

MARLBOROUGH RARE BOOKS

N° 1 ST CLEMENT'S COURT LONDON EC4N 7HB

TEL. +44 (0) 20 7337 2223

E-MAIL: jolyon@mrb-books.co.uk

MAY, 2023

LIST 88

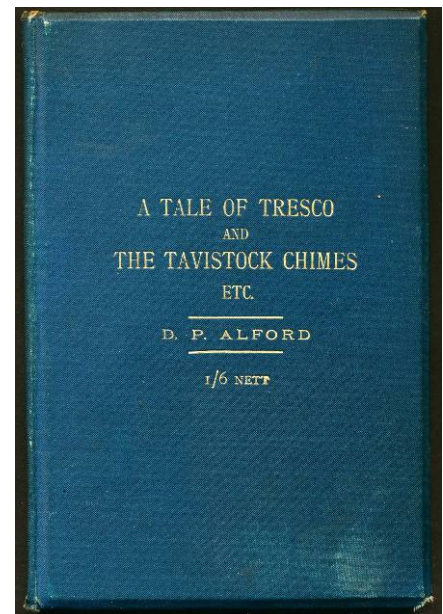
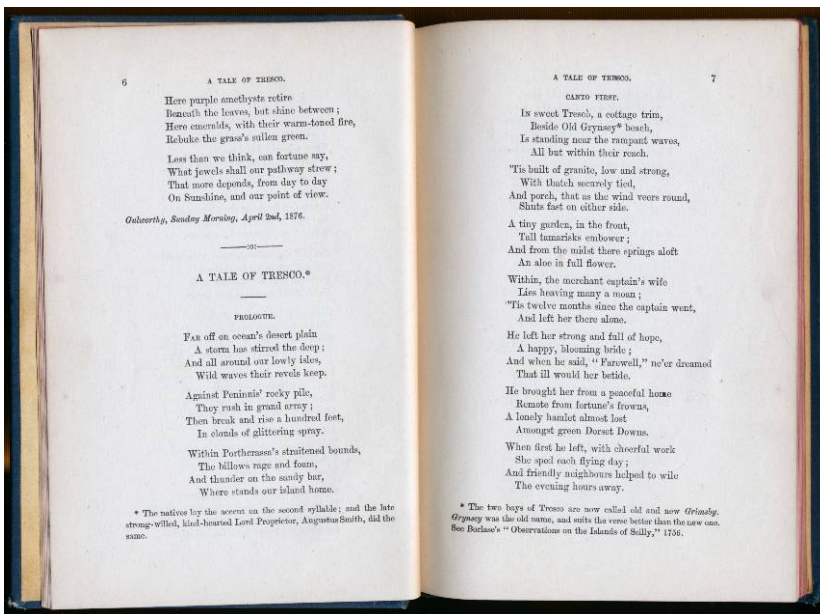
SPRING MISCELLANY

POETRY OF CURRENT TIMES

1 **ALFORD, Daniel Pring.** A TALE OF TRESKO. and the Tavistock Chimes and Other Poems, Mostly of the West Country Tavistock: T.W. Greenfield. London Simpkin and Marshall. 1894. **£ 185**

8vo, pp. [6], 72 [2] blank; title browned from offsetting; original green cloth, upper cover with title in gilt, red edges, small patch of discolouration on upper cover, but overall a very good copy.

The poems in Daniel's collection, he explains in the preface, are 'a sheaf from the harvest slowly gathered in, through many years of a very busy life. May the poems help any readers, as they have helped the writer, to cling to the ideal and the spiritual, amid the growing forces of materialism.'



The two main poems given in the title are also the longest in the work. 'The Tale of Tresko' in three cantos with both prologue and epilogue relates the story of a sea captain of the Scilly Islands who leaves his young wife to go to sea, he is not heard of for twelve months and unbeknown to him his wife slowly dies of consumption. He at last returns to Liverpool and hears of his wife's fatal illness and rushes home as fast as he can but alas she dies just before he reaches her. His sister breaks the news 'O come and see how peacefully / she lies, as if asleep, /

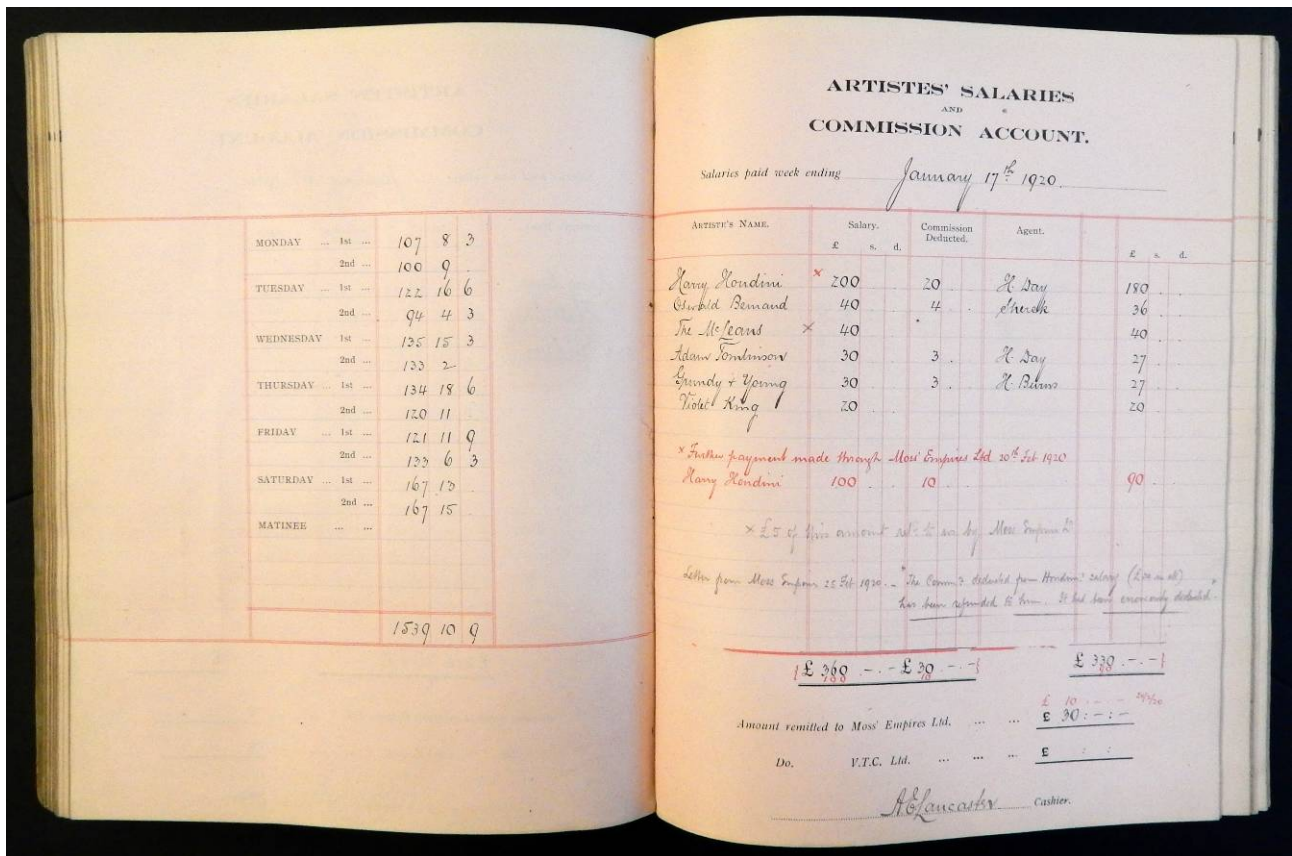
She smiles so calmly, angels must / Their watch around her keep. And I have many things to tell / About her happy death / And all the gentler words she said, As quickly cam her breath.'

The other longer poem, 'The Tavistock Chimes', describes a miner who leaves his wife after ten years of marriage, at first they are happy and wages good but 'Then came reverse. / William's own mine fell fast from bad to worse. / Afraid of puffing quacks and foreign ore, / A public, often duped, would trust no more. / Beneath the strain of poor adventurers' fears, / Small mines would keep their workmen in arrears, / Before they stopped outright.' In the event, this calamity causes arguments between husband and wife and the husband walks out on his wife and children. Alford introduces three 'pictures' into the narrative something like Dickens' *Christmas Carol* where the miner looks into the past, present and future at each chime of the clock, he is thus reconciled to his situation and returns to his wife with 'love rekindled.'

The other poems include subjects such as bluebells, daffodils, the great storm of 1891, the sea shore, Tennyson, Shakespeare and Cowper, each dated and often with the place of composition. One even supporting Gladstone and Home Rule in Ireland 'Ireland has long engaged his earnest thought, / And now he deems deliverance can be wrought, / By helping her, at last, attain the goal / That all free people wish for - self-control'. Altogether an interesting collection poems by this member of a literary family.

The Rev. Henry Pring Alford (1838-1911) was the son of the surgeon Henry Alford (1806-1898) and also nephew of Henry Alford (1810-1871), the Dean of Canterbury. His sister Elizabeth Mary Alford (1840-1905) is probably better known as a Victorian novelist who wrote such titles as *Netherton-on-Sea* (1869), *Honor* (1880), and *The Romance of Coombehurst* (1883). Another sister, Henrietta, like Daniel published poetry with much of the work based on West Country lore and incident.

OCLC records five copies in the UK, at Cambridge, Oxford, Plymouth, National Library of Scotland and the British Library, and two in North America, at UC Berkeley and Yale.



THE FINANCES BEHIND THE SCENES AT THE MUSIC HALL

2 [ALHAMBRA THEATRE, BRADFORD]. ARTISTS' SALARIES AND COMMISSION ACCOUNT. [Bradford]. 1917-1921. £ 950

4to, pp. [312], pre-printed ledger on rose pink paper with accounts added in manuscript in a neat hand; original half calf over green cloth boards, upper cover lettered in gilt 'Alhambra Bradford Artistes' Salaries and Commission Account,' spine somewhat chipped and worn, but overall clean and bright.

A unique document detailing not only the artists salaries and commission taken by their agents, but also the money taken at the box office for each of the shows throughout the week. Despite the vast quantity of material we have on the lives and acts of variety artists we in truth have almost no information on how much they were paid, or how much a music hall took at the box office over an extended period.

MARLBOROUGH RARE BOOKS

We can gauge from the manuscript that The Alhambra at Bradford was a very profitable theatre, they averaged eight new acts each week with a constantly changing programme. The artists gave two performances each night, the first show starting at 6.30pm and the second at 8.40pm, to a possible maximum audience of 1,800. This was an ever changing entertainment and in fact there is very little duplication of acts recorded in the manuscript accounts. The owners of the theatre took care to have an almost endless variety of material to keep their audiences from drifting to other theatres and the competing claims of the cinema.

MONDAY		1st	...	44	13	4
	2nd	...	82	14	3	
TUESDAY		1st	...	45	8	6
	2nd	...	45	17	8	
WEDNESDAY		1st	...	72	-	1
	2nd	...	73	19	11	
THURSDAY		1st	...	56	8	5
	2nd	...	50	5	7	
FRIDAY		1st	...	34	8	2
	2nd	...	60	18	3	
SATURDAY		1st	...	133	12	8
	2nd	...	179	2	4	
MATINEE	
				879	9	2

ARTISTES' SALARIES AND COMMISSION ACCOUNT.										
Salaries paid week ending <u>April 9th 1921</u>										
ARTISTE'S NAME.	Salary.			Commission Deducted.	Agent.	£ s d			£ s d	
	£	s	d			£	s	d		
Fr Bentley & Co	165	-	-	16 10	G Barclay	148	10	-		
Donald & Carson	45	-	-	4 10	-	40	10	-		
Dick Lubb	40	-	-	4	E Letelsten	36	-	-		
The Herlos	30	-	-	3	E De Vere	27	-	-		
Eric Randolph	32	10	-	3 5	E Letelsten	29	5	-		
Mayne Sheridan	32	10	-	3 5	H Day	29	5	-		
The Mozells	25	-	-	2 10	B Sherk	22	10	-		
<i>X Fr Bentley - Com^o and only have been deducted @ 5% The matter was adjusted by allow Empe & the difference paid to the Artists.</i>										
						£ 370	-	-	£ 37	-
									£ 333	-
Amount remitted to Moss' Empires Ltd.									£ 37	-
Do. V.T.C. Ltd.									£	-
									J. Lancaster	Cashier.

The cheapest acts the theatre hired were salaried at just ten pounds a week for twelve performances, generally these small acts did not command enough of a fee to attract an agent whereas top acts could command several hundreds of pounds, and here again many top acts clearly managed their own affairs rather than dole out a commission to an agent.

The Alhambra Theatre, the 'jewel in the crown' of theatres in the Bradford area, was officially opened on the 18 March 1914 at the high tide of British variety. The theatre was the brainchild of the Bradford impresario Francis Laidler who became known as 'The King of Panto'. It appears that the cash book was begun when Laidler entered into an arrangement with Moss' Empires Ltd in 1917, this was a mutually profitable arrangement that lasted forty years as Moss Empire could attract every big-name variety performer and provide a steady stream of superior supporting acts.

The record, which was looked after by the cashier of the theatre, shows that the second show on Saturday had the best evening take at the box office, probably as most workers were paid their wages on Saturday morning. Monday night, which began with a new line up of artists, unsurprisingly had a return second only to that of Saturday. The return at the box office steadily declined as the week progressed with the first show on Friday evening being generally the worse as far as audience numbers and money taken. There was no show permitted on Sunday of course, although the occasional matinee was given through the week, usually on a Saturday.

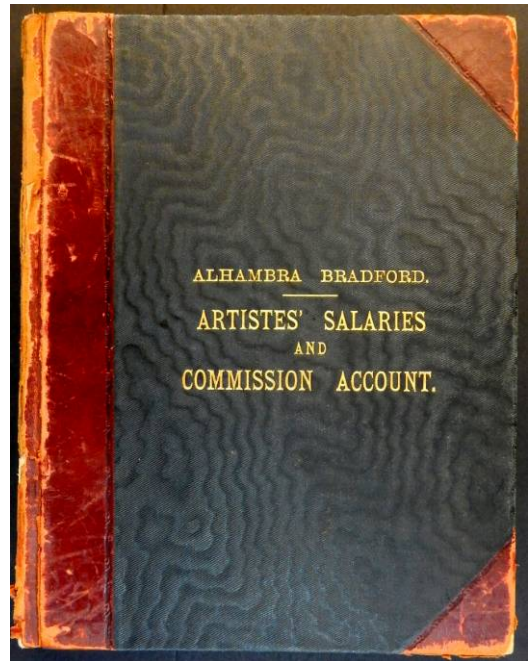
Planning a balanced program usually included a top billing act with a number of lesser acts. For July 3rd 1920 the top act was Scott & Whatley the famous and popular African American comedy duo who commanded £200, the Havana Troupe of comedy acrobats were paid £25; the Sisters Reeve, 'The Popular Pair' a singing duo who often took trouser roles £30; Carr Lynn the animal mimic £20; The Villions who were billed as 'Comedy Trick Cyclists and Whirlwind Dancers' Chas Rich a comedian and Raconteur £25; and Darlington & Squire who were a violin and piano duo. Commission was deducted for all but the last act at 10%, their agents being Barclea, Sherek, W. Collins, Bentley and H. Burn, the commissions being collectively sent to Moss's Empires ltd for distribution. The total take for this week was £1,124 0s 1d. the lowest box office return being just £32 13s for the early Friday show and the highest on the second Saturday show of £193 7s 5d.

This was also something of a transitional phase of variety covering the period from the last difficult period of the war but also the boom period afterwards. Also the increasing use of musical comedy as part of the programme of entertainment, sometimes taking over a full week or mixed in with individual acts. The week of the 17th November 1917 was devoted to the show 'Zig-Zag' and two month later most of the week was taken up with 'Sugar Baby'. There were roughly between eight to ten such productions a year with such show titles as 'Smile Co', 'Hotch Scotch', 'Hanky Panky', 'Pamela', 'Stunts', and other such attractions. The musical comedies

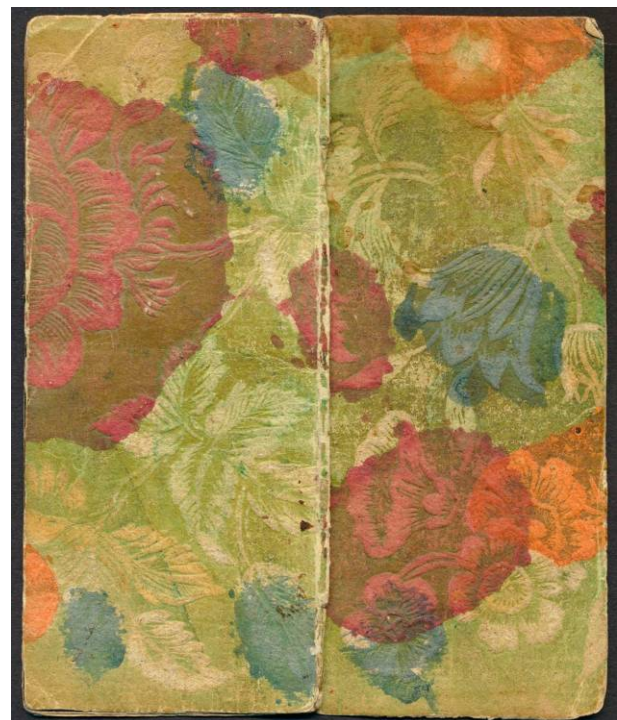
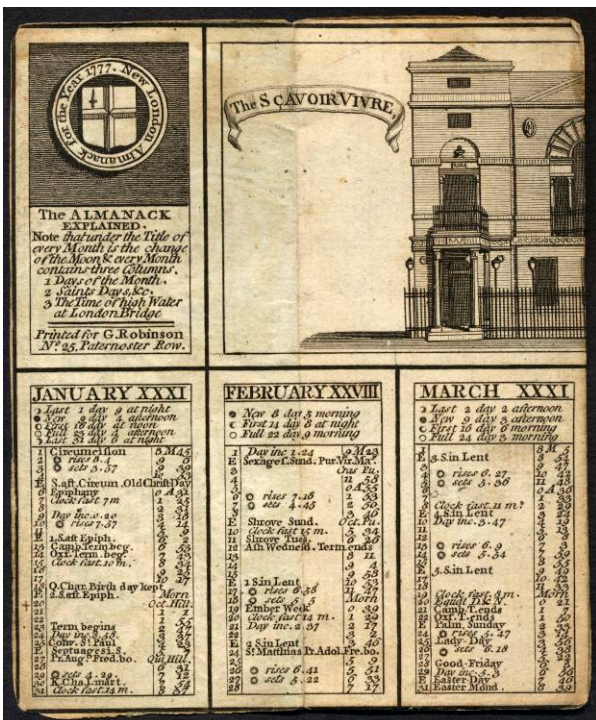
were toured the provinces generally in a modified form, after their London Run was over. Their fees were basically calculated as a percentage of the take, usually calculated at 55% or a flat fee.

From 28th June 1928 for two weeks the Sir Thomas Beecham Opera Co Ltd took the Alhambra and worked on a fee of 80% of the take. These two week brought in the highest box office take in the period covered by the manuscript, triple that of a normal week. They put on fourteen different operas in twelve days, probably something of a record, despite this Beecham's extraordinary efforts at founding a British opera company was ultimately to founder the following year.

The top acts included Gertie Millar who was paid £400. The agreement stating a £400 guarantee with the addition of 50% of performance that attracted a box office take of over £190 15s, alas the highest take was £134 12s so she was not allowed any extra earnings. Other main acts included Violet Vanburgh £150, Mark Sheridan £120, Wilkie Bard £250, Harry Thurston £150, Lupino Lane & Horace Mills £150; Vesta Tilley £300 George Formby £100, Neil Kenyon £175, Hetty King £110, Barnsby Williams £150, Marie Lloyd £200, The Great Raymond £250, G.H. Elliott £150, even the Sheffield Choir under Dr Henry Coward earned £300, Harry Houdini £300 - a note stating the original fee of £200 was increased to £300 and the commission refunded!



It must have been a hard life for the smaller acts being paid with amounts under £100, and more often than not under £30 and even as low as £10. Indeed this is why accounts, such as the present, were kept away from prying eyes, with petty jealousies between what acts were paid being likely to cause conflicts with the management.



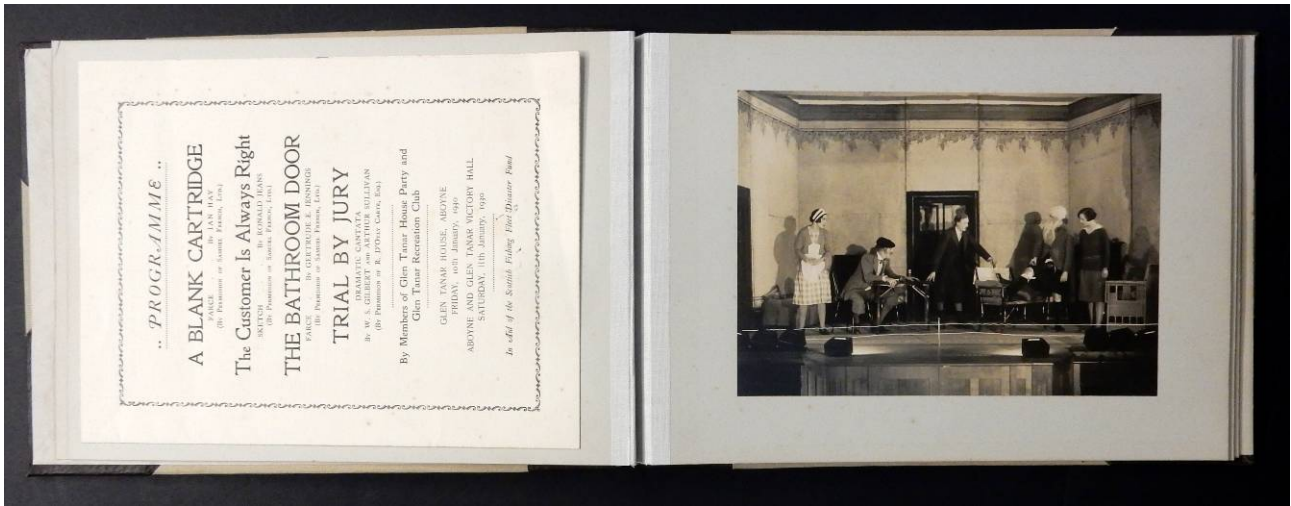
ANNUAL GUIDE

3 [ALMANACK]. NEW LONDON ALMANACK for the Year of Christ 1777 Printed for G Robinson, No. 25 Paternoster Row. [1776]. £ 425

24mo (12.1 × 5.1 cm), pp. [8], engraved throughout; original decorated paper wrappers dabbled in colours, some minor rubbing but generally fine.

This edition of the *New London Almanack* contains a segmented illustration of the front elevation of Boodle's Club in St James's Street, that had been built in 1775 to 1776 after a design by the architect John Crunden.

The *Almanack* could be had in various formats and bindings, this copy allowing six panels when opened so that three months at a time could be viewed and which avoided the illustration being segmented, although it is folded round a fore-edge. Other useful information includes tables of Kings and Queens, Lord Mayors from 1755 and sheriffs to 1777, holidays of public offices and weights of gold and silver coin.



Royal Infirmary through a similar programme to the year before starting with Lord Dunsany's drama *A Night at an Inn*; a comedy by Gertrude Jennings *Me, and My Diary* and the *HMS Pinafore* the main musical highlight. For 1932 Herbert & Reynolds opeetta *The Policeman's Serenade* opened the programme followed by Lord Dunsany's *Atalanta in Wimbledon*; Gertrude Jennings' comedy *The Bride* and George Grossmith's 'mysterious melodrama' *Carrottina the Gardeners Daughter, or a pleasant pheasant and the dreadful duke*, this year the profits were given in aid of the Scottish Boy Scouts Endowment Fund. 1933 had a smaller programme with Roland Pertwee's farce *Postal Orders* and Ian Hay and P.G. Wodehouse's *Leave it to Psmith*, but no musical items.

The events were fairly fulsomely reported in the local press and some of the photographs were reproduced in *The Tatler* society pages. The performers which often included Glentamar and his wife usually in small parts, also had writer Ian Hay acting out a part in his own plays, presumably all of the Glentamar's house guests earned their keep and were found suitable parts too. The four programs for 1930 to 1933 are each signed by the full cast and presumably the albums were created for Glentamar as a souvenir of the events. They seem to have come into the hands of Glentamar private secretary Norman Dane, as he has underlined his own name in several of the press cuttings.

The contents of each album are as follows: 1926, 9 mounted photographs and newspaper cuttings at end - 1930, 6 mounted photographs, signed printed programme and newspaper cuttings - 1931, 6 mounted photographs, signed printed programme and newspaper cuttings - 1932 & 1933, 11 photographs, two printed and signed printed programme and newspaper cuttings.





INSTRUCTIONAL SWORDSMANSHIP

5 **ANGELO, Henry, and Thomas ROWLANDSON.** HUNGARIAN AND HIGHLAND BROAD SWORD. Twenty Four Plates, designed and etched by T. Rowlandson, under the direction of Messrs. H. Angelo and Son, Fencing Masters to the Light Horse Volunteers at London and Westminster dedicated to Colonel Herries. London, Published...by H. Angelo, Curzon Str. May Fair, Feby. 12th 1799. **£ 3,500**

FIRST EDITION, SECOND ISSUE? *Oblong folio, pp. iii dedication, [1], [3] Subscribers, [1] blank, hand-coloured aquatint 'architectural' title-page by I. Hill after Rowlandson and 23 finely etched and aquatint plates by Rowlandson, hand-coloured and each set within wide uncoloured aquatint borders; contemporary marbled boards rebaked and re-cornered in calf, spine lettered gilt.*

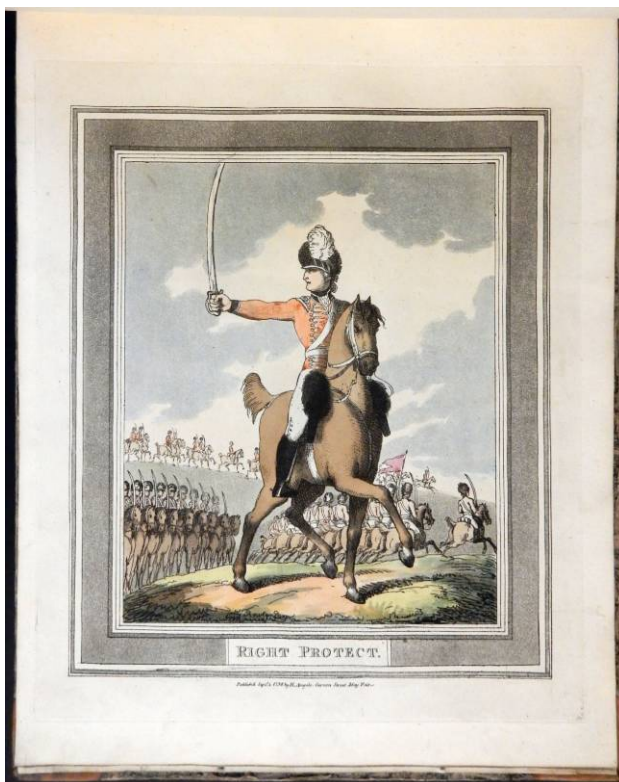


First Edition, second issue(?) of this rare and attractively illustrated work of instructional swordsmanship. Rowlandson's plates mainly depict the rollicking antics of the Light Horse Volunteers of London and Westminster usually set against the backdrop of a battle scene in which it is assured that the French will come off the worse for wear. Three of the later plates see the cavalryman dismounted and demonstrating in nine individual poses the positions of attack and defence adopted by a foot soldier. Two final plates, though, are assuredly the most animated with an elegant kilted Highlander making deft work of a grenadier and dismounted hussar.

"The twenty-four plates in coloured aquatint show military exercises and movements of cavalry, but single figures in the foreground, illustrating sword exercises, are relived and animated by the introduction in the background of various skirmishes, assaults and battle-scenes, so that the plates lose all sense of formality" (Martin Hardie, pp. 164-5).

Ogilby, *British Military Costume*, notes that the "first issue had a title page with 10 col. vignettes of Highlanders". This is not present in the present copy, nor in that recorded by Tooley where the title, lettered within a slab on an arch, is flanked on either side by a mounted and foot volunteer respectively. Good dark impressions of the plates with imprint lines dated Sept. 1st 1798 and printed on paper watermarked '1794'.

Tooley, 414; Colas 2587; Martin Hardie, pp. 164-5; Thimm, *Fencing & Duelling*, p. 248; Ogilby, *British Military Costume*, 776.



RACIST BAGATELLE

6 [BAGATELLE]. LES NEGRES VIRTUOSES. Jeu de Société Amusant pour tout âge. [Paris: Charles Watilliaux, 110 rue Vieille du Temple] [circa 1895]. £ 950

Shaped wooden board with six minstrel figures and a bell on a chromolithograph curtain and trapeze backdrop, hinged on the top edge of a box (hinge now defective); the inside of the box with a bagatelle table with hazards and numbers; the box [41.5 x 20 x 6 cm] with a card lid with a large chromolithograph decorative title label, some minor abrasion to extremities but otherwise fine.

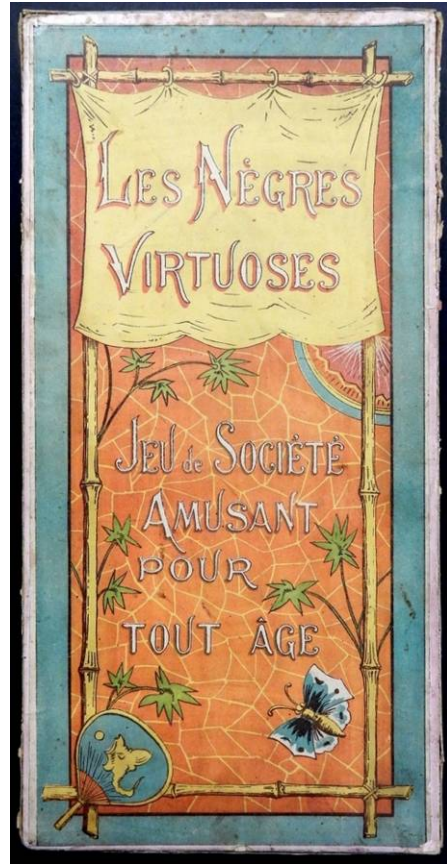
A rare toy that uses Minstrels on a trapeze as the backdrop to a game of bagatelle.

The backboard consists of six wooden figures of Minstrels which can rotate on a central pin. Each has a silvered cup attached to the top of their heads and arranged in four rows, one above each other. The player places a marble in the cup attached to the head of the uppermost Minstrel and gravity allows the marble to drop from one row to the row below before striking a bell. The marble then runs along a tilted board set out with a number of hazards that retard the progress of the marble; the marble that manages to negotiate these hazards stops in one of several boxes with scores from 1 to 50. The player whose marble falls into the highest scoring box is naturally the winner.

The box lid has a design clearly influenced by the Japonisme movement of the 1880's and 1890's although this is not reflected in the backdrop of the Minstrels who are shown within a circus and seated on trapezes.

No maker's name appears on the game, however it is clear that the fabricator is the same as the identically constructed *Jeu des Cascades, Jeu de Société Amusant pour tout âge* produced by Charles Auguste Watilliaux (1847-1924). Watilliaux was a publisher, game manufacturer and merchant active in Paris from the time he took over Coqueret in 1874 until he sold out to Revenaz & Tabernat in 1908. His premises were located at 111 Rue Vieille du Temple in the heart of the Marais where many other





toys and game makers were established. A surviving 1903 trade catalogue no longer lists the 'Ombrascope', presumably, therefore, sales of the toy were not sufficient to cover the cost of cutting new stencils.

‘PERUSED WITH PLEASURE
BY EVERY TENDER AND RATIONAL MOTHER’

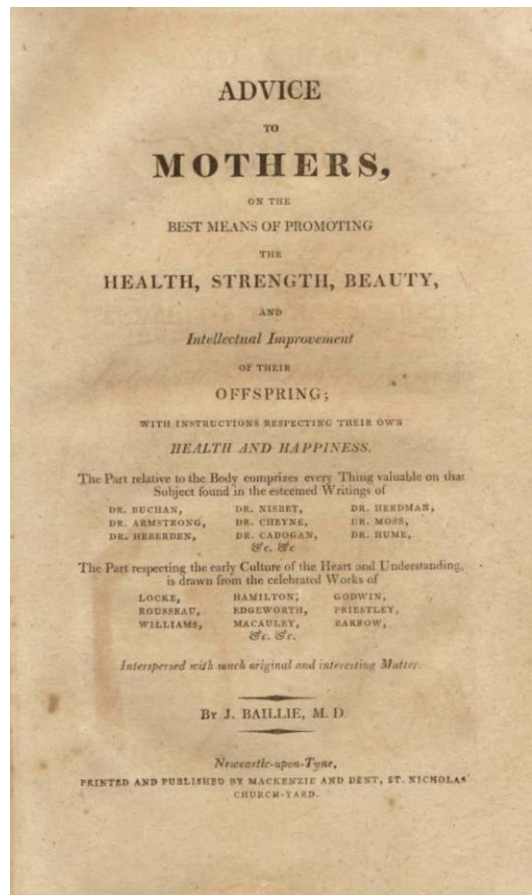
7 **BAILLIE, J. ADVICE TO MOTHERS**, on the best means of promoting the health, strength, beauty, and intellectual improvement of their offspring; with instructions respecting their own health and happiness. The part relative to the body comprizes every thing valuable on that subject found in the esteemed writings of Dr. Buchan, Dr. Armstrong, Dr. Heberden, Dr. Nisbet, Dr. Cheyne, Dr. Cadogan, Dr. Herdman, Dr. Moss, Dr. Hume, &c. &c. The part respecting the early culture of the heart and understanding is drawn from the celebrated works of Locke, Rousseau, Williams, Hamilton, Edgeworth, Macauley, Godwin, Priestley, Harrow, &c. &c. Interspersed with much original and interesting matter. Newcastle-upon-Tyne, Printed and Published by Mackenzie and Dent, St. Nicholas Church-yard. 1812.

£ 850

FIRST EDITION. 8vo, pp. viii, 318, [1] contents, [1] blank; with additional engraved title; some marking and foxing in places; bound in contemporary mottled calf, spine ruled in gilt with morocco label lettered in gilt, joints cracked (but cords holding firm), head and tail chipped, but still a desirable copy, with contemporary red morocco ownership label of 'E. Collins, 1814' stamped in gilt.

Rare first edition of this guide book for mothers 'on the best means of promoting the health, strength, beauty, and intellectual improvement of their offspring'.

'The nursing and rearing of children, as well as the early culture of the heart of understanding, are acknowledged to be the incontestable province of mothers; for, as an eloquent writer justly argues, if the first and chief part of education, which



concerns us most, had been designed for fathers, the Author of Nature would doubtless have provided them with milk for the nourishment of children. In concurrence with this opinion is the following book of instructions dedicated to females, and which, it is presumed, will be perused with pleasure by every tender and rational mother, who will also recommend it to the serious attention of her daughters, as leading to the purest and most lasting sources of happiness' (p. v).

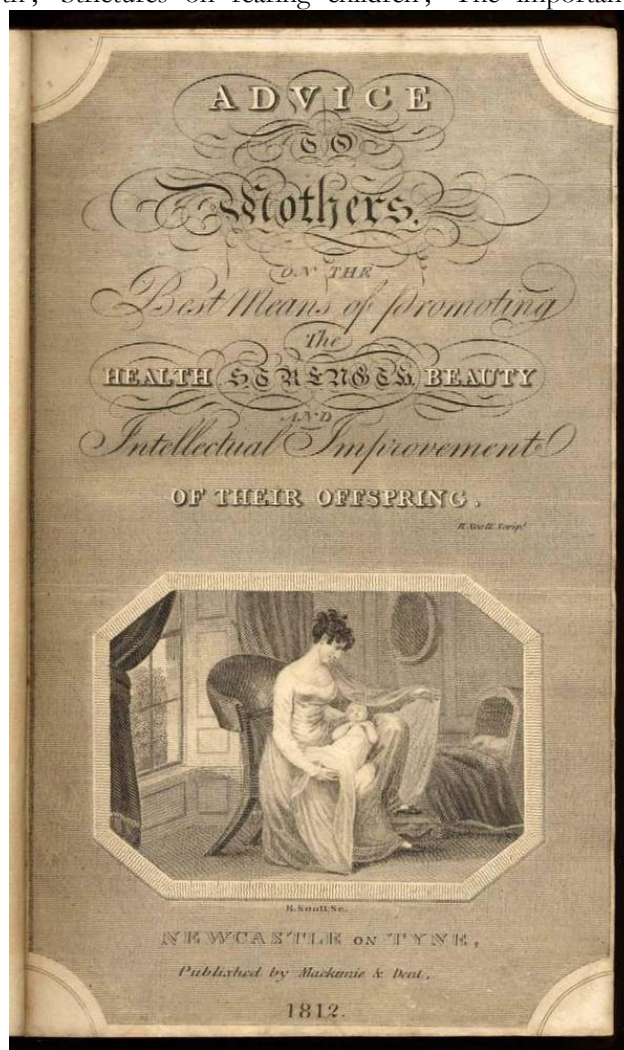
The work is set out in two sections, the first with chapters on 'Hints to women before marriage'; 'Rules of conduct during pregnancy'; 'Observations on childbirth'; 'Strictures on rearing children'; 'The important influence of air'; 'Warm and cold bathing'; 'Children's dress'; 'The food proper for children'; 'Exercise and rest during infancy'; 'The abuse of medicine'; 'Dwarfishness and deformity'; 'Fatal effects of excessive fondness'; and 'Accidents'. Section II covers 'Object of moral education'; 'Desires and aversions'; 'Origin of pride and vanity'; 'Improvement of the faculties'; 'The choice of toys'; 'Tasks'; 'Attention'; 'Books' (particularly recommending the works of Mrs. Barbauld); 'Arithmetic'; 'Memory and invention'; 'Taste and imagination'; 'Prudence and economy'; 'Remarks on public and private education'; and concluding with the rather enlightening 'Strictures on female accomplishments'.

The publisher, as his biography notes below, was a strong radical who tended to issue works that appealed to his own inclination. Eneas Mackenzie 'was born in Aberdeen but his family moved to Newcastle while he was an infant. After a short career as a shipbroker in Sunderland he became a private tutor and then opened a school in Newcastle. In 1809 he wrote a *History of Egypt* which was published in parts by K. Anderson. In 1810 he entered into partnership with John Moore Dent as "Mackenzie and Dent". Mackenzie was very much the dominant partner and under his influence the firm concentrated on printing and publishing works to be sold in periodical parts. Many, including histories of Northumberland, Durham and Newcastle were written, or at least compiled, by Mackenzie. On June 25, 1814, the *Tyne Mercury* carried an advertisement signed by Mackenzie that he, John Senior, William Scott, George Kelly and John Ayre, "the principal publishers of periodical works in the counties of Northumberland and Durham" had formed themselves into "the North of England Association of Publishers, for the prevention and punishment of those frauds and injuries to which they are peculiarly exposed". The Association members agreed not to engage each others' employees unless the former employer provided a testimonial: not "to disparage the works or characters of any other member of this Association;" and "to complete every work for which they receive subscribers' names, or... to give an equivalent satisfactory to the subscriber". No further mention of this Association can be found so it probably had a short life but Mackenzie followed its principles throughout his career. In a three-page catalogue of part works available from Mackenzie and Dent in 1832, obviously usually sold by door-to-door salesmen, the introduction states—"A perusal of this Catalogue is requested, as the Bearer will call again, when Specimens... may be seen, and Subscription received. The numbers... are to be paid for on delivery. To prevent imperfect Sets, Subscribers must continue till the end of the Work. The Publishers pledge themselves to complete their respective Works". There were many variant ways

for subscribers to receive their numbers. Mackenzie's own *Account of... Newcastle*, 1826, was available in five 5s parts, or "25 Shilling Numbers", or "on fine paper, Price 7s 6d each", or "on strong Royal Paper, Price 8s 6d". Mackenzie was a strong Radical, secretary of the Northern Political Union. He was the principal founder of the Newcastle Mechanics' Institute in 1824. He died of Cholera in 1832. [Hunt].

Of the author of the present work, J. Baillie, M.D., we have been unable to find any further information.

OCLC records two copies in the UK, at the BL and NLS, and three in North America, at Columbia, NYPL and Suny at Buffalo; see Christopher John Hunt *The book trade in Northumberland and Durham to 1860*, Newcastle, 1975.





INCLUDING A SHADOW OF 'A SLAVE'

8 [BENNETT, Charles Henry]. THE BOOK OF SHADOWS. London: W. Swan Sonnenschein & Co. Paternoster Row. [1882]. £ 185

4to, [25 x 29 cm], pp. 32; including 30 large wood engravings of various types of people and their shadows; brown cloth decorated boards, somewhat worn at edges and marked.

A reprint from Bennett's *Shadow and Substance* originally published in the 1860's. The publisher Sonnenschein probably bought up the wood-engraved blocks to republish, but then makes no mention of the artists name. The illustrations must on the whole have seemed rather old fashioned by 1882 and the publisher has made minor changes to the titles of some of the images.

Bennett was born on 26 July 1828 at Tavistock Court, Covent Garden, London, the son of Charles Bennett and his wife, Harriet. He seems to have been self-taught as a draughtsman on wood, but by 1855 his sketches were appearing in *Diogenes*, a comic paper, and the *Comic Times*. In 1856 his 'Studies in Darwinesque development' and the 'Shadows' series of caricatures in Henry Vizetelly's *Illustrated Times* became very popular. His drawings were also engraved on wood for the *Illustrated London News* in 1857 and 1866, and the *Cornhill Magazine* in 1861, and he worked for other popular papers, including *Good Words* in 1861, *London Society* from 1862 to 1865, and *Comic News* between 1863 and 1865, as well as various children's papers including *Every Boy's Magazine* from 1864 to 1865, and *Beeton's Annuals* in 1866. Bennett illustrated several books, the most famous of which was his edition of Bunyan's *Pilgrim's Progress* (1859), published by Longman's thanks to the help of Charles Kingsley ... Bennett joined *Punch* in February 1865, contributing over 230 drawings in the two years before his death, the most famous of which were his parliamentary drawings for the 'Essence of Parliament' series.' [ODNB]

OCLC records five copies in North America, at Brown, Yale, The Morgan, San Antonio Public Library and the Academy of Motion Picture Arts in California.

PUBLISHER IMPRISONED

9 [BLASPHEMY]. 'COSMOPOLITE' CAUTION TO PARENTS: IS THE BIBLE INDISCRIMINATELY A FIT AND PROPER SCHOOL BOOK FOR YOUTH? Being an address to parents, teachers, and clergymen, with immoral and contradictory passages from Holy Writ; also, Moral force address to the infidel pirate government of Britain; The soldier's (alias man-butcher's) trade not just, therefore not honourable; and The aristocrat's idea on honour. Edinburgh: Published by W. & H. Robinson. J. Watson, Paul's Work, Paternoster Row, London [and others]. MDCCCXLIII [1843].

[bound with:] BARKER, Joseph. THE POPULAR IMPERFECTIONS OF THE BIBLE, A Speech. London James Watson, 3, Queen's Head Passage. 1853.

