acquaintance with the persons portrayed. This was impossible in the case of Lockhart. The general opinion at the date of publication was that the author was John Finlay (1782–1810), a Glasgow man, and a poet of considerable merit. When at the University (1796–99), Finlay had John Wilson —Christopher North—as a class-mate and afterwards as a close friend.

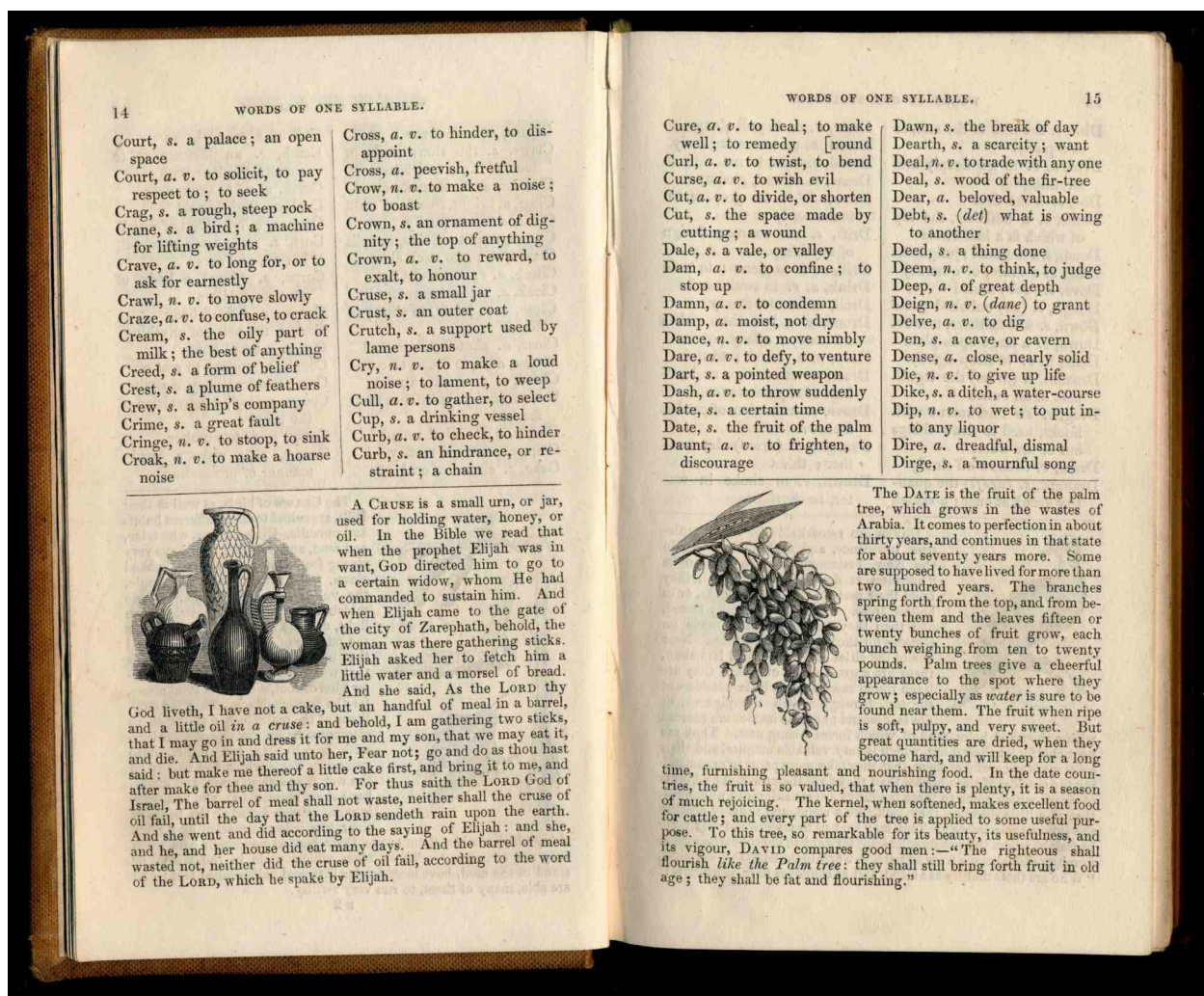


Wilson formed a very high estimate of his abilities and literary power. In booksellers' catalogues issued shortly after the publication Finlay is treated as the author, and I believe David Laing accepted this view. Be this as it may, there is no foundation for supposing that Lockhart had anything whatever to do with the publication.' [David Murray, *Memoirs of the Old College of Glasgow*, 1927]

This particular copy belonged to the Glasgow collector and historian John Oswald Mitchell (1826-1904) has pencilled in the identities of each of the biographies, some are at odds with other annotated copies and other appear to identify otherwise unknown subjects.