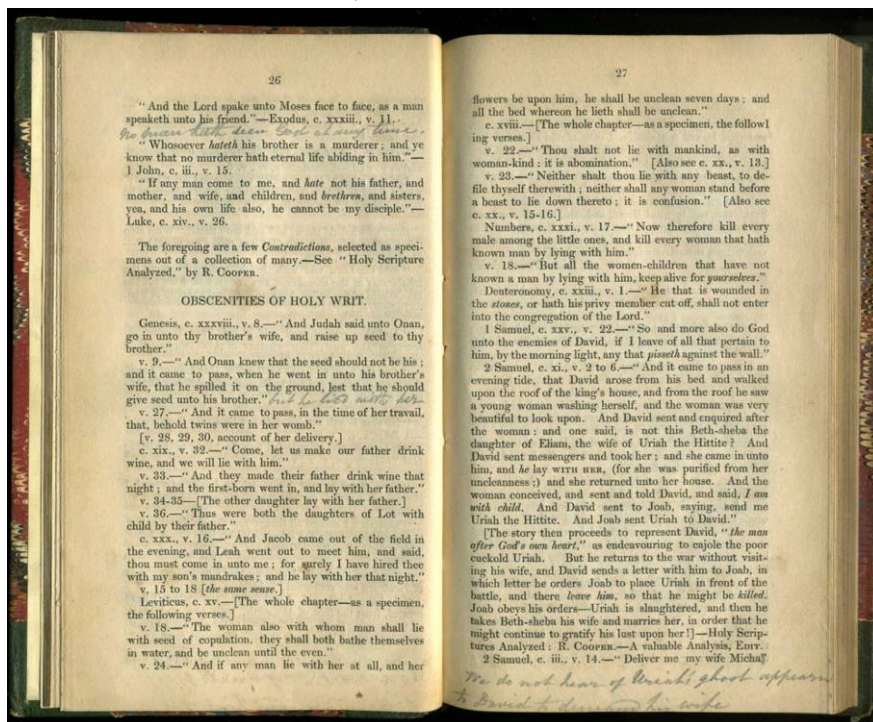
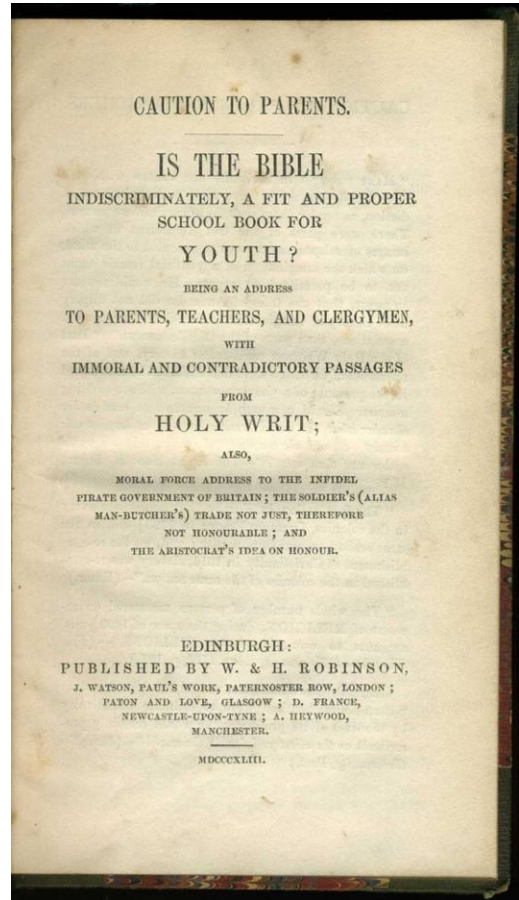
[bound with:] [ANON]. A REVIEW OF THE BIBLE; Containing remarks on the Scripture History of Creation, The Effects of Man's Sin, The Deluge, &c., &c., &c., London: J. Watson, Queen's Head Passage, Paternoster row; Wortley, near Leeds: Printed and sold by Joseph Barker. 1848. £ 1,250

FIRST EDITIONS. Three works in one volume, 8vo, pp. 32, 12, 7, [1] blank, 6; 24; 96; bound in contemporary green half calf over marbled boards, spine lettered in gilt; cancelled bookplate of Cardiff Public Library.

A volume of rare pamphlets by freethinkers which occasioned the last time a publisher was sent to prison for blasphemy in Britain.

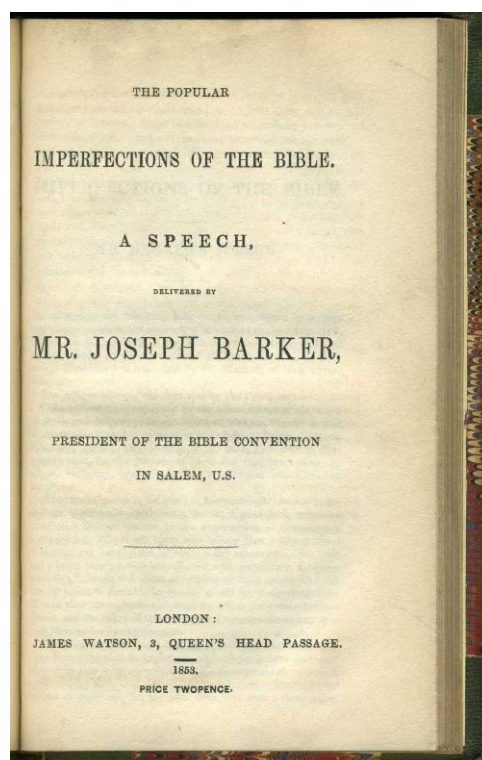
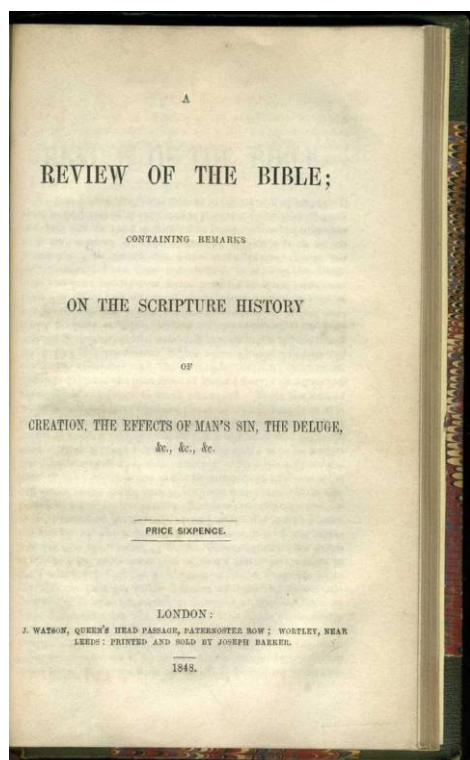
The first named item was to cause a lot of trouble for the publisher, however all we really know of the author is that he was 'a member of the British and Phrenological Associations, and the Peace and Teetotal Societies.' The *Caution to Parents* pulls together a selection of the more 'immoral' passages from the Bible dwelling on lust, prostitution, contradictions, sodomy and various other 'obscenities of Holy Writ'. Giving a well argued and contrasting work the writer argues the Christian acquiescence to such beliefs and his own argument that the Bible is 'an improper book for youth.' 'How superior is my Religion to the Christian's; the first creates love, the latter hatred. The older I become, the more charitable I feel towards the failings of my fellow-creatures, and cannot dislike those who differ from me in opinion, religious or political, merely because they do not think as I do. Christians actually hate those who differ from them.'

'On 3 June 1843, Henry Robinson and his father-in-law, Thomas Finlay, were arrested for selling and circulating blasphemous books. Robinson, aged 29, was a bookseller and publisher who had formerly worked in Glasgow before setting up shop in Edinburgh's Greenside Street. A police raid was carried out on his shop while he was confined to his sickbed, a large number of books were seized and his home was guarded until bail of £50 was paid. The same day, the Sheriff officers raided the residence of Thomas Finlay, a cabinet-maker who operated as an "infidel librarian" from his home in Haddington Place. A veteran of Edinburgh's freethinking scene and a self-professed "ultra infidel", Finlay was an original member of the Edinburgh Zetetic Society and had corresponded with Carlisle during the 1820s. He was imprisoned in Calton Jail and released on bail of £25, pending trial alongside Robinson at the High Court in July 1843. Their plight attracted the attention of many English unbelievers, who had themselves been subjected to renewed persecution from 1840, when the Whig government bowed to pressure from Henry Phillpotts, bishop of Exeter, to endorse repression of infidel socialists. Over the next two years, numerous publishers and booksellers were convicted of blasphemy in English courts, including Henry Hetherington, Charles Southwell and George Holyoake, and received prison sentences ranging from four to twelve months. In solidarity with the Scots, the liberated Southwell travelled to Edinburgh,



which he declared to be the new “seat of war” in the fight for freedom of opinion, and printed weekly updates on the trials in *The Investigator*, a radical newspaper. He was soon joined by Thomas Paterson, aged 28, a Glaswegian by birth, recently released from one month’s incarceration in Tothill Fields prison in January 1843 for displaying anti-Christian posters in the windows of his London bookshop.

‘To many English commentators, it was clear that the spark for the prosecutions was Robinson’s publication of *The Bible an Improper Book for Youth* (1843) by “Cosmopolite” [i.e. the first part of *Caution to Parents*], an anonymous member of the Edinburgh elite whom Southwell described as an individual who “unostentatiously devotes his time, his money, and his talent, to the achievement of those great objects all enlightened reformers have in view”. The pamphlet articulated a deist position and included such incendiary statements as “whoever says the creator of the world is the author of the bible of the Jews and Christians, is a blasphemer, and can only be excused as an insane or ignorant person”. The raid unearthed many other anti-Christian works, including Rees Griffith’s *The Protestant’s Progress from Church-of-Englandism to Infidelity* (c.1840), Carlile’s *American Antitheistical Catechism* (1834), and Skinner’s *Jehovah Unveiled* (1819). Unfortunately for Robinson, it also unearthed several “lewd, gross, or obscene” publications, including contraceptive manuals such as *Every Woman’s Book* (1826), and erotic novels including an edition of John Cleland’s *Memoirs of the Life of the Celebrated Fanny Hill* (1748) accompanied by “amorous engravings”.’ [Loughlin]



A series of highly publicised trials took place between June 1843 and January 1844, when Henry Robinson together with Thomas Finlay, Thomas Paterson and Matilda Roalfe were convicted for their participation in Edinburgh’s infidel book-trade. Robinson in the end pleaded guilty and was sentenced to twelve months imprisonment, Paterson did not capitulate and was given fifteen months. Newspaper reports describe how the police had carried away a large number of Robinson’s stock books and there is little doubt that after the trial this was destroyed.

Our work appears to have been published simultaneously in two issues, one, as here with a general title together with three previously issued works by ‘Cosmopolite’ from 1842; the other issue with apparently a separate title *The Bible an improper book for youth and dangerous to the easily excited brain, with immoral and contradictory passages from holy writ*.

Our volume once belonged to George Schlotel (1806-1884) a London stockbroker who lived at Essex Lodge, Brixton Rise. He was clearly a non-believer as can be gathered from his pencil notes and marking in the works, we also know he was a member of the ‘Sunday League’ which advocated a liberal rather than the existing rigid puritanical closing of museums, libraries, galleries etc on a Sunday. When he died the Schlotel collection of fine paintings were sold at auction with his total estate amounting to over £100,000. On the 20th June 1885 our volume entered Cardiff Public Library but since de-accessioned. He was clearly quite proud of his freethinking credentials as the spine is neatly lettered in gilt with the titles of the various ‘infidel’ tracts neatly lettered.

The law that sent Henry Robinson to prison was finally abolished in 2021!

I. OCLC records two copies worldwide, at the BNF and the International Institute of Social History in the Netherlands, apparently no copy in the British Library or the National Library of Scotland; II. OCLC records two copies, at Bristol and the National Library of Scotland; III. OCLC records three copies in the UK at the British Library, Glasgow and Newcastle, with one further copy at the International Institute of Social History in the Netherlands; see: Felicity Loughlin ‘Scotland’s Last Blasphemy Trials: Popular Unbelief and its Opponents, 1819–1844.’ *The English Historical Review*, Volume 137, Issue 586, June 2022, Pages 794–822.

ULTIMATELY A BIT OF A FAILURE

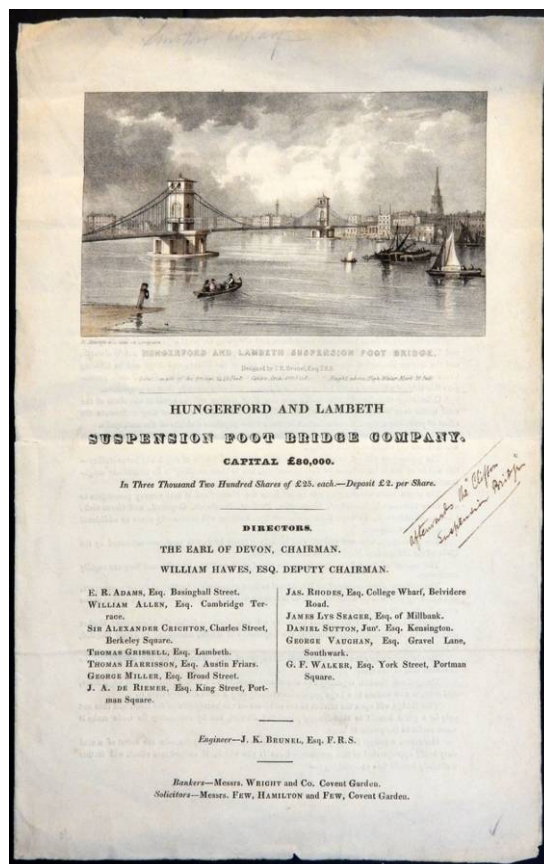
10 [BRUNEL, Isambard Kingdom, *architect*]. HUNGERFORD AND LAMBETH SUSPENSION FOOT BRIDGE COMPANY. Capital £80,000. In three thousand two hundred shares of £25. each. - Deposit £2. per Share. [London]: R. Martin & Co., Lithographers and Printers, 26, Long Acre. [n.d., c. 1836]. £ 300

4to, pp. 3, [1] docketed title; with lithographed image of the bridge at head of p. 1, and 'afterwards the "Clifton Suspension Bridge" added in ink in a contemporary hand; paper watermarked 'Slade 1836'; old fold marks and some light dust-soiling and short splits, but overall in very good condition.

Rare survival, seemingly unrecorded, of this prospectus to raise money for what was to become the short lived Charing Cross bridge, designed by renowned engineer Isambard Kingdom Brunei and erected between 1841 and 1845. In 1860, 15 years after the opening of this toll bridge, it was taken down and replaced by the Charing Cross Railway Bridge.

'Charing-Cross Bridge. This is a chain foot-bridge, extending across the Thames from Hungerford-market to the opposite shore in the district of St. John, Lambeth. at first styled "Hungerford and Lambeth Suspension-bridge," and was erected pursuant to an act of Parliament passed the 6th and 7th William IV. cap. 133, constituting the proposers a body corporate under the title of "The Hungerford and Lambeth Suspension Foot-bridge Company," and empowering them to raise the sum of £80,000, in 3200 shares of £25 each, and the further sum of £26,000 by mortgage, if necessary, for the completion of the work. The bridge was constructed under the superintendence of Sir J. K. Brunel, F.R.S., chief engineer, and P. Prichard Baly, Esq., resident engineer, at a total cost of nearly £100,000. The platform or pathway is sustained by chains passing over piers, and forming three reverted arches, the central arch being 676 feet in span, and the lateral arches 333 feet each. The towers are of brick, in the Italian style of architecture. Its total length is 1440 feet, height above high water 28 feet, and breadth 14 feet. It was first opened on Thursday, May 1, 1845, the toll on crossing it being one halfpenny. In the same year a new act of Parliament. was obtained to amend their former acts, and altering the company's name to that of the "Charing-cross Bridge Company". It is in contemplation to make it a carriage bridge, of a width of 32 feet, with footpaths of 8 feet each. Designs have been furnished by Mr. Baly, and approved by Sir Benjamin Hall when in office. By this means a great relief will be afforded to London-bridge, when the proposed new street from the Borough is formed' (Tanswell, *The History and Antiquities of Lambeth*, 1858, p. 195).

Not in OCLC.



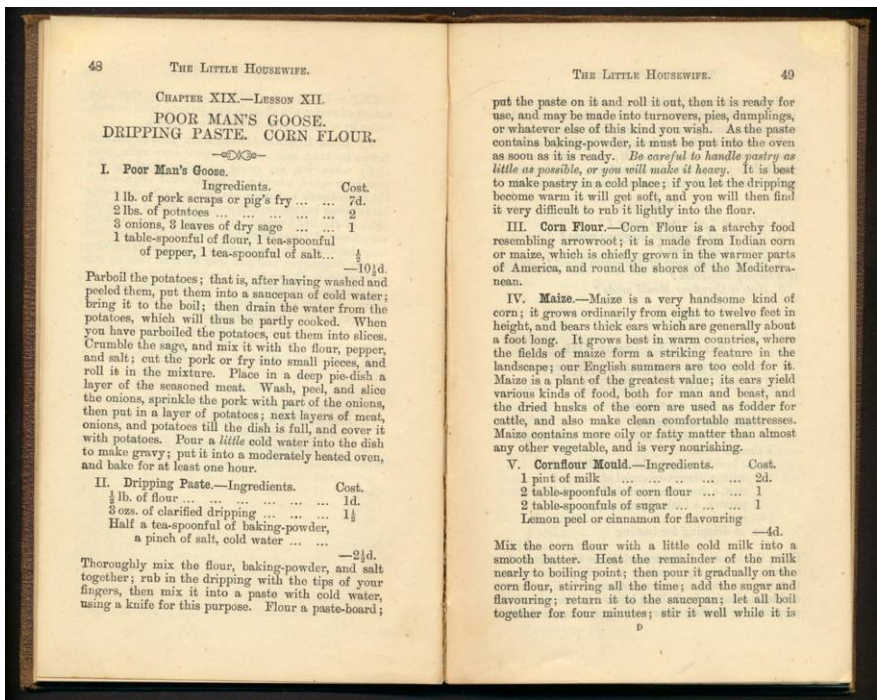
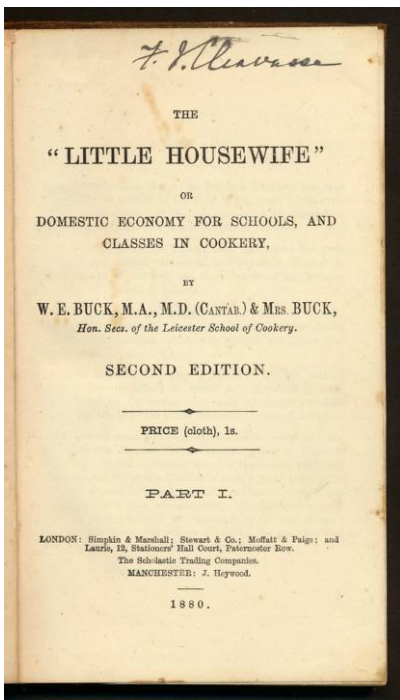
GUIDANCE FOR YOUNG ARTISANS

11 BUCK, William Elgar & Mary Ann BUCK. THE "LITTLE HOUSEWIFE" or Domestic Economy for Schools, and Classes in Cookery... Part I. London: Simpkin & Marshall; Stewart & Co.; Moffatt & Paige; and Laurie, 1880. £ 285

SECOND EDITION. 12mo, pp. 78, 78a-78d, 79-100, 100a-100b, 101-104, [2] advertisements; original blind brown cloth, upper cover lettered in blind, spine sunned with a small chip at foot.

A neatly designed cookery book for girls of the artisan class in Leicester's population.

The work begins with a lesson on cleaning grates, boilers, hearth stones, fenders, china, saucepans, and other such dirty work. The first actual cooking lesson was the making of pea soup with progressive steps to preparing baked haddock, potato and bread puddings etc. The recipes are very clearly laid out with instructions leaving little to the imagination: 'On how to Boil Cabbages, - The cabbages must be well washed, and left some time in salt and water to draw out caterpillars, slugs &c....' After each lesson the pupils were expected to answer a number of questions, only then if the teacher was happy with the girls answers were they allowed to go on to the next lesson. This is very much cookery for the artisan class, with the title of the work encapsulating the idea of young girls becoming 'Little Housewife' and helpmates to their mother in running the home. Boiled mutton, boiled custard, lemonade, treacle posset, stuffed sheep's heart, ginger beer, tripe and cottage pie was the kind of food that was thought adequate for the girls to learn about. By some oversight tea, coffee, cocoa, and milk had been left out of the first edition and pages 78a-78d were let into the text to accommodate these necessities together with two pages of additional recipes.



William Buck was appointed medical officer of the combined district of Leicestershire and Rutland in 1874, together with his wife Mary they founded the Leicester School of Cookery in 1875. The old town hall was installed with two gas stoves and a cottage grate - rather incongruous apparatus which was even then remarked on as an odd addition to the fourteenth century timber framed Guildhall, apparently Shakespeare is believed to have played to Elizabeth I there prior to gas being introduced.

The general object of the cookery school was to give practical lesson to a working population, apparently it had been noticed by William that undercooked and badly prepared food was killing people in the district. The teaching was mainly aimed at girls aged 10 to 14 who were given a course of twenty lessons for 1s 8d, or a 1d each lesson. The cookery teacher there was Mary Ann Leno who also probably also had a hand in writing the text, her name is however nowhere mentioned. By 1878 Leno was giving lectures to ladies in the city whilst Mary Buck acted as secretary and promoter of the school. William Buck apparently had little to do with the enterprise after it had been founded, he later had what was described as a 'mental affliction' and from 1885 was committed to an asylum where he died two years later. Mary Buck continued as secretary into the 1890's and Leno later moved to another 'Cookery School' in Plymouth.

Not in OCLC, which records the first edition of 1879 (OCLC: BL, Cambridge & NLS in the UK, and Miami in North America).



EXOTIC CLIMES WITHOUT TRAVEL

12 [CALCUTTA]. SMITH, Robert, and Robert BURFORD. DESCRIPTION OF A VIEW OF THE CITY OF CALCUTTA; NOW EXHIBITING AT THE PANORAMA, LEICESTER SQUARE. Painted for the Proprietor, Robert Burford, from Drawings taken for that Purpose by Capt. Robert Smith, of H.M. 44th Regiment. London: Printed by J. and C. Adlard, Bartholomew Close, 1830.

£ 1,500

8vo, pp. 12, key consisting of two etched strips on one folding plate measuring 28.5 x 44 cm; disbound.

A rare guide to one of the great illusionistic paintings of the early nineteenth century, exhibited in enormous specially designed rotundas.

‘To achieve the maximum pleasure when viewing a panorama it was advisable for the visitor to purchase a descriptive booklet. The frontispiece of the this booklet invariably consisted of a folded key’ (Ralph Hyde). Calcutta is on the horizon. A variety of activity takes place in the foreground including a procession of an Indian prince, a Hindu religious procession, and a group of boy dancers.



Robert Smith (1792-1882) was born in Dublin and entered the army in 1807 and was with the expedition at the Bay of Naples, under Sir John Stuart, in 1809 and subsequently involved in taking of the Ionian Islands the same year. Smith was appointed to the Quartermaster-General Staff in Sicily and a little later also in the Peninsula, and subsequently in America. Whilst there he was at the battle of Bladensburg he had a horse shot under him ; and also at the Battle of New Orleans where he was severely wounded on the morning of January 8th 1815. He later rejoined his regiment in India, and fought in the First Anglo-Burmese War of 1822. Captain Smith was a very fair artist in oils, miniature-painting, and pencil, besides being a skilful military draughtsman. His original drawings, that were all made on the spot ere used by Burford for his Panorama of Calcutta, Benares, and Delhi. He also supplied the coloured illustration for Ackermann's *Asiatic costumes: a series of forty-four coloured engravings, from designs taken from life* in 1828. Captain Smith also produced a volume, with coloured Illustrations, entitled "Asiatic Costumes." After his retirement from the Army he obtained the appointment of Athlone Pursuivant of Arms in Dublin Castle.

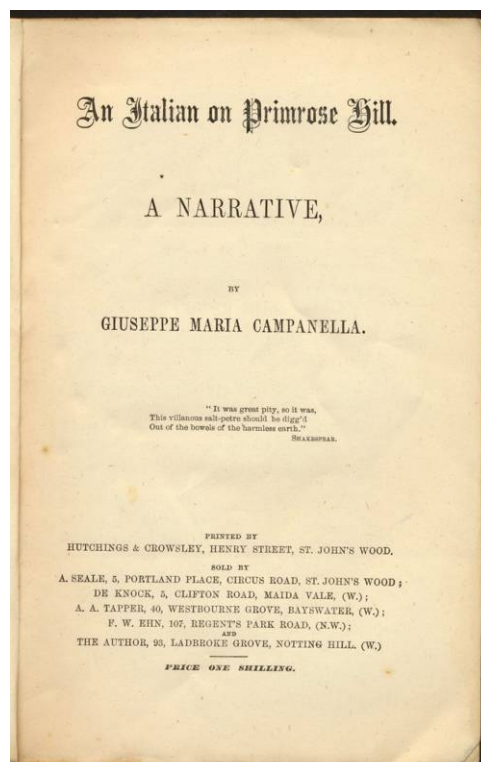
A RATHER LOUD BANG!

13 **CAMPANELLA, Giuseppe Maria.** AN ITALIAN ON PRIMROSE HILL. London: Printed by Hutchings & Crowsey, Henry Street, St John's Wood. Sold by A. Seale, 5, Portland Place, Circus Road, St John's Wood.... and The Author, 93, Ladbroke Grove, Notting Hill. (W.) 1875. £ 185

FIRST EDITION. 8vo, [2], 40, [2] blank; stitched as issued in original printed blue wrappers, spine defective and nick to foot but otherwise fine.

A first-hand account of the explosion on the Regent's Canal at Regent's Park when a barge carrying a lethal combined cargo of gunpowder and petroleum blew up on the night of the 10th October 1874.

Campanella, who was a former priest turned professor of singing, lived a few hundred yards away to the north of the canal at 13 St John's Terrace His home was seriously damaged by the explosion the recounts how he was 'Awakened suddenly from a sound sleep, by this tremendous report and by the noise of broken folding doors, one thrown down at the side of my bed, the other at the foot; stunned and almost paralyzed, - to day "Do not kill me," and to see the room illuminated by a lurid flame which seemed as if it were coming towards me, was instantaneous... I shook myself, and I felt over all my body, sharp pricks which roused the numbed limbs. Then I saw through the reflection of the flame without the large



window had smashed, that I was in the midst of innumerable pieces of glass.' His cousins living in Avenue Road nearer still to the explosion had their house almost in complete ruins.

Campanella was born in 1813 and appears to have known Garibaldi, he also wrote two autobiographical works in English *My Life and what I Learnt in it: An Autobiography* 1874 and *Life in the Cloister in the Papal Court and in Exile* 1877. We know that he married sometime in the 1850's and his wife died at Brighton in 1884 but after 1877 we lose sight of him altogether. After the explosion Campanella, perhaps unsurprisingly, moved away from the vicinity of the canal to an address in Notting Hill.

Inverary July 15th 1773

Sir

I have wrote till my fingers ache & if it should be to your purpose I shall be very angry but I can not see things in the black way you have put them it is impossible Shawfield can be one of the Number for Scotland because he can than never hope to be upon good terms with my Son & ~~the~~ they are too near being not even to be on the foot of Customs which must be the care of the Government, I should like to see Mure & hear what he says upon this subject

“I HAVE WROTE TILL MY FINGERS ACHE”

14 **CAMPBELL, Elizabeth, Duchess of Argyll, 1st Baroness Hamilton of Hameldon, earlier, Duchess of Argyll (née Gunning).** AUTOGRAPH LETTER TO WILLIAM MURE, baron of the Scots Exchequer. Inverary, July 15th 1773. £ 300

4to, [23.3 x 19 cm] 2 pages with integral blank leaf, docketed '1773 Duchess of Argyll, Politics (uncopied good).

An entertaining letter concerning the nomination of Daniel Campbell of Shawfield as candidate at the coming General Election for Lanarkshire in opposition to the Argyll-Hamilton preferred candidate, Andrew Stuart.

'At the general election of 1774 Campbell stood once more for Lanarkshire, regarded by the Argyll-Hamilton family as a dangerous opponent to Andrew Stuart. On 27 July 1773 William Mure warned the Duchess: "Shawfield I hear is in play, I wish the Duke [Argyll] could throw an invitation in his way, to return by Inverary that you might have a conference with him. He is a great card as they are now shuffled. The Duchess replied, 1 Aug.: "What shall I say to Shawfield if he comes this way. I think the boroughs [Lanark, Linlithgow, etc.] might be offered to him. He was once too high and mighty to accept of such an offer and he may be so yet, but if they

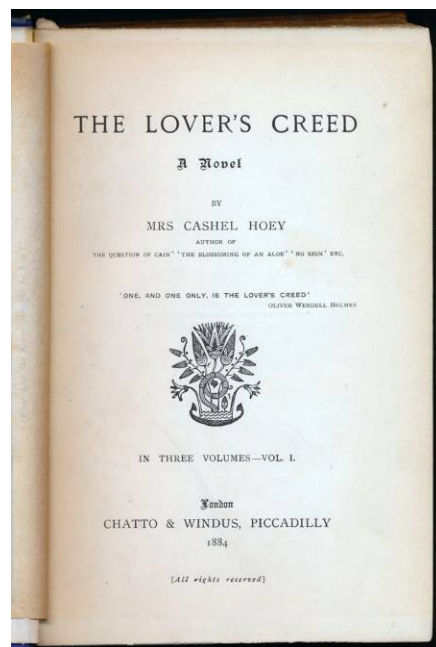
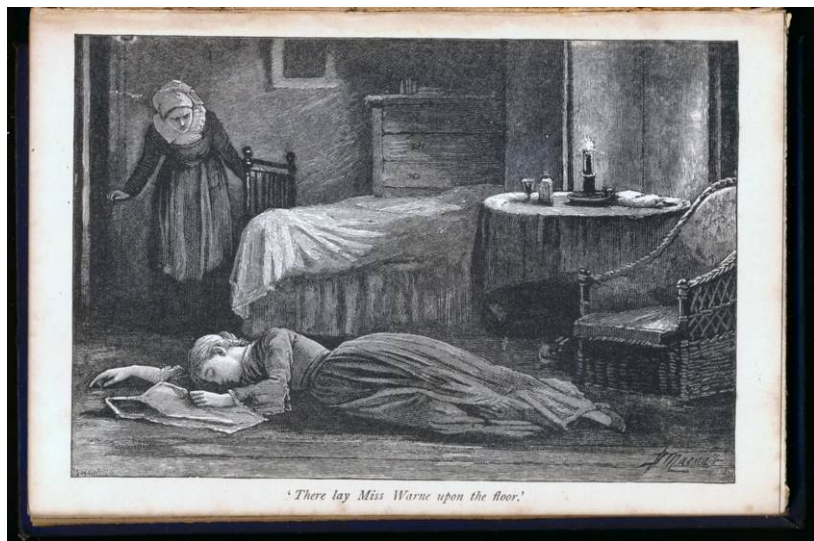
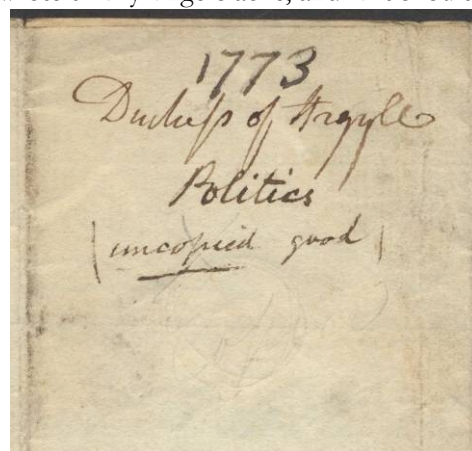
could keep him out of the county, I think it would be worthwhile." Another compromise (rejected by Andrew Stuart as prejudicial to the Hamilton interest) proposed that Campbell should be adopted for the county and in return should pay Stuarts expenses for the Burghs, "whatever sum that might amount to". In the end the Hamiltons prevented a coalition between their opponents by an alliance with Lockhart Ross and the interest of Lord President Dundas and his brother Henry Dundas. Campbell, left alone to oppose Stuart, was defeated.' [www.historyofparliamentonline.org]

Our letter comes midway in these machinations explaining 'Sir, I have wrote till my fingers ache, and if it should be to no purpose, I shall be very angry; but I cannot see things in the black way you have put them. It is impossible Shawfield can be one of the number you mention, because he can then never hope to be upon good terms with my son, and they are too near neighbours not even to be on the foot of visiting, which must be the case if he joins Mr. M'Queen. I should like to see Shawfield, and hear what he says upon this subject.'

This letter was written just before Dr Johnson and James Boswell arrived in Inverary where Elizabeth Campbell famously snubbed Boswell: 'Her grace made Dr Johnson come and sit by her, and asked him why he made his journey so late in the year. "Why, madam," said he, "you know Mr Boswell must attend the Court of Session, and it does not rise till the twelfth of August." She said, with some sharpness, "I KNOW NOTHING of Mr Boswell." Poor Lady Lucy Douglas, to whom I mentioned this, observed, "She knew TOO MUCH of Mr Boswell." I shall make no remark on her grace's speech. I indeed felt it as rather too severe; but when I recollected that my punishment was inflicted by so dignified a beauty, I had that kind of consolation which a man would feel who is strangled by a SILKEN CORD. Dr Johnson was all attention to her grace. He used afterwards a droll expression, upon her enjoying the three titles of Hamilton, Brandon, and Argyll. Borrowing an image from the Turkish empire, he called her a "Duchess with three tails".'

Elizabeth Campbell, Duchess of Argyll, 1st Baroness Hamilton of Hameldon (c. December 1733 – 20 December 1790), earlier Elizabeth Hamilton, Duchess of Hamilton, née Gunning, was a celebrated Anglo-Irish beauty, lady-in-waiting to Queen Charlotte, and society hostess.

The letter was published as far back as 1854 in *Selections Family Papers preserved at Caldwell, 1496-1821*, edited by Col. Mure of Caldwell for the Maitland Club and probably this is when the docket note 'uncopied good' was penned.



LOWLY BIRTH NO HINDRANCE TO LOVE

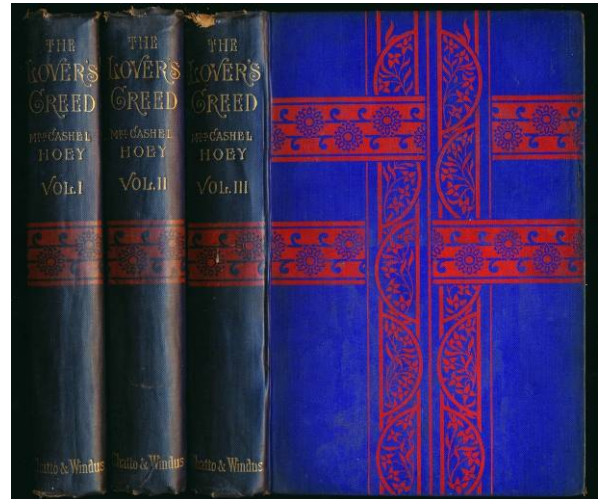
15 **CASHEL HOEY, Frances.** THE LOVER'S CREED. A Novel. By Mrs. Cashel Hoey... In Three Volumes - Vol. I [-III]. London: Chatto & Windus, Piccadilly. 1884. £ 400

FIRST EDITION. Three volumes, 8vo, pp. [viii], 300; [vi], 287, [1] blank, 32 advertisements; [vi], 307, [1] imprint; with frontispiece and three engraved plates in each volume after Peter Macnab; bound in the original blue publisher's cloth, patterned in red, spines lettered in gilt, some surface wear and discolouration to cloth, vol. III with chip at head, but still a very appealing copy.

Scarce first edition of this 'love story, *pur et simple*', by this now forgotten Irish novelist.

The hero Jack Basset earnestly loves a young lady Mavis Wynn despite her lowly birth, however Farmer Wynn rather poisons the minds of his wife and daughter but due to Jack's manly bearing he overcomes all obstacles and the young couple are secretly engaged. Jack by the way is in the army and sent overseas, Mavis of course believes him dead and as a result suffers from delicate health. Still in the end they are reunited and one presumes live happily ever after. Various sub plot concerning other incidental characters are introduced into the narrative of the parallel stories of the two lovers.

'In these days when novels are frequently made the excuse for discussing "burning questions", or ventilating advanced opinions on all subjects, a book like "The Lover's Creed" comes as refreshment. Mrs Cashel Hoey's style is excellent, graceful, and tender, while at the same time it is spirited and full of earnestness. She loves her subject and handles it *con amore* not being ashamed to be romantic and yet never exceeding the bounds of good taste. What she calls the great human bond makes itself felt throughout her pages. Her story is a love story *pur et simple* and is told with profound belief in her motto "One and one only is the lover's creed" (*Westminster Review*, vol. lxvii, 1885, p. 585).



The author, Frances Sarah Cashel Hoey [née Frances Sarah Johnston] (1830–1908), 'was born at Bushy Park, near Dublin, on the 15th February 1830, one of eight children of Charles Bolton Johnston, secretary and registrar of the protestant cemetery at Mount Jerome, and Charlotte Jane Shaw, a half-sister of George Bernard Shaw's mother. Frances Sarah had two daughters with her first husband, Adam Murray Stewart, whom she married on her sixteenth birthday, 15 February 1846. Just after her marriage she met Daniel O'Connell and became and remained a fervent Irish nationalist for the rest of her life. Her first published articles appeared in the Young Ireland papers the *Freeman's Journal* and *The Nation*. Following her husband's death on 6 November 1855, Frances Stewart moved to London. On 9 February 1858 she married John Baptist Cashel Hoey (1828–1892), and she converted to Roman Catholicism at the time of their marriage and became a zealous churchwoman... [Her] eleven novels, published between 1868 and 1886, abound in sensational crises and exemplary tragedies of misplaced love. But although her relative Bernard Shaw ridiculed them, they are not entirely conventional or devoid of wit and moral sense' (Oxford DNB).

OCLC records three copies in the UK, at the BL, Cambridge and the NLS, and two in North America, at UCLA and Illinois.

LS, AND GRAND TOTAL, OF THE RETURNS RELATIVE TO THE EXPENCE AND MAINTENANCE OF THE
FOR THE YEAR ENDING EASTER 1803.
TO WHICH IS SUBJOINED, THE AMOUNT OF CHARITABLE DONATIONS.

No. of the parishes	5.	Total of the foregoing Columns 4 & 51		Amount of Expenses similar to those included in the foregoing Column 5		6.	7.	8.	9.		10.		11.	12.		
		Expenditure in Suits of Law & Removal of Paupers; and Expenses of Overseers and other Officers.	Amount of the whole Expenditure on Account of the Poor, in the Year ending EASTER 1803.	Capital from the Abolition of the Baccara made under 16 th Geo. III. c. 56. in 1785, and under 16 th Geo. III. c. 40. in 1776.	Annual Expenditure on Account of the Poor, in the Year ending EASTER 1776.				Money Earned by the Labour of the Poor, towards their Maintenance, and accounted for to the Parish or Place 1. Distinguishing, Money to be Expended out of any House of Industry or Workhouse.	Money to be Expended out of any House of Industry or Workhouse.	Money to be Earned out of any House of Industry or Workhouse.	Money to be Earned out of any House of Industry or Workhouse.			Number of Persons Relieved from the Poor's Rate, Permanently 1. Distinguishing, Persons so Relieved out of any House of Industry or Workhouse, including their Children.	Persons so Relieved out of any House of Industry or Workhouse, including their Children.
16	£. s. d.	£. s. d.	£. s. d.	£. s. d.	£. s. d.	£. s. d.	£. s. d.	£. s. d.	£. s. d.	£. s. d.	£. s. d.	£. s. d.	£. s. d.	£. s. d.		
5	1,175 3 10	32,270 3 2	20,077 0 11	16,068 17 1	20,077 0 11	16,068 17 1	45,449 16 6	10 11 2	459 3 11	221 16 2	261 16 2	2,515	674	693	1,324	2,072
17	3,610 7 10	25,604 11 7	45,006 10 1	36,718 2 2	10,288 8 7	26,429 12 5	102,007 11 10	60 13 6	287 4 2	1,199 16 7	1,644 17 6	5,810	1,159	2,740	4,723	2,266
3	4,813 0 11	32,776 5 4	45,349 0 3	34,792 14 5	15,213 6 6	19,578 14 5	102,007 11 10	60 13 6	287 4 2	1,199 16 7	1,644 17 6	6,505	1,260	2,904	3,911	5,192
8	1,125 13 5	36,073 1 5	45,175 12 10	32,098 8 7	15,095 0 11	19,893 8 7	102,007 11 10	60 13 6	287 4 2	1,199 16 7	1,644 17 6	3,870	824	1,151	2,015	2,588
11	5,121 2 5	49,799 15 5	35,125 0 11	29,659 10 10	16,768 7 5	23,426 7 5	102,007 11 10	60 13 6	287 4 2	1,199 16 7	1,644 17 6	7,504	273	2,589	4,128	7,108
17	2,048 11 6	37,656 7 11	28,511 19 9	21,552 4 6	11,900 0 1	17,256 7 11	102,007 11 10	60 13 6	287 4 2	1,199 16 7	1,644 17 6	6,415	389	1,097	1,151	1,581
6	1,084 2 11	20,668 11 11	11,688 11 4	8,220 10 2	4,712 7 6	6,155 1 0	102,007 11 10	60 13 6	287 4 2	1,199 16 7	1,644 17 6	2,170	602	1,255	1,024	1,083

POOR RATE RETURNS

16 [CHARITY]. SUMMARY OF THE COUNTY TOTALS, AND GRAND TOTAL, of the returns relative to the expense and maintenance of the poor in England and Wales, for the year ending Easter 1803. To which is subjoined, the amount of charitable donations. London: Luke Hansard, printer, Lincoln's-Inn Fields. [1804]. £ 385

Large broadside, 67 x 48 cm, folded and very slightly dusted at edges otherwise an excellent copy.

A large and handsome broadside with a significant amount of statistical information on the cost of maintaining the poor and of the numbers maintained. A distinction is made between the cost of In and Out maintenance; the total expended for the year amounting to £4,267,963.

It is interesting to note, that the very high expense of maintaining the poor under the poor law was a major factor in the campaign which led to the Chadwick's Royal Commission and its legislative consequence, the Poor Law Amendment Act of 1834.

The *Summary* was ordered by the House of Commons on the 10th July 1804 to be printed although it was explained there would be some slight delay for not all the information had yet been sent in and it took some little time before the *Summary* was distributed to member of the House.

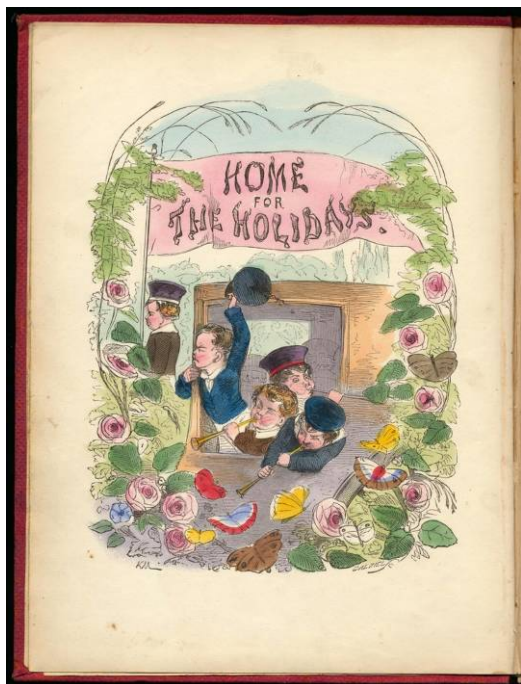
Not in OCLC.