John Finlay (1782-1810), born to poor parents in Glasgow, studied Latin, Greek, and philosophy at the university, where classmate John Wilson praised his distinction. At nineteen he published *Wallace, or, The Vale of Ellerslie* (1802), noted for its remarkable versification. After a fruitless 1807 trip to London seeking public employment, he returned to Glasgow and issued *Scottish Historical and Romantic Ballads* (1808), containing antiquarian essays admired by Walter Scott. Finlay also produced editions of Blair's *The Grave*, Adam Smith's *Wealth of Nations*, and a life of Cervantes. Beginning research on English poetry, he died en route to visit Wilson in 1810. See ODNB for a fuller biography.

OCLC records copies in the UK at the British Library, National Library of Scotland, Glasgow and Strathclyde, and further copies in North America, at UCLA, Yale, Delaware, Harvard, Guelph and the Buffalo & Erie County Public Library.



EDUCATIONAL REFERENCE FOR THE YOUNG

47 **STEILL, Benjamin.** STEILL'S JUVENILE CYCLOPEDIA, or Pictorial spelling and reading assistant. London: B. Steill, 20, Paternoster Row. 1845. £ 300

FIRST EDITION. 12mo, pp. iv, 5-236, [12] advertisements; in the original blindstamped publisher's cloth, lightly sunned, with some wear to extremities, but a very good copy nonetheless.

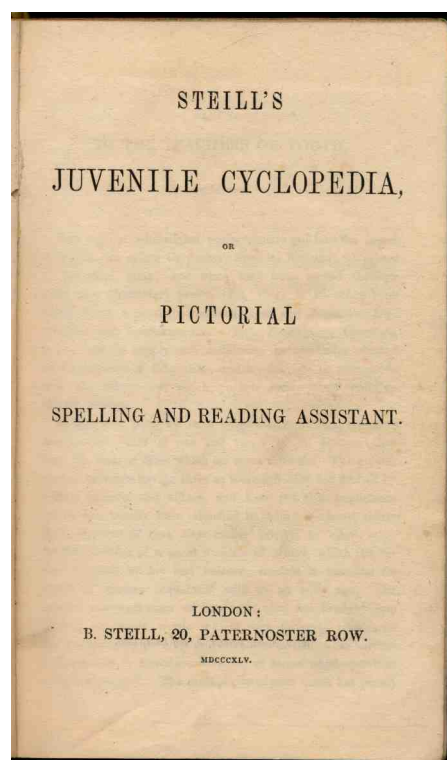
Published at the same time as *Steill's Pictorial Spelling Book* and *Steill's Pictorial Geography* the works were designed on the same plan with an alphabetical list of words or subjects on the upper half of the page with the lower section having a fuller description of selected words or subjects together with an illustration. The works that Steill published were issued in a variety of formats and combinations, the grandly titled *Juvenile Cyclopaedia* was the combined two parts of his *Pictorial Spelling Assistant*, the second part of which the second part 'explaining terms in Science, Literature, and Art'.

The publications all appear to have garnered praise, especially from the nonconformist press, and ultimately the series may have expanded if Steill had not got into financial difficulties.

Benjamin Steill was born around about 1791 in the St Bartholomew's area of London and the first we know of him is his involvement in the trial for libel of the radical Thomas Jonathan Wooler in 1817 for selling a thousand copies of *The Black Dwarf* - Steill appears to have escaped a sentence however. In 1818 he married Elizabeth Boot and from about 1830 Benjamin traded as a bookseller from 20 Paternoster Row, although his family, including two children Emily and Arthur, lived in Wansted. He was in court again in 1833 for pirating verbatim articles for his *Ladies Penny Gazette*. Steill generally published literature at the cheaper end of the market and was also interested in radical and progressive material. He became a widower in 1846 by which time he was living in Hackney. Evidently this was a shaky business and became insolvent in 1850 having borrowed £300 from his next door publisher, William Strange of 21 Paternoster Row, and had repaid £200 and given up some copyrights to pay his debt - oddly the main creditor, Strange, appears to have been out of the country, as did another mysterious man named Roberts, who it was explained in court may never have existed. In any case the court decided to release him, so something odd was afoot.