THE DELIGHTS OF SCHOOL HOLIDAYS - GAMES, JAPES AND SHAKESPEARE!

17 [CHILDREN]. HOME FOR THE HOLIDAYS; a pleasant remembrance of my early days. By the editor of "The Playmate." Illustrated with nine drawings by Kenny Meadows, engraved by George and Edward Dalziel. London: James Nelson and Co., Paternoster Row. 1859. £ 850

FIRST EDITION. 8vo, pp. [ii], 19, [1]; with nine hand-coloured full-page plates; some light dust-soiling in places; bound in the original red blind-stamped publisher's cloth, upper board titled and decorated in gilt, boards a little rubbed and faded, else a very good copy of a scarce title.

Scarce first edition of this work recounting the fun and delights of a group of children during their summer holidays, based, it would seem, on the first hand experiences of the author and narrator in his 'early days'.

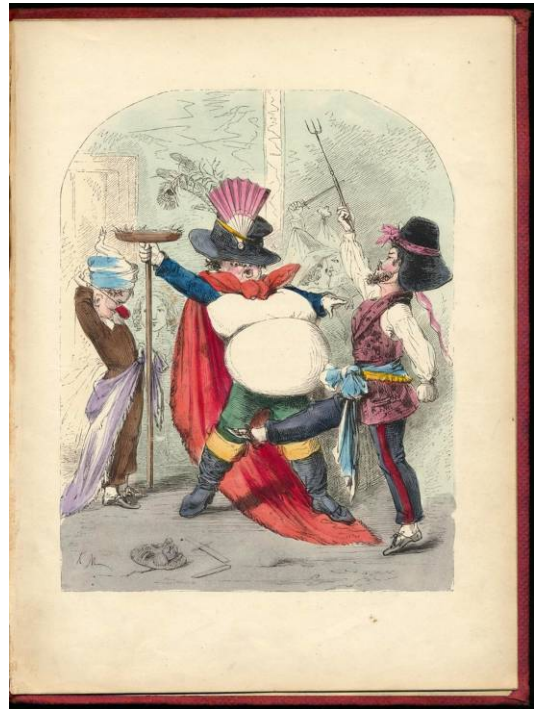


On breaking up from boarding school, the narrator, whose name isn't revealed, returns home with his friend, Frank Whitehead, to be reunited with his two sisters, Kitty and Jenny. Thereafter the four enjoy all manner of games, such as playing with toy boats, racing one another, battling each other with wooden swords when their cousins come to stay, and their favourite, driving 'four-in-hand', where they pretend to be horses. With the holidays half over they then all journey to London, to Frank's house, where the 'sports were very different'. They begin with a grand pretend tea party, the girls (now joined by Frank's sister, Ellen) with their dolls, and Frank rather sadly donning a black mask and mimicking a black person, being referred to as 'sambo'. The fun, thankfully, is cut short by the children's first visit to the theatre where they see 'The Merry Wives of Windsor'.

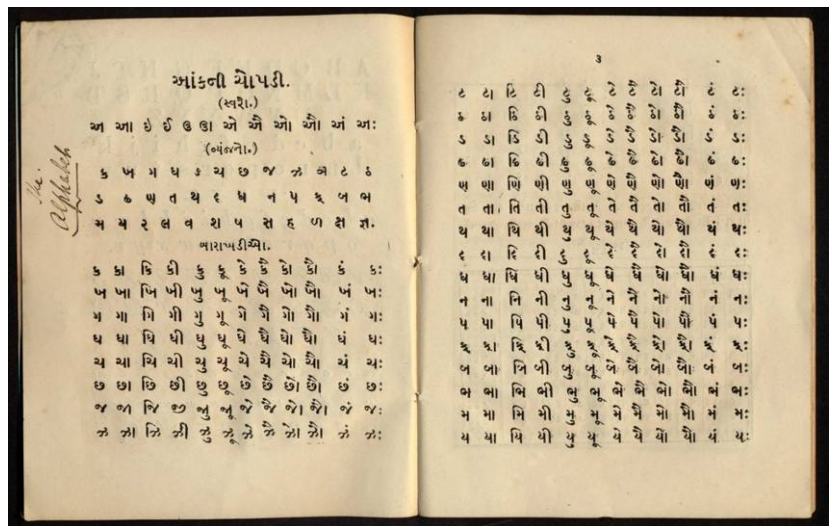
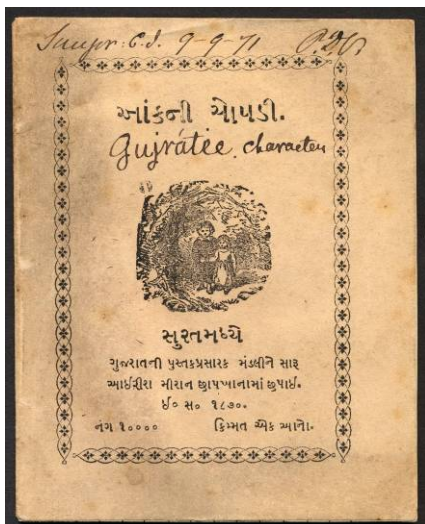
'The next day, you may be sure that we talked little but of the theatre and the "Merry Wives of Windsor." Ellen brought her Shakespeare, and read the play to us, and then we learned much more of the plot than we had known before. When she had finished, Frank went out, and presently returned dressed in the oddest fright imaginable. He had tied a pillow round his waist, borrowed the coachman's boots, and the housemaid's shawl, stuck an old fan, and some peacock's feathers in his hat, and, with a worn-out broom for a weapon, attempted to appear like Sir John Falstaff' (p. 16).

The school holidays conclude with a visit to Lord's where the boys to watch a game cricket, before returning home and playing a game of "Blind Man's Buff". In his conclusion, the narrator notes to the young readers that he hopes 'that they may have as pleasant companions, and as kind parents and friends; and, above all, that they may have happy tempers and open hearts; be ready to pass by all little annoyances (which must sometimes come) without resentment and without complaint.'

The hand coloured illustrations are particularly noteworthy, the work of the illustrator and caricaturist Joseph Kenny Meadows (1790-1874) better known as Kenny Meadows. He is best known for the drawings that he contributed to *Punch* and for his illustrations of scenes from Shakespeare's plays (indeed he often read Shakespeare and memorised many passages). Much of his work was drawn in a humorous bohemian style, and he was well known for the quality of his illustrations, although the critical reception of his work was often mixed.



OCLC records two copies in the UK, at the Bodleian and in the National Art Library at the V&A, and three in North America, at New York, Indiana, and Harvard; no copy in the British Library.



GUJARATI EDUCATION

18 [COUNTING BOOK]. ANKANI COPADI [Counting Book, or multiplication tables and other tables]. Surat: Gujarati Tract and Book Society, Mission Press 1870. £ 300

16mo, [13.6 x 11.4 cm] pp. 40; printed in lithography; original decorated lithograph printed wrappers with a rather incongruous vignette; inscribed 'Saugor C.I. 9-9-71 P.D.V.'; some dust soiling.

This is the eighth edition of which 10,000 copies were printed, however, despite this terrific number we have not located a single other copy. Unsurprising probably for practical works such as these were doomed to be used and discarded, this copy only surviving by being brought back to Britain (see below).

The Gujarati Tract and Book Society was founded at Surat in 1852, their principle aim being to disseminate Christian Literature in Gujarati, however in order to promote their work they also produced several practical texts. The editors decided to open the counting book with a single page of Latin alphabet in upper and lower case, italic and script together with Arabic numerals, probably to instil some vague idea of the benefits of western notation.

This copy was brought home by Col. Philip Doyne Vigors (1825-1903). Vigors joined the British 11th Regiment of Foot (army) in 1846 and was stationed in New South Wales from 1849-1858 making expeditions to Auckland and Whangaroa in New Zealand, the New Hebrides (Vanuatu), the Solomon Islands, New Caledonia and Fiji. He also spent a month at Turon and Sofala visiting the New South Wales gold diggings in 1851. He clearly travelled to India in the late 1860's and early 1870's, at the time he purchased our work he was at Saugor - today called Sagar in Madhya Pradesh. By December 1880 Vigors, now a Lieutenant Colonel in the British Army, was stationed in Washington DC. Later in life he was Vice President of the Royal Society of Antiquaries of Ireland. He was also an enthusiastic genealogist who formed the wonderfully titled 'Association for the preservation of the memorials of the dead in Ireland'.



DIFFICULTIES GETTING TO AND FROM THE RACES

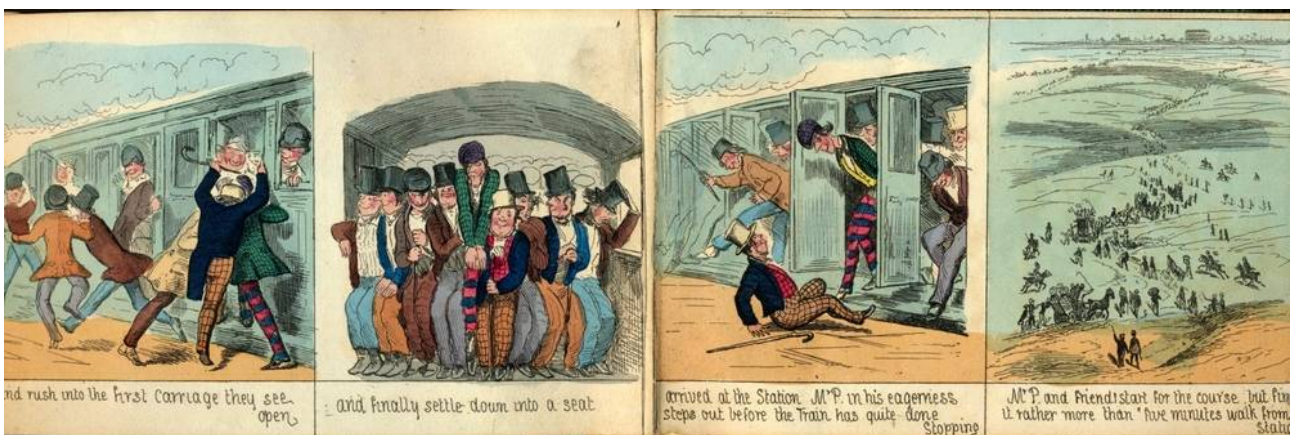
19 [CRUIKSHANK, Percy]. A DAY AT THE DERBY. [London], [c. 1850]. £ 950

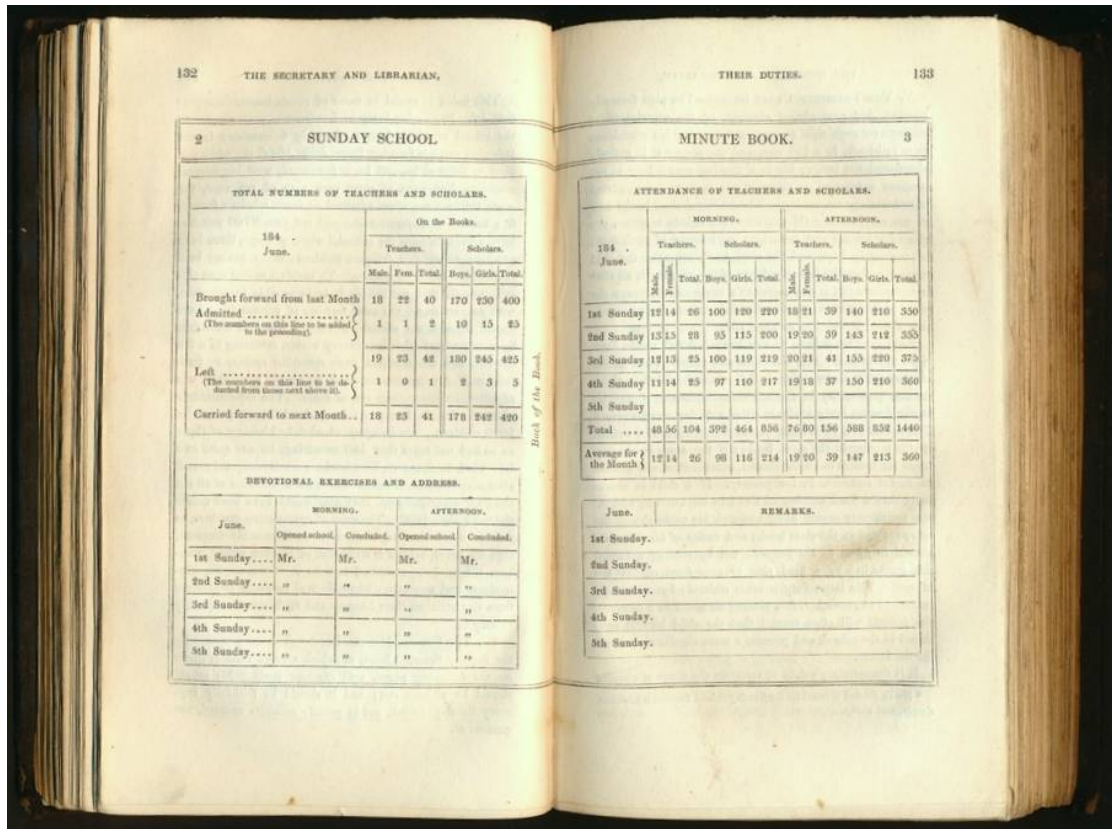
Hand coloured strip panorama, measures 9.2 × 131 cm, printed on four sheets conjoined, concertina-folding down to 10 × 15.5 cm; bound in the original ribbed green cloth, upper cover lettered with title, some crinkling to cloth on lower board, and lightly faded, but overall a very good copy.

Rare satirical panorama, the story concerning a Mr Podger and his friend with all the mishaps that befell them during their day at the Derby, told in 18 tableaux with text beneath each.

The work is ascribed to Percy Cruikshank by A.S.W. Rosenbach, in *A catalogue of the works illustrated by George Cruikshank and Isaac and Robert Cruikshank in the library of Harry Elkins Widener* (1918), p. 243. The designer-cum-illustrator Percy Cruikshank (1817-1907) was the son of the caricaturist, illustrator, and portrait miniaturist, Isaac Robert Cruikshank (1789-1856). His grandfather was the Scottish painter and caricaturist Isaac Cruikshank (1764-1811) and uncle the great George Cruikshank (1792-1878), praised as the “modern Hogarth” during his life.

Snelgrove, D. *British Sporting and Animal Prints*, p. 5, no 34; OCLC records three copies in North America, at Harvard, Virginia and Stanford.





THE PROBLEMS OF SUNDAY SCHOOLS HIGHLIGHTED

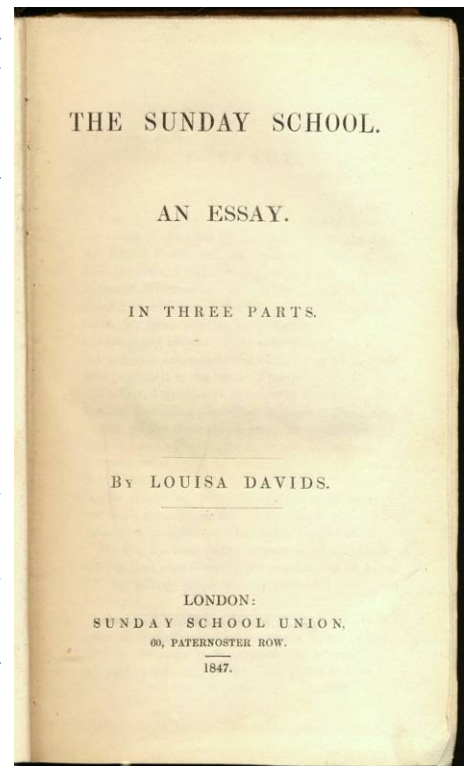
20 **DAVIDS, Louisa.** THE SUNDAY SCHOOL. An Essay, In Three Parts. London: Sunday School Union, 60 Paternoster Row. 1847. £ 385

FIRST EDITION. 8vo, pp. [2], ix, [1] blank, 382, [2]; including the half-title and final advertisement leaf; old label removed from front free endpaper; original blind-stamped brown cloth, a little shaken and with minor wear to head and foot of spine, inscribed on half-title 'Mr and Mrs J. King, a Token of esteem from their friend, E. Stevenson, July 23, 1848.

Scarce first edition of this comprehensive manual on the objections of Sunday schools with several chapters on the duties of the staff, teachers' meetings, rewards and punishments, the conduct of classes and the role of teachers and their qualifications. 'My aim', Louisa Davids writes, 'has been rather to discover what is wrong, then to laud what is right; our excellencies we know, but our failings are frequently concealed even from ourselves. Never do I visit a school in a fresh locality but some little mechanical improvement, some new device or unknown book, attracts my notice, and is adopted on returning to my usual sphere of labor' [Preface].

The work is divided into three parts viz - Part I. A general view of Sunday schools, their present condition, objects, the duties required of ministers of the gospel and of parents, also the advantages of Sunday schools to the local area. Part II is concerned with the formation and management of Sunday schools, their general organization, the role of superintendent, secretary, librarian, teachers' meetings, and also how to classify the scholars, select books and the systems of instruction, rewards and punishments. The final part concerns the conduct of classes, the directions to be given over to the more senior teachers, their qualifications, and how, infant, elementary, scripture senior classes were to be conducted.

The work was the result of a prize offered by the London and Manchester Sunday-School Unions for the best book of practical instruction for Sunday school teachers. Louisa Davids (1816-1853) was the wife of the Rev Thomas William Davids (1816-1884) a Welsh nonconformist minister and ecclesiastical historian who was minister of Congregational church in Lion Walk, Colchester. Louisa was in charge of the Sunday School and teaching at Sunday school had apparently been her vocation since she was a child in Clapham, south London.



OCLC records three copies in the UK, at Cambridge, Oxford, and the NLS, and two in North America at the Union Presbyterian Seminary and the Garrett-Evangelical Theological Seminary; we have also found one further copy, in the British Library.



SOLEMN AND INSTRUCTIVE

21 **DICKES, William, *Illustrator***. HYMNS AND PICTURES. Published under the direction of the Committee of General Literature and Education, appointed by the Society for Promoting Christian Knowledge. London: Society for Promoting Christian Knowledge; Sold at the Depositories: 77, Great Queen Street, Lincoln Inn Fields; 4, Royal Exchange; 48, Piccadilly; and all good booksellers. [1861].

£ 150

Oblong folio [28 x 22 cm], title and 16 leaves, printed on verso only interleaved with 16 coloured wood engravings produced by William Dickes original brown cloth, decorated in blind and lettered in gilt, gilt edges, loose due to failure of gutta persia.

The chief attraction of the work is from the colour plates executed by William Dickes in his distinctive process developed from the George Baxter's process.

The hymns, which are all uncredited but chiefly by Isaac Watts, Edward Osler, Jane Taylor and other popular writers are each on an everyday subject or religious theme. Perhaps the most interesting illustrations are those accompanying the verses 'Children seeking a Blessing' and 'The Tolling Bell'. The first of these illustrates a country Sunday, school replete with wall illustration of an elephant and horse which are very similar to educational sheets that the SPCK was promoting at this time. The other image is of a more solemn occasion and illustrates the funeral of a child with the white coffin being carried by six young girls each dressed in white denoting purity, the parents and other mourners follow on behind.



The other image is of a more solemn occasion and illustrates the funeral of a child with the white coffin being carried by six young girls each dressed in white denoting purity, the parents and other mourners follow on behind.

Docker, A. *William Dickes* No. 114.



DICKIE DOYLE'S BOYHOOD HEROES LAMPOONED

22 [DOYLE, Richard 'Dickie']. [A GRAND HISTORICAL, ALLEGORICAL, CLASSICAL AND COMICAL PROCESSION OF REMARKABLE PERSONAGES, ANCIENT, MODERN AND UNKNOWN BY DICK KITCAT]. [Published January 1st 1842 for the Proprietor by T. McLean, 26 Haymarket, London]. [1842]. £ 3,000

Oblong 8vo, 31 leaves of 60 hand coloured lithograph figures, forming a continuous panorama, lacking title (originally printed on the front board), and some cropping at foot with loss of captions in places; bound in contemporary half roan, spine tooled in gilt, joints and corners lightly rubbed, but still a very desirable item.

Scarce satirical processional panorama of 'remarkable personages, ancient, modern and unknown', the drawings 'done sporadically from the end of 1840 onward' by the then 16 year old Richard Doyle.

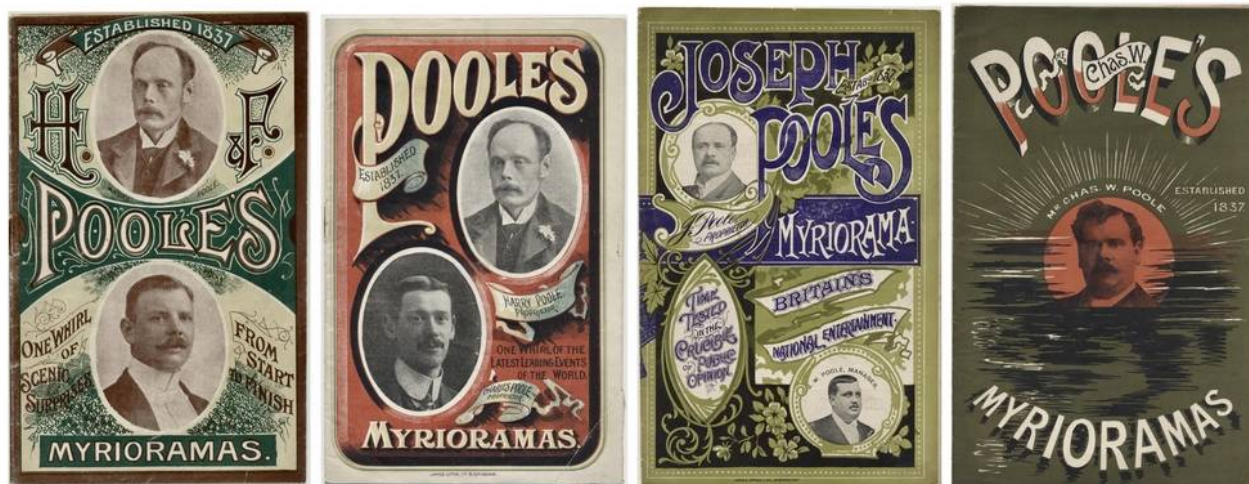


'Poking fun at historical giants was one of Dick's greatest pleasures, and he continued to devise clever versions of artistic, literary, as well as political heroes. These formed the core of his next published book, *A Grand Historical, Allegorical, Classical and Comical Procession of Remarkable Personages, Ancient Modern and Unknown*, published by McLean in 1842. Here was a pageant of Dick's boyhood heroes, headed by an elaborate royal coach and footmen. The Italians dance and frolic in a crowd of opera singers; Michelangelo, stern and broadfaced, is wheeled along hard at work on his sculpture, saluted by "Brothers of the Art"; Aristotle and Copernicus dance with mythical politicians and "One of the two gentlemen of Verona". It was clearly a work more suited to Dick's comic talents, unfettered by his brother's historical text' (Rodney Engen, *Richard Doyle*, 1983, p. 30).



Richard “Dickie” Doyle (1824-1883) was only 18 when the present work was published. In the same year appeared *The Christening Procession of Prince Taffy* (published by Fores), closely followed by a companion work, *The Brother to the Moon’s Visit to the Court of Queen Vic’*, before he came to greater notice as an illustrator to the newly formed *Punch*.

OCLC records three copies, at McGill, Harvard and The Morgan.



OPTICAL ENTERTAINMENT COMES TO TOWN!

23 [ENTERTAINMENT]. A COLLECTION OF PROGRAMMES AND RELATED EPHEMERA FOR THE POOLE BROTHERS’ MYRIORAMAS, covering 24 years of their travelling show. [Various] 1886-1910. £ 2,500

“Poole’s Myriorama” was a pre-cinema entertainment that consisted of panoramas, dioramas and variety acts of all descriptions. Panoramas were displays of paintings on canvas that moved in front of an audience, usually accompanied by music. At times the movement of the paintings would stop, and a lecturer would give a description of the views displayed. Dioramas were panoramas with special lighting effects. The shows were especially enjoyed by Victorian and Edwardian children, who eagerly awaited the annual visit of “Poole’s Myriorama” to their town.

Anything could happen at a myriorama show. It was not unknown for the scenery to be accidentally set alight. On one occasion when too much gunpowder was used for the “Bombardment of Alexandria” at the Colston Hall, Bristol, parts of the plaster ceiling came down! Fortunately, there were never any fatalities. Modern fire officers would have condemned the shows as disasters waiting to happen. The shows often recorded current events in a similar way to the later cinema newsreels. Since they frequently involved the army in some part of the British Empire, scenery changes had to be made to keep a show up to date. Today, some of the shows would be regarded as jingoistic. The myrioramas were not intended just for children. Audiences of all ages and classes attended them at towns and cities throughout Great Britain. However, babes in arms were banned!



In the early 1880s five brothers, Joseph, George, Harry, Charles W. and Fred Poole were all involved either as proprietors or managers of shows that had the word diorama in the title. Examples of such titles were “Poole’s New Mastodon Diorama,” and “Poole’s New Diorama of the Egyptian and Sudan Wars.” The first brother to use the term “Myriorama” in a description of a show was Charles W. Poole (1858-1918) who advertised his diorama show at the Athenaeum Hall, West Hartlepool in November 1883 as “A Grand Myriorama of Modern Events.” Eventually all the brothers dropped the word diorama and myriorama always appeared in the titles of their shows. Cinema became a small part of myriorama shows soon after its arrival in Great Britain. With the expansion of cinema circa 1910 the travelling myriorama shows ceased and some members of the Poole family became cinema proprietors. However, the myriorama was not quite dead as the reader will discover!

Charles W. Poole and his brothers were the second generation of the family to travel with panoramas and dioramas. The first Poole showmen were Charles Poole (1821-1877) and his brother George Walter Poole (1828-1877). A story handed down in one branch of the Poole family tells that an old panorama showman named Gompertz was walking along the promenade at Margate in 1837 when he met Charles and George Poole and their friend Anthony Young, all from Malmesbury, busking on the sands. He asked them to play their instruments for his panorama of Sir John Franklin’s Arctic Expedition. Charles and George Poole joined him and eventually became his partners and ultimately his successors. Other branches of the Poole family have favoured Ramsgate and Brighton as the town where Gompertz met the first Poole showmen. I believe that we can only conclude that he met them somewhere on the South Coast’. [Taken from the Introduction of John Powell Hudson *Poole’s Myriorama! A story of travelling panorama showmen*, 2002].

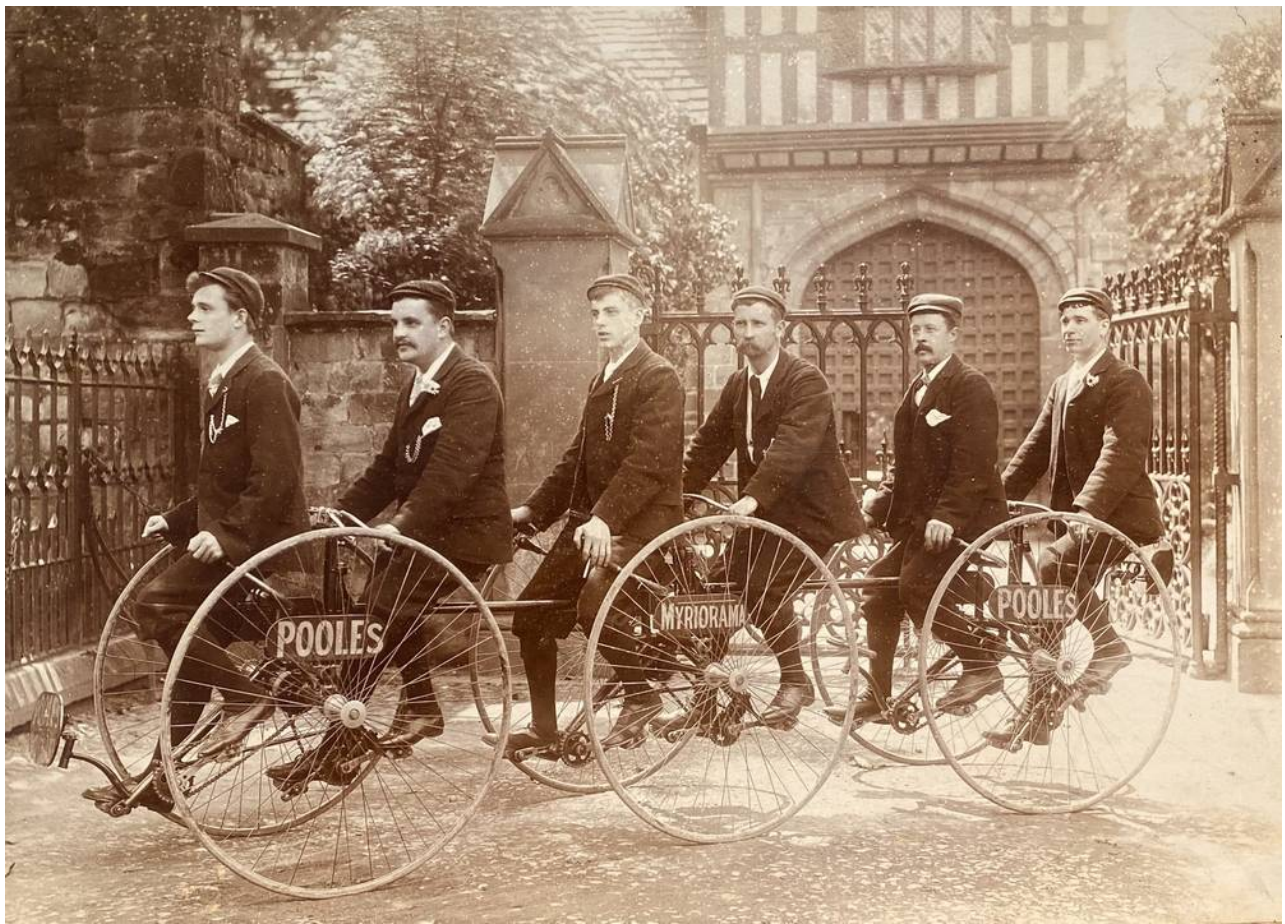
Our collection thus comprises of 15 programmes and ephemera pieces produced between the late 19th and early 20th century, for the Poole brothers myriorama exhibitions throughout the country.

- [September/October 1886] Ticket, ‘Half-Price Ticket. George Poole’s Trips Abroad for 1886. One week longer. Must close Saturday, Oct. 9th’. Double sided, with decorative front of Egyptian pyramid, printed in orange, yellow and blue. The exhibition was held at Victoria Hall, Weston-Super-Mare, and shows the ‘Picturesque Trips Abroad, The Egyptian Campaign, The Soudan War, the Nile Expedition, [...]’ and more. Admission prices are detailed. 7.7 x 4.7cm. Good condition.

- [c. 1890] Original albumen print (29.5 x 21.5cm) depicting Poole employees, and perhaps two of the brothers, riding a six wheeled velocipede, with Poole’s name emblazoned on the chassis, and evidently used to advertise their show from town to town. Mounted on board, with photographers ‘Bustin, Hereford’ and Royal cypher printed at foot, two

corners chipped away and stain at foot, but photographic image largely unaffected.

- [1894] Programme, ‘Joseph Poole’s Latest Eclipse Myriorama Sights of the World and Passing Events’. One page with central fold. The front is polychromatic, and pictures scenes from Europe, Asia, America, and Africa with correlating Coats of Arms in each corner. At the centre is a spherical map of the world, with a star at each compass point. The interior double-page spread acts as a guide, detailing each place the guest will be taken to around the world. It’s bordered by partially coloured lithographic prints, depicting various landmarks and cities, including ‘London Bridge’, ‘Liverpool’, ‘S. S. Cambridge’, ‘Cairo’, ‘Niagara’,



'Dublin', 'Portsmouth', 'Administration Building', 'Killarney', 'Chicago' and multiple others. The text itself lists the variety of places the guest will be transported to, such as 'Ireland', the 'City of Chicago', 'Delhi', 'The Mediterranean Sea' and 'England'. The back locates the exhibition in the 'Town Hall, Eastbourne, for six nights and two day performances only, Commencing Monday, January 22nd 1894'. Total measurements are 50.5 x 32cm, folded; 25.3 x 32cm. General wear and folds, otherwise good condition.

- [1894] Programme, 'Chas W. Poole's Myrioramic Realizations of Nature's Wonders and Allied Amusements'. One Page with Central Fold. The front is polychromatic, and pictures classical figures, ornaments, and architecture, alongside artists boards, instruments, flags and smaller prints titled 'In Sunshine', 'Peace', 'Storm' & 'War'. It locates the exhibition in the 'Theatre Royal, Eastbourne. Most Positively for one week only, commencing Monday, November 26th, 1894'. The interior double-page spread acts as a guide, detailing each place the guest will be taken to around the world. It's bordered by red lithographic prints, depicting various landmarks and cities, and 'Europe', 'Asia', 'Africa' and 'America'. The text itself lists the variety of places the guest will be transported to, such as 'Rotten Row, London', 'New York at Sunrise', 'Niagra', 'Rio Janerio', 'The Matabele War', 'Cyclone in the Indian Ocean', 'Australia', 'Japan', 'The Holy Land', 'The Royal Wedding' and many others. The back page includes 'Extracts from recent lengthy opinions by the London Press, 1889', as well as 'Orchestral details'. Total measurements are 50.5 x 32cm, folded; 25.6 x 32cm. Slight wear, otherwise good condition.

- Monday, January 8th, 1900, Newcastle-upon-Tyne. 'Joseph Poole's Up-to-Date New Myriorama'. This came after a fire destroyed the previous show, and included 'Scenes of Interest In all parts of the World, including incidents in connection with The Boer War; General Buller's March to the relief of LadySmith, The Battle of Elandsplaagte, the night after the battle'. 'Fresh Incidents in connection with the War [were] being added daily'. Double-sided booklet,

uncoloured, measuring 44.5 x 29cm, with central fold. Slight tears to sides, with some ink staining. Otherwise good condition. [See 'Poole's Myriorama! A story of travelling panorama showmen' P.203, 8.1.1900].

- [1895] Programme, 'Joseph Poole's Latest and Greatest Myriorama', with the 'Sights of the World'. One page with central fold. The front is polychromatic, and pictures scenes from 'Darkest Africa', 'Arctic Discovery', 'Constantinople' and the 'Japanese and Chinese War'. To the left is a vignette portrait of Joseph Poole. The interior double-page spread acts as a guide, detailing each place the guest will be taken to within the categories displayed on the front. It is bordered by monochromatic portraits of people from each country, as well as three landscapes of 'London', 'Rome', 'The Alps' and 'Killarney'. Some destinations included are; 'The Lakes of Killarney', 'Houses of Parliament, Lieutenant Stairs', 'King Lobengula', 'Cupar Creek', 'Mandalay', 'The Fuirca Pass', 'The Hotel de Radsiwil', 'Coves, Isle of Wight' and concludes in London. The back locates the exhibition in the 'Town Hall, Eastbourne, Positively for One Week Only, Commencing Monday, Nov. 11th, 1895'. Total measurements are 51.2 x 31.5cm, folded; 25.6 x 31.5cm. Slight wear, otherwise good condition.

- [1902] Handbill, 'Poole's Myriorama' at the 'Town Hall Reading. For Ten days only, Commencing Wednesday, Dec. 24, 1902'. Handbill with blue-printed text, bordered with a red and blue diamond pattern, presenting the attractions at 'Poole's 20th Century Combination'. These include 'Milton's Marvellous Marionettes', 'Cordelia', 'The Musical Schafers', 'The Alzaros' and others. 15.5 x 50.5cm. Good condition.

- [1904] 'H.[Harry] & F's [Fred's] Myrioramas. One whirl of Scenic Surprises from Start to Finish. Established 1837'. 16 page programme, in a brown and green wrapper with two vignette portraits of Harry and Fred Poole. Introduction page titled; 'H. & F. Poole's New and Colossal 1904 Myriorama'. The programme lays out the 'Official Guide No.1', which 'commenc[es] [the] tour from London, [where]

the spectator is first presented with a magnificent view of High Holborn'. Other names include; 'Newcastle-on-Tyne', 'St. Michael's Mount', 'Milan Cathedral', 'Our Indian Empire', 'Delhi', 'Beautiful Japan', 'The Recent Volcanic Eruptions in the West Indies', 'Havana' and several others. Each place is accompanied with a paragraph giving both background and fine detail on the area. In the latter half of the programme are several songs, including 'Garden Gate', 'Home Sweet Home', 'True to my Baby' and 'Break the News to Mother'. This is accompanied by the final page, with a list of 'Marches, Entr'actes, & Various Compositions' to be performed by the orchestra. Measuring 13.5 x 21.5cm. Very loosely held together by original staple, otherwise good condition.

- [c. 1908] 'The Chas. W. Poole's Myrioramas. Established 1837', first page details; 'Official Guide Book and Programme Including Songs, Prince 2s. The Chas. W. Poole's New and Colossal Royal Myriorama!'. The programme comprises of 16 pages, in a decorative green, red, white, and black wrapper. On the front is a vignette portrait of Charles Poole, and on the back an advert for 'Fry's Pure Concentrated Cocoa'. The programme begins with an ode to 'Messrs. Poole [succeeding] M. Gompertz, Poole, & Young (estab. 1837)', with a run-down of cost, artists and scenes involved in their fac-similes. Included in the production were; 'Scotland-Loch Katrine', 'Paris Grand Opera House', 'The Summit', 'Submarine Warfare', 'San Francisco - The Golden Gate', 'Tiger Hunting', 'Trafalgar' and more. Each 'location' is accompanied with a paragraph, providing context and details. Songs accompanying the experience are listed in the latter pages, and include; 'She Didn't Get Far Upon the Journey', 'The Face in the Firelight', 'My Little Baby Nap' and others. Finally, details of 'Poole's Orchestral Band' are given. 23.5 x 15cm. Good condition.

- [1909] 'The Chas. W. Poole's Myrioramas. Established 1837', first page details; 'Guidebook for the 1909 Production of "Charles. W." Poole's No.1 Myriorama (Under the direction of Mr. John R. Poole)'. The programme comprises of 16 pages, in a decorative green, red, white, and black wrapper. On the front is a vignette portrait of Charles Poole, and on the back an advert for 'Fry's Pure Concentrated Cocoa'. The programme begins with an ode to 'Messrs. Poole [succeeding] M. Gompertz, Poole, & Young (estab. 1837)', with a run-down of cost, artists and scenes involved in their fac-similes. Included in the production were; 'The Franco-British Exhibition', 'Lusitania', 'H.M.S. "Dreadnought"', 'Simla', 'Mongolia', 'The Caves of Cappadocia', 'Assassination of the King of Portugal', 'Venice' and more. Each 'location' is accompanied with a paragraph, providing context and details. The final event is titled; 'An entirely new forecast of aerial warfare, [...] "Contest In The Clouds"', which was a representation of "Airy Navies Grappling in the central blue". Songs accompanying the experience are listed in the latter pages, and include; 'Pearl and De Oyster Shell', 'Idaho', 'I would Live or I would Die for You', 'Funniosities' and 'Just Someone'. Finally, details of 'Poole's Band', under 'Conductor Mr A. S. Morrell' are given. Measuring 23.5 x 15cm. Good condition.

- [1910] 'Poole's Myrioramas. One Whirl of the Latest Leading Events of the World. Established 1837'. 16 page programme, in a coloured wrapper with two vignett

e portraits of Harry and Charles Poole, Proprietors. The front piece is red, bordered in green with blue accents. The back page contrasts this with a colourful blue, white and red scene of a man, clad in animal fur, skiing down a mountain, captioned; 'Poole's Everything up-to-date. Great Variety Amusement Amalgamation all artistes of startling ability'. The Introduction page is titled; 'H. & F. Poole's New and Colossal 1910 Myriorama'. The Programme lays out the 'Official Guide No.1', which 'commenc[es] [the] tour from London', continuing through; 'The Forth Bridge', 'Paris', 'Vienna', 'Terrible Russia', 'Trinidad' and several others. In the latter half of the programme are several songs, including 'Tax the Bachelors', 'I've been out with Charlie Brown', 'Singers and Talkers' and 'Take me on the Wiggle-Woggle'. This is accompanied by the final page, with a list of 'Marches, Entr'actes, & Various Compositions' to be performed by the orchestra. Measuring 13.5 x 21.1cm. Good condition.

- [Undated] Hand Bill advertising 'Messrs. Poole's Latest Myriorama!', 'Now Open!' at Selwyn Theatre, Wisbech, 'First visit of this entertainment to this town'. Printed on blue paper, with a red decorative border and black print. The 'Marvellous Collection of Beautiful Scenes' include; 'War in Egypt!', 'The Soudan War!', 'The Nile Expedition' and 'The Lord Mayor's Show'. Details of the musical accompaniment are given to 'Poole's Acme Combination Company' and 'Poole's Orchestral Band'. 15.5 x 24.5cm. One large tear and small tearing to left side.

- [Undated, but written in pencil is 'May 59'] Ticket for a 'Grand School Treat!', 'Messrs. Poole's New Exhibition, entitled Trips Abroad', 'On Saturday at 3. Doors Open at 2-30. Admission: - Gallery, 1d. Pit, 2d. Pit Stalls, 3d. Balcony 4d, Adults, 3d., 6d., 1s. & 1s. 6d.'. Exhibiting at Royal Victoria Hall, Waterloo Road, S.E. Printed on blue paper. 12.5 x 8.5cm. Good condition.

- [Undated] Joseph Poole's Myriorama, Time Tested in the Crucible of Public Opinion. Britain's National Entertainment'. 18 page programme, in a green and blue decorative wrapper with two vignette portrait of 'J. Poole, Proprietor' and 'J.W. Poole, Manager'. Introduction page titled; 'Joseph Poole's New and Colossal Myriorama'. Scenes included are; 'The Great Coronation Naval Review', 'Glasgow', 'Ireland', 'Grand, Opera House, Paris' and others. In the latter half of the programme are several songs, including 'I've got to get back to work', 'Possum up a Gum Tree', 'The Laughing Fat Man', 'Take me Back to Alabama' and several others. This is accompanied by the final page, with a list of 'Marches, Entr'actes, & Various Compositions' to be performed by the orchestra. 15 x 23.8cm. In good condition.

- [Undated] Large poster 'Poole's Myriorama', 'An entertainment organised on broad gauge principles which render it instructive, amusing and revivifying to a degree. The best blend of Art and Mirth to be found anywhere. Our Empire, Scenes and Incidents which have figured the pages of history'. Large Poster 36.5 x 98cm. some chipping at foot, with loss to one corner (not affecting the text).

See John Powell Hudson, 'Poole's Myriorama! A story of travelling panorama showmen', 2002 (a copy of which is supplied with this group).



BEAUTIFULLY EXECUTED BOTANICAL SPECIMENS

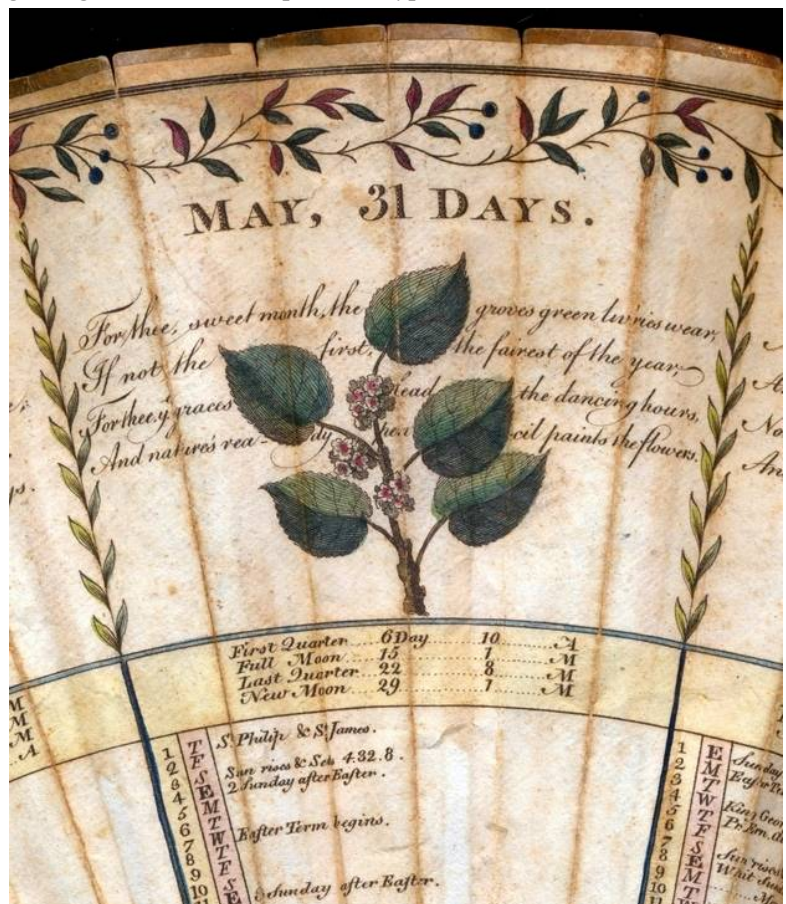
24 [FAN]. [BOTANICAL ALMANACK FAN FOR 1794]. London: Publish'd as the Act directs, by John Cock & I.P. Crowder, Wood Street, Jany. 1st. 1794. £ 2,850

Hand coloured double-sided stipple-engraved paper fan [28 x 49 cm when open]; some foxing, chipping in places and strengthened in a few places with tissue; mounted on plain wooden sticks.

The design incorporates a hand coloured engraving of a botanical specimen typical of each month, embedded within the design are engraved verses, with the divisions for the months January to June on recto, and for July to December on verso; below this is the almanack proper; separating these two sections is a band of information on the quarters of the moon.

The verses are extracts from such authors as Lucy Aiken, Thomas Warton, John Dryden, John Gay, James Thomson, Alexander Pope's translation of Homer, and John Scott etc, the majority pulled it seems from John Aiken's popular *Calendar of Nature*, although the fan maker was happy to join lines from two different poets should there be a need for such 'artistic' intervention.

The fan maker, John Cock, was at this time in partnership with James Pacholier Crowder (1760-1830) [not John as references have it]. Crowder appears to have been a playing card maker who married Catherine Cock, John's daughter, in 1790. As John Cock & I.P. Crowder they remained in partnership until the death of Cock in 1804 and certainly had trade in the United States as a case was raised in the Court of Chancery of New York as late as 1837, still aiming to collect on an old debt. By the beginning of the nineteenth century the partnership had other dealing, no doubt helped by James' brother John Crowther, the printer and sometime Lord Mayor of London.





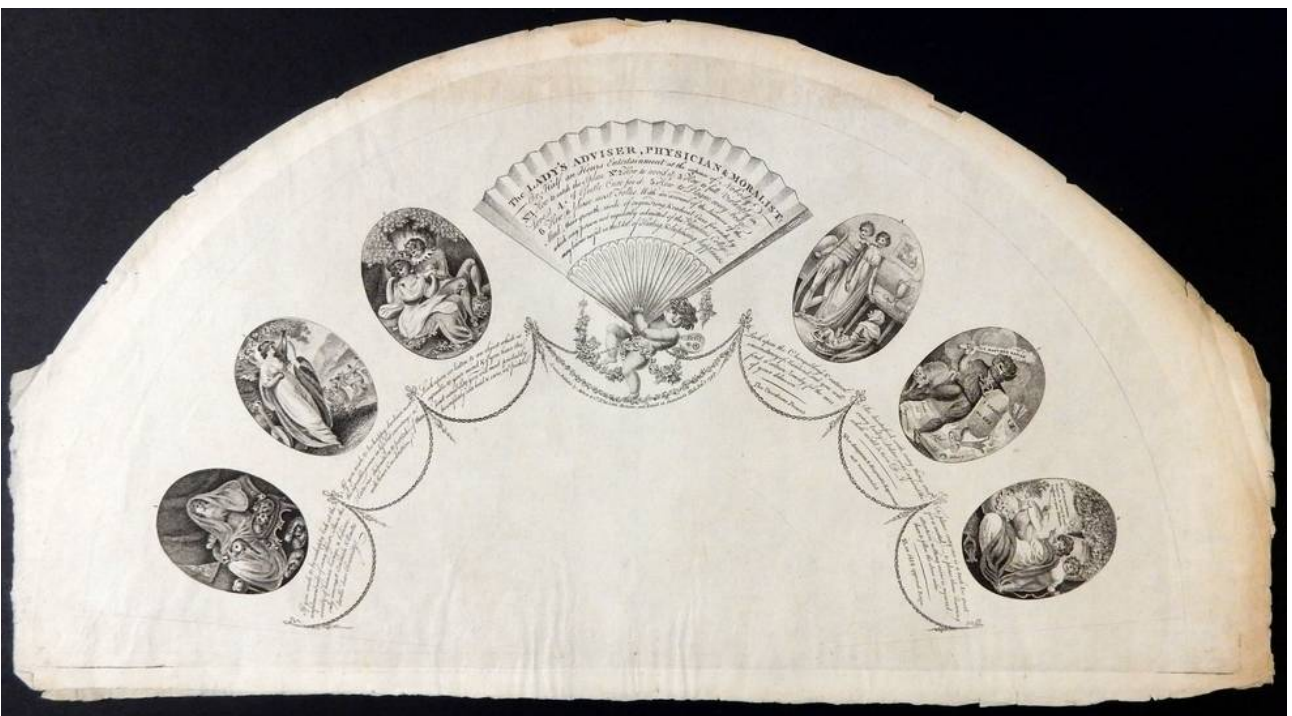
We know next to nothing of John Cock other than his surviving fans, being one of a family of fan makers being admitted to Worshipful Company of Fan Makers on 5th December 1759, and died 'after three days of continuous convulsive fits' at this home on Clapham Road on the 22nd March 1804.

PUBLISHED BY A LADY FANMAKER

25 [FAN LEAF]. ASHTON, Sarah, *fanmaker*. THE LADY'S ADVISER, PHYSICIAN AND MORALIST: or Half an Hour's Entertainment at the Expense of Nobody! London, Publish'd by Ashton and Co. No. 28 Little Britain; and Enter'd at Stationer's Hall. Jan'y 7, 1797. £ 2,250

Unmounted stipple engraved fan leaf [29 x 54 cm], with original double paper backing leaf; in fine condition with some minor fraying to the extremity of the sheet well outside the engraved area.

George Wilson, the engraver of this fan leaf, flourished during a relatively short period between 1795 and 1802. generally his known fan leaves tend towards the 'late the eighteenth-century feminine pre-occupations of



choosing the right moral path to happiness, moderation in daily life, marriage and bearing children, in addition to illustrating the perceived multitude of follies translated from contemporary literary and pictorial sources.' [Harrison]

There are six questions posed on the fan leaf which have been engraved on a central fan shaped cartouche held in the arms of a cherub: No. 1, How to catch the Spleen. No. 2, How to avoid it. No. 3, How to fall violently in Love. No. 4, A Gentle Cure for it. No. 5, How to Plague every-body. No. 6, How to Please most Folks. With an account of the diseases of the Mind, their growth, mode of engend'ring & radical Cure for each by which any person not regularly admitted of the Physician's College may become useful in the Art of Healing, & dispensing happiness.'



From left to right are six engraved ovals, with text below, containing a scene illustrating the answers by *The Lady's Adviser, Physician and Moralist*: - 1. 'If you wish to be unhappy look at the unpleasant side of every object-then reject the society of human beings, & believe only amongst animals & Brutes dwells dear Sincerity.' - 2' If you wish to be happy disdain not the agreeable scenes but encourage a virtuous aspiration to partake of them with honour & Moderation.' - 3. 'Look upon or listen to an object which is agreeable to your mind & if you have the least sensibility you will most probably be completely overhead & ears in pickles.' - 4. 'Look upon the changeableness & natural in-consistency of Mankind and you will find a certain remedy for the cure of your delusion.' - 5. 'Be dissatisfied with everything, and everybody & declare war against the whole world, & turn D[evil]. N.B. A dangerous & disagreeable experiment, not recommended.'- 6. 'Be just to your Enemy, Sincere to your friend, constant to your Mistress-To please everyone is a task too great for a mortal-to please those deserving attention, nothing more is required than to follow the above rules. N.B. An Old and Approved Recipe.'

The publisher Sarah Ashton was a very prominent female publisher of fan leaves in the latter decades of the eighteenth century. She was admitted into The Worshipful Company of Fan Makers in 1770 after her husband died, carrying on the printing business at Little Britain, near St. Paul's Churchyard. She is known to have published at least 13 engraved fans, several in conjunction with the engraver George Wilson.

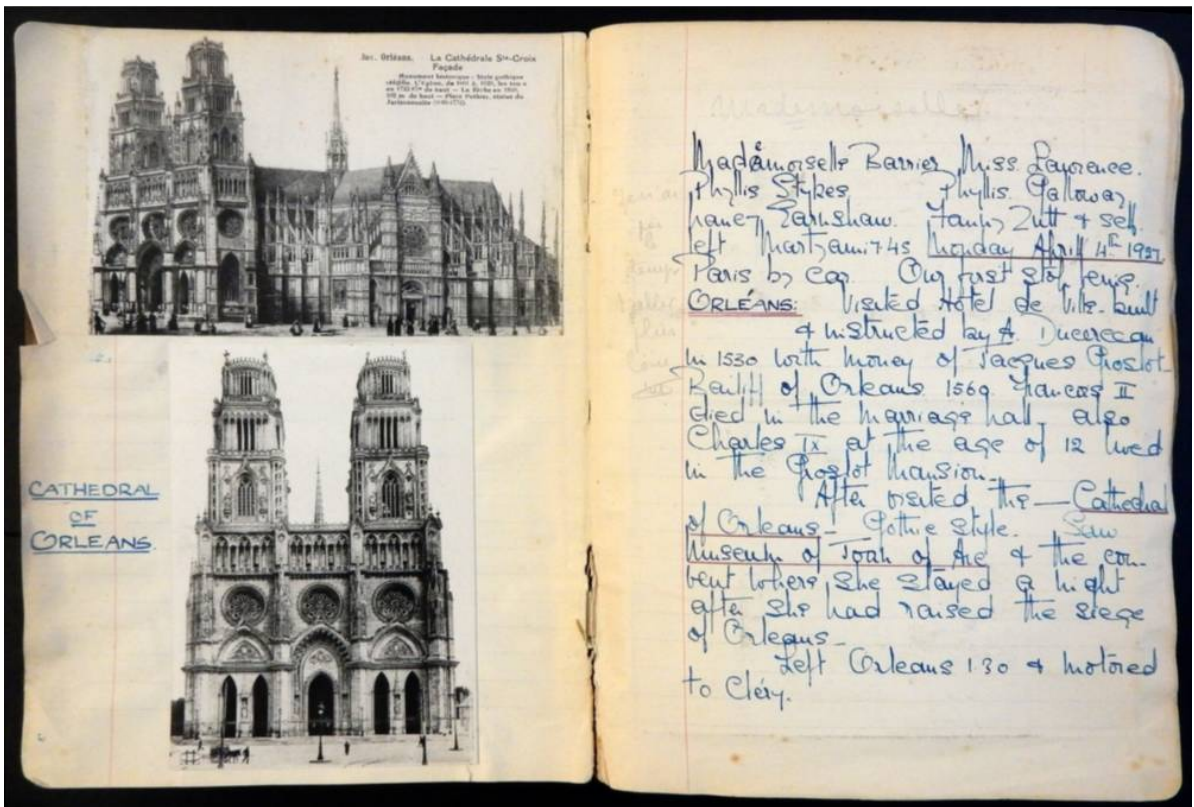
Schreiber, unmounted fan leaves, No.121; See Rosanna Lucy Doris C. Harrison *A scholarly catalogue raisonné: George Wilson and the engraved fan leaf design, 1795-1801 M.A. Research University of York, 2012.*

LUXURY EDUCATION

26 [FINISHING SCHOOL]. MANUSCRIPT TRAVEL DIARY OF A YOUNG WOMAN through the Loire valley, Brittany and Normandy. [France]. April, 1927. £ 375

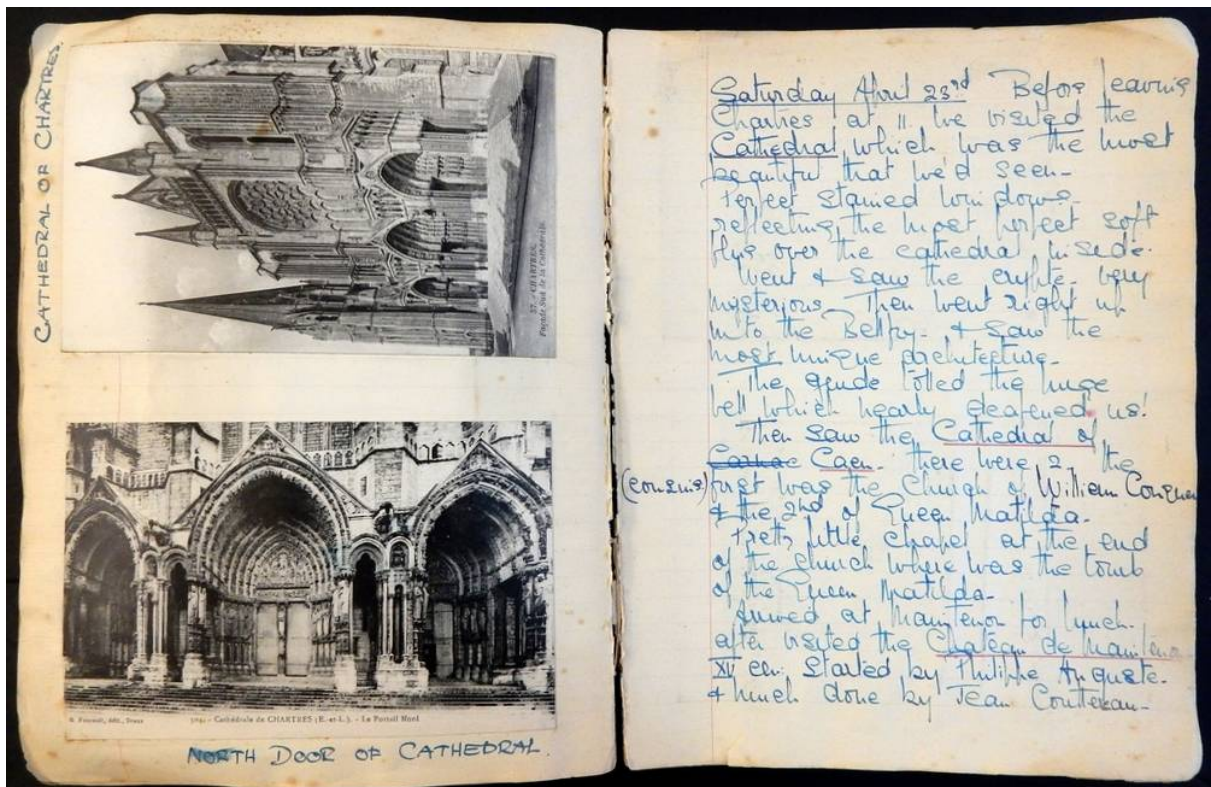
4to [22 x 17cm], pp. [106], interspersed with 135 postcards, several unused blank leaves at end; original cloth backed blue boards, spine torn in places.

Mademoiselle Barrier and Miss Lawrence ran an 'Educational Home' called 'Martyami' at 43 rue de Ranelagh in the fashionable 16th arrondissement. The finishing school was for girls who, as contemporary advertisements describe, 'wish to perfect themselves in French, Music, Art, &c., and at the same time enjoy a comfortable home-life, French conversation rapidly acquired by mixing constantly with French society. Paris visited, under the guidance of experienced Professors, Excursions to Versailles, Fontainebleau, Chantilly, &c.; also to the Castles and Loire.' Included with the programme of education were classes at the lycée Molière and the Sorbonne, horse riding, swimming, tennis and chaperoned walks in the Bois, probably with an added fee. This did not come cheap for the school charged £250 a year before extras costs at the time our diary was made. The 'Educational Home'



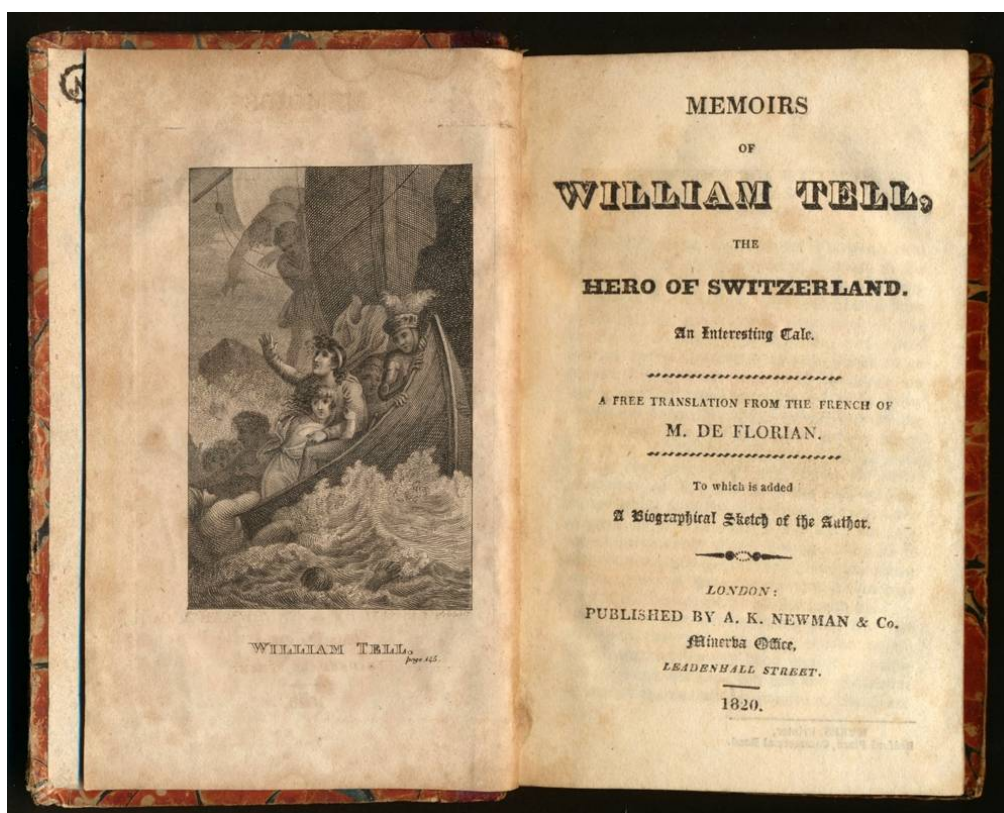
was not restricted to just English speakers as Mademoiselle Barrier and Miss Lawrence also advertised for French students, and probably Swiss too.

We unfortunately do not know the name of the young lady who produced this travel diary, however it would appear her work was designed not only as a record of an excursion but also to show that the finishing school had inculcated in them something from their visits to historic, and not so historic, places. The writer of the diary relied on a plentiful supply of postcards from each place she and her party visited which are interspersed with succinct descriptive notes in blue ink and underlined in red. One of their teachers may have begun to read the journal but after correcting the spelling of the first word 'Mademoiselle' they pencilled, rather dispiritingly, in the margin 'J'en'ai per le temp d'aller plus lous [I don't have time to go further]'.



The manuscript begins with a list of her companions that included the two schoolmistresses and five girls. 'Mademoiselle Barrier, Miss Lawrence, Phyllis Stykes, Phillis Galloway, Nancy Earlishaw, Fanny Zutt & self left Martymai 7.45 Monday April 4th 1927'. This was a three week tour that travelled following the Loire before heading for the coast and working their way up through Brittany and Normandy before returning to Paris.

A pretty full trip was organized which took in every medieval cathedral, chateau and historic site, one might add history restricted to events prior to the Revolution. The first place after Paris was Orléans then Cléry-Saint-André 'saw the tomb & skulls of Louis XI & his wife' - Chambord - Blois, Also the chapel of Marie de Medicis & the room where in the woodwork of the walls she kept poison' - Château de Chaumont - Amboise - Chenonceaux - Montrésor, 'the chateau which wasn't very interesting' - Langeais 'Adorable Alsatian for sale which I longed to buy!' - Chinon, - Azay-le-Rideau - Villandry 'Quite awful! but fearfully amusing. Had a most hideously rude & blasy guide' - Tours, - Saumur - La Baule-Escoublac - Vannes, - Sainte-Anne-d'Auray - Pontivy - Quimper - Audierne - Cote d'Emeraude - Mont Saint-Michel 'Had lunch at Meie Pouland which is renowned for their omelettes which were O.K.' - Dinard 'Danced at the Club after at the evening danced at the Casino & Crystal Palace - Bayeux - Lisieux, - Chartres - Château de Maintenon 'Left for Paris about 2 arriving back about 4 Garden & houses looking awfully nice. Rather sorry to be back again after such a topping voyage.'



ONE OF THE FINAL WORKS TO APPEAR UNDER THE 'MINERVA' IMPRINT

27 [FLORIAN, Jean Pierre Claris de]. MEMOIRS OF WILLIAM TELL, the Hero of Switzerland. An Interesting Tale. A free translation from the French of M. De Florian. To which is added a biographical sketch of the author. London: Published by A. K. Newman & Co., Minerva Office, Leadenhall Street. 1820. £ 185

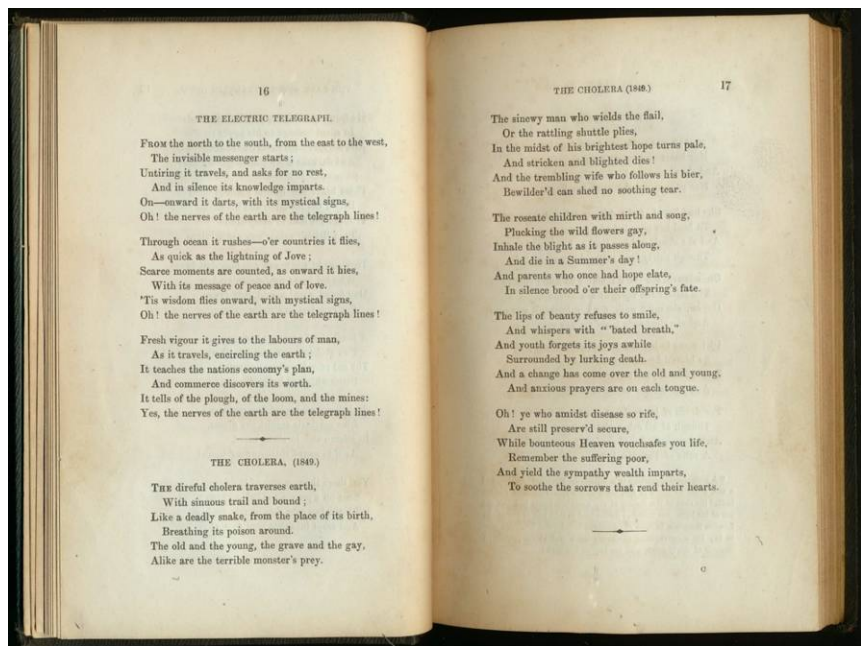
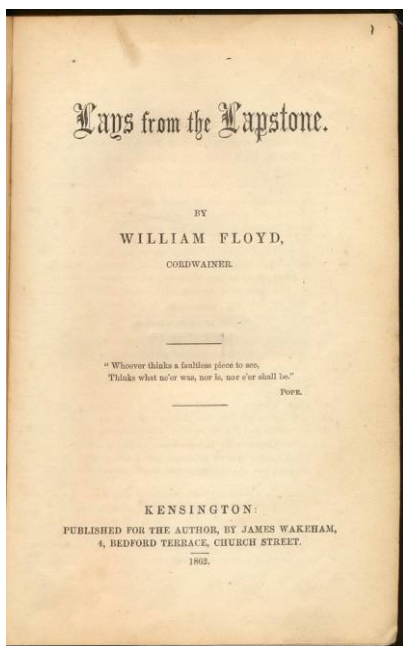
16mo in 8s, pp. xii, 13-164; with engraved frontispiece; original red morocco backed marbled boards, spine lettered and ruled in gilt, some surface wear and rubbing to extremities.

Scarce late Minerva Press printing of these 'Memoirs' of the folk hero of Switzerland, a free translation of the original French edition by Florian.

Jean Pierre Claris de Florian (1755-94) was a French poet and romantic writer, known for his fables, comedies and pastorals. He was particularly fond of Spanish literature and translated Cervantes.

This is one of the final works to appear with the Minerva press imprint, the new proprietor, A. K. Newman dropping the name from 1821 onwards.

OCLC records two copies in the UK, at the British Library and National Library of Wales, and three copies in North America, at UC Berkeley, Penn State and Alberta.



POEMS BY A SHOEMAKER

28 **FLOYD, William.** LAYS FROM THE LAPSTONE. By William Floyd, Cordwainer. Kensington: Published for the Author, by James Wakeham, 4, Bedford Terrace, Church Street. 1862.

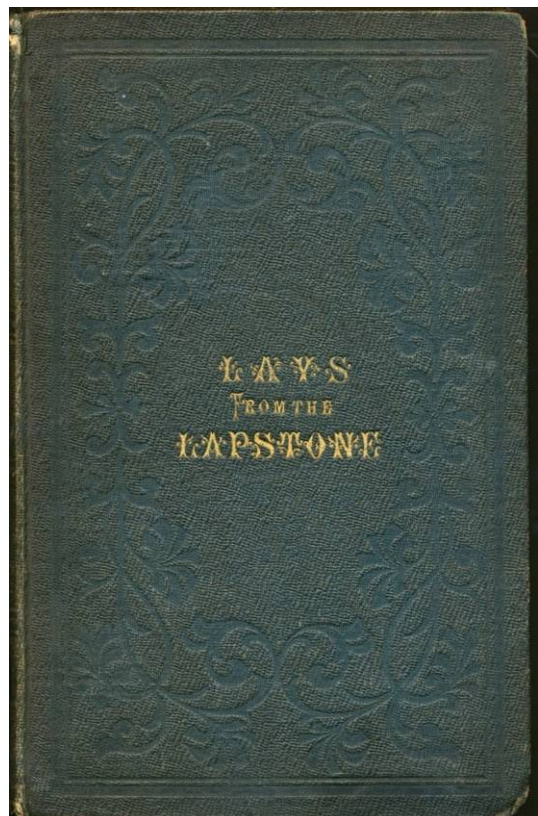
£ 385

FIRST EDITION. 8vo, pp. vii, [i] errata, 144; paper evenly toned throughout; bound in the original green blind-stamped publisher's cloth, upper board lettered in gilt, some minor chipping to head and tail, and light rubbing to corners, but still a very good copy, with a later inscription on front free endpaper.

An interesting collection of poems of a working class man, published through the help of some friends, when he became incapacitated by illness.

The poems are chiefly topical or romantic, of the former are 'A reminiscence of the Funeral of the Duke of Wellington', 'The Locomotive', 'The Last of Franklin's Crew', 'The Electric Telegraph', 'The Cholera, (1849)' - Floyd appears to have lost a daughter that year to cholera - 'The Death of Major Pennicuik and his Son, at the Battle of Chillianwallah, India', 'The Light Cavalry Charge at Balaklava' and 'A Memento of the Death of His Royal Highness the Prince Consort.' The romantic portion of the collection includes 'Moor Park', 'The Foundling', 'Jenny Lind and the Cottagers', 'The Throb of a Grateful Heart', 'To Love-lorn Maidens', 'The Cobbler's Dream', 'Winter', 'The Summer Thunder Storm', and 'To my Julia' - this to one of his daughters. Other poems are generally concerned with social issues 'The Punishment Parade', 'The Poacher', 'The Soldiers Pay', 'The Doom of Miners', 'The Crossing Sweeper', 'The People's Hall' 'The Receiving officer' - this poem relating the pauper at the gate of the workhouse - and what appears to have been a popular poem of the time 'Demon Drink' - 'Demon Drink! thou heart coroder, / Murderer of love and life; / Dark Futurity's foreboder, / Patentee of endless strife. Worse than Egypt's direst curse, / Fain on Ruins wing to ride, / Exhausting body, mind, and purse, Parent of dark suicide.'

William Floyd was born in Scotland, possibly at Peebles, in 1813 but moved to Hanwell in Middlesex where he worked as boot and shoemaker, and also where he also married in 1833. Floyd may have moved to England when quite young as there is no noticeable Scottish trait in any of his poems. He was an early supporter of the Hanwell Mutual Improvement Society and kept up his connections with the village after he moved to Notting Hill in London. A few of his poems appeared in *West London Observer* in 1860 by which time he may have already been in ill health. In Floyd's preface, dated September 1862, he mentions that he 'should just be content to live in humble obscurity that perhaps Heaven intended should be my sphere, but for the fact of having, as a recreation from labour, composed the verses contained in this volume; and my wife and



children, with some private friends, who have been so kind as to try to be amused... the fact of my health failing, from a more than unusually severe attack of bronchitis, which induced a permanent injury to the lungs, together with having found a few friends to assist me in completing the work, has made me guilty of this presumption. And I pray the critical reader to be merciful, begging him to remember that these effusions are the unassisted production of one who, as the title-page declares, is simply a cordwainer; whose life has been spent in arduous labour....' Floyd lived until the winter of 1864 when he died leaving a widow and three orphans, their eldest daughter had by this time been committed to a lunatic asylum.

The *Lays from the Lapstone* was clearly published to support the poet and his family and we know from a newspaper report that 400 copies were printed with the aim of selling them on a subscription bases at 2s 6d each. The local clergy of Kensington, especially the Rev George Bennett of the new church of St George's Notting Hill appear to have been the chief supporter of this project. It is difficult to know how successful the sales were of the work, judging by the surviving copies the sales were probably rather moderate. William's widow, like her eldest daughter, became a ward of an asylum, and of the three orphans: William Wordsworth Floyd in turn became a boot and shoe maker, postman and architectural photographer; Julia became a night attendant at a lunatic asylum, and Ariel was employed as a servant to a cowkeeper in Kensington before her marriage.

OCLC records one copy in the UK, at the British Library, and two in North America, at UC Davis and Texas Austin.



FINE DEPICTIONS OF LONDON

29 [GAMBART & CO.] LONDON IN MINIATURE Comprising Views of the Principal Buildings, Streets, & Sites of the Great Metropolis. London, Published by E. Gambart & Co., 1854.

£ 1,250

4to., 22 tinted lithographic plates (31.5 x 22.5cm) with details heightened in watercolour; numbered 1 through to 22, loose, as issued with two plates just a little foxed; in original half black morocco portfolio with printed decorative brown wrapper used as a title label on the front pastedown.

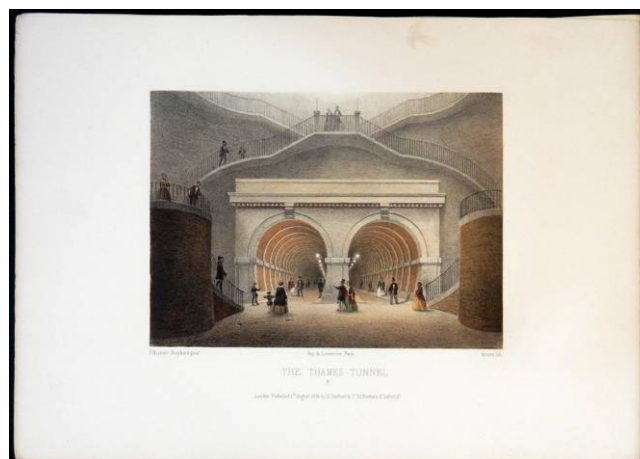
Apparently issued in parts by Gambart & Co. during 1854, a rare work and possibly on the whole a commercially unsuccessful one despite the obvious care taken in depicting each scene and the delicate hand colouring applied to the plates.

To our knowledge no descriptive letterpress or title was issued to accompany the plates. Perhaps the outbreak of the Crimea War had something to do with this, Gambart were at the time certainly concentrating on more topical subjects.

The plates included in the work 1) The Royal Exchange; 2) Somerset House Strand; 3) The General Post Office, St Martin's le Grand; 4) Temple Bar, from the Strand; 5) The Horse Guards white Hall; 6) The East India House, Leadenhall Street; 7) The Admiralty and Horse Guard's from the Park; 8) The British Museum; 9) The Thames Tunnel; 10) The New Hall and Library, Lincolns Inn Field; 11) Buckingham Palace; 12) The New Houses of Parliament, at Westminster; 13) The Mansion House; 14) The Bank of England; 15) The Custom House; 16) Hungerford Suspension Bridge; 17) The Quadrant - Regent Street; 18) Regent Street from the Quadrant; 19) The National Gallery, Nelson's Column; 20) Piccadilly Circus, Regent Street with the York Column; 21) Westminster Abbey; and 22) St Paul's Cathedral.



Although Thomas Shepherd (1793–1864) had no problems finding work as a topographical draughtsman, his real break came in 1826 when Jones & Co. commissioned a series of views of London's newest buildings, streets, and squares for engraving on steel and issuing as a part work. With its text by the architect James Elmes, *Metropolitan Improvements* (1827) was principally received as a visual celebration of modern London. Such was the success of this publication that Jones & Co. capitalized on the formula with *Modern Athens* (1828), a similar volume on Edinburgh, and another called *Bath and Bristol ... Displayed* (1829). Between 1826 and 1831 Jones & Co. 'appear to have monopolised Thomas Hosmer's pencil' (Phillips, *Shepherd's London*, 11) and during this time he produced about 450 plates by sketching on the spot, then working up finished wash drawings at home in his studio. However, as one surviving advertisement reveals, he also found time to offer his services as a drawing master, at his home in Chapman Street, Islington.



Work for Jones & Co. did eventually dry up but it was definitely the cornerstone to Thomas Shepherd's later career. He was able to rework or reduce many of these designs for his next (rather more modest) project, 400 drawings for Charles Frederick Partington's *Natural History and Views of London* (1835). Other London projects were soon forthcoming; Charles Knight commissioned thirty-four wood-engravings for his *London* (1841–4) and Ernest Gambart published twenty-two coloured lithographs after Shepherd in his *London in Miniature* (1854). The last major commission of his career was for sixteen drawings to illustrate *Mighty London* (1855) where a thronging, fashionable, and cosmopolitan London was proudly positioned at the very heart of the empire.

Although he found regular work providing topical and topographical images for the *Illustrated London News*, after 1842, Thomas Hosmer Shepherd was often drastically poor. Indeed, Thomas's lengthy relationship with Frederick Crace, the collector, was his saving. Between 1809 and 1859 Crace consistently commissioned him to make watercolours of specific London sites, buildings, and locations. Such was the renown of Crace's topographically organized, near-comprehensive, metropolitan collection that this led to further commissions for Shepherd. It is for this reason that many of his watercolours are known in multiple versions; the best version is usually in the Crace collection, now at the British Museum.⁷ [ODNB]



BRINGING LOGIC TO MORALS

30 **GAMBIER, James Edward.** AN INTRODUCTION TO THE STUDY OF MORAL EVIDENCE; or, Of that species of reasoning which relates to matters of fact and practice. With an appendix, on debating for victory and not for truth... London: Printed for the author, by J. Bryan, etc., 1806. £ 550

FIRST EDITION, ASSOCIATION COPY. [viii], xi, [i] blank, 163, [1] advertisement; uncut in the original publisher's paper backed boards, with remains of the original printed spine label, boards lightly soiled and worn, but still a very good copy, with the contemporary ownership signature of Eleanor Catherine Gambier at head of front pastedown.

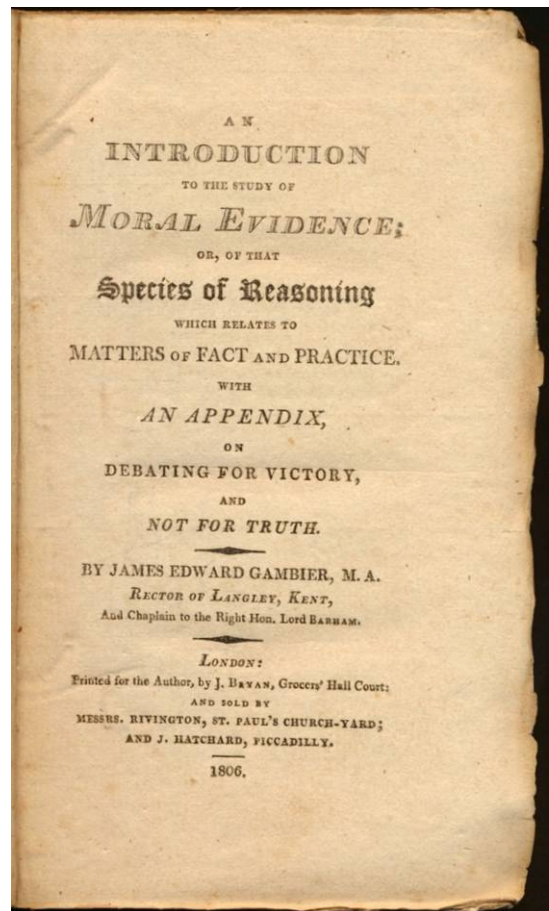
An unusual work whereby Gambier hoped to bring some logical reasoning the subject of 'Moral Evidence.'

'To form a habit of reasoning justly, is one of the most important objects of education. Much has been done to promote this object by writers on logic, and on the human understanding. Their writings, however, relate principally to reasoning on subjects of pure science, and abstract truths, or the necessary relations of ideas. Little, comparatively, has been written, to teach us how to reason on practical subjects; but that little is highly valuable. Mr. Locke, in his Essay on the Human Understanding, has treated briefly on probability; and the author [Antoine Arnauld] of the Port Royal Art of Thinking, has, at the latter end of his work, introduced two or three chapters on the application of reason to the events of human life... Were young men willing to take the pains of collecting from these, and other authors, all that they could meet with on the subject of moral evidence, they might form, for themselves, a system sufficient to answer every desirable purpose. But this is scarcely to be expected. For, in the course of education, the principal use of reason is in subjects purely scientific. It is not, therefore, surprising that students should bestow their chief attention upon that use of it, and neglect, to a great degree, all those principles and rules of argumentation, which they have then no occasion to apply.' [Preface]

Gambier sets out in five chapters in his plan 1) On the Nature of Moral Evidence wherein it differs from Demonstration; 2) On the Kinds of moral Evidence, with Observations on the Weight of each; 3) General Directions relating to Moral Reasoning; 4) Special Directions relating to each Kind of Moral Evidence and 5) On the Kinds of Evidence of which different subjects admit.

An anonymous review in for the April 1808 issue of *The Edinburgh Review* summed up the text rather succinctly 'For the work before us, we have not much to say against its practical directions, or in favour of its abstract reasoning. Mr Gambier's metaphysics, we think, are unsound; but his good sense has saved him from any very dangerous application of them'.

OCLC records six copies in the UK, at the BL, Cambridge, Oxford, Aberdeen, Edinburgh and Dundee; apparently no copies recorded in North American libraries.



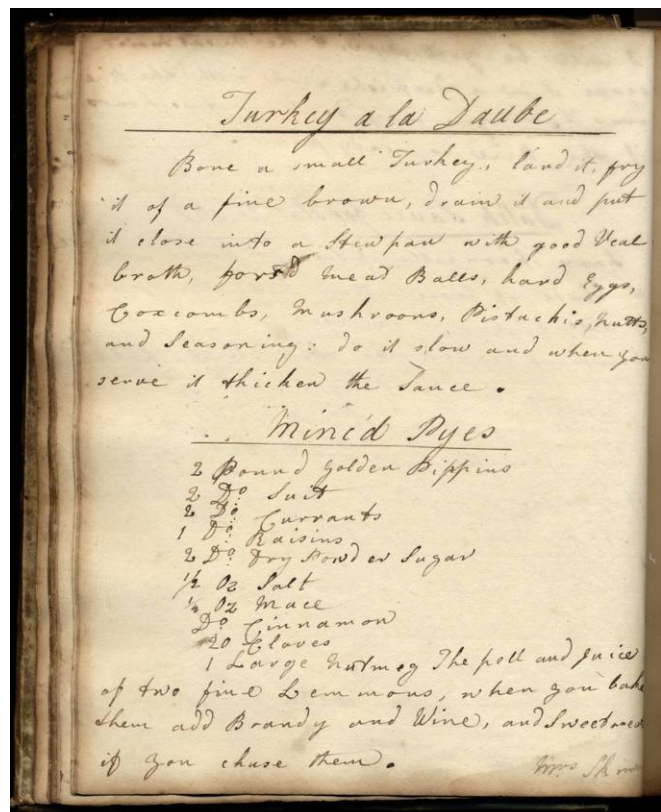
INCLUDING RECIPES FOR 'ARTIFICIAL APES MILK' AND MUCH MORE

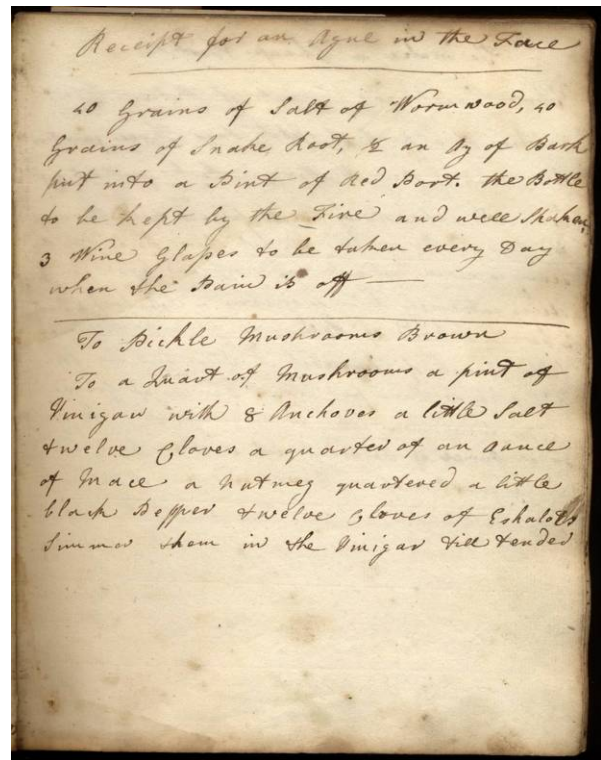
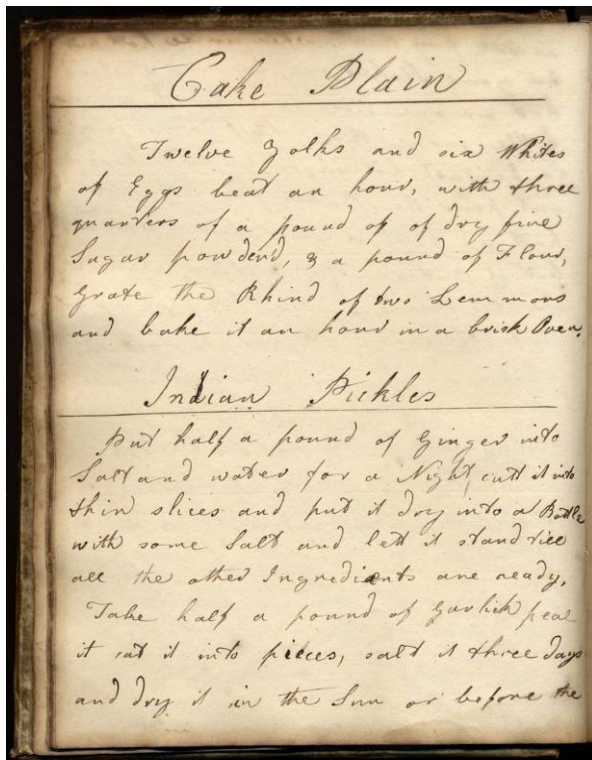
31 [GASTRONOMY]. SALMON, A. M. and S. 'RECIPES AND PRESCRIPTIONS' Manuscript culinary and medicinal household recipe book compiled during the first half of the nineteenth century. [n.p.] c. 1810-1850. £ 850

MANUSCRIPT IN INK. *Small 4to (23 x 19.5cm), pp. [168] recipes in several different hands, c. 200 pages blank, [34] medical recipes and remedies, c. 100 pages blank; some marking and foxing in places, as to be expected; with a number of recipes and news clippings loosely inserted at the front of the book; bound in original vellum, a little dust-soiled and rubbed, evidently having been passed through several hands and been sat on many a kitchen work surface, nevertheless, still a very desirable collection of recipes.*

A curious manuscript recipe book compiled during the first half of the nineteenth century by members of the Salmon family.