Before the court he was described as Author, Bookseller, and Publisher but was also in no business or employment and thus his finances were clearly now very shaky. Also, he was now at less than salubrious part of London too: 30 Little Queen Street, St Giles, with his son Arthur. Also at the address was Anthony Marmion, an author of political and historical books whose only acknowledged work appears to be *The Ancient and Modern History of the Maritime Ports* (1855). It is quite possible that Marmion silently contributed to Steill's publication, including the *Juvenile Cyclopaedia* but this is in truth just speculation. As the advertisements in this copy belong to publisher George Virtue it may well be to him that the copyrights in some, or all, of Steill's publications were transferred. Not much is really known about his later life, however he was to move to Guernsey in the 1860's and died there in 1871.

OCLC records three copies, at the British Library, Oxford and the National Library of Scotland.



OVERCOMING ADVERSITY

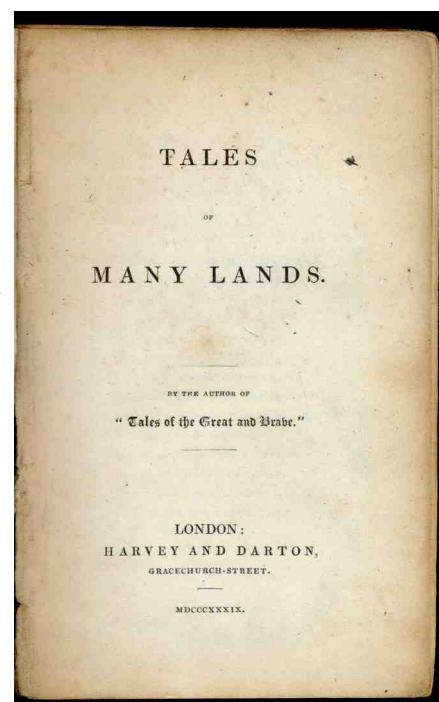
48 [TYTLER, Margaret Fraser]. *TALES OF MANY LANDS*. By the author of "Tales of the Great and Brave." London: Harvey and Darton, Gracechurch-Street. 1839. £ 350

FIRST EDITION. 8vo, pp. [viii], 418, [6] advertisements; with seven engraved plates, including hand-coloured frontispiece and engraved title page with hand-coloured vignette; original brown cloth decorated in blind with the spine including the title within a gilt cartouche, joints worn and some defects to the border of the frontispiece and slightly sprung but still a fair copy.

Uncommon first edition of these *Tales from Many Lands*, containing six stories, each centred on children or young heroes who overcome adversity, each of which have been preceded by way of introduction by a letter from the author to her nephews.

The first letter opens with a sense of loss at missing the children and explains that she will fulfil her promise to set down the several stories for them to read. The stories include 'Giuseppe and Bernardo, or the little Luchese. A tale of Italy,' Henry Seaton, and the Muscovy Duck', Paul Sandford, or the Early Dead. An English Story', 'The Two Cousins, or Frederick Beauchamp and Henry, Viscount Germaine', 'Ewen Malcolm, or the young Highlander in the Pyrenees, A tale the Peninsular war,' and 'The Young Chief, of the rejected vow.' 'The first of the tales concerns a deaf and dumb Italian boy who with the help of an English lady and her husband is able to attend Abbé Sicard's institution in Paris. In the letter to Herbert and Rawdon which follows, the author explains more about the provision for the deaf and dumb, and recalls a visit which a party of deaf and dumb children from Edinburgh paid to Aldourie when she herself was a child.' [Darton] The other tales follow in turn as partly educational, moral and adventurous.

Margaret Fraser Tytler (1811-1850) was the daughter of William Fraser Tytler of Aldourie and Margaret Grant. Almost all her male siblings served in some capacity in the East India Company or the Bengal Army so it is probably hardly surprising that she wrote a work on 'Many Lands'. She became the second wife of Thomas Ogilvy of Corriemoney in 1847, a cousin of Gladstone and a merchant at Ogilvy & Co. in Calcutta, but died soon after the birth of her second child in 1850. Little has really been documented about her life apart from her





books, however an anecdote of her in a biography of her cousin, the author Patrick Fraser Tytler, gives a vivid enough picture: 'She was so slender a person, and had so very small a hand, that an exquisite ring which her Majesty gave her in 1840, of the usual lady's size, required to be retained on her finger by means of a chain secured to a bracelet. - I never heard her called by her family by any other name than "Mousie;" from the circumstance that a mouse, in its terror, once jumping towards her, was literally caught within the sash which encircled her waist.

Laurence Darton in his bibliography of the publisher explains that the author 'helps to look after these children of her sister's when they are at their grandfather's in the Scottish Highlands, and accompanies them on at least one holiday in Italy, Switzerland and the Pyrenees. She is in the habit of telling stories to the two eldest, Herbert and Upton (her godson), but afraid that she may be separated from Rawdon when he is old enough to understand them, she writes them down for him to read later. He was in fact only two years old when "in anticipation of his fifth birth-day" she begins writing for him the first of these books, *Tales of the Great and Brave* [1838]. Its frontispiece is apparently intended to represent Herbert, and likenesses of Herbert (when much younger) and of Rawdon are found as frontispiece and title vignette in *Tales of Many Lands*.

This leaves open who indeed were these nephews as they are clearly hidden under various pseudonymous names, a good guess are the children of her two sisters Christine who married in 1829, Arthur Ruxton, and Mary who married his brother Capt. Charles Ruxton of the 28th Regiment sons of William Ruxton, Esq., of Ardee House, county of Louth. Ruxton and Rawdon would be a neat cover and as Upton was the maiden name of the brothers mother and one of their children, William Fitzherbert Ruxton, later a famous admiral, seem prescient.

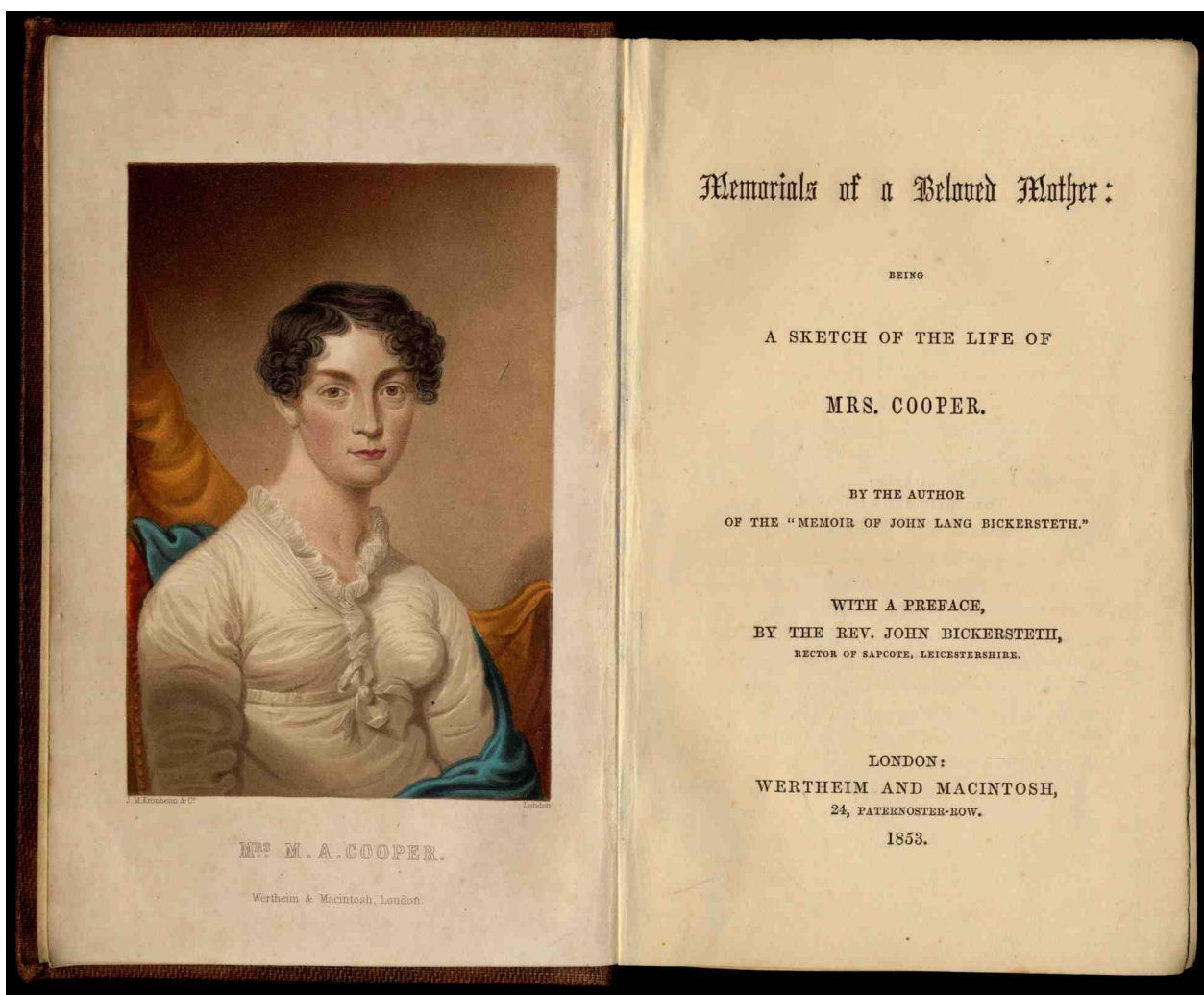
Darton G961; OCLC records five copies in North America, at the NYPL, Princeton, Yale, Florida and Indiana.