The manuscript contains a significant selection of culinary and housekeeping recipes, mostly original, with a number attributed elsewhere. 'To make minced





pies', 'Lemmon Cheese Cakes' and 'Lemmon Cream' and various other cakes and sauces are first taken down. Also such necessary recipes such as 'Beef Tea', 'Artificial Turtle' and 'Indian Pickles' are included, as well as the usual section of various wines, the one for 'Gooseberry' being attributed to 'Bronte'. Some of the more unusual recipes include 'Artificial Apes Milk', 'Mrs. Clark's Potatoe Pudding', 'Junis biscuits', 'Rose or Orange flower cakes' and 'Railway Puddings', which was certainly 'of the time', what with the advent of the new mode of transport. The second half of the manuscript is taken up with medical recipes, mostly tipped in. These include cures for 'a cough', 'toothache', 'consumption', 'piles', and several 'For rheumatism', one an American receipt. Also found is a recipe for 'Carrot tea for shortness of breath' as well as a 'Composition for destroying corns and warts'.

The manuscript has evidently been compiled by various members of the Salmon family, inscribed by 'A.M. and S. Salmon' on front pastedown, as well as one or two recipes signed "Miss Salmon". However, which branch of the family it is has alluded us!

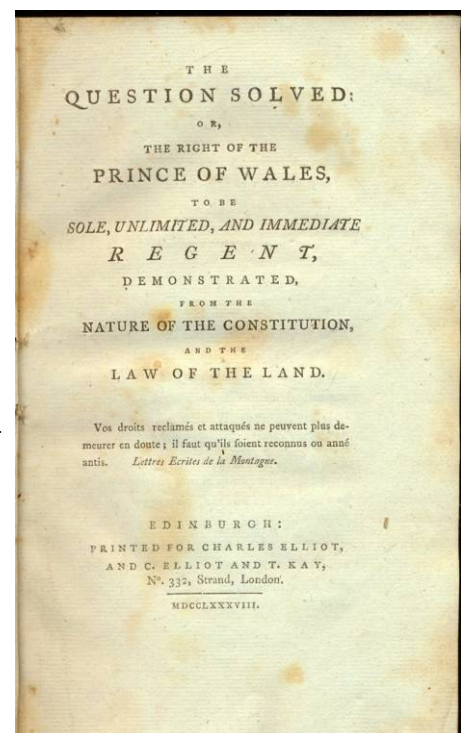
DEALING WITH MADNESS

32 [GEORGE III]. THE QUESTION SOLVED: or, the right of the Prince of Wales, to be sole, unlimited, and immediate Regent, demonstrated, from the nature of the constitution, and the law of the land Edinburgh: Printed for Charles Elliot, and C. Elliot and T. Kay, No. 332, Strand, London. 1788. £ 350

FIRST EDITION. 8vo, pp. [iv], 56; in recent marbled wraps.

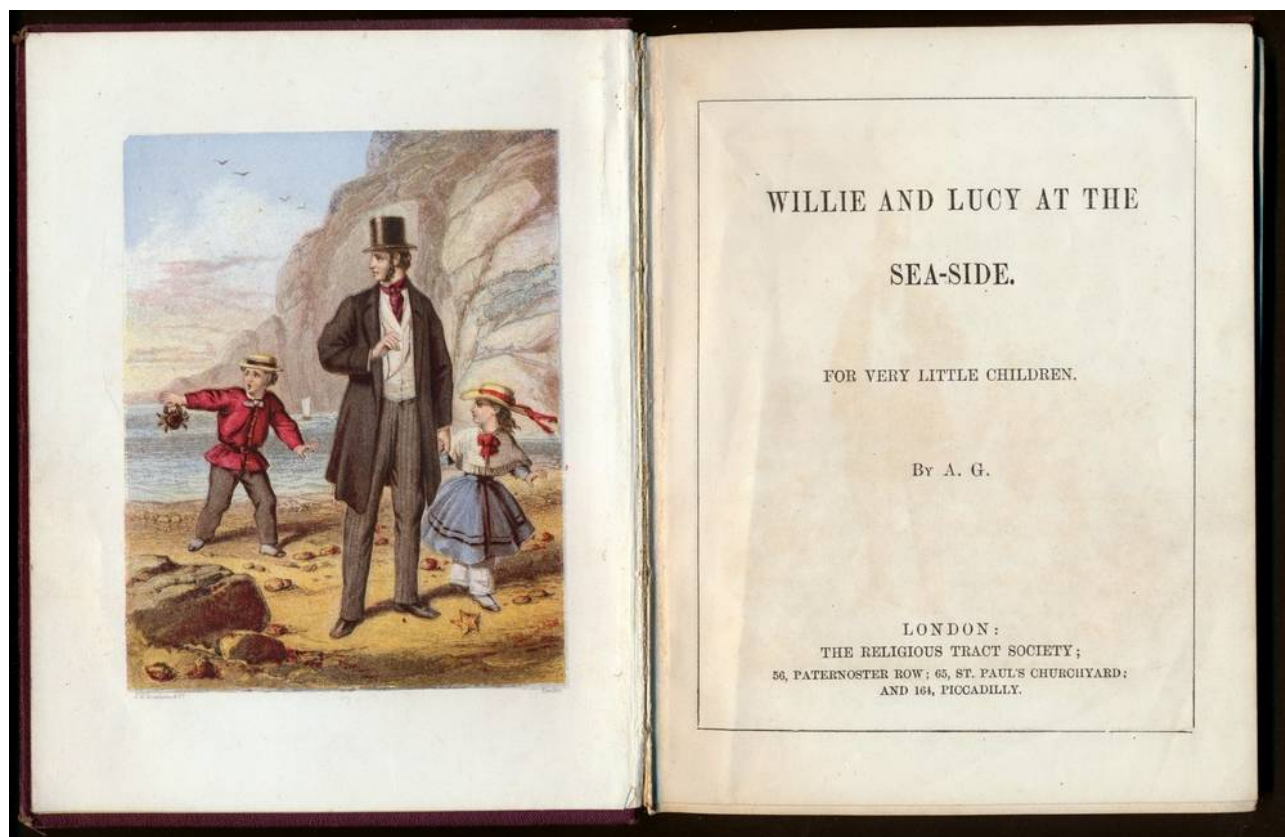
When George III had a long episode of mental illness during the summer of 1788, Parliament proposed a Regency Bill that in 1789 passed the House of Commons, however the King recovered before the House of Lords could debate the bill and so it was abandoned.

During this period there were a succession on pamphlets on how such a regency should be handled, *The Question Solved* advocating that that the 'Prince of Wales, being of mature age, is of right the sole, unlimited, and immediate Regent of the Realm, during the natural incapacity of his Royal Father'. However the author was clearly incensed by Whigs for he knew that the Prince, being a supporter of them, would have ousted the Tory party under William Pitt despite the government having a good majority - 'I have stated it in the fullest extent, in its utmost energy. The reason is obvious. A factious and motley cabal (the last epithet might have been spared, for factions ever and necessarily consist of shreds and remnants, of the refuse and filth of various parties, swept into one common jakes, with a few master-deceivers at their head),- this cabal, who, in their march to power, trampled upon pre-eminence and the common rights of parliament, who rose upon



the ruins of the house of commons, and climbed to the summit of ministerial sway over the prostrate privileges of the representatives of the people; - *this very cabal* now pretend to be the asserters of parliamentary dignity, and, with an effrontery unparalleled in the annals of human depravity, dare to brand the vindicators of the constitutional rights of the Prince of Wales...'

In the end Pitt managed to keep the debating to legal technicalities long enough for the king's health to recover.



MIDDLE CLASSES HOLIDAYING

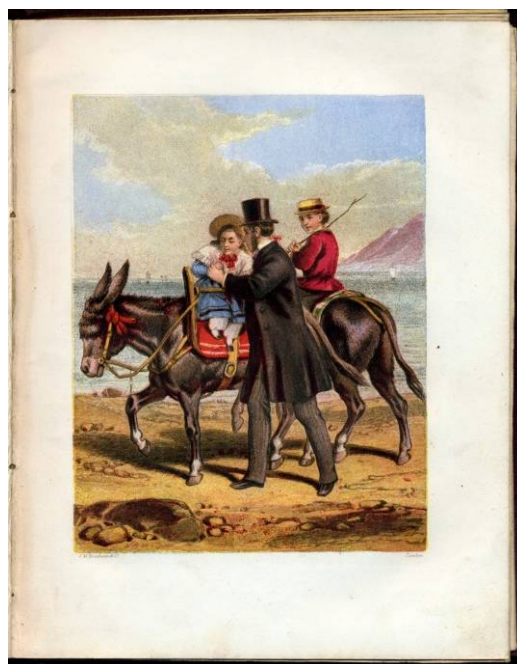
33 [GIBERNE, Agnes]. WILLIE AND LUCY AT THE SEA-SIDE. For very little children. London: The Religious Tract Society; 56, Paternoster Row; 65, St Paul's Churchyard; and 164 Piccadilly. [1868]. £ 185

FIRST EDITION. *Square 8vo [18.5 × 14.5 cm], pp. 96, four coloured plates by J.M. Kronheim & Co, and seven wood-engraved text illustrations; original dark purple cloth, decorated in blind with a title cartouche in gilt on upper cover and spine with title in gilt, gilt edges, slightly sprung.*

The work begins with the children waking with excitement of going to the seaside. The narrative begins with the journey by train, the fear and anticipation of the noise and tunnels very evident. They arrive at the sea intending to stay a month or six weeks with their parents, Mr & Mrs Gray, and their nurse, unnamed. The children purchase spades and take to the beach, Willie being a bit more adventurous and foolhardy falls into the sea, nurse being a little angry takes him back to their lodgings and puts him to bed. Other adventures include a donkey ride, rock pooling and being taught about Anemones, crabs, seaweed, and starfish together with some basic lessons in natural history. A rainy day is described and the family also take a row on the water after which they return home.

The text is suffused with religiosity and so no mention of anything geological or tending towards a progressive view. Mr Gray the father figure in top hat and frock coat is happy to go about the beach helping with the donkey ride and standing rather precariously in the rowing boat, something like Jesus teaching from the boat.

The author, Agnes Giberne (1845-1839), born in India of Huguenot decent. She early began to write evangelical and didactic stories for young children but also produced novels and



became a pioneer of popular scientific works of which *Willie and Lucy* can be seen as an early prototype. Giberne, who remained independent throughout her long life, was witty, amusing, straightforward and apparently shunned gossip.

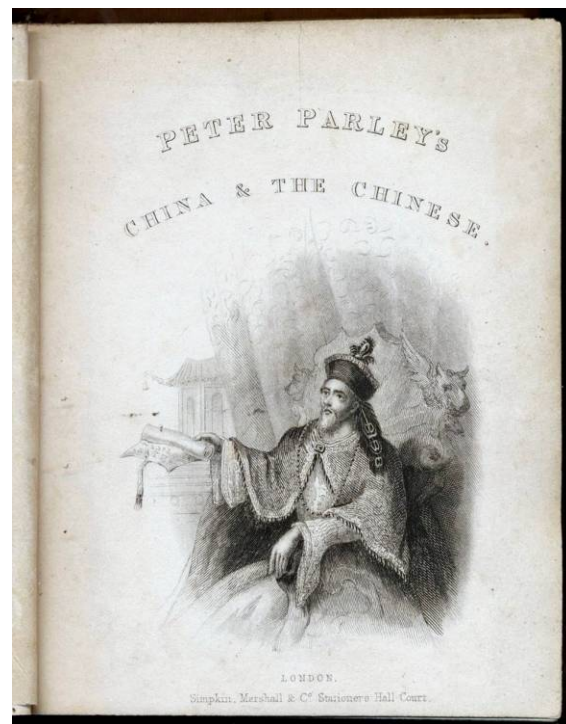
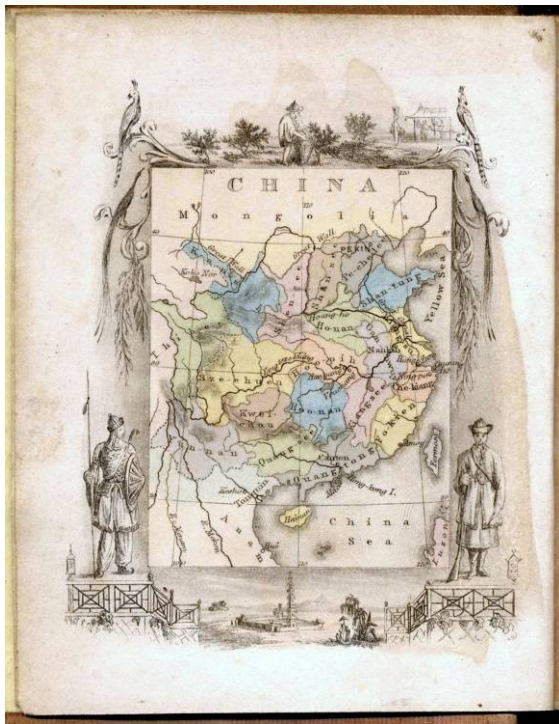
‘ONE OF THE MOST WONDERFUL COUNTRIES’,
BUT ‘NOT A GREAT NATION’

34 [GOODRICH, Samuel Griswold, aka ‘Peter Parley’]. PETER PARLEY’S TALES ABOUT CHINA AND THE CHINESE. London: Simpkin, Marshall and Co., 1843. £ 385

FIRST EDITION. 8vo, pp. xv, [i] blank, 240; with hand coloured engraved frontispiece, additional engraved title and numerous engravings throughout the text; apart from a few minor marks, a clean copy throughout; bound in the original blindstamped publisher’s cloth, spine and upper board lettered and decorated in gilt, lightly sunned, but still a very good copy, inscribed on the front free endpaper ‘Presented by Mrs. Prichard of Caernarvon to L.H. Williams, Febr 25. 1843’.

First edition of one of Peter Parley’s scarcer titles, by the noted American author Samuel Goodrich (1793-1860).

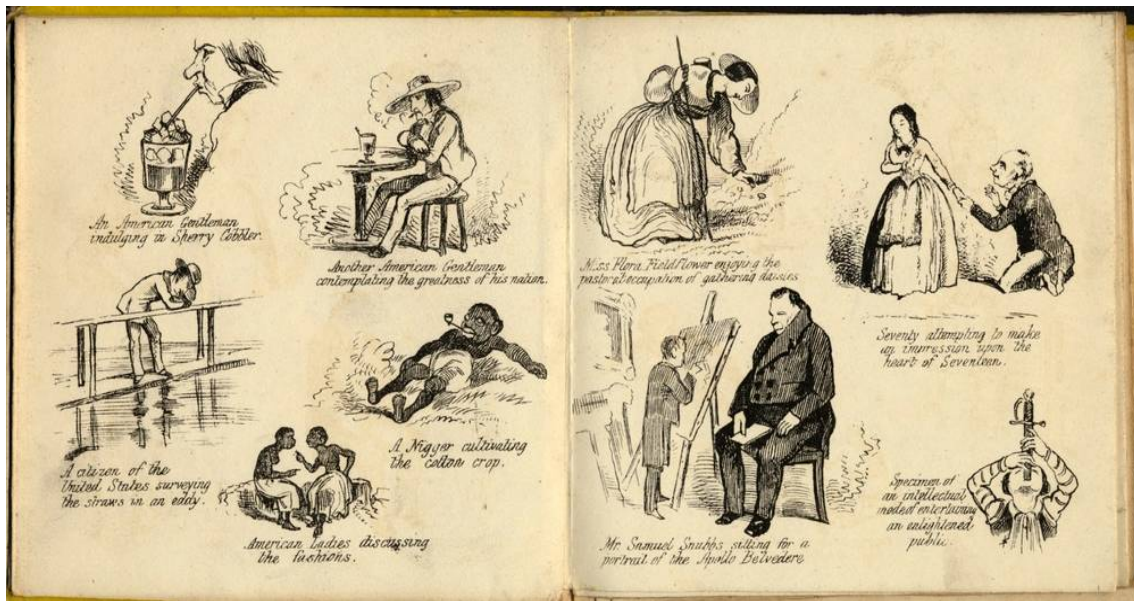
‘I have called China *one of the* most wonderful countries in the world: if I had called it *the* most wonderful, I should not have been far from the truth... But the greatest wonder of all is, that the Chinese, with all their great advantages, are not a *great* nation, in the sense in which Britain is a *great* nation. They go on from age to age without making any progress, and they do not communicate the blessings they enjoy to other countries. It is true, we may get tea, silk and china from them, but only under absurd and jealous restrictions; and, besides this, we can now make china ware, and grow and manufacture silk, in Europe, better than they can. Such has been the effect of a false system of religion and government, in restraining the energies of the people, and preventing them from keeping pace with us in the west’ (pp. vi-viii)



Set out over nineteen chapters, all aspects of China and the Chinese are covered, from the physical aspects (rivers, climate, population, cities etc.), the government and laws, religion, superstitions, arts and sciences, manufactures, and various ceremonies, before Parley describes the various main cities, such as Peking, Canton, Macao and Nankin. In the final chapters the ancient history, Kenghis Khan and his conquest of China, the story of Zun-ching, the last of the emperors of the Chinese race, and the Story of Chong-wong are included.

‘The idea of the Peter Parley books is said to have been suggested to Goodrich by his visit to Hannah More. The first of them, *The Tales of Peter Parley about America*, was published in 1827 and was followed by more than a hundred other volumes to which Goodrich affixed the Parley name’ (DAB). In this didactic series Parley, the kindly and omniscient old gentleman, is represented as talking to a group of inquiring children, providing simple and concise instruction with examples taken from everyday and fiction. The attractive hand coloured frontispiece shows a map of China with its various provinces.

OCLC records copies at UCLA, Princeton, Toronto, Cornell and The Morgan, as well as several more in microform.



NATIONALITIES IDLY WASTING TIME

35 [GREAT EXHIBITION]. THIS IS THE GREAT EXHIBITION OF THE IDLENESS OF ALL NATION which may be Carried away for One Shilling. Dean & Son, Printers. [Published by] G. Mann, Cornhill [London]. [1851]. £ 1,000

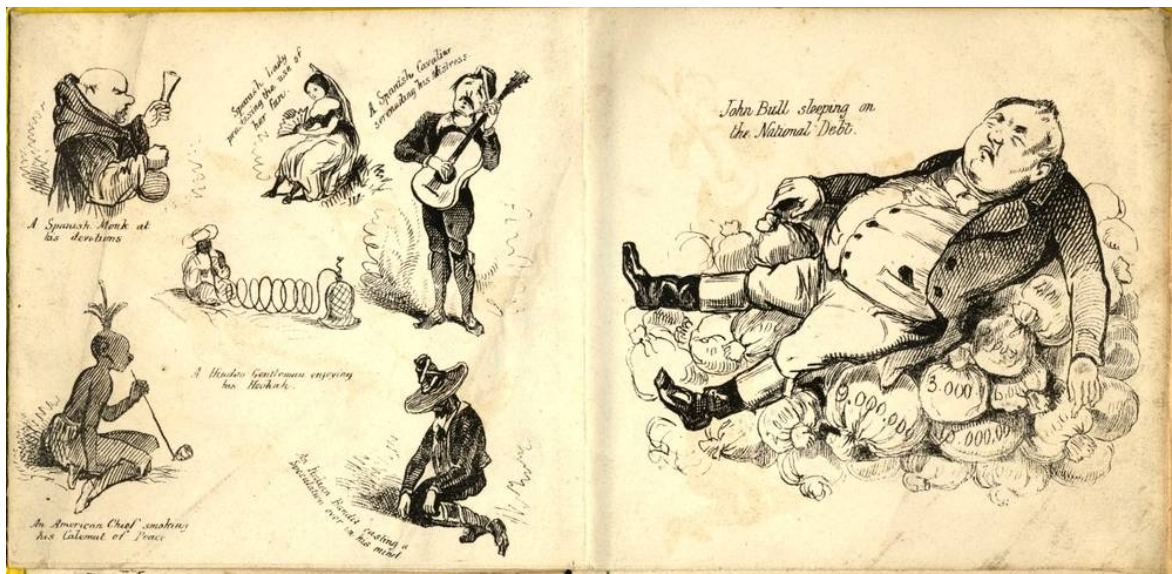
Lithograph strip panorama consisting of four sheets conjoined measuring 12 x 230 cm overall, some light dust-soiling in places; folding into publisher's original boards, the upper cover with an illustration of a showman in military attire drumming up an audience for a show consisting of a Punch and Judy-style booth with what appear (curiously) to be marionettes rather than glove-puppets dancing on the stage, spine expertly repaired, covers slightly marked, but nevertheless, still a good example.

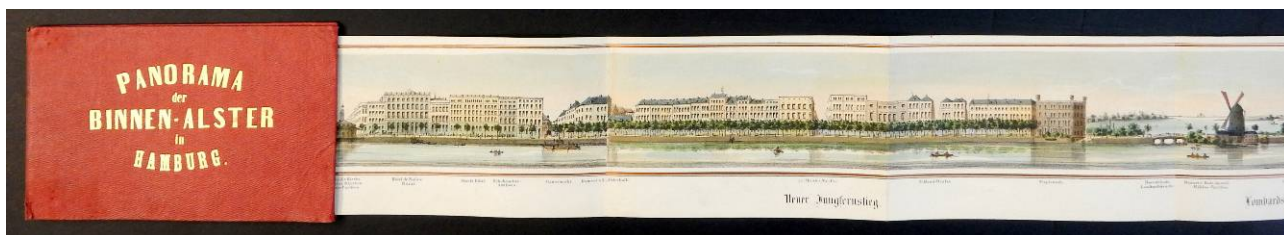
Rare panorama consisting of 75 captioned vignettes of the people of many nationalities idly wasting time or misbehaving themselves in mostly harmless ways: "A Highland Gentleman practising the Art of Boozing," "John Bull sleeping on the National Debt," "A Hindoo Gentleman enjoying Hookah," "Young Irish Lady doing penance by walking on sharp stones round a well," "A New Zealand Chief polishing the skull of one of his enemies," and so on. It concludes with 'A French Patriot playing Battledoor [i.e. battledore] & Shuttlecock', the character hitting two crowns and a bonnet-rouge into the air.

Although unsigned the artist for the work is clearly Benjamin Clayton (1809-1883), what little we know of him comes mainly from his daughter the writer and artist Ellen Creathorne (1834-1900). Benjamin was born in Dublin but moved his family to London in 1841 hoping to be a history painter, however his gifts lay instead with illustration, firstly producing his own periodicals *Chat* and *Punchinello*. A journal of wit, wisdom and romance but later having to work for other publishers, first with Ackermann & Co., and later for Dean and Son.

The publisher George Mann at 39 Cornhill together with Dean & Son issued several panoramas at the time of the Great Exhibition, the partnership ending with Mann's death in 1852.

OCLC records one copy only, at Toronto.





PROMENADING AROUND HAMBURG

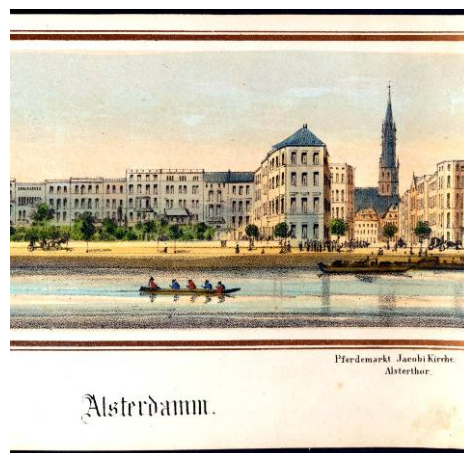
36 [HAMBURG] DER BINNEN-ALSTER IN HAMBURG Hamburg: Verlag von M. v.Gericke in [circa 1850].

£ 800

Tinted and hand coloured lithograph strip panorama measuring [100 x 151.5 cm.] consisting of three sheets conjoined, folding into original cloth covers [11.2 x 18.5 cm.] blocked with the title and publishers imprint in gilt.

The panorama shows a 360 degree view of the Binnenalter, a square artificial lake in the centre of Hamburg that was a popular for promenading.

The districts named at the foot of the panorama are Alter Jungfernstieg; Neuer Jungfernstieg, Lombardsbrücke, and Alsterdamm, much of the area was destroyed by fire in 1842 including two sides of the Binnenalter, however by the time the panorama was on sale a major rebuilding had taken place with modern apartment buildings and hotels.



THE GOOD OLD DAYS

37 [HISTORY]. THE CHRONOLOGY OF THE BIBLE COMPARED WITH THAT OF ANCIENT PROFANE HISTORY. [by the author of the Juvenile Review]. [London: Published by John Hatchards and Son, 187 Piccadilly. 1827.

£ 350

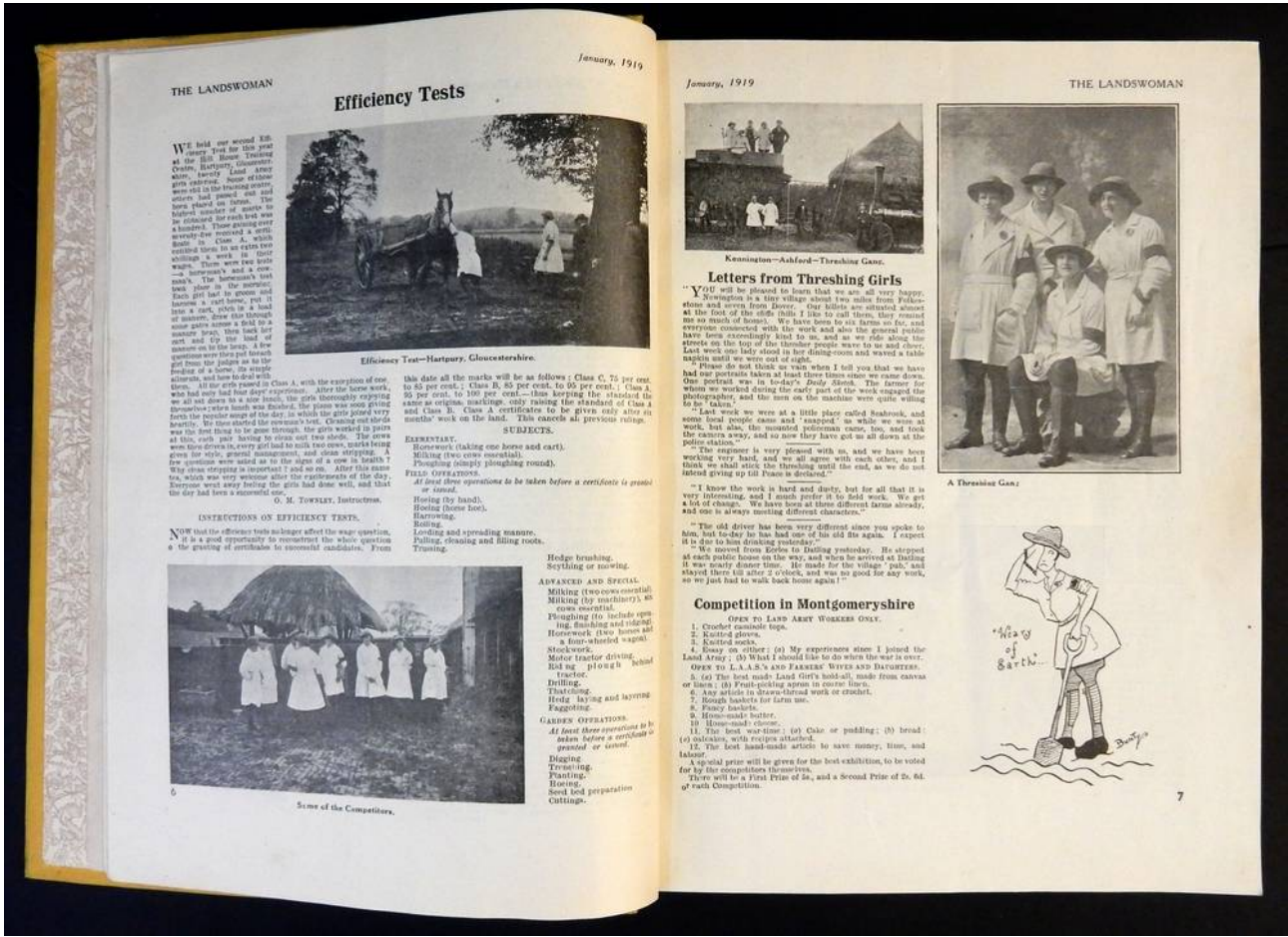
Hand coloured printed chart [63 x 47 cm], mounted on line and dissected into sixteen for folding down originally into a slipcase, now lacking.

We do not know who the author of the chart was other than 'The author of the Juvenile Review' of 1817.

Marjory Moons explains 'The juvenile review, which was not a periodical but an examination, published in 1817, of books for children. It was compiled by an admirer of Mrs. Trimmer's *Guardian of education* but, unlike that highly critical magazine, it only set out to discuss approved books, and so lacks the interesting acerbitly of the earlier publication.' We do however know from the internal evidence of *The juvenile review* the author/editor was a woman, and we could probably speculate someone who was was either a teacher, governess who had more than a passing interest in education.

The accompanying book that was published with the chart explained that 'The histories of empires and kingdoms which have long ceased to exist, and of persons with whose names and deeds the present generation have not the least concern, are found to be much more interesting than those of states actually existing, or of modern heroes, statesmen, or literati. Where, for example, is the British child, or youth, who would not prefer reading the conquests of Alexander to the achievements of Wellington; the death of Epaminondas to that of Wolfe? Though in these instances he is actually and deeply concerned in the modern events, and has not the slightest connexion, in any way, with the ancient heroes.'

Clearly the author of the chart wanted to instil the superiority of the past to the present in children's minds and took care to promote wherever possible the greatness of our forebears.



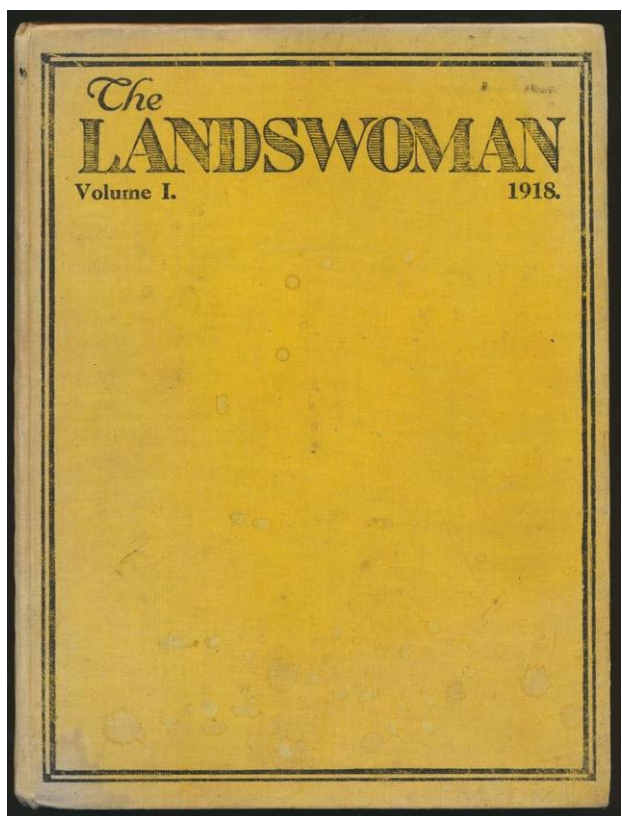
SUPPORTING WOMEN'S AGRICULTURAL WORK DURING WORLD WAR I

38 [HUGHES, Lillian Margaret, nee Benn, editor]. THE LANDSWOMAN The Journal of the Land Army and the Women's Institute. Volume I, No. 2 [-Volume III, No. 12]. London Printed by W.H. Smith & Son. The Arlen Press, Stamford Street. London. S.E. and Published by The St. Catherine Press, Stamford Street S.E. [later issue printed by Charles Baker, 14 Cross Street, Finsbury E.C.2]. February 1918-December 1920. £ 1,500

Three volumes, 4to, pp. 17-308; 316; 288; bound without the rare first issue, but present in facsimile; half tone illustrations throughout; Vols. I & II bound in publisher yellow cloth covers lettered in black; Vol. III as issued in decorative wrappers together with an unused publishes yellow cloth cover; some copies in the last vol. creased or marked with use and some light water marks to a few leaves [see note below].

Rare journal which was issued monthly for three years, dedicated to supporting women's agricultural work on the home front during World War I.

Conscription of unmarried men aged between 18 and 40 from January 1916 together with the introduction of food rationing from January 1918 instigated a concerted effort to inspire young women to join the land movement, an organisation to persuade civilians to help out on farms and thus guarantee food production both for the home front but also the military. Other shortages in 'manpower' included forestry and *The Landswoman* includes several



illustrated articles on their role not only in planting but also felling sawing and transporting wood. Such organization had close ties to the suffrage movement believing, that patriotically serving their country through their agricultural work, they could draw attention to the suffrage movement.

The Landswoman was firmly under the editorship of Lillian Margaret Hughes (1881-1953) the sister of Ernest and William Wedgwood Benn of the publishers Ernest Benn. She married the journalist Cecil Eldred Hughes who also became a senior director of the publishing company, collectively they probably helped to both finance and distribute the journal. However, from the contents of *The Landswoman*, it is clear that Lillian was almost the sole person responsible for the content and promotion, her name however mentioned is mentioned very sporadically through the journal and is ubiquitously simply called 'the editor'.

The Landswoman gives an insight into the social life (or lack of it) of Land Girls. There are sections devoted to cooking (potato based recipes predominate) and gardening, and articles full of thrifty and practical advice - such as 'Boot-Mending at Home by Lady Petre' ('It is my object to show how easily women can acquire the art of cobbling, and in their spare time repair their own boots and those of their children'). It carried serialised stories about good wholesome girls being in challenging situations which called for stamina, self sacrifice and pluck, and there was a real all-round educational emphasis as well; girls were encouraged to put on plays and concerts, to set up lending libraries and study clubs. A note at the launch of an essay competition advised: 'Even if you don't get a prize, it is ever so good for you to learn to express yourselves on paper and to put into words the thoughts that come to you during your work.' The magazine ran a series of features on the lives and work of great artists who produced agricultural subjects and there were also scientific and technical articles - on calving, thatching, cleanliness in the dairy, care of implements and preservation of farmyard manure.' [Caroline Scott *Holding the Home Front The Women's Land Army in the First World War*, 2017].

Some 23,000 women were recruited to work full-time on the land in the Women's Land Army with division for agriculture and forestry, although the main work appears to have been milking and field work. Photographs and accounts given by the women show they also included thatching, tractor driving, but in the main the work looks rather unforgiving, with pigs and harvesting turnips seeming to be the main endurance test for these patriotic young women.

Despite the new roles for women during World War I, *The Landswoman* appears to underscore a traditional ideal of femininity so as to render land girls socially and culturally acceptable. Probably the success of the Suffragettes prior to the war encouraged the resurrection of traditional roles too, this could only engender the role of women as 'responsible' and worthy of being given the vote. With the beginning of demobilisation and the return of men to the land *The Landswoman*, as a magazine was probably becoming redundant, something that is reflected in the change to the subtitle from *The Journal of the Land Army and the Women's Institute* to *The Journal of the Land Girl and Every Country Woman* in January 1920. The last number for December 1920 enforces this change in post war life with articles on 'A Women's Dairy Farm', a note on mixed milking teams and hints on gardening. The readership now seen as expected to begin their own independent career in farming, remain working with men on the farm, or returning to post war domestic bliss!



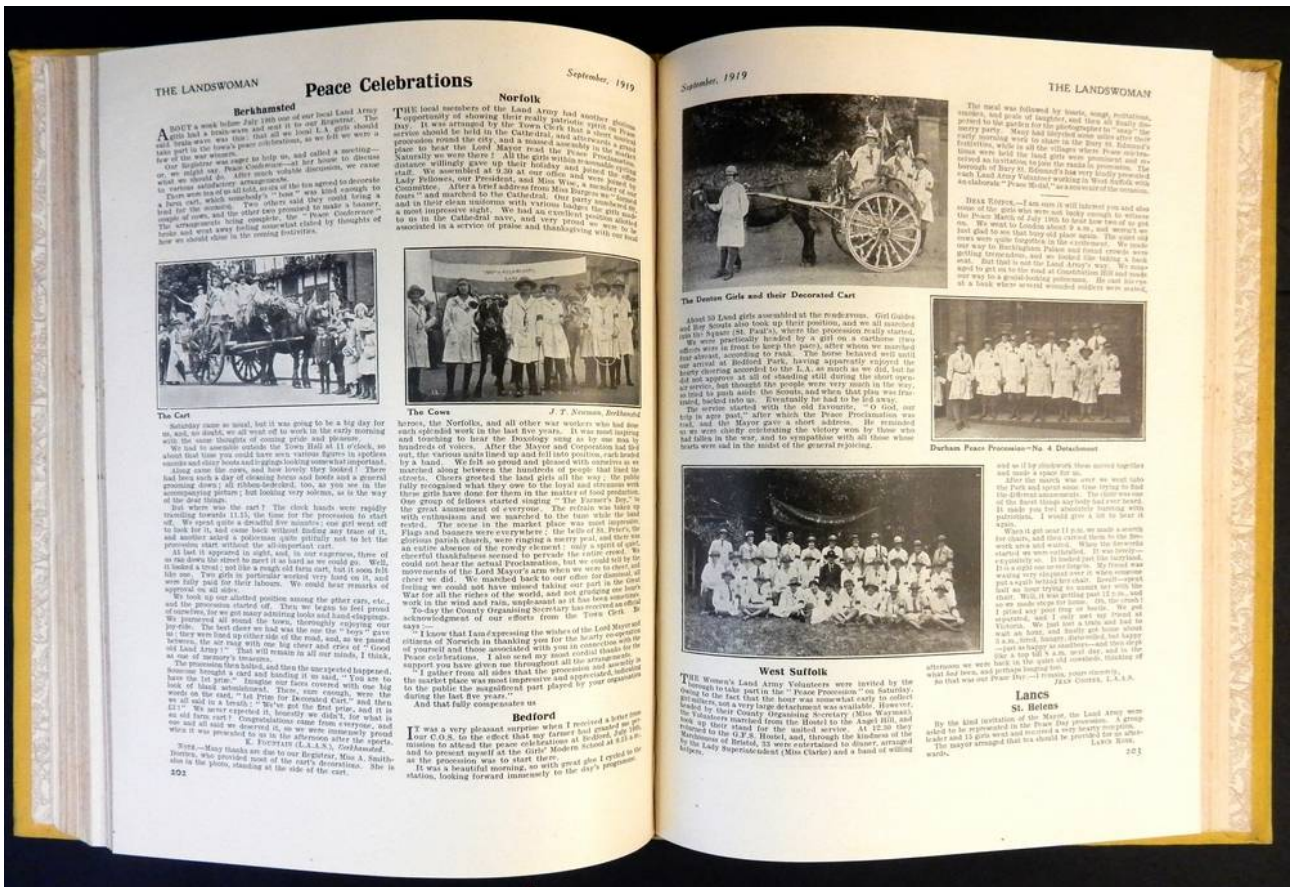
How horrid, I thought, to go and "swank" about London in farm-kit as though we have just come straight up from the physical work of a farm. How mean of us—as organisers—to take the cheers (which we know London is always generously eager to give to anyone who is trying "to do his or her bit"), which, by right, belong to the splendid L.A.A.S. girls who are left behind, toiling away on their farms.

However, when I arrived at the place where we were all to assemble, the bustle of girls adjusting all, we, too, were doing the best we could in our own way.

The flag-bearer went on in front of the whole procession. I had the good fortune to be placed next, with the editors of the magazine; behind us came the band and then the ranks of girls which stretched an impressive distance along the street behind us.

I think we all felt a little nervous at first of spoiling the procession by not marching really





Clearly Hughes and the publishers underestimated the success of *The Landswoman* as persistent advertisements for copies of the first issue offering from 3d to a shilling beginning to appear. By the March 1919 issue there is a list of sixteen young women looking for copies - that of Miss Walton, Fleet Fen, Gedney Hill, Wisbech placing a pen mark beside her name, who presumably owned this set, alas she never found a copy hence our run lacking the first issue. As can be imagined copies of the magazine were quite likely to get rather grubby and damaged in rough land girls hands, pointedly the editor on several occasions was happy to exchange new copies for old if subscribers committed to buying the yellow cloth covers. This exchange did not include the elusive January 1918 issue which was next to impossible to obtain 'Not even for ready money.'

RUSTIC MEETS GOTHIC

39 JONES, Owen & BACON, Mary Anne. FLOWERS AND THEIR KINDRED THOUGHTS [London]: Longman & Co. 1848. £ 850

8vo, pp [30] printed in colours and gold; lightly foxed in places as usual; original 'Relievo leather' binding embossed with a design by Owen Jones, stamped in black 'Bound by Remnant Edmonds & Remnants'; some spine neatly repaired, some rubbing to extremities, otherwise a very good copy.

A fine example of Jones's decorative work including a distinctive embossed binding, chromolithograph plates and a clever mixture of rustic and gothic lettering adorn the work.

In 1848 Longman also published a different kind of illuminated book, *Flowers and their Kindred Thoughts*, printed and designed by Owen Jones. The page size is larger, and there are thirty-four pages of stiff card. Each opening consist of a bunch of flowers, in colour, entwined with words that symbolize (e.g. 'Modesty', 'Fascination', 'Childhood'), faced by some religious verses by M. A. Bacon printed in gold. The lettering and curls are typical of Owen Jones, but the chromolithographed flowers are beautifully enough drawn for one to credit the hand of Noel Humphreys. The colophon states only 'designs by Owen Jones'. The binding of *Flowers and their Kindred Thoughts* is in heavily embossed leather, like Gray's *Elegy of 1846*' (McLean).





Although not mentioned by McLean some copies of the work include the text on the last leaf 'Printed in Colours at 9 Argyle Place, drawn on stone by C.L. Bateman.' This was possibly an afterthought as, like this example, it does not appear on all copies. It was probably to Edward La Trobe Bateman (1815-97) that credit is due for the flowers rather than Humphrey's. Bateman was an apprentice of Jones who was to emigrate to Australia during the gold rush. He produced similar work to the present volume in Australia once his gold fever had receded.

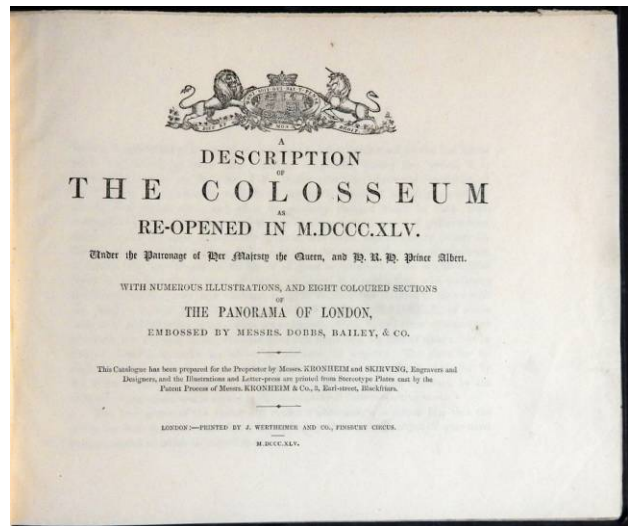
See Ruari McLean, *Victorian Book Design*, 1972, p. 92; OCLC: 5881581.



COLOURED EMBOSSED PLATES

40 **KRONHEIM, Joseph Martin.** A DESCRIPTION OF THE COLOSSEUM AS RE-OPENED IN MDCCCXLV.... London: Printed by J. Wertheimer, 1845. **£ 1,500**

Oblong 8vo, pp. 24; 14 wood-engraved illustrations (6 full-page) included in pagination and eight sepia plates depicting a panoramic view of London with legend in lower margin and 8, the same, this time coloured and embossed panoramic plates, the entire work produced from stereotype plates; original dark green cloth stamped in blind and gilt, by Remnant & Edmonds, an unusually clean and fresh copy.

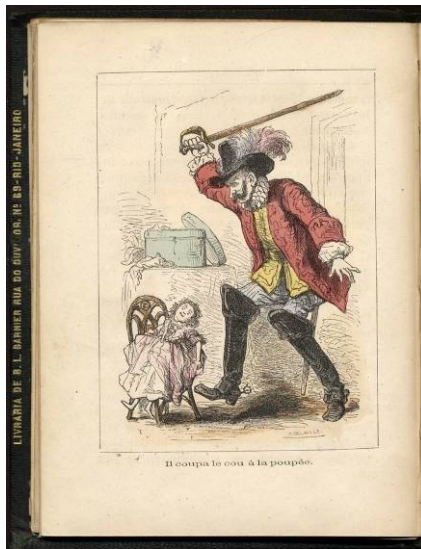


A rare and unusual book production, presumably issued as expensive souvenirs of the panorama, with spectacular view's of London taken from St. Paul's.

The reopened Colosseum featured several new attractions, such as the Gothic Aviary and the Stalactite Cavern, as well as the original London panorama, updated and touched up by E.T. Parris, and with a new overlay panorama which transformed the scene to "London at Night."

Kronheim set up his printing process in London the following year, 1846. The present work was available in a number of different formats, and also issued as an extended panorama with the key mounted above.

Abbey, *Life*, 569; Altick, pp. 141-162; Anderson, p. 200.



FREE DOLLS FOR WORTHY LITTLE GIRLS

41 **LAMBERT, Madame J. J. [Jules ROSTAING].** MIGNONNE ou la bonne petite fille. Paris, Delarue, Libraire-Éditeur. [n.d., c. 1861]. **£ 385**

FIRST EDITION. 8vo, pp. 31, [1]; with eight engraved plates, all coloured by hand; bound in the original green blind stamped publisher's cloth, upper board lettered in gilt, chipped at head and tail, and upper hinge cracked (but expertly repaired), with contemporary presentation inscription 'Charles Frederick Grundtvig from Madame Schmolle, 1870', and 'Charles 1869' written in pencil on front free endpaper, plus the name of a bookseller stamped in gilt at the outer edge of front pastedown.

First edition of this scarce tale for young girls, written by Jules Rostaing under his female nom-de-plume, 'Mme J. J. Lambert'. The story revolves around two sisters, Blanche-Eglantine and Eglantine-Rose, daughters of the Marquis and Marquise des Églantiers, both, perhaps unsurprisingly, with flawed characters, one vain, the other having an excessive love of gambling that makes her mind spin. Through their poor decisions they find themselves imprisoned and then saved by their wise cousin, Mignonne, 'the most amiable, the best, the most ingenious of little girls'. The parents of the sisters return to the castle to find them cured of 'les vaines satisfactions du plaisir', and decide to celebrate the happy event with a big party, where dolls are distributed to the little girls who had made themselves worthy of it. The narrator of the tale further adds that 'we copied this entire story from an old manuscript, written six months later by Blanche-Églantine herself'.

Jules Rostaing (born 1824) was a well-known writer throughout the nineteenth century, producing comic opera librettos, works on natural history, on the game of billiards and magic - under various pseudonyms including 'Mme J-J Lambert' - and numerous stories for children. His other works include *La Jeunesse des marionnettes* (1858), *Le marquis de Carabas* (1859), *Le seigneur Polichinelle* (1860) and *Mon amie Pierrot* (1860).

OCLC records one copy, at the BNF.

ANOTHER DANGEROUS SOLUTION

42 [LASCELLES, Rowley]. THE ULTIMATE REMEDY FOR IRELAND. London, [Brettell] for Thomas Hookham, 1831. £ 275

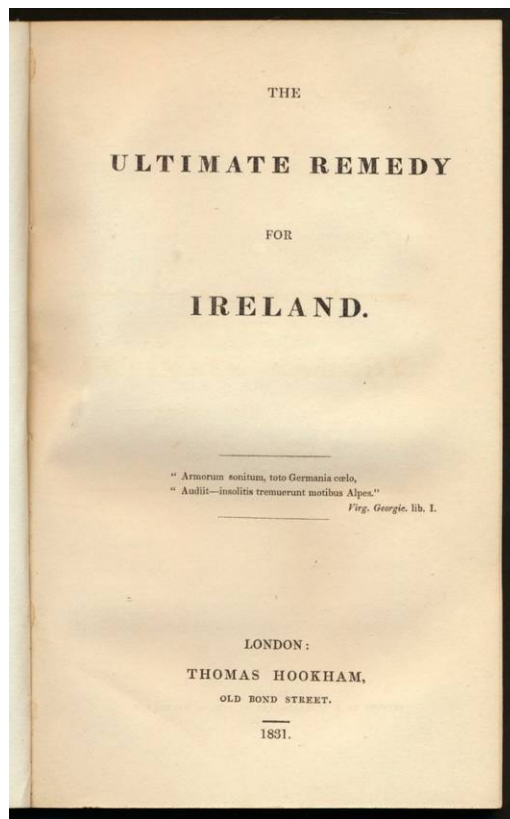
8vo, pp. [ii], 75; in recent wrappers; inscribed on the verso of the half-title 'Robert Ferguson Esq, From his friend Rowley Lascelles 9 St James's Park near Downing Street.'

The antiquary, archivist and compiler of historical records related to Ireland, Rowley Lascelles (1771-1841), sees as the only solution of the Irish question a rapid Anglicization of the country, settlement, industrialisation and investment of English capital.

Lascelles confidently asserts that colonisation 'might be distributed into villages, or so many stations, of 500 or 1,000 families strong, along the Shannon, branching out into Munster; along the canals, and lining the edges of all reclaimable marsh and mountain lands; or elsewhere, in all directions, assuming Athlone as a centre. Their numbers, thus distributed, would be too few to excite the apprehensions of Government, on the one hand, and they would be too many to dread midnight plunder or assassination, on the other.' He suggests that 'A colony, to deserve the name, should consist of men of various ranks and professions with their women, containing among themselves a little nation, as it were, in miniature... 34. The new colonists... where they are now idle and mischievous, at least unproductive, and a burthen to the poor-rates here; and to the police (I wish I could add church-rates) there; would set at work all the idle hands, in both parts of the kingdom, at once. For each man would require one or two more hands to work with him, or under him.'

Reading this *Ultimate Remedy for Ireland* one gets the feeling that the end result would be civil war rather than utopia!

OCLC locates only five copies in America, at Yale, Universities of Illinois and Rochester, at Princeton and in Ocean State Libraries.



INCLUDING A 'STORY OF AN AFRICAN NEGRO'

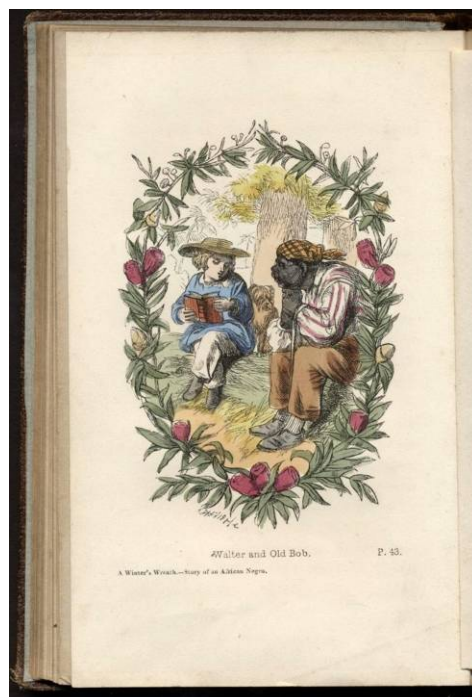
43 [LAW, Lady Charlotte. Editor]. A WINTER'S WREATH of Illustrative Tales... Sympathy. A Tale. By E. A. M. London: James Hogg & Sons. [1861]. £ 350

FIRST EDITION. 12mo, pp. x, 11-124, [4] advertisements; with four plates, all coloured by hand; bound in the original blindstamped publisher's cloth, spine lettered in gilt, repaired and lightly sunned, but still a good copy.

Scarce first edition of this collection of tales for the young, edited by the little known Lady Charlotte Law.

'I address these tales to my numerous nieces and nephews, who love to cluster round my knees at that pleasant hour which intervenes between the early setting of the sun's wintry rays and the lighting of candles, - when we all, young as well as old, fold our work, close our books, form a circle round the cheerful fireside, and give ourselves up to chat; - then has many a little gentle hand been laid on mine, and a pleading voice intreated for "a story." The request oftentimes echoed around, and mingled with the vociferation's of sturdy boys, who, imagining my brain alight with stories like Aladdin's wonderful palace with lamps, vehemently clapped their hands, and demanded "a story" (pp. vii-viii).

The work is broken in to two parts, the first, under the general heading 'A Winter's Wreath', comprises four tales: 'Life of George



Stephenson'; 'The Christmas Rose'; 'Story of an African Negro'; and 'Alice St. Maur', the second, a single tale, entitled 'Sympathy' by 'E. A. M.'

We have found no further information on the editor of the work, Lady Charlotte Law, though from her introduction it is safe to assume she was advancing in years. This seems to be her only published work.

OCLC records four copies in the UK, at the Bodleian, British Library, National Library Scotland and Cambridge, and one in North America, at Bryn Mawr.

ANALYSIS OF LONDON'S FRESH FISH SUPPLY

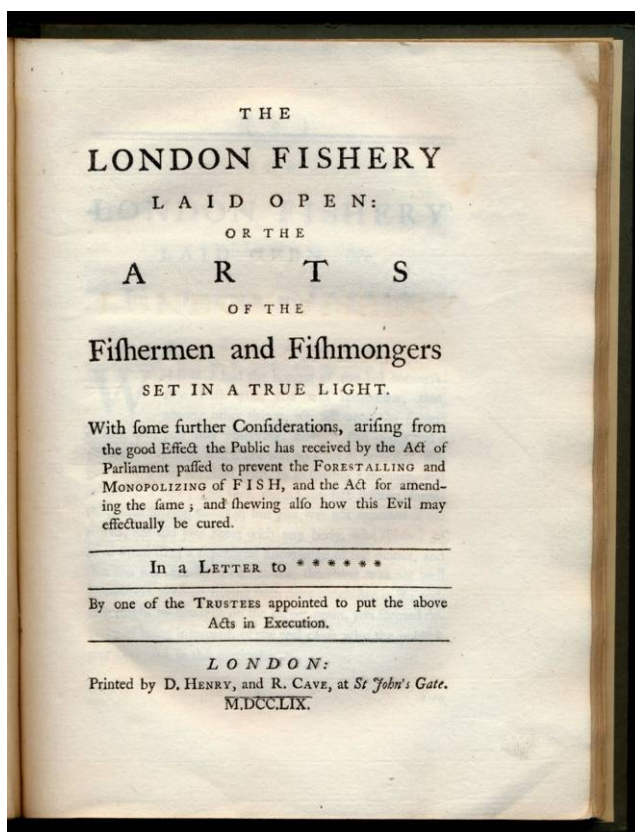
44 [LONDON FISHERY]. THE LONDON FISHERY LAID OPEN: or the Arts of the Fishermen and Fishmongers set in a true light. With some further Consideration, arising from the good Effect the Public has received by the Act of Parliament passed to prevent the Forestalling and monopolizing of Fish, and the Act for amending the same; and shewing also how this Evil may effectually be cured. In a Letter to *****. By one of the Trustees appointed to put the above Acts in Execution. London, Printed by D. Henry, and R. Cave, 1759. £ 450

FIRST EDITION. 4to., half-title, title, pp. 68, modern blue-green boards original blue paper wrappers bound in.

First edition of this detailed analysis of the fresh fish supply to the cities of London and Westminster showing that shortages of "fresh cod, lobster, and turbot, and other fresh fish" were artificially, perhaps criminally, contrived by forestalling and by tightly controlled monopolies by fishmongers. "The article of food, which is the subject of this letter, is produced in greater plenty by nature, and easier to be got for our subsistence, than any other; and why the supply of it should be attended with scarcity and dearness at the market, is the surprise of every body. This seems to be owing to two principal causes; 1st, the arts and contrivances of those who are concerned in the fisheries; and 2dly, because our laws are either defective, and will not reach them, or we do not execute our laws, and so are remiss in punishing those who will not observe them."

A wide range of remedies are offered including, inevitably, tighter regulation of the London fishmongers. Neither the identity of the author nor that of the person to whom the letter is addressed is known. The author was one of the trustees appointed to prevent forestalling and from the preamble we gather that his correspondent was a London friend with whom he had discussed the new law and the need for more public information about it. There is no clear evidence to support it but Hanway's name would fit "*****" on the title page and the pamphlet comes just at the time of a flurry of 4to pamphlets by Hanway on the related subject of strengthening the sea service by recruiting the poor boys of London. Scarcity in the supply of food was central to Hanway's concern for the London poor; any statutory attempts to improve the situation would have been sure to gain his attention.

Goldsmith, 9456; Kress, 5790.

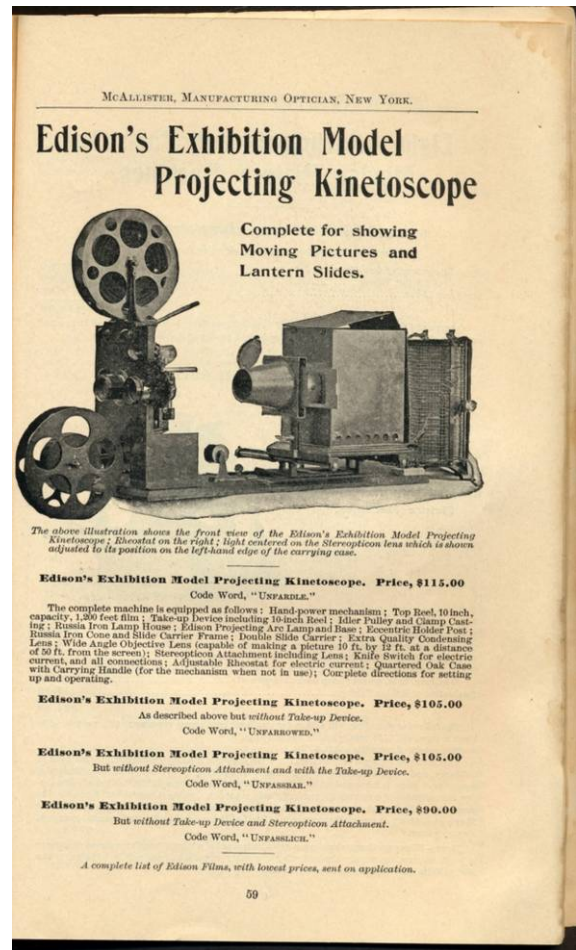


OPTICAL ENTERTAINMENT

45 McALLISTER, T.H., Manufacturing Optician. CATALOGUE OF STEREOPTICONS dissolving apparatus, magic lanterns, moving picture machines and accessories. [New York: T.H. McAllister] April, 1904. £ 285

8vo, [22 x 18 cm], pp. 84; wood-engraved text illustrations throughout; some minor old stains to the fore edge of a few leaves chiefly at the end of the work; original decorative buff wrappers, some chipping to head and tail of spine but otherwise fine.

A well illustrated catalogue of perhaps America's biggest magic lantern manufactory. By 1904 McAllister's were marketing a number of film projectors that included Edison Kinetoscope attachments, but their main lines still concentrated on a wide range of magic lanterns, accessories and slides. Also included is an advert for projected street advertising displays and various 'Outfits' that included a range of magic lanterns and slides for temperance meetings, Sunday schools etc. with price range from as little as \$15 to \$400.



McAllister was a leading American family of optical lantern manufacturers. In 1775 John McAllister emigrated to the USA from Scotland and opened there some years later an enlarged optical business in Philadelphia. From 1798 to 1811 the business traded as McAllister & Matthews, then as McAllister & Son. From 1830 the firm traded under the name John McAllister & Co. and possibly that was also the start of their work with magic lanterns. By 1846 they had become one of the greatest American dealers in magic lanterns and slides. From the early 1900s the New York firm gradually concentrated on professional lanterns and moving picture machines. From 1917 the firm continued until 1942 under the trade name McAllister-Keller Co. Inc.

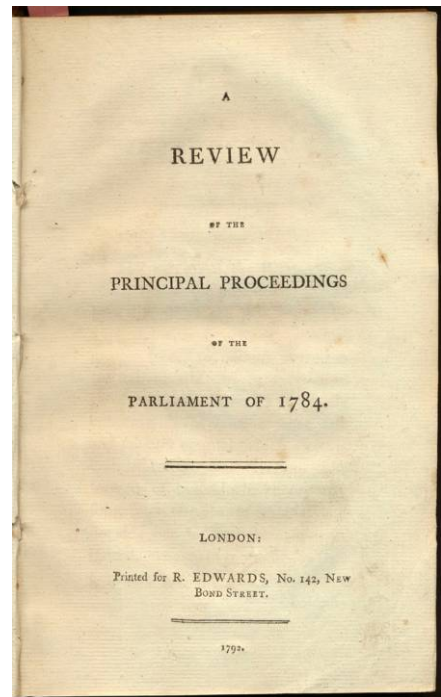
‘THE MAN OF FEELING’ ON POLITICS

46 [MACKENZIE, Henry]. A REVIEW OF THE PRINCIPAL PROCEEDINGS OF THE PARLIAMENT OF 1784. London: Printed for R. Edwards, No. 142, New Bond Street. 1792. £ 250

8vo, pp. [4], viii, [1] errata, 178, [2] blank; in recent marbled wrappers.

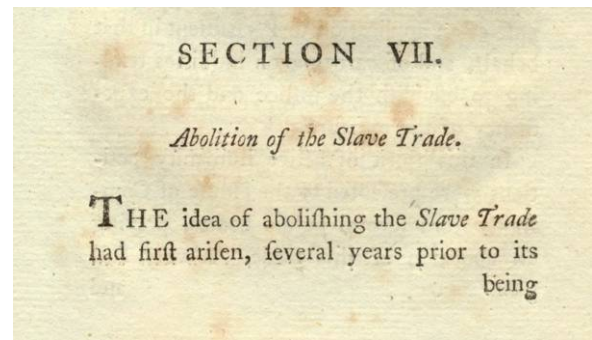
The only one of Mackenzie’s numerous political writings that he subsequently acknowledged.

This 1792 *Review*, published whilst France was undergoing revolution was Mackenzie’s support of the old order and also ‘a defence of William Pitt, when Pitt’s pro-reformist views of 1784 were being thrown back in his face by radicals. Retrospectively referring to that pamphlet Mackenzie described the ideological clash of the 1790’s as an “epidemic insanity... which set up certain idols, under the names of Liberty, Equality and The Rights of Man”. Pitt personally thanked Mackenzie for his loyal defence, and basking in such praise, he replied “My Opinion, Sir, of you as a Minister I hold only in common with the Millions around me.” (Letter 93, To William Pitt, March 1792). These ‘millions’ were not so loyal, as Mackenzie informed George Home on 26th March 1792 “There is a Spirit of Sedition gone fourth, of which it is very difficult to tell the Extent, but even if not so considerable as some timid people fear, so restless, so busy, so zealous, as to be truly alarming to every considerate Man. I forget the Calculation made of the numbers of Manufactures in England, but we all know it is very great. Of these I believe I may say a



Majority, but assuredly a great part, are determined enemies to the present Order of things” [Andrew Noble in his introduction to *The Cannongate Burns*, 2001].

The work is divided into eight sections and a conclusion which in turn are devoted to India and the impeachment of Warren Hastings; trade with France and America; Finance, especially excise, smuggling and regulation; Trade with Holland; Deputes with Spain; Repeal of the Test and Corporation Acts; Abolition of the Slave Trade - a generally sympathetic review with lengthy quotes from Speeches by Wilberforce; The Regency - this being due to the George III's health at this time; and a final section containing Mackenzie's conclusion on the parliament.



THE ROAD TO FORTUNE FOILED

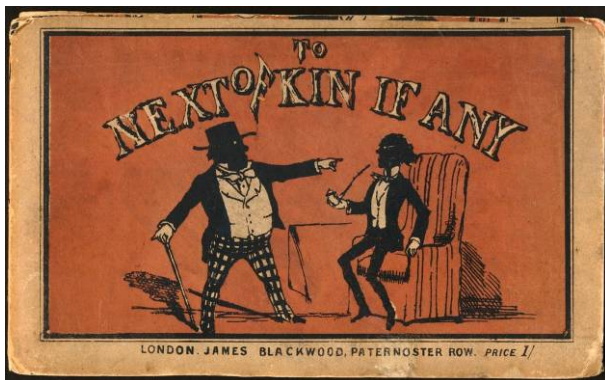
47 [M'CONNELL, William, *illustrator*]. TO NEXT OF KIN, IF ANY; Being the Adventures of Horatio Black, Gentleman. London, James Blackwood, [1856]. £ 385

Oblong 8vo, letterpress title and 16 illustrated sections each with letterpress and mounted as a continuous folding strip measuring 328 x 12 cm; original pictorial boards printed in black and terracotta, slightly soiled, corner chipped from lower board.

‘Horatio Black, Gentleman... is a subject, like many of his class, not easily comprehended. Indebted to the “Times” for supposing that he had arrived at the flood-tide of his affairs, he started on the road to fortune; how he fared the reader can find out for himself.’

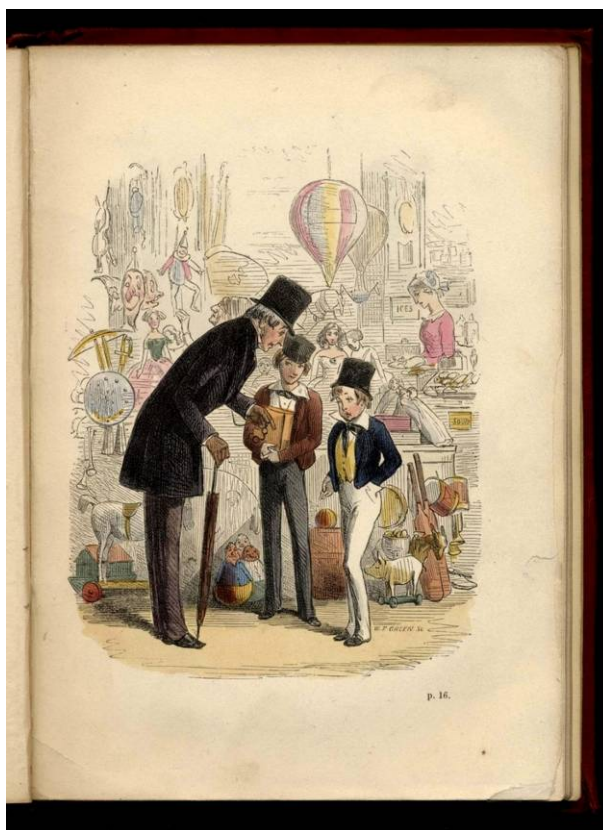
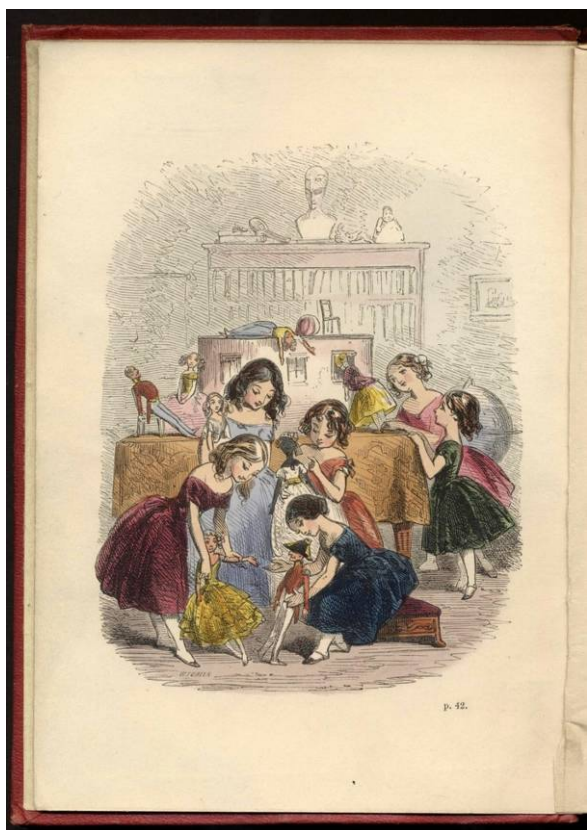
Unfortunately this tale of instant wealth ends in disaster, he claims the Sniggins estate believing he must be the ‘next of kin’ of the late Clarence William Fitzgerald Green Augustus Black. Horatio packs his bags and becomes the country gentleman, proposes to Matilda Spoon, has a rival and subsequent dual, claims Miss Spoon as his bride, but unfortunately before the marriage the true claimant to the ‘Sniggins estate’ turns up, Horatio not only losing his fiancée but also seized for debt.

William M’Connell was born in London about 1833, the son or Ann and James L. M’Connell, a tailor from Ireland who lived at 17 Tavistock Street (now Bedford Avenue) in the St Giles area of London. He illustrated a number of magazines including providing illustrations to Charles Dodgson’s first work under the pseudonym of ‘Lewis Carroll’ that appeared in the short lived periodical *The Train*. M’Connell also supplied the illustrations to a



small number of books by Augustus Sala etc. He died prematurely from consumption in 1867 at the age of 34, having been unable to work for last two years of his life.

OCLC locating two copies at the British Library and Penn State.



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

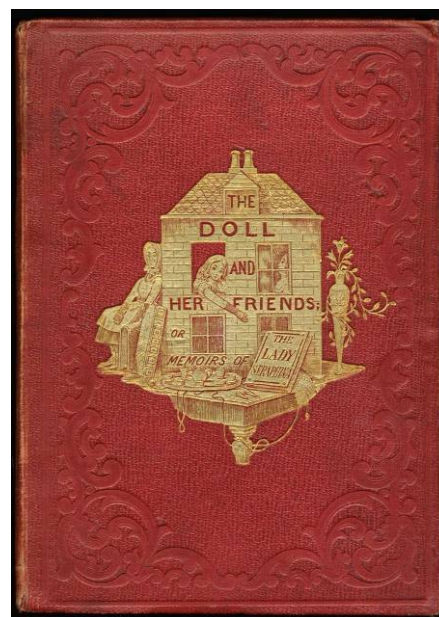
48 [MAITLAND, Julia Charlotte]. THE DOLL AND HER FRIENDS; or, Memoirs of Lady Seraphina. By the author of “Letters From Madras,” “Historical Charades,” etc. etc. With four illustrations by Hablot K. Browne. London: Grant and Griffith, (successors to J. Harris,) corner of St. Paul’s Churchyard. 1852. **£ 850**

FIRST EDITION. 8vo, pp. [iv], 91, [1] blank, 8 advertisements; illustrated with four hand-coloured engravings; bound in the original red blindstamped publisher’s cloth, spine and upper board lettered and decorated in gilt (with a scene of a doll’s house), some chipping to head and tail, and light dust-soiling to cloth, but still, overall, a very good copy.

Scarce first edition of *The Doll and her Friends*, a humorous tale of the life of a doll called Lady Seraphina, written to encourage politeness, benevolence and generosity in young girls.

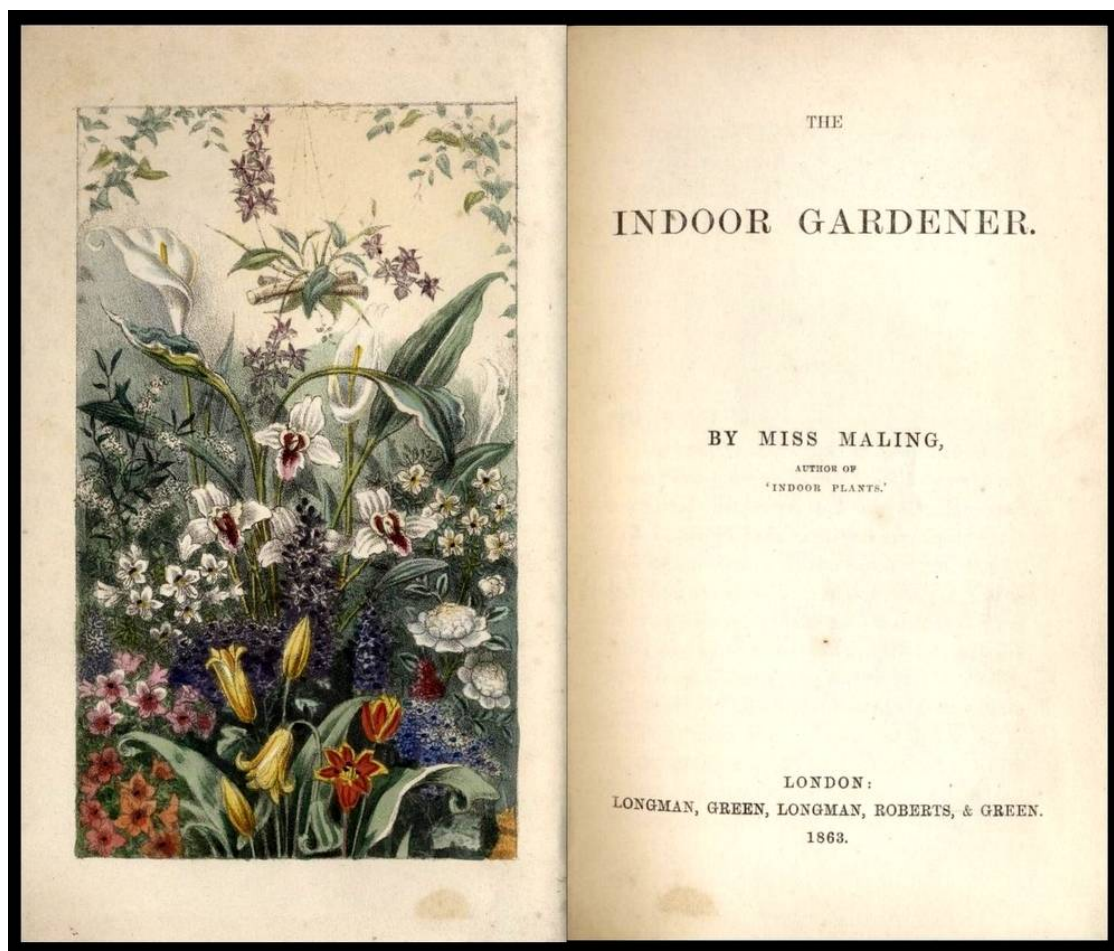
‘My principal intention, or rather aim, in writing this little book was to amuse children by a story founded on one of their favourite diversions, and to inculcate a few such minor morals as my little plot might be strong enough to carry; chiefly the domestic happiness produced by kind tempers and consideration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

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



every civilian up in the country were to have a poor little school like ours, it would do something in time." She also made strong efforts to learn local languages, helped with famine relief, and investigated and condemned the South Indian slave trade. Maitland later wrote two other books for children, besides the present, all popular in their day: *Historical Acting Charades* (1847); and *Cat and Dog, or Memoirs of Puss and the Captain, illustrated by Harrison Weir* (1854).

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



WITH FRONTISPIECE BY HENRY NOEL HUMPHREYS

49 **MALING, Elizabeth Anne.** THE INDOOR GARDENER. By Miss Maling, author of 'Indoor Plants.' London: Longman, Green, Longman, Roberts, & Green. 1863. £ 275

FIRST EDITION. 8vo, pp. xix, [i], 274, [2] blank, 32 advertisements; with hand coloured lithographed frontispiece by Henry Noel Humphreys; lightly foxed in places, otherwise clean throughout; in the original blind stamped green publisher's cloth, spine lettered in gilt, slight splitting to hinges (but binding holding firm), cloth lightly sunned, but overall a very good copy.

Uncommon first edition of this charming 'very simple but comprehensive guide to Room and Greenhouse Plant-growing' for the Victorian middle-class housewife.

The work is set out over twenty three chapters, over half of which are dedicated to individual monthly guides as to the best plants to grow throughout the year. The second half provides information on seeds, cuttings, soil, potting, pruning, watering, remedies for blight, and wintering plants, before concluding with final sections on plant cases, window boxes, flower stands and hanging baskets. It is interesting to note that the frontispiece is supplied by Henry Noel Humphreys, 'drawn in April [1863] from plants that were then in bloom at Mr. Veitch's nursery, in King's Road, Chelsea'. Indeed, the author concludes her preface with the description which Noel Humphrey's had sent to her.

Elizabeth Anne Maling (1830–1866) was the daughter of rear-admiral Thomas James Maling, however her mother was the second daughter of Erasmus Darwin and his second wife Elizabeth Collie, doubtless a knowledge of plants would have been part of Maling's education. Of independent means she lived in Chelsea and clearly took some of her knowledge from the Chelsea Physic Garden and the extensive market gardens in the area. Her writing came to an abrupt end when she married in 1865 Count de Wandalin Mniszeck, a Polish noble. Unfortunately Elizabeth died the following year, just a few weeks after giving birth to her infant daughter, the child having predeceased her by a week. Maling's other related works included: *Flowers and foliage for in-door*

plant cases (1861); *Song birds, and how to keep them* (1862) - also issued in the same year as *Birds and Flowers* and *Flowers for Ornament and Decoration, and how to arrange them*.

OCLC records four copies in North America, at the Smithsonian, Columbia, Toronto, and Massachusetts Horticultural Society.



ONLY PARIS WILL DO

50 **MALO, Charles.** LES CAPITALES DE L'EUROPE. Promenades Pittoresques. [Constantinople - Londres - Madrid - Paris - Rome - St. Petersbourg - Vienne]. Paris: Marcilly Fils aîné, rue S, Jacques, No. 21 [1829]. **£ 2,750**

Eight parts, 18mo in 6s, [15 × 9.5cm] each pp. 36 and including a hand coloured lithograph view; each bound in glazed paper boards of different pastel shades, the upper cover embossed with a panel design of a key pattern border enclosing a cartouche of a flowering plant and a central oval with the title printed in black; contained in the original cream glazed box [22 × 17 × 3cm], the lid with a floral patterned gilt embossed paper boarder with corner butterflies and enclosing an oval hand coloured lithograph title label depicting a composite idealised city; the box sides with a similar embossed gilt paper border of intertwining roses; some wear to extremities and water marks on lid but not too detracting.

Beautifully presented and designed, chiefly to amuse rather than educate young ladies.

Malo is wonderfully condescending about foreign capitals as nothing to his mind can excel the beauty of Paris. On London he prepares those visiting the capital of the l'empire britannique 'to generally agree on one point, and that is that the general aspect of this city is inferior to that of Paris. Firstly the capital is dark and black; that the sun never descends there; the rays are constantly blocked out from the sky by thick clouds [of smoke] which darken the atmosphere. London has nothing grand or graceful as anything Parisian... Its monuments are, with a few exceptions, so badly located that one might doubt that they exist. Its parallel streets offer, in general, only dirty red brick houses, whose shocking architecture presenting to the eye a monotonous nudity, here and there ornamented by a puerile affectation of Greek perystiles. A joker might add, if need be, that the buildings of London are so well cast in the same mould, that it is easy to take one's neighbour's house for one's own, and settle there until the owners come to home.' He thinks St Pauls is 'more masonry than architecture' and makes various comments on other public buildings yet 'a Parisian who would expect to find, in London, palaces like the Louvre, Tuileries, Luxembourg, of the Palais-Royal, and Palais-Bourbon, would be singularly disappointed.' Still, he likes the Gothic Henry VII chapel of Westminster Abbey. 'The theatres and prisons of a capital are naturally ranked among its buildings, if not the most important, certainly the more frequented.' He goes on to say that

Greenwich was good chiefly because the atmosphere was clear.

The other Cities are not quite so vilified to the same extent, although Malo wants his readers to understand that there is absolutely nothing to compare with Paris. The views taken to illustrate the works include: Berlin : Vue de l' Arsenal et du Palais du Roi - Constantinople : Vue prise de la pointe du sérail - Londres : Paroisse de Ste Mary-le-Bone - Madrid : Vue de la Florida - Paris : vue prise du Pont-neuf - Rome : Vue du Capitole - St Petersburg : Vue prise du côté de la Fontanka - Vienne : Vue du Belveder sur le bassin.

Charles Malo (1790-1871) was a poet, historian and writer who founded and edited *France littéraire*, from 1832 to the end of 1839 together with translation work and a bewildering and varied number and variety of original publication.

Vicaire *Manuel de l'amateur de livres du XIXe siècle*, V 481; Gumuchian 3918 and 3919.



CHIEFLY REPRINTED FROM A SECOND STATE OF THE FIRST EDITION

51 **MILL, John Stuart.** ON LIBERTY. London: John W. Parker and Son, West Strand. 1859. £ 650

SECOND EDITION. 8vo, pp. 207, [1] imprint, 8 advertisements; in the original purple rib-grain blind-stamped cloth, chipped at head and foot of spine gilt lettering on spine, spine sunned but still a good copy.

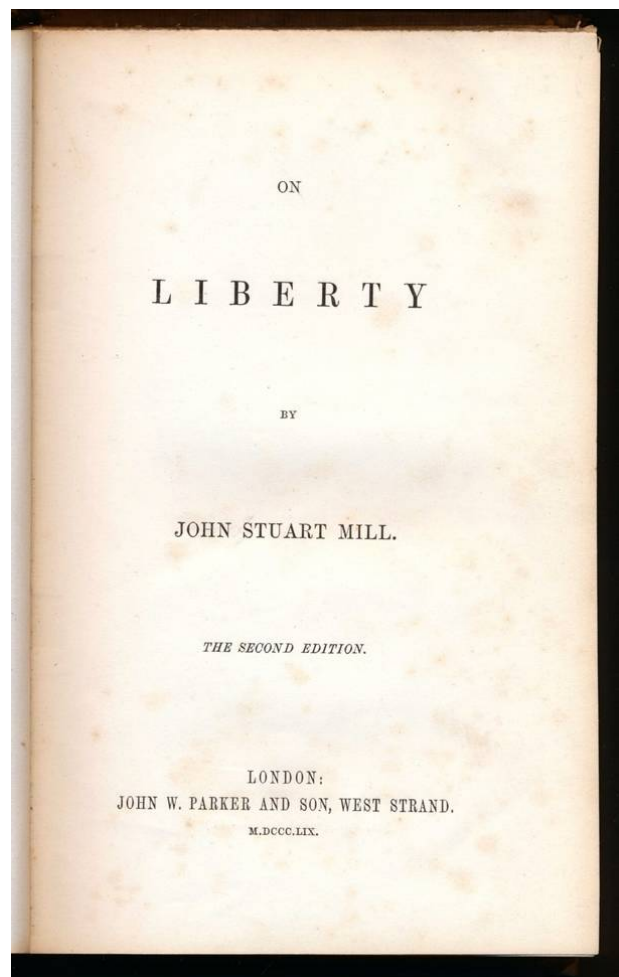
'Mill's *On Liberty* remains his most widely read book.

It represents the final stage in the growth of Utilitarian doctrine, and its central point is one which had escaped both Mill's father and Bentham. Mill realised that the 'greatest good' of the community is inseparable from the liberty of the individual. Hitherto, liberty had always been considered relative, in relation to tyranny or oppression: Mill extended tyranny to include a custom-ridden majority, and declared that 'the sole end for which mankind is justified in interfering with liberty of action is self-protection.

'Many of Mill's ideas are now the common-places of democracy. His arguments for freedom of every kind of thought or speech have never been improved on. He was the first to recognise the tendency of a democratically elected majority to tyrannise over a minority, and his warning against it has a contemporary ring: 'We can never be sure that the opinion we are endeavouring to stifle is a false opinion; and, if we were sure, stifling it would be an evil still' (PMM).

First published in February 1859 the second edition already in print by September. *On Liberty* is, by a significant margin, the least revised of Mill's works, and he considered it almost as a memorial to Harriet Taylor and that it should never be altered by revision. 'It would appear that most pages of the 2nd edition were reprinted from a second state of the first edition. All the accidentals (six, three of which are unique to the 2nd edition) as well as the three substantives (which are continued in the 3rd and 4th editions) occur in Chapter v, between pp. 177 and 192 of the original (where probably the text was reset). That Mill did not pay much heed to the 2nd edition is indicated by his failure in it to correct the title of Comte's work. [J. M. Robins notes to the *Collected Works*].

See *Printing and the Mind of Man* 345; McMinn, p. 92; not in Einaudi.