WOMEN'S ASPIRATIONS IN A MAN'S WORLD

49 **[WHEELER, Charlotte Bickersteth].** MEMORIALS OF A BELOVED MOTHER: being a sketch of the life of Mrs. Cooper. By the author of the "Memoir of John Long Bickersteth." With a preface by the Rev. John Bickersteth... London: Wertheim and Macintosh, 24, Paternoster-Row. 1853. **£ 385**

FIRST EDITION. 8vo, pp. xi, [i] blank, 251, [1] blank; with coloured 'Baxter Process' frontispiece printed by J.M. Kronheim; original brown cloth, the covers blocked in blind with the title in gilt to the spine and upper cover, spine slightly faded with 2cm tear to upper joint but otherwise fine.

The subject of this biography is Mary Anne Cooper, wife of clergyman John Cooper, rector of Coppenhall, Cheshire. During the mid-Victorian period, there emerged what can almost be described as a subgenre of evangelical memoirs devoted to beloved parents, portraying their virtuous Christian duty, personal suffering, and self-denial. Religious self-examination and correspondence written by exemplary Christian women were often posthumously compiled and published as their 'memoirs' by daughters, mothers, friends, and even a few husbands, becoming a popular literary



staple for evangelical readers. This work clearly falls within that tradition, being drawn from Mary's own letters and a journal she kept, which have been woven by her daughter into a semi-autobiographical text.

Often lightly dismissed, these memoirs nonetheless provided women with an independent voice. Although constrained by their very nature, they offered a space in which women could express their own concerns and interests. It can be argued that this, in turn, served as a prelude to independent thought in other spheres and gradually contributed to the development of women's aspirations and identities in a male world. This is not to say that Charlotte was in any way a feminist, or even inclined in that direction, but her intellectual flexibility and breadth of interest nonetheless suggest the kind of mental independence that would, in time, contribute to a more equal society.

Charlotte Bickersteth Wheeler (1818–1884), who constructed the narrative, was a noted linguist fluent in several modern languages in addition to Latin, Greek, and Hebrew. Born in London to Rev. John Cooper and Mary Anna Bickersteth, she married her father's curate, John Blucher Wheeler, in 1853. The couple had six children; their eldest son had special needs, which required specialized care in an institution. Wheeler also ran a girls' school in Croydon with the help of two of her daughters and authored a number of books, including memoirs of both her parents, a study of creation and the flood, devotional works, a popular commentary on the four gospels, and several novels - all of a religious nature.

OCLC records two copies in the UK, at the British Library and Cambridge, and one more in North America, at Chicago.