WHO SHOULD TEACH THE LOWER ORDERS

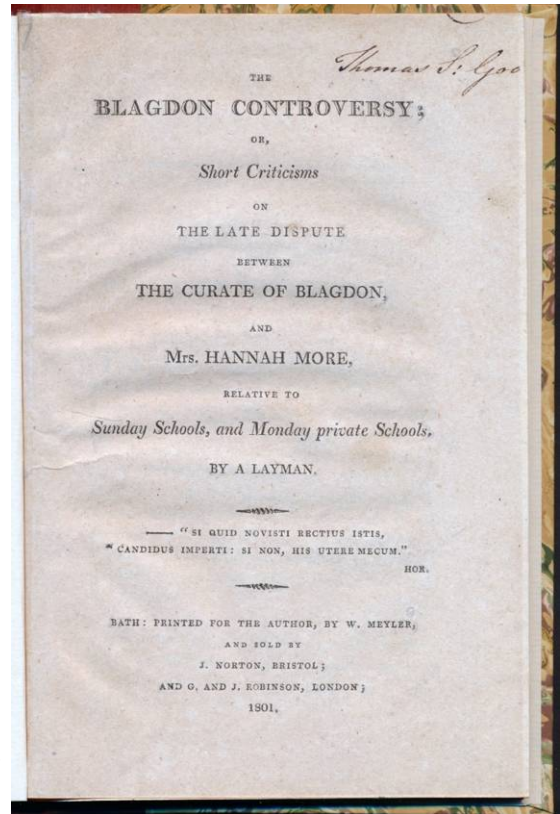
52 [MORE, Hannah]. THE BLAGDON CONTROVERSY; or, short criticisms on the late dispute between the curate of Blagdon, and Mrs. Hannah More, relative to Sunday Schools, and Monday private Schools. By a Layman. Bath: Printed for the Author, by W. Meyler, and sold by J. Norton, Bristol; and G and J. Robinson, London; 1801. £ 185

8vo, pp. 35, [1] blank; modern cloth backed marbled boards, printed paper title label to spine.

'The Blagdon controversy is the name given to the dispute between Hannah More, the conduct-book writer and prominent Evangelical, and Thomas Bere, the curate of Blagdon, a village in the Mendip hills in Somerset, where she had set up a Sunday school in 1795. It began quietly as a purely local affair in 1799, blazed into national notoriety in 1801, and petered out in the summer of 1802. It was the most problematic episode in More's career seriously jeopardising her reputation as a loyalist. According to M. G. Jones, her most substantial biographer, the controversy centred on two issues: 'whether the lower orders should be educated, and if so, by whom?', and 'Was Miss More a Methodist? Were her schools Methodist schools? Had she established them with or without the consent of the clergy in whose parishes the schools were set up?' [Stott]

The unknown author of our pamphlet, who wrote under the disguise of 'a Layman', hoped that 'the opinion I have given will be found unbiased by favour or affection on one hand, or by prejudice or dislike on the other.' Truth be told the writer is critical of every actor in this saga but tends to err on the side of Thomas Bere, the Curate of Blagdon. He however does also criticise the bishop and various others who had a hand in the controversy and on the whole thinks Hannah More's reputation suffered for no good reason as a result of the zeal of her apologists.

For a full account of the controversy see Anne Stott 'Hannah More and the Blagdon Controversy, 1799–1802' *The Journal of Ecclesiastical History*, Volume 51, Issue 2, April 2000.



ACTIVE PEAK

53 [MOUNT ETNA]. [SIEGERT, Johann Augustin, *delt.*]. ANSICHT DES AETNA UND DER UMLIEGENDEN. [1825]. £ 850

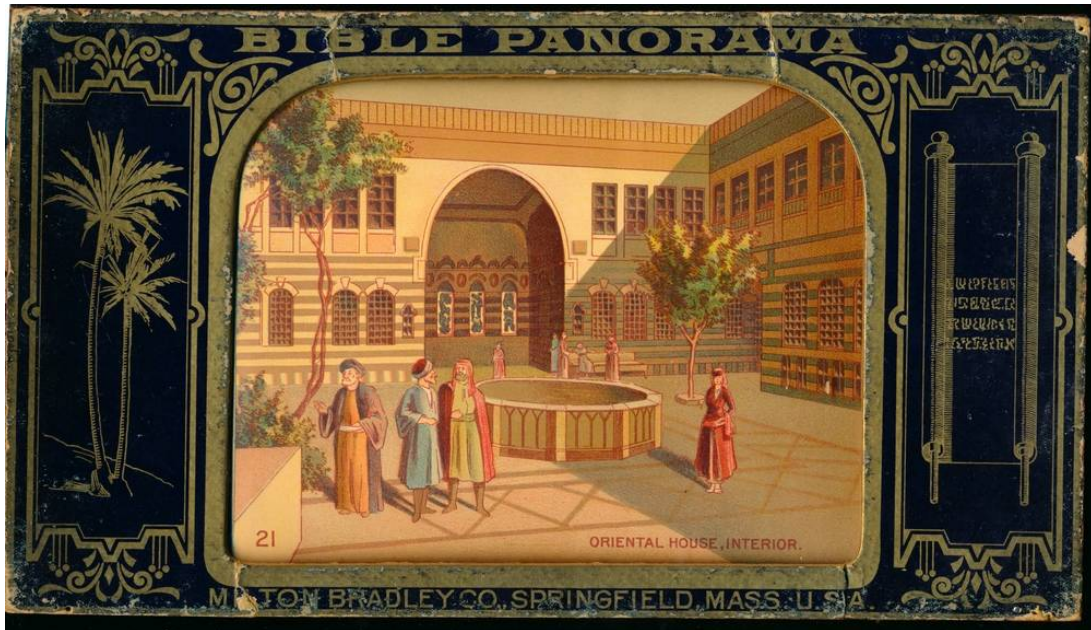
Hand-coloured etched panorama measuring 17.8 × 92 cm consisting of two sheets conjoined, accompanying eight pages of descriptive text; bound in turquoise paper covers.

Panorama of Mount Etna and the surrounding country tipped into the booklet which has the title *Panorama du Mont-Etna*. The text identifies places shown in the distant topography by means of reference letters and also describes the activities of the people shown in the foreground and mid-distance.



The booklet forms the key to a 360-degree entertainment panorama painted in 1819-1820 by Johann Augustin Siegert (1786- 1869) that was first exhibited in 1821 in Breslau (today Wrocław) before being shown in Berlin in 1822 1822. Siegert then sold it to Franz Lehner, a painter from Lucerne, who travelled with it all over Europe with it including Leipzig (date unknown), Hamburg (1824), Prague (1830; booklet in Stephan Oettermann's collection), and Vienna (1831). The existence of this French booklet, printed by M. Wyt in Rotterdam, suggests it was exhibited in France and in the Netherlands too. In a letter dated 25 Sept. 1826 Prince Puekler Muskau in his *Tour in England, Ireland and France* records visiting a panorama of Etna in Rotterdam. For further information see Stephan Oettermann, *The Panorama* (New York: Zone Books 1997), pp. 208-213; and Stephan Oettermann, 'Augustin Siegert, Panoramist und Dioramist' in *The World of Panoramas*, edited by Gabriele Koller (Altötting: International Panorama Council [2002]).

No copy recorded.



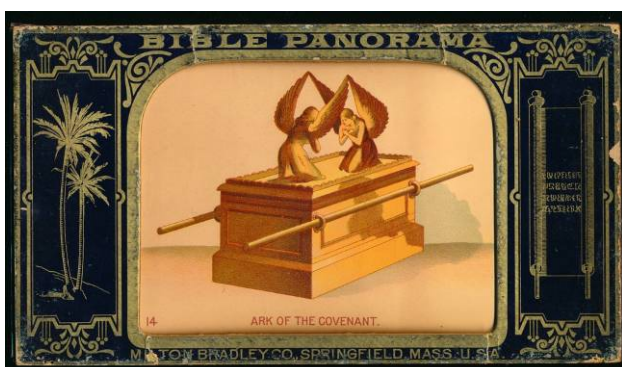
AMERICAN SCRIPTURE PANORAMA

54 [MOVING PANORAMA TOY]. BIBLE PANORAMA. Milton Bradley Co., Springfield, Mass. [n.d., c. 1890]. £ 850

Panorama in the form of a theatre, [16 x 28.5 x 55 cm], the case made of wood, with the front of the box possibly intended to resemble a proscenium, the inside of the box providing the 'backstage' this 'backstage' is equipped with winding mechanism with the 'roof' with two holes into which a metal crank is inserted to roll the panorama along; besides the two rollers, the interior of the 'backstage' also has two metal stabilisers; the panorama, is made up of eight conjoined chromolithograph strips (some old closed repairs to last five tableaus); housed in what must have been the wholesaler's cardboard box with the lid-label title: 'One Bible Panorama', missing two sides of the lid, and with extensive old repairs to the rest of the box, which in general is in a poor state, but a rare survival, nonetheless.

A well produced American didactic toy probably intended to be held to light during the transience of the panorama whilst it moves behind the proscenium. The design of toy includes a perspective of the theatre with a title above a proscenium arch, palm trees on left, and the Torah scroll on right (an allusion maybe rolled panoramas?), with the Bradley's imprint below.

Scenes are each numbered on the panorama and begin with: '1 Map of Bible Lands'; followed by '2 [Map of] Holy Land in the Time of Samuel [and 'Map of] Holy Land in the time of Christ'; '3 Olive [and] Cedar of



Lebanon'; 'Palm, Almond [and] Acacia'; '5 Grapes, Tares, Wheat, Fig, Flax [and] Mustard'; '6 Rue, Thorn, Anise, Myrrh, Husks [and] Lily'; '7 Threshing floor'; '8 'Winnowing'; '9 Vineyard and Tower'; '10 Measures, Coins: Shekels of Israel [and] Widow's Mite', Penny, Palm, Tribute Money, Span, Tribute Money [and] Cubit'; '11 Tabernacle and Court'; '12 Plan of Tabernacle and Court [and] Plan of Tabernacle'; '13 Altar of Burnt Offering, Laver'; '14 Ark of the Covenant'; '15 Altar of Incense'; '17 Table of Shew Bread'; '18 Levite. High Priest on Day of Atonement, High Priest'; '19 Solomon's Temple'; '20 Oriental House, Exterior'; '21 Oriental House, Interior'; '22 Shepherd, Man [and] Woman'; '23 Table'; '24 Water Vessels'; '25 Frontlet [and] Phylactery'; 'War implements'; '27 Musical Instruments'; '28 Writing Materials'; '29 Salutations'; '30 Mill'; '31 Sheepfold'; '32 Sheep, Camel, Ass [and] Goat.' The 'Map of Bible Lands' is related to that accompanying 'The Royal Scroll.'

Martin Bradley published a number of 'scripture recreations' serving as suitable presents for juvenile Sunday school classes. This particular example contains scenes, objects and geography derived only from the 'Old Testament.'

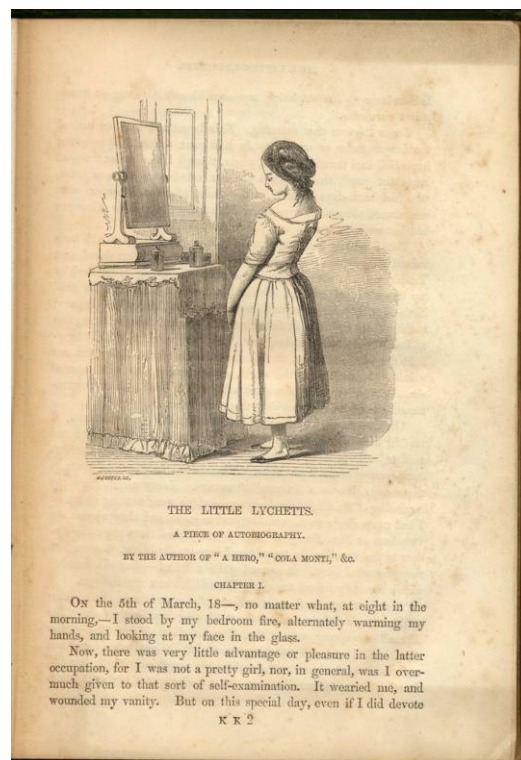
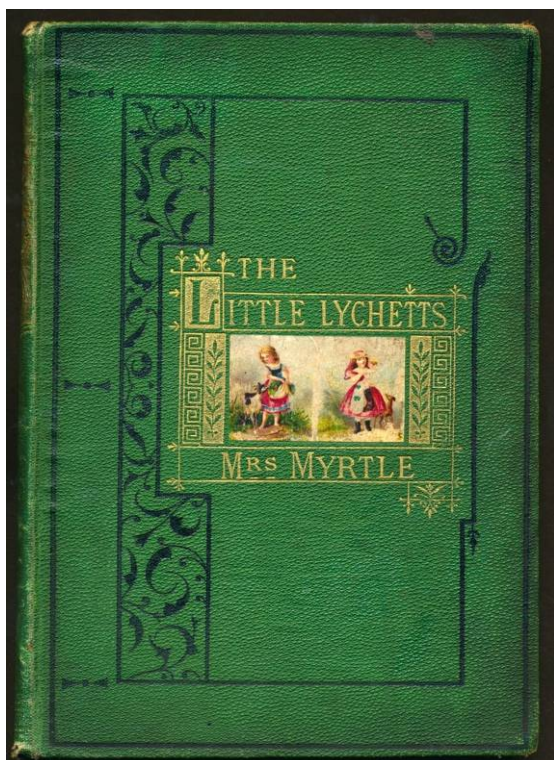
PUBLISHING FAUX PAS

55 [MULOCK, Dinah Maria, later CRAIK]. THE LITTLE LYCHETTS. [Harrild, Printer, London] [n.d., c. 1875]. £ 125

FIRST SEPARATE EDITION? 8vo, pp. [130]; with engravings throughout the text; some foxing to plates; in the original green decorative cloth, spine and upper board lettered in gilt, light surface wear and rubbing to corners, but over all a very good copy, with contemporary prize label 'Presented to Sarah Urton for Regular Attendance at St. Paul's Sunday Sunday, Hyson Green. December, 1875' on front pastedown.

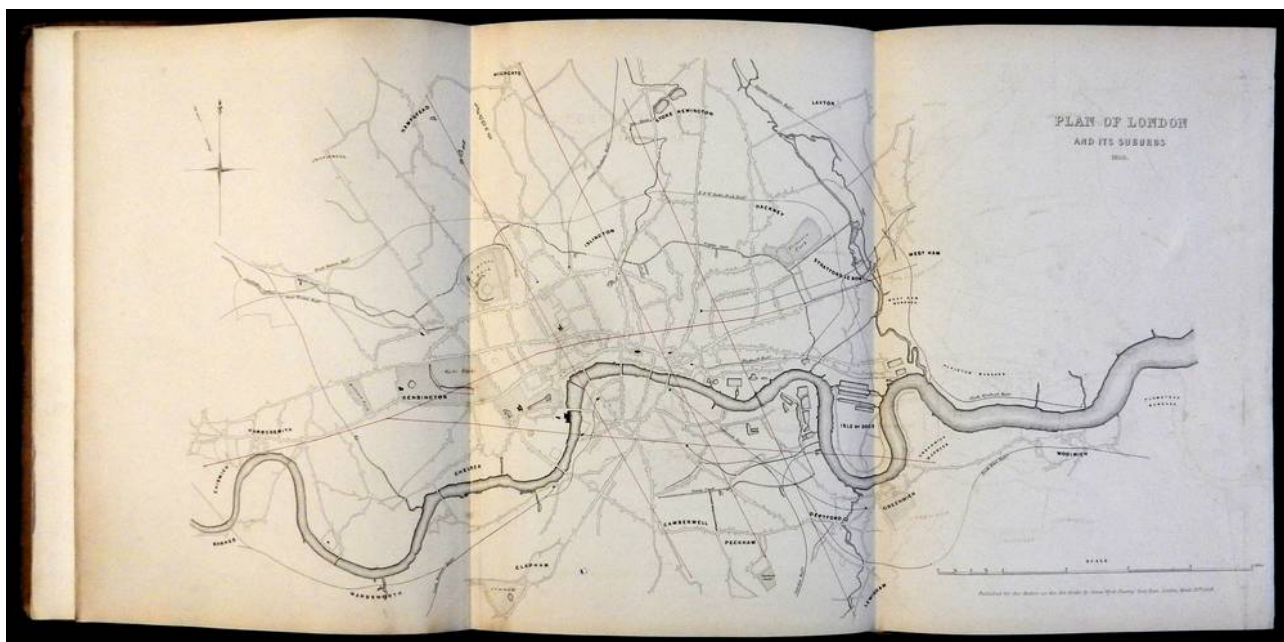
The sparse reviews were rather disapproving of the present work which related the life of Eunice Lychetts, a young girl orphaned at thirteen, without fortune, nor pretty who also has to look after her young brother, ultimately saved from poverty by a cousin Eunice, and becoming an independent young woman.

First published in 1853 the work formed two issues of the monthly magazine *The Charm*, stereotyped the story apparently appeared in book form in 1855, although we have failed to find a copy. The stereotype plates clearly survived for another twenty years and were probably pressed into service one last time as a cheap source of text for Sunday school gift books etc. By this time the wrong author had been appropriated to the work, rather boldly stated on the cover as by the hand of 'Mrs Myrtle' i.e Lydia Miller!



Dinah Maria Mulock, afterwards Mrs. Craik (1826-1887), authoress, daughter of Thomas Mulock and his wife Dinah, wrote a number of novels, the most noteworthy of which is *John Halifax, Gentleman*, 'a very noble presentation of the highest ideal of English middle-class life' (DNB). She also contributed numerous short stories to periodicals. 'Her memory, both as a woman and as an authoress, will long be preserved by the virtues of which her writings were the expression. She was not a genius, and she does not express the ideals and aspirations of women of exceptional genius; but the tender and philanthropic, and at the same time energetic and practical womanhood of ordinary life has never had a more sufficient representative' (DNB).

Not in OCLC and unrecorded as far as we are aware.



LONDON UNDERGROUND

56 **MYLNE, Robert William.** SECTIONS OF THE LONDON STRATA; to Which is Prefixed, a Block Plan of the Metropolis and its Suburbs, London, Published for the Author, by James Wyld, 1850. £ 450

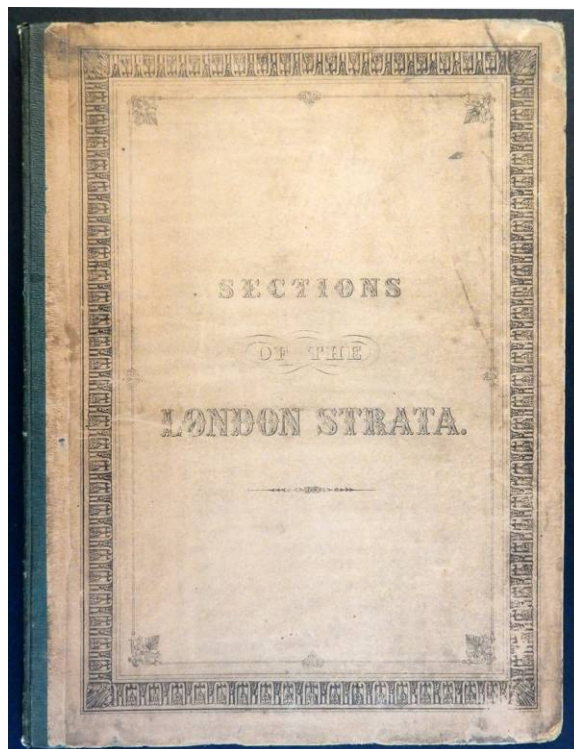
FIRST EDITION. folio [35 × 26 cm], pp. 8, folding key map and 5 folding engraved plans; original publisher's green cloth-backed printed buff boards, lightly dust-soiled, but overall a very good copy.

There were two important and unanswered questions on the London water supply and sewerage that Mylne's work was to begin to answer. With an ever expanding London, was there enough water in the chalk layers to supply the wants of the population and how was the disposal of sewage to be effected. Mylne's work showed that the water supply was steadily decreasing and it did not take much imagination to determine that a proper supply of water for the capital was imperative. If things continued as they were the inevitable result would be not only little water for the capital's needs, but also that what little was available would be contaminated. Still it was only with the crisis of 'The Great Stink' of 1858 that a proper solution to this ever increasing problem was begun in earnest.

Robert William Mylne (1816-1890) was descended from a long line of civil engineers, his grandfather having built Blackfriars Bridge. He won the prestigious Telford Bronze Award when only 24 years old and was destined for great things. In 1850, he produced *Sections of the London Strata*, which led eventually to the first edition of his famous *Topographical Map of London and Its Environs*; the first map of London to show contour lines and with geological sections.

'He was probably the first civil engineer who applied geological investigation to the elucidation of practical problems in engineering. He early saw the great importance of accurate levels being taken of the junction of permeable and impermeable strata, and of the points at which it was proposed to sink wells. At his own cost he contoured the whole of the metropolitan area years before the appearance of the Ordnance Survey contoured maps, and published his Geological Map of the same area, while the Government Geological Survey were still engaged in the west of England. In his *Sections of the London Strata*, published in 1850, he was the pioneer of the work now being done by your Committee in collecting well sections; and as regards the Metropolitan area, he laid the basis of our present knowledge of the nature of the water-bearing strata and their levels, in which latter information subsequent workers have often been exceedingly sparing [British Association Report 1890].

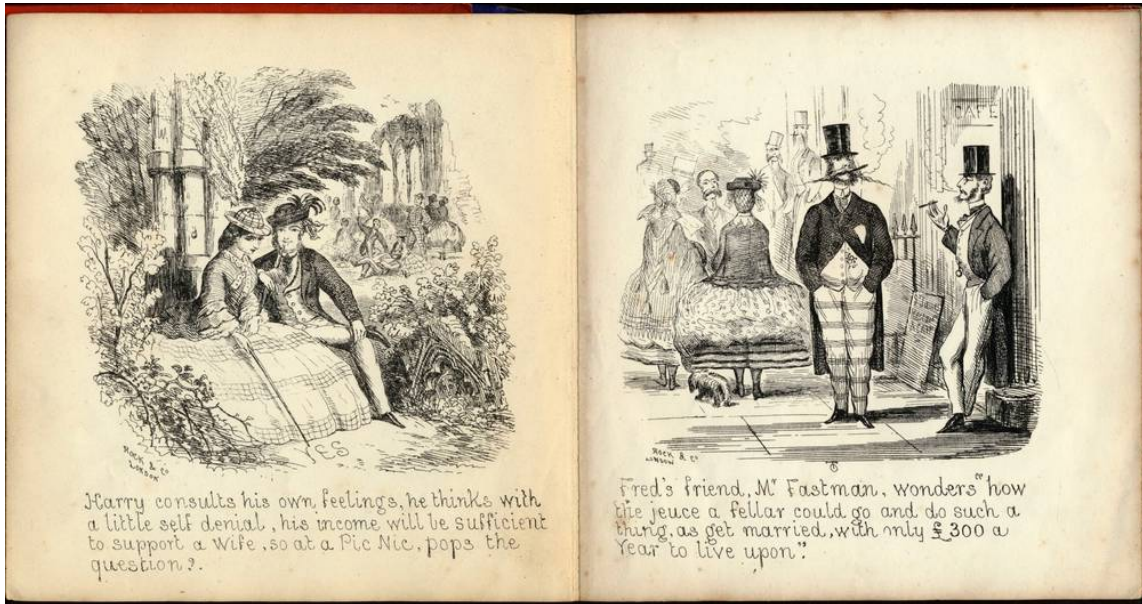
OCLC records three copies in the UK, at the NLS, Bodleian and the London Library, and three more in North America, at Yale, Purdue and California State.



HOW TO BE MARRIED YET HAPPY!

57 [ONWHYN, Thomas]. £300 A YEAR, or, Single and Married Life, Dedicated to all Young bachelors. London, Rock & Co., 1859. £ 450

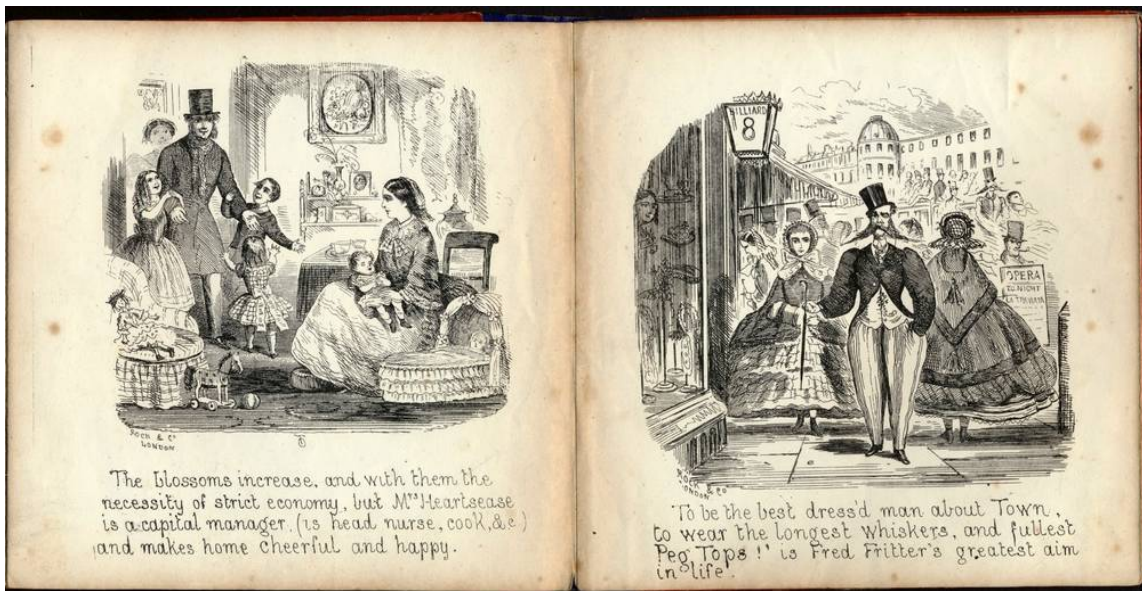
Small 4to [15 x 15.3 cm], continuous strip panorama [552 cm long] including an engraved pictorial title-page and 10 scenes each with descriptive text below (one trimmed of a line at foot); original blue cloth-backed pictorial ochre boards the upper cover with a repeat of the pictorial title-page, some slight chips and scuffs to the corners.



In 1859 a bachelor with '£300 a Year would be regarded as having a modest fortune, perhaps enough to marry on, but the general feeling of the time was it was probably no prudent to marry on such a sum unless a dowry was forthcoming.

The panorama depicts the parallel lives of two men with £300 per year. 'Harry Heartsease with a generous nature, and £300 a year, first sees the pretty but portionless Miss Rosebud at a Flower Show, the fairest flower there!' His bachelor doppelgänger is one 'Fred Fritter, stylish & fashionable, with an income of £300 a year, is smitten with the charms of Miss Mayflower, as her face is her only fortune he pauses his suit, determined to consult a friend.' Onwhyn documents their analogous lives, Harry of course 'consults his own feelings' and 'pops the question' to Miss Rosebud, they marry, are happy, and have lovely children. Countering this Fred Fritter consult a friend 'Mr Fastman' who dissuades Fred as he 'wonders "how a feller could go and do such a thing"' as getting married on only £300. Fred spurns an expectant Miss Mayflower, becomes something of a dandy with 'the longest whiskers, and fullest Peg Tops!'. In the end 'Fred Flitters away life in flirtation & frivolity, becomes a languid dandy, ultimately an old Beau; the laughing stock of all young ladies, and finishes his useless career, dyspeptic & melancholy.'

Onwhyn's moral is clear that although stretched for cash it is best to marry for love.





TWO VARIETIES

58 [ONWHYN, Thomas, and others]. VIEWS OF BOULOGNE. Published by Rock & Co., London. Merridew, Boulogne. [c. 1861]. £ 450

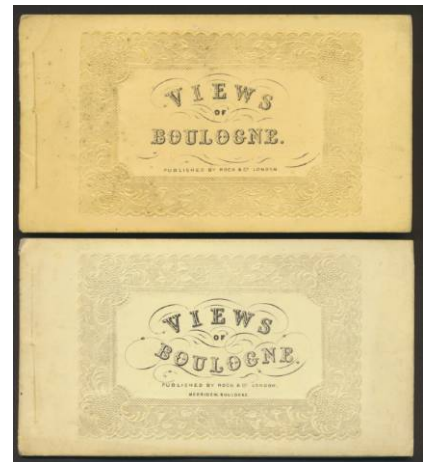
Two separate works, both oblong 8vo [185 × 105 mm], each with five wood engraved plates particular to each part; stitched as issued in original yellow embossed glazed wrappers, the upper wrappers with title.

Both these works were published together with Henry Melville Merridew the proprietor of the main English booksellers and stationary business in the port of Boulogne but also the 'Merridew's British Library and Reading-Rooms' there.

One of the booklets has proof corrections requiring the addition of a 'crooked stroke' to form a cedilla in the name 'Francois'. One illustration is not however a topographical view but an impression of the 'Market Place' by Rock & Co's favourite in house caricaturist Thomas Onwhyn.

Simon Houfe in the ODNB calls Onwhyn 'an indifferent draughtsman but showed real humour in his designs. His talent was somewhat overshadowed by those of his more eminent contemporaries George Cruikshank and Hablot K. Browne (Phiz).' A fair comment but Onwhyn was an astute observer despite his lesser talent.

Unrecorded on OCLC or Library Hub.



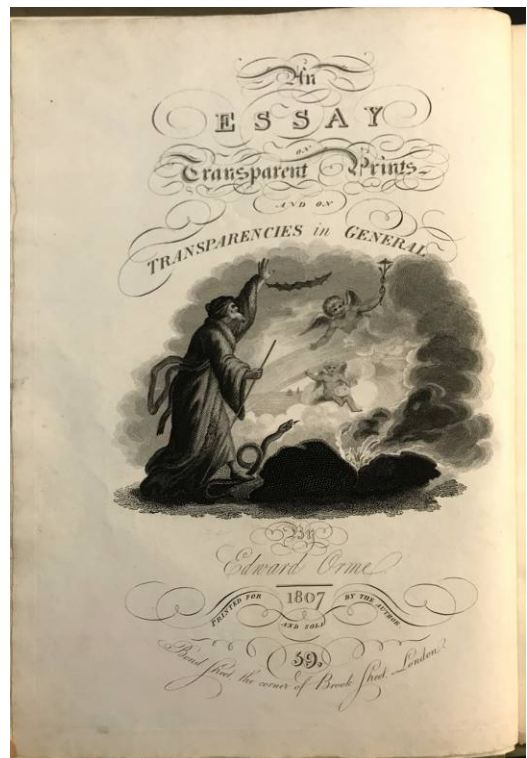
AN UNUSUALLY CLEAN COPY

59 ORME, Edward. AN ESSAY ON TRANSPARENT PRINTS and on Transparencies in General. London: Printed for and sold by the author, Bond Street, the corner of Brook Street... [J.G. Barnard, Printer, 57, Snow Hill] 1807. £ 3,850

Large 4to, [45 × 28 cm] English and French text, pp.[vi] (half-title, title, dedication leaf,) vii, 64, [2] 'liste des planches', [8] 'list of subscribers'; additional engraved vignette title and 20 plates in a variety of media (stipple engraving, aquatint, soft ground etching), of which 9 are hand-coloured and one page has 6 mounted coloured and partly varnished paper samples; uncut in the original blue paper boards, the cover with a large decorative engraved title label, rebacked in cloth with new endpapers, a clean and fresh copy with the usual offsetting from the varnish on a few plates.

A very good copy of one of the most unusual colour-plate books. It deals with a special method of using varnishes in order to render transparent the paper employed for colour prints on glass. The plates are particularly engaging, appearing to glow when held up to the light. This is a difficult book to find in good condition as the fragile coloured paper samples are often damaged.

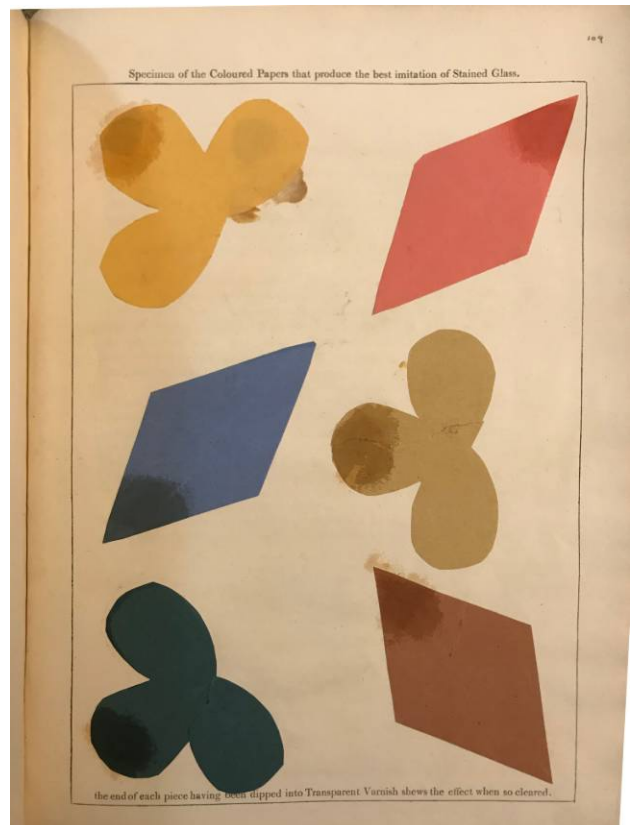
'In trying experiments to improve the varnish generally used for oil paintings, some of it dropped unnoticed on the dark part of an engraving; which, being afterward exposed against the light, the spot where the varnish had been spilt formed a light in the midst of shadow. This, being daily before my eyes, suggested the idea of producing, by the same means, a strong transparent light in prints





previously prepared for effect. Accordingly, the first attempt was made on a print of Sir Bertrand in the Haunted Castle.—which, being the only engraving that had ever appeared in this style, was many months before it attracted the public notice ; but the moment it became known, the demand for it was uncommonly great'... 'the moment they became fashionable, most persons concerned in the publication of prints began to imitate them; and they are now as common as any other kind of engravings.' [Preface]

'Edward Orme (1775–1848), engraver and property developer, was born in Manchester, the thirteenth child of Aaron Orme (1707–1782), fustian manufacturer of Manchester, and his third wife, Margaret Walmsley (bap. 1739, d. 1808). One brother, Robert (1767–1827), became solicitor to the East India Company at Madras, and two other brothers, Daniel Orme (1766–1837) and William (1771–1854), were professional artists. Edward moved to London, and in 1794 his first engraving was published by his brother Daniel. Orme was married on 22 June 1802 at St George's, Hanover Square, London, to Hester (Etty) Edmonds (1781–1864). Three sons and two daughters are mentioned in his will. On 21 January 1799 Orme was appointed printseller in ordinary to George III and on 5 April 1820 editor of prints in ordinary to George IV. In May 1800 he had a shop in Conduit Street, London (at the corner of George Street), and in 1801 exhibited a portrait at the Royal Academy. In the same year he established himself at 59 New Bond Street, London, at the corner of Brook Street, and published *Rudiments of Landscape*, a volume of uncoloured etchings after his brother William's drawings. He advertised that he stocked 'Books of Instruction in every Branch of Drawing, and Drawing Materials'. Then began the publication of a series of coloured aquatint books, ending in 1819 with *Historic, Military, and Naval*





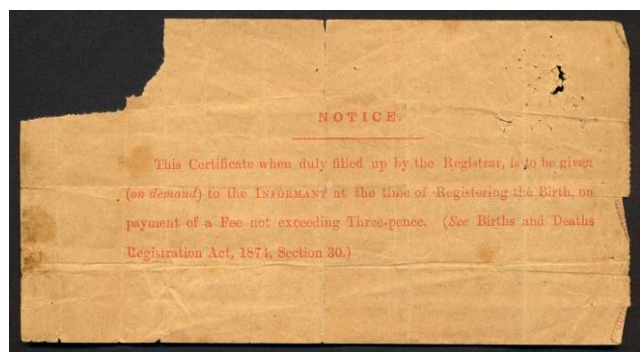
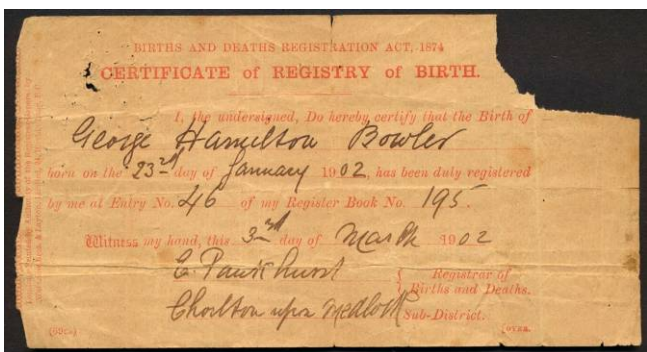
Anecdotes. Some separate engravings of London markets were issued in 1822, but in 1824 the shop was closed, and he concentrated on his new career' as a property developer.' [ODNB] Abbey, *Life* 230; Prideaux p. 284.

EXPERIENCE THAT MADE HER A MILITANT

60 [PANKHURST, Emmeline]. CERTIFICATE OF REGISTRY OF BIRTH. I, undersigned, do hereby certify that the birth of *George Hamilton Bowler* born on the *23rd* day of *January* 1902 has been duly registered... Witnessed my hand, this *3rd* day of *March*, 1902 *E Pankhurst* Chorlton-upon-Medlock, Manchester, [London: Printed by Authority of the Registrar General by Waterlow Bros & Layton Ltd. 24 Birchin Lane, E.C. 1902. £ 450

Receipt printed in red on buff paper [9 x 17cm], blank corner torn away and old pin holes in opposite corner.

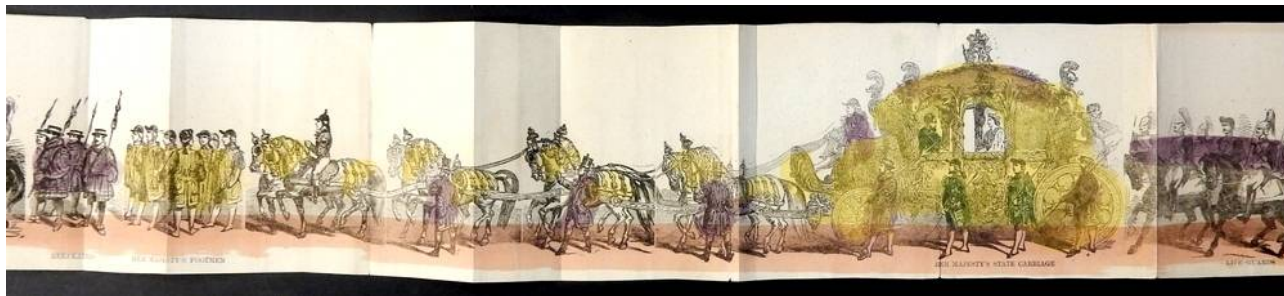
A rarely found Birth Certificate signed by Emmeline Pankhurst in her role as Registrar for the inner city area of Chorlton-upon-Medlock of Manchester.



When her barrister husband Richard Pankhurst died in 1898 Emmeline was left in somewhat straightened circumstances for he had never earned much money and was continually in debt. In 1899, shortly after her husband's death, she moved from Daisy Bank to 62 Nelson Street, a much smaller and less grand house. Her political activities were also constrained because she had to make a living - her children, now aged respectively 18, 16, 13 and 11, were all still economically dependent on her. For the first time in her life she took a paid job, as Registrar of Marriages, Births and Deaths. Perhaps most challenging of all, with her political mentor gone she

would have to rely entirely on her own judgements and make her own way in the political world... Years later she argued that one of the things that made her a militant after nearly thirty years of constitutional effort was her experience as a Registrar of Births and Deaths in Manchester... In 1907 the actions of Emmeline Pankhurst and the WSPU led to three forced resignations. Firstly, her own suffragette activity had made her position as Registrar untenable, even with the help of her sister Mary who acted as her deputy, and she was forced to resign her paid work. She had been warned by the Registrar General that her suffragette activities were incompatible with her official post, so rather than give up politics she gave up her job.' [Paula Bartley *Emmeline Pankhurst*, 2002].

Emmeline would have written out something like fifteen hundred certificates each year, how many survive is something of a mute point for all such items are by nature ephemeral. For the record George Hamilton Bowler was the son of a railway clerk and followed his father into that profession and died in 1985.



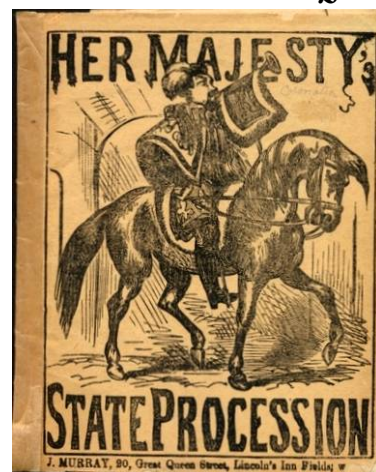
RECURRING POMP

61 **[PANORAMA]**. HER MAJESTY'S STATE PROCESSION. J. Murray, 20 Great Queen Street, Lincoln's Inn Fields, [London] W.C. [c. 1885]. £ 400

Panorama, wood engraving, crudely hand-coloured in sweeps and dabs, consisting of two sheets conjoined, in paper covers. [13.6 x 173 cm folding down to 13.6 x 11.2 cm.]

The panorama represents the State Procession for the Opening of Parliament and consist of two conjoined paper strips with reference to the images below. The procession begins with the 'Life Guards' Band', 'The Royal Children', 'Her Majesty's Household'; and 'Life Guards', 'Beefeaters', 'Her Majesty's Footmen', 'Her Majesty's Carriage', and 'Life Guard' with the 'The Royal Children' and 'Her Majesty's Household' have been printed from the same block.

The design of the front cover consists of the title and a herald on horseback blowing a trumpet with Murray's imprint. On the back cover are details for 'Clarke's Model Theatres' and 'Clarke's Little Theatres.' that indicates a date some short time after Murray took over over from H.G. Clark who had been up until this time producing similar panoramas.

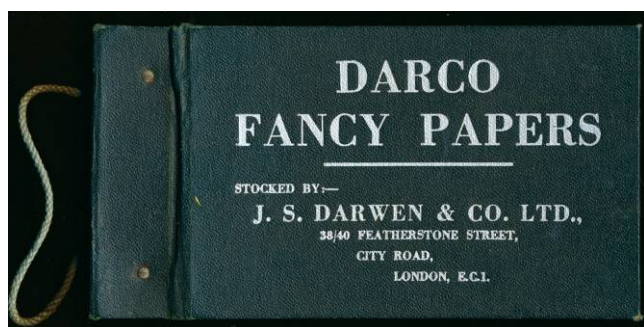


'FANCY PAPERS'

62 **[PAPER SAMPLE BOOK]**. DARCO FANCY PAPERS. Stock plain and fancy covering papers in sheets and on reels. Special shades and designs shewing trade marks and trade names to order. Sample sheets on application. J. S. Darwen & Co. Ltd., 38/40 Featherstone Street, London, E.C. 1. [c. 1935]. £ 150

Oblong folder (19.5 x 10.5 cm) with title page and then containing over 250 paper samples in different colours, shades, patterns and paper types, each with pattern number on verso, one paper partially torn away, otherwise clean internally; in original green rexine binding, upper board lettered in silver, lightly rubbed, but otherwise in very good condition.





Darwen & Co specialised in wrapping materials and the *Darco Fancy Papers* were intended chiefly as decorative papers for wrappers, notebooks, endpapers, diaries, gift boxes etc. with a variety of coloured patterned designs. There are only a dozen or so traditional marbled papers available as Darwen had a much wider range including mock animal skins, wood effect, gilt diaper, Christmas and floral designs.