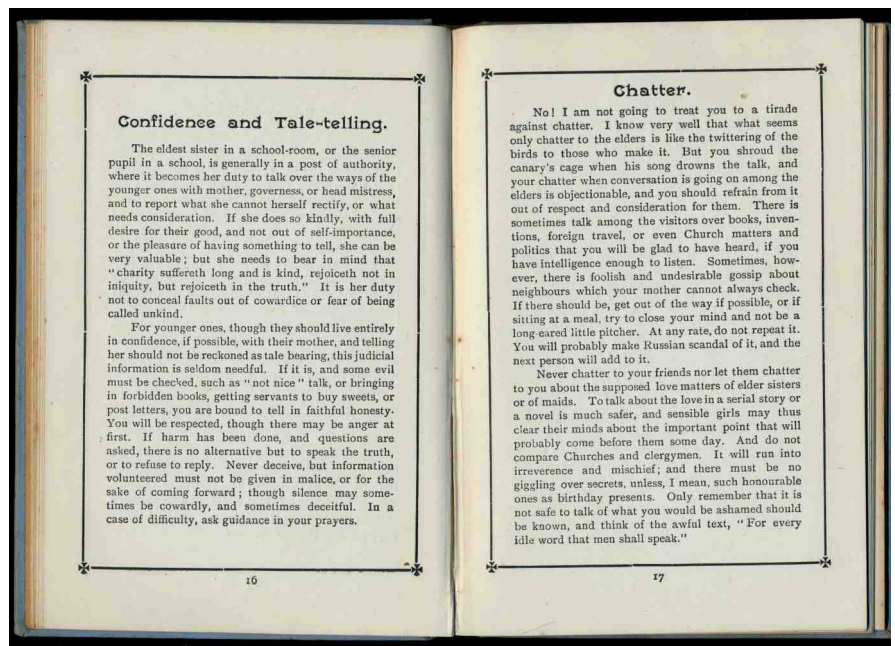
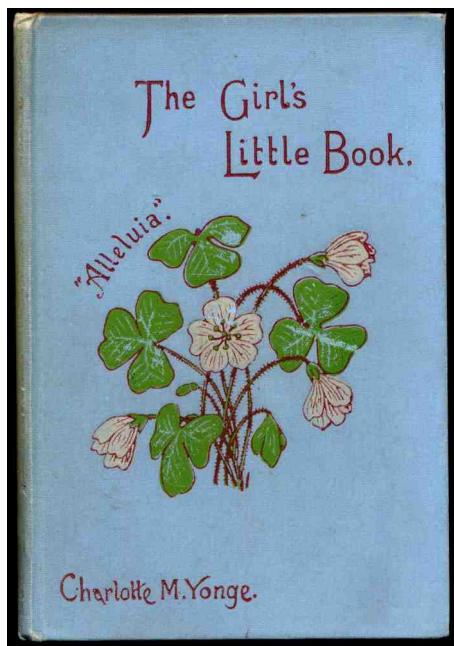
'LIFE IS NOT ALL EITHER LESSONS OR AMUSEMENT'

50 **YONGE, Charlotte Mary.** *THE GIRL'S LITTLE BOOK.* London: Skeffington & Son, Piccadilly, W. Publishers to H.R.H. The Prince of Wales. [n.d., c. 1899]. £ 225

SEVENTH EDITION. 8vo (14.5 x 9.5cm), pp. [iv], 59, [1] advertisement; title browned, with off-setting from contemporary presentation to front free endpaper, otherwise clean throughout; bound in the original light blue blindstamped publisher's cloth.

Scarce copy of one of Charlotte Yonge's lesser known works published towards the end of her life, offering advice to girls 'just growing beyond childhood'.

'I should like this little book to be a help to girls just growing beyond childhood, when they are beginning to have thoughts of their own, and to see that life is not all either lessons or amusement. Perhaps I had better say that I am



thinking of a time when they begin to find out that there are greater lessons to be learnt than German and French verbs, and that these must be learnt by each one for herself, with increasing power. When this time comes there is no knowing. It is at different ages, but everyone must learn in time, either with willing acceptance of teaching, or else she will find herself taught against her will. I want to help the learning to come willingly and happily' (p. 1).

Yonge proffers advice on such topics as 'Confidence and Tale-Telling', 'Chatter', 'Fun', 'Slang', 'Servants', 'Truth', 'Maidenliness', 'Foolish Talking', 'Temper - Moody', 'Money', 'Sweets', 'Acts of Charity', 'Dress', 'Vanity', 'Lessons' and 'books', before concluding with 'A few Hints' and 'Prayers'.

Charlotte M. Yonge (1823-1901) began writing in 1844, and published about 160 works during her long life, chiefly novels. Her first commercial success, *The Heir of Redclyffe* (1853), provided the funding to enable the schooner *Southern Cross* to be put into service on behalf of George Selwyn. Similar charitable works were done with the profits from later novels. Yonge was also a founder and editor for forty years of *The Monthly Packet*, a magazine (founded in 1851) with a varied readership, but targeted at British Anglican girls (in later years it was addressed to a somewhat wider readership).

Not in OCLC, which records copies of the first, third, fifth and ninth edition's, also scarce, with only a handful of copies recorded.