'Darco' was a trade name used by Darwin's who had originally patented a waterproof paper without the use of coal tars, they later developed a cellulose based film that allowed their papers to be adhered to other material without loss of colour or shrinkage.

MAINTAINING A DUE ORDER IN SOCIETY

63 **PARSONS, Philip.** *SIX LETTERS TO A FRIEND*, on the Establishment of Sunday Schools. London: Printed for T. Becket, Pall-Mall, M,DCC,LXXXVI [1786]. **£ 750**

FIRST EDITION. 12mo, pp. viii, 87, [1] blank; in modern marbled boards, spine with printed label.

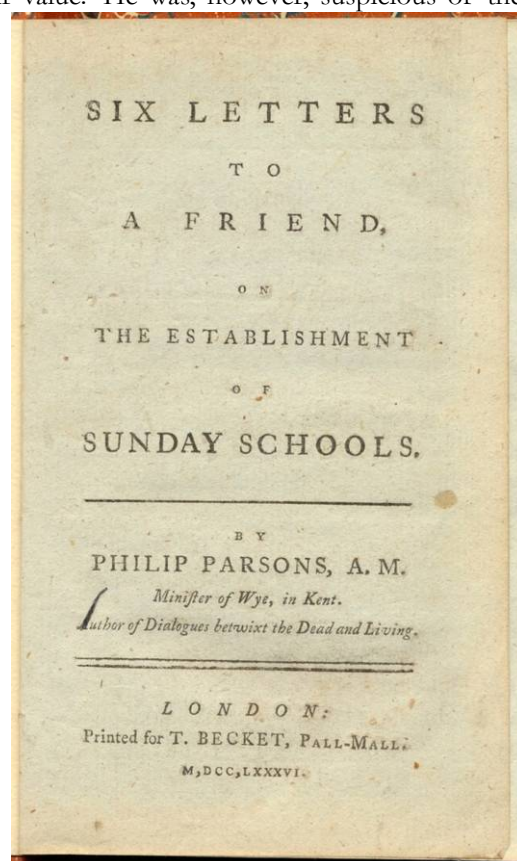
The six letters are addressed by Parsons to the eighteenth century philanthropist Jonas Hanway (1712-1786) giving 'general observations' on the establishments of Sunday schools prior to Hanway's last publication on the subject published in 1786 under the title *A Comprehensive View of Sunday Schools*.

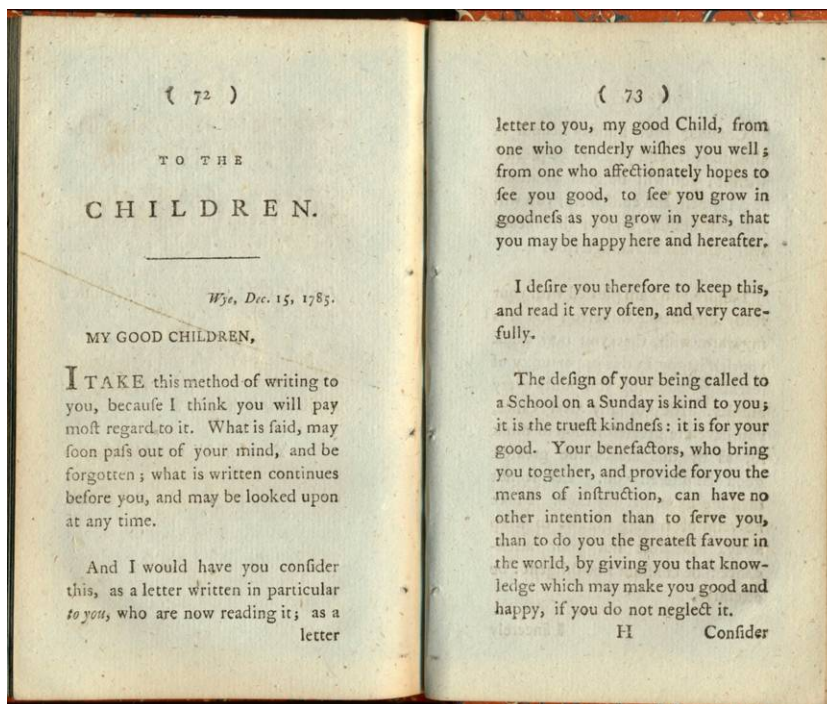
The Rev. Philip Parsons, (1729-1812) was the perpetual curate of Wye in Kent from 1762 and also headmaster at Wye College, at which some 40 boarders, and over 100 day scholars were taught. He would therefore have been a good source of practical information for Hanway to call upon. Parsons thought that Hanway's plan to establish Sunday schools was 'Justified on every Principle of Humanity, Charity, Justice, and even Interest and thought that the already rapid progress of Sunday Schools proof of their value.' He was, however, suspicious of the more enlightenment ideas 'Rousseau, and such as think with him, will answer, "Leave them to themselves." But will Reason, will Nature, will You, answer in this manner? - No, surely: when these neglected Little-ones lift up the tender hand and pleading eye, and call with pathetic force for assistance, this *divine* plan - is my expression too strong? well then, this excellent plan, in answer to such just as well as affecting, steps forward, performs the tender and parental duty.' In fact Parsons rather gives the game away in wanting society to stay unaltered 'Surely then it is the interest of every one to promote the plan which endeavours to render Children of the Poor, industrious, humble, sober and honest, for the plain reason - that it is the wish of every man to have industrious, humble, sober and honest servants.'

The letters go on to describe how his own experience of teaching, and the success he had with families, in his own parish together with observations on what had worked and what had failed. At the end of the work are transcribed 'An Address to the Parents and Children of Wye' to encourage them to educate their children's and another 'to the Children.'

'Parsons, Philip, Church of England clergyman and schoolmaster, was born at Dedham, Essex, the son of William Parsons, an attorney of Dedham who originated from Hadleigh, Suffolk, and his wife, whose maiden name was Smythies. His father died when Parsons was young and he was brought up by his grandmother. He was educated at Lavenham grammar school, under his maternal uncle the Revd Thomas Smythies, and matriculated from Sidney Sussex College, Cambridge, in 1748; he graduated BA in 1752, as third junior optime, and proceeded MA in 1776. Having been ordained deacon on 23 February 1752 and priest on 24 March 1754, he worked as usher at Oakham grammar school. He

left in 1761, on being presented by Lord Winchilsea to the mastership of Wye College, Kent, and the perpetual curacy of Wye. It is thought that his *jeu d'esprit* 'On advertising for curates', which was published in *The World* in 1756, brought him to Winchilsea's attention. Parsons founded a Sunday school at Wye and helped to establish others elsewhere in the county by preaching and publishing on the subject. In 1775 Parsons was presented to the rectory of Eastwell, Kent, by Winchilsea and to the rectory of Snave, also in Kent, by Frederick Cornwallis, archbishop of Canterbury, in the following year. He also served as domestic chaplain to Lewis Thomas Monson, Baron Sondes. He continued to live in Wye, from where he published a variety of serious and humorous works; they included a treatise on the heat and light of planets and a collection of essays and letters. His principal publication was *Monuments and painted glass in upwards of one hundred churches, chiefly in the eastern part of Kent* (1794),





to which he added an appendix on three other churches that were well known to him: Hadleigh, Lavenham, and Dedham. Many copies of this work were destroyed in the disastrous fire at Nichols's printing office in 1808. Parsons was married and had several children, only two of whom, Robert and Philip, are mentioned in his will. Blind and in considerable pain in his last months, he died at Wye College on 12 June 1812'. [ODNB]

OCLC records four copies in the UK, at Oxford, Cambridge, the British Library and National Library of Scotland, and two in North America, at Kansas and The Huntington.

DEEDS OF BRAVERY IN TECHNICOLOUR

64 **PAYNE, Harry.** THE HEROES OF THE VICTORIA CROSS Twelve Reliefs Portraying deeds of Daring Valour. Performed by Britain's Soldiers from the Crimean War To the Present Day. published in Commemoration of the Jubilee of Queen Victoria. Painted by Harry Payne. [London, n.d. but 1887]. **£ 350**

A series of twelve large decorative chromolithograph and embossed scraps 12 × 15.5 cm.; folding in to the original pictorial wraps, with expert repair to hinge.

The series depicts in glorious 'Technicolor' deeds of twelve events leading to the awarding of the Victoria Cross from its inception during the Crimea War through the India Mutiny, Afghan War, Transvaal War and the Battle of Teb. All rather blood thirsty with the enemy looking rather fierce whilst the recipients of the V.C. fending off or slaughtering their foe, seemingly with a certain dignified calm of social superiority. Overall a very good copy of this fragile item.



POCKET ADVICE

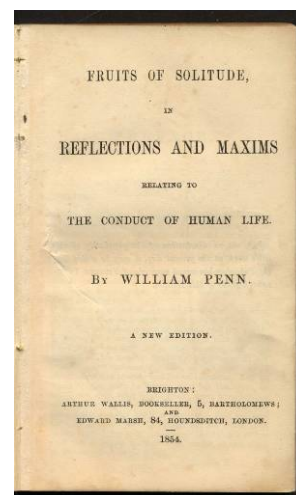
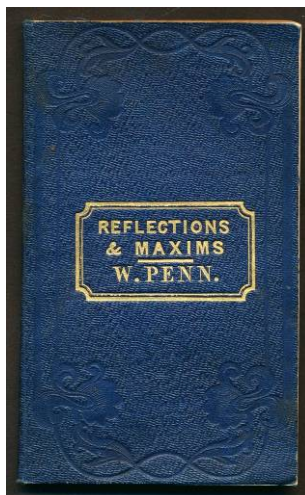
65 **PENN, William.** FRUITS OF SOLITUDE, IN REFLECTIONS AND MAXIMS relating to the conduct of human life... A New Edition. Brighton: Arthur Wallis, Bookseller, 5, Bartholomews; and Edward Marsh, 84, Houndsditch, London. 1854. **£ 125**

12mo, pp. [ii], v, [i], 86; in the original limp blue blindstamped publisher's cloth, upper cover lettered in gilt, a near fine copy.

Scarce Brighton printing these *Fruits of Solitude*, a collection of William Penn's reflections on subjects covering leadership, religion, discipline, relationships, and more, originally published in 1693.

Curiously, in spite of the statement on the verso of the title 'As an illustration of the popularity of this little work, at the present day, it may be stated that the Publisher has issued upwards of fifteen thousand copies of this edition', the present issue remains scarce, recorded in three institutions worldwide (at the Bodleian in the UK, and Indiana and UCLA in North America).

The publisher Arthur Wallis was an enterprising Quaker bookseller whose premises were strategically opposite the town hall of Brighton from about 1843 until his death in 1856. His business was really to provide stationary and printing for the local population although he did have published under his imprint a number of small popular works and pamphlets. His business was rather cut short when he died at only from 'congestion of the lungs in 1856.'



'A DECEITFUL MAN IS A WOLF IN SHEEP'S CLOTHING'

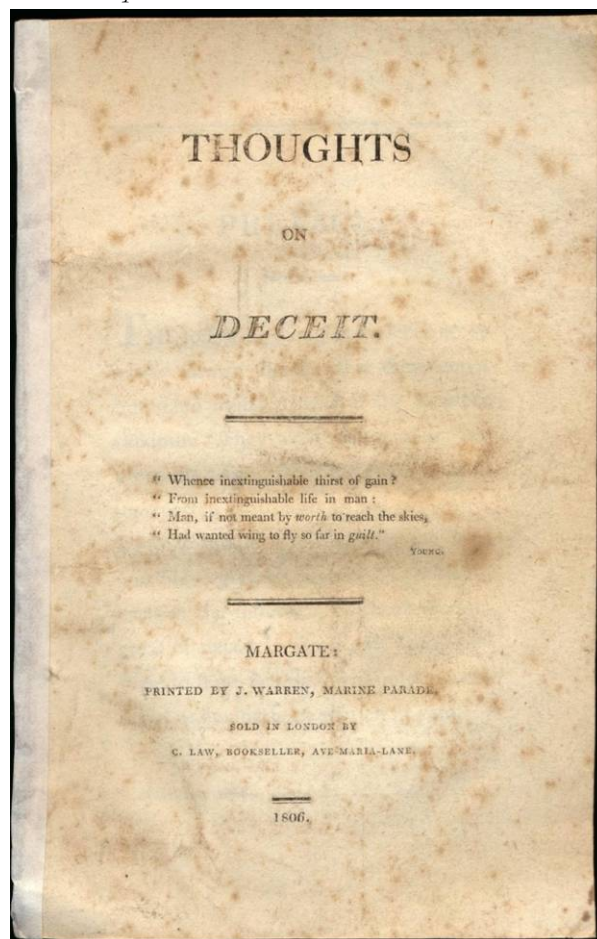
66 **[PETTMAN, William?].** THOUGHTS ON DECEIT. Margate: Printed by J. Warren, Marine Parade. Sold in London by C. Law, Bookseller, Ave-Maria-Lane. 1806. **£ 375**

FIRST EDITION. 8vo, pp. 40; lightly foxed in places; in recent marbled wraps.

Rare first edition of this little known work on deceit, which, as the author notes in their preface were 'so hastily thrown together that they cannot but stand much in need of the Reader's candour. They were written under impressions arising from a circumstance as unexpected as astonishing and perfidious'. The work certainly provides thorough discussion on the subject nonetheless.

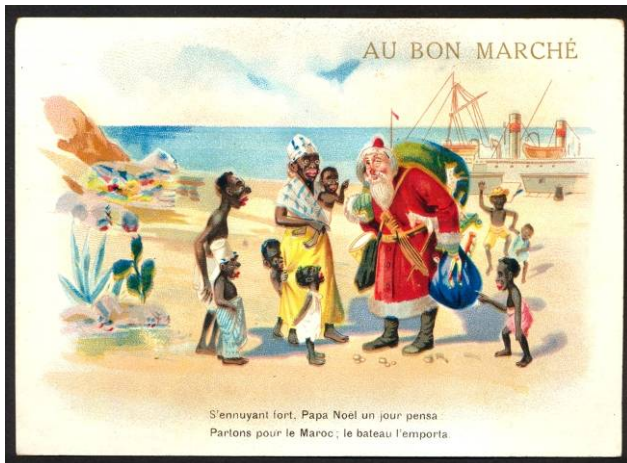
'Deceit originates in selfishness. Shew me a covetous, an avaricious, an encroaching, a penurious, a tyrannical, or an ambitious person and you will shew me a deceitful person. Selfishness is the master-spring of deceit; and this master-spring is the inciting and exciting motive which leads gradually to a shameless depravity of mind that sweeps from man every atom of respectability which rationality might have attached to his character. A deceitful person is governed by no fixed principles; his conduct is invariably regulated according to existing circumstances. To interest, to patronage, to wealth, to power, to ambition, or to whatever other idol may, at the moment, assume a precedency in his heart, to that idol the deceitful person will bow, not only with implicit submission but with ardent zeal. With the smile of complacency on his brow, and the language of friendship on his lips, with the air of politeness in his manner, and the grace of civility in his conduct, he will inform in order to mislead, he will please in order to ensnare, and he will assist in order to ruin all within the reach of his influence, or dependent on his advice or instruction' (p. 16).

The copy in The Wellcome Library is attributed to William Pettman (fl. 1778-1815), though we have found no further evidence to substantiate this. He certainly seems to have resided in and around Kent for most, if not all, of his life, with earlier works such as his *An essay concerning the propriety*



and the manner of cultivating in children and youth (1781) and *An Address to Dr. Priestley, Containing Desultory Observations on the General Inutility of Religious Controversies* (1792), both, incidentally, published in Canterbury. Perhaps in his later years he retired to the fashionable seaside town of Margate, with its newly built Royal Sea Bathing Hospital (1796), the first of its kind in Britain, just a short walk from the publisher, J. Warren, on Marine Parade.

OCLC records one copy, at the British Library, with further copies found at the Bodleian and The Wellcome.



SOME MIXED MESSAGING

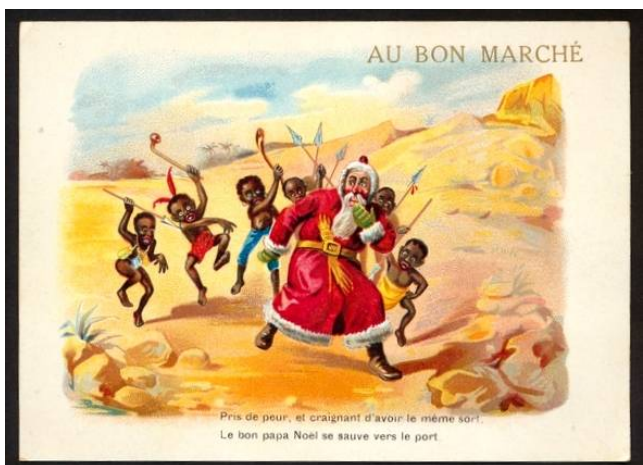
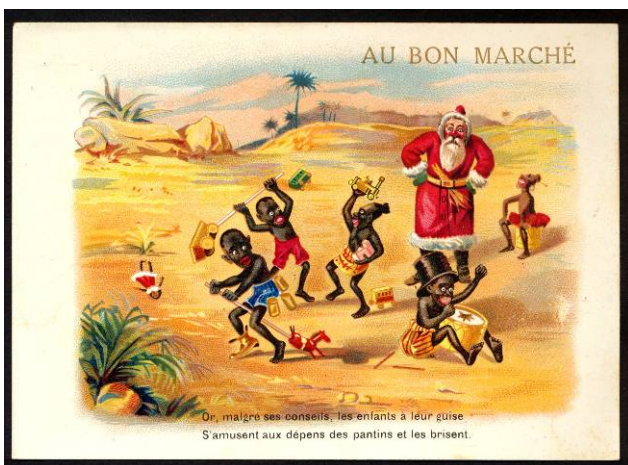
67 [RACISM]. PAPA NOËL AU MAROC Au Bon Marché, Maison A. Boucicaut. Paris. Imp. Léon de Rennes & Charles Blitz. circa 1905. £ 350

Complete set of 8 Cromolithograph cards [11.8 x 16.5 cm]; verso with an advertisement for Bon Marché and imprint in either turquoise or purple.

Probably dating from about 1904 when France carved out their 'zone of influence' in Morocco which had by 1912 become transformed as a protectorate of France.

The series of cards depict the tale of 'Papa Noël', who, being rather bored, decides to take the boat to Morocco. On landing he gives the toys to the children but is appalled when despite his advice the children begin to break the toys. Worse still three of the cards show the children in turns torture Polichinelle with spears at a steak; roast a doll on a spit; and then try to eat the animal toys with the pointed description of their attempts to eat the lamb 'dont la blancheur lui plaît'. The penultimate card shows Papa Noël fearing for his life and making his escape lest the same fate should befall him. He is rescued by a sailor and trembling returns to the safety of the ship.

Apart from the overt racism depicted in illustrating the Africans as uncivilised and tending towards cannibalism, they also depict the Moroccan's as shunning the 'white mans' gifts and actually chasing him from their land. Quite possibly influenced in their design by an oblique comment on the Republicans' anti-clericalism at this period in French history.





ROUSSEAU ACCUSES HUME
OF MAKING HIM LOOK LIKE AN UGLY CYCLOPS

68 [ROUSSEAU - HUME CONTROVERSY]. RAMSAY, Allan & MARTIN, David engraver. JEAN JACQUES ROUSSEAU. Vitam impendere vere. From an Original Picture by Mr Ramsay in the Possession of David Hume Esqr. [London]. A. Ramsay, Londini pinxt, 1766. D. Martin, Secit. 5s. [1766]. **£ 2,500**

Mezzotint on laid paper showing. State II of two, [plate mark 39.2 x 27.9 cm on sheet 40 x 28.4 cm] depicting a half length portrait directed to left, facing towards and looking to front, high fur cap, fur-edged robe, right hand to breast, some light foxing in places but overall a fine copy.

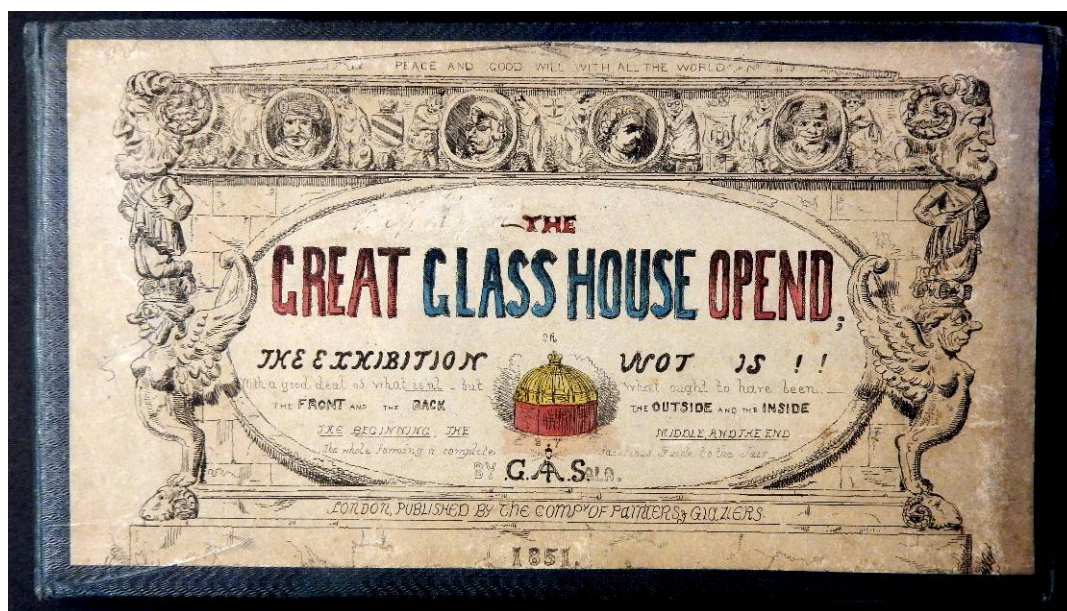
A now rarely available portrait mezzotint engraving that was to spark the famous controversy between Jean Jacques Rousseau and David Hume, Rousseau believing that Hume had deliberately made him look like an ugly Cyclops.

The print appeared in two states, the first before letters and the example here designated the second state which sold for five shillings. It was probably marketed like its companion mezzotint of David Hume, also by David Martin from Great Scotland Yard in Whitehall. The print appears to have become rare even a few years after it was published. Mrs. Delany, wrote to Bernard Granville early 1772 stating that she had ‘searched the town over, and the Duchess of Portland has employed all her emissaries in vain to get a print of Rousseau, after Ramsay.’

‘Whether it was Ramsay or Hume who first proposed that Rousseau should sit for his portrait - and on the evidence it was their mutual wish - before its completion Ramsay told Hume that he intended him to have it as a present. The picture of Rousseau, a half-length, is now justly celebrated as one of the masterpieces of British portraiture, and it was adjudged at the time to be a great success, not least by Rousseau himself, who reported to a correspondent, “A good painter here has painted me in oils for Mr Hume”, adding that Ramsay had “made such a success” of it that there was talk of its being engraved. On his own part Hume considered that Ramsay had “succeeded to admiration” and had made him “a most valuable portrait”. And such was Rousseau’s fame that the King asked specially to see the picture. Rousseau posed for the portrait in his exotic Armenian costume — a long purple robe, lined with brown fur, and a black fur cap. No less arresting is the intensity of his portrayal: the focus upon Rousseau’s dark, glowing eyes and sensitive features is enhanced by the contrasting shade into which his upper frame and visible hand are thrown - a subtle tenebrism characteristic of other late works by Ramsay (including the companion-portrait of Hume), and deriving directly from Rembrandt.

‘Unhappily this great portrait became one of the causes of offence to Rousseau which gave rise to his notorious quarrel with Hume, when in the same year he unaccountably turned on his benefactor and accused him of plotting his destruction. Hume argued the deranged self-tormentor, had at first shown him instances of his friendship that had touched him to the heart; but, he declared, “that of causing my portrait to be painted... was not of the number”. That, he considered, carried with it “too much the affectation of popularity”, and there was “an air of ostentation” about it which greatly displeased him. This was but one of many complaints against Hume, some of them more serious, but all of them indicative of mental illness involving delusions of persecution. They formed the substance of a long letter to Hume, who patiently endeavoured to answer them, having first shown the letter to Ramsay. But as Rousseau was repeating his accusations to others, so that the quarrel became the common talk of London, Hume eventually, although reluctantly, decided for his own protection to publish the correspondence, together with notes clarifying the obscurer points. Nevertheless Rousseau returned to France in the summer of the following year as convinced as ever of Hume’s villainy. Long afterwards, he was still brooding over the portrait, and as late as the year 1770 was accusing Hume of diabolical motives in arranging the sittings. Looking now (in all probability) at the engraving which David Martin had made of the picture, he was struck by the conviction that the portrait had been designed, at Hume’s instigation, to demonstrate to the whole of Europe that he was ugly. Ramsay, he protested in the pathological *Rousseau, juge de Jean-Jacques*, had given him the features of a Cyclops - “un Cyclope affreux”: on the other hand, when he had painted Hume, he had made him out to be a handsome man; but it was he, Jean-Jacques, who was handsome, and Hume who was a veritable Cyclops. Some of the numerous replicas of the portrait, it may be added, so distort Rousseau’s features as to have justified his complaints, if they were prompted by his knowledge of one of these parodies.’ [Smart]

Alastair Smart. *Allan Ramsay: painter, essayist and man of the enlightenment*. Yale, 1993.



WILL IT OPEN IN TIME?

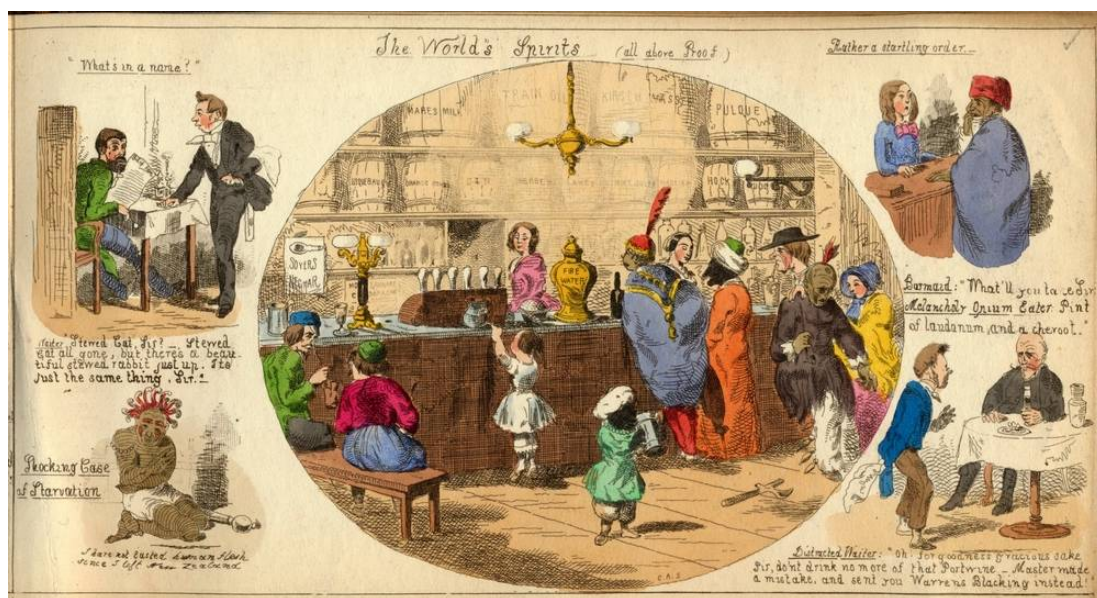
69 **SALA, George Augustus.** THE GREAT GLASS HOUSE OPENED, The Exhibition wot is!! With a good deal of what isn't - but what ought to have been..., London, The Company of Painters & Glaziers, 1850. £ 3,000



Hand coloured lithographic folding panorama, consisting of eight sheets conjoined, and measuring 13 x 550 cm overall; folding in to the original blue publisher's cloth, upper board with printed label, partially hand coloured, lightly rubbed, but not detracting from this being an exceptional copy.

Probably the first of Sala's comic panorama's of the oncoming Great Exhibition of 1850, when there was still some doubt if it would ever be completed on time.

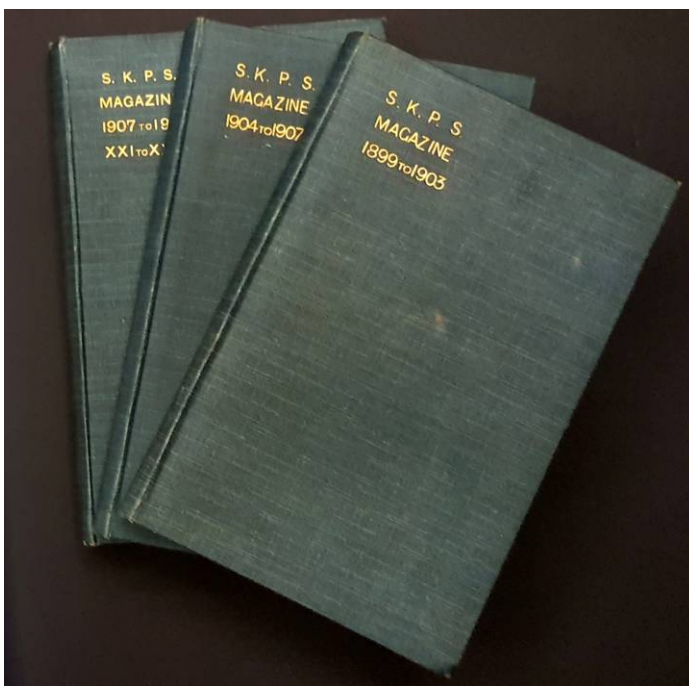
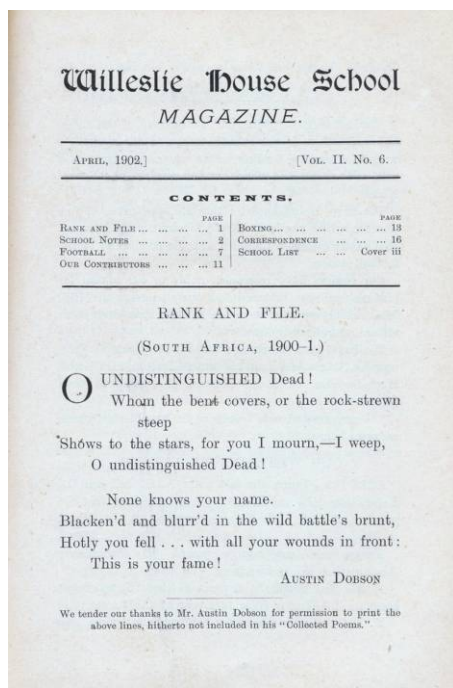
The label on front cover supplies the title, the artist/engraver, and a facetious imprint reading: 'London. Published by the Compy. of Painters & Glaziers. 1850' and indicating the frantic efforts being made to construct the great glass house. This title is set in an architectural design - a pedimented structure supported on either side by grotesques, the upper ones equipped with rams' horns kneel on the lower ones who wear crowns and equipped with wings. The frieze below the pediment incorporates four busts. Within the pediment appear the words: 'Peace and goodwill with all the world.'



On the panorama itself appear scores of vignettes relating to the Exhibition's visitors and the exhibits. It begins with the opening day, with the grand opening procession, 'sketched from the top of a tree in the transept.' Then follow such topics as 'Some of our Visitors arrive per Train'; 'Heads of the People...'; '...Marvels of Machinery and Manufactured Merchandize'; 'Little Omissions concerning the admission of The British Public'; 'Anticipated Freaks of those confounded Foreigners'; 'Grand Fair at Notting Hill which nobody went to'; 'Machine Models'; 'Crimes and Causalities which were to have occurred during the Exhibition'; 'What the combined British and Foreign Police were to do' (death penalties and tortures being administered on the roof of the transept); 'Tradesmen's Tricks upon Travellers'; 'The World Spiritual'; and 'The World's [alcoholic] Spirits'. The vignettes near the end include one captioned, "The Artist bids the Reader a respectful and affectionate farewell", consisting of what one presumes to be a Sala self-portrait.

The panorama contains a large number of humorous sketches; the cabby turned auctioneer, a Malay gentleman running 'a muck' in Covent Garden, 'Mr. Bull expresses his opinion' and a 'Specimen of the Arbor Fum or great pipe tree' among other attractions. There was still a real worry that there would be riots and mayhem from so many foreigners and lower classes arriving in London. This was indeed only a few years after the 1848 'year of revolution' which Britain had thus far avoided.

Abbey, Life, 594.



SIGNIFICANT RUN OF AN UNRECORDED SCHOOL MAGAZINE

70 **[SCHOOL MAGAZINE].** SOUTH KENSINGTON PREPARATORY SCHOOL MAGAZINE. Nos. I, July 1899 [- No. 30. Autumn, 1911, excepting issue No. 2]. [London]. Lamley & Co., South Kensington, S.W. 1899-1911. **£ 650**

Three vols., 8vo [21.5 x 14.5 cm]. pp. 504 - Issues I to X pp. in 'Index' each issue variously paginated from 12 to 16 pages; Issues 11 to 20, continuously paginated pp. in 'index', 165 [1] blank; likewise Issues 21 to 30, pp. 208; lacking issue number 2; half tone illustration; printed coulired wrappers for each issues and bound together in three volumes, blue cloth, lettered in gilt on upper board. First volume inscribed M. Antrobus Xmas 1903 - Xmas 1908' and second volume inscribed 'M. Antrobus' [see below].

A well produced school magazine for the boys - doubtless also issued to impress their parents as well - and giving an account of the educational programme and activities being provided at the school.

The School was founded sometime in the 1880's at a large Victorian terraced house at 47 Thurloe Square in South Kensington, just south of the South Kensington museums. By 1899, when the *Magazine* began to be published, the school had outgrown its premisses and moved about half a mile further west into a more modern, and larger, terraced house called Willeslie at 43 Rosary Gardens. Here, Messrs Buddle & Barton schooled about seventy boys that were divided into upper and junior forms. This was very much a school for 'young gentlemen'. The owner who preserved these copies of the magazine was Maurice Edward Antrobus (1895-1985), he was eldest son of Sir Reginald Artrobus who was often abroad serving in the Colonial Office and later as Crown Agent for the Colonies.

We know that Maurice after he left Willeslie School went on to Winchester to finish his schooling. He was unlucky to be just the right age to fight in WW1 where he was promoted to captain, but at least managed to survive the war. He became a civil servant and in 1921, following in his father's footsteps, joined the Colonial Office, for the rest of his working life he filled various civil service posts throughout the British Empire.



School v. Old Boys. March 30th, 1911.

The *Magazine* dutifully lists prizes and the names of all the pupils, here the Junior school had three classes run by Misses Jollye and Norris with the upper form divided into six classes including a 'Navy Class'. There were in all nine teachers that included additional subjects of French, Music and drawing for the boys. There was a Sergeant-Instructor to keep the boys fit and a Mr Parsons of the South Kensington Museum who gave practical instruction in carpentry. The magazine includes articles by both teachers and some of the senior boys on the Boar War, the Paris Exhibition, China, Snakes, photographic lantern slide lectures on the Argentine, a naval cruise, correspondence from 'old boys' with their accounts of 'Experiences of New Boys' at Eton, Harrow etc. There were also performances of plays given at the school with notes on scenes from Shakespeare's *The Tempest* mentioned, even a first publication of a poem by Austin Dobson, yet more poems by pupils, visits to the zoo, accounts of school debates, collecting butterflies, moths and coins, and results of various inter-school football, boxing, cricket and swimming competitions.

Most of the boys went to the public schools of Marlborough, Harrow, Westminster, Rugby and Eton, with Antrobus and later his younger brother going on to Winchester. The contents of the magazine show that the main aim was to make young men fit both mentally and physically to run the British Empire.

Not in OCLC, and unrecorded as far as we are aware.

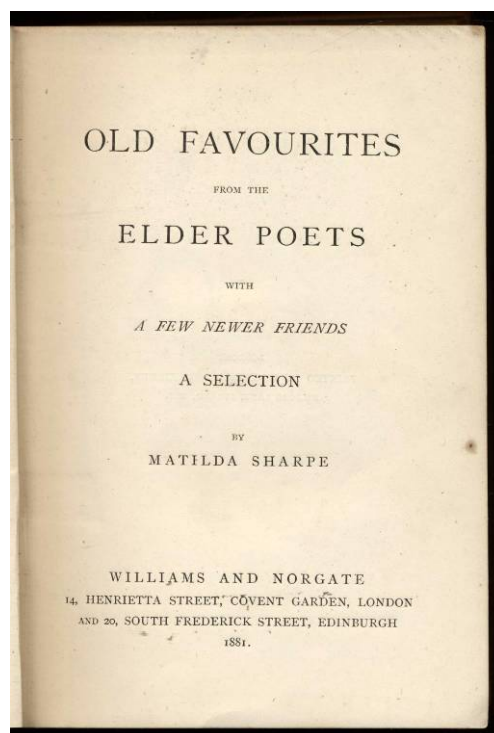
POETICAL ANTHOLOGY

71 **SHARPE, Matilda.** OLD FAVOURITES FROM THE ELDER POETS with a few newer friends. A selection by Matilda Sharpe. Williams and Norgate, 14, Henrietta Street, Covent Garden, London... 1881. £ 185

FIRST EDITION, PRESENTATION COPY. 8vo, pp. xxiv, 393, [1] blank; apart from a few minor marks, a clean copy throughout; bound in the original publisher's cloth, spine lettered in gilt, boards ruled in black, some light surface wear, but overall a very good copy, inscribed 'Miss Ruth Brindley, with love from her friend, Miss Matilda Sharpe, Feb. 10th 1882', on front free endpaper.

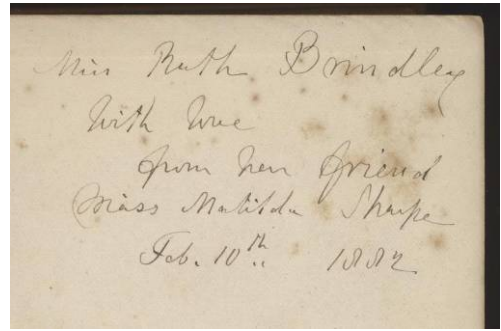
Scarce first edition of this poetical anthology, the plan of which, as the author is keen to point out in her preface, 'is to give poetry of all kinds - grave and gay, grand and playful, songs and psalms - trying to give the choicest of each: which, indeed, are always to be found among those best known'. Indeed all of the best known poets are included: Chaucer, Spenser, Marlowe, Shakespeare, Fletcher, Jonson, Milton, Dryden, Swift, Pope, Gray, Cowper, Burns, Rogers, Moore, Byron, Coleridge, Wordsworth, and Shelley, to name but a few, as well as a section on American poets, such as Emerson, Longfellow, Whittier and Lowell.

The compiler of the volume, Matilda Sharpe (1830-1916) was a writer, teacher, educational reformer and painter. 'She was a talented artist, exhibiting at the Royal Academy, but her vocation was



teaching. During the 1870s she volunteered her time and money to several schools. She was an inspiring teacher and the leading New South Wales politician, William Holman, attributed his success to her teaching. In Highgate in north London, she founded Channing House School (after Robert Spears' idea) and a Unitarian Chapel in Despard Road. She was the daughter of Samuel Sharpe. She devoted most of her energy and her money to the school. She believed in education for all and taxing the rich to pay for it. She was keen on homilies and published books of these and a book of poetry' (Wikipedia). Indeed, the book of poetry here offered, is her first published work.

OCLC records five copies, all in the UK, at the Bodleian, Cambridge, London Library, National Library of Scotland and the BL.



VICTORIAN COLOUR PUBLISHING FOR THE DRAWING ROOM

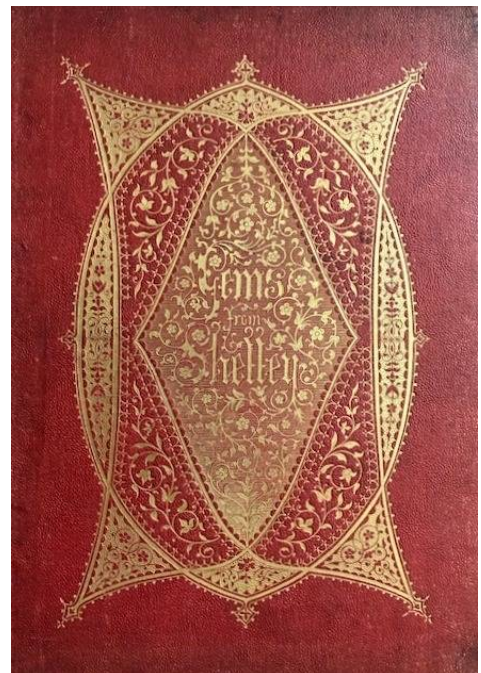
72 [SHELLEY, Percy Bysshe]. JERRARD, Paul *publisher*. GEMS FROM SHELLEY ILLUSTRATED. An Ode to the Wild West Wind, and the Question. London, Paul Jerrard & Son, 170 Fleet St. [1859]. £ 750

FIRST EDITION. Folio [33 × 25 cm], 13 leaves printed in gold and colours and heightened in gum arabic including title printed in gold and 12 leaves of coloured plates (one a secondary title), plus the original engraved and hand coloured 'presentation leaf', inscribed 'Constantine Rodney Hervey from his affate friends. Algernon R. Parker and Francis Parker. On his leaving Eton, Xmas 1866'; some browning to plates due to oxidisation, mainly visible on verso's, but colours on plates still vibrant, nonetheless; bound in the original red publisher's cloth, recased, the upper cover with ornate title stamped in gilt, lightly sunned and rubbed to extremities, corners with some loss of cloth; overall still a good copy.

A later publication issued by Paul Jerrard for the drawing room, still incorporating his colourful trademark flamboyant and exotic design.

'Paul Jerrard's origins are obscure, and he appears to have come from a humble background. He is primarily associated with lavishly produced gift books featuring elaborately hand-coloured lithographs, with text and ornament lithographed in gold... This gave unity to the page, and increased the decorative possibilities. The task must have been time consuming, and called for great precision and dexterity, quite apart from artistry... [Jerrard's books] were aimed at women, and intended as objects of display. But Jerrard's market is likely to have been less upper-class than that of earlier annuals, and the Rococo style itself can be associated by mid-century with what were considered less cultivated tastes. Nonetheless, there were still explicit references to female consumers.'

Although uncredited, a number of Jerrard's earlier works are now known to have been designed Henry Noel Humphreys, however for *Gems from Shelley Illustrated* Jerrard used a different, as yet unknown



artist, who is identified only with by a reversed 'E' in the style of medieval script found on several of the illustrations.

The work was marketed at 25 shillings but was rather negatively reviewed in the *Athenaeum*, not from any fault of quality but because the style of the 1850's which Jerrard had adopted was beginning to seem outdated as the simpler forms exemplified by the 'Illustrators of the Sixties' began their rise in popularity. Jerrard published an 'Elegant Suite of Table Books. Most appropriate for Marriage, Birthday, and Festive Presents' that included works mainly on exotic, birds, flowers and historical scenes, however the *Gems of Shelley* is something of a swan song for this type of colour plate work as already photographers had begun to make serious inroads into the market, especially of topographical material, which spelt the end of this form of luxury item. Copies of the work were being remaindered at half the original price by 1862 and although Jerrard's imprint now included a 'Son' the business did not survive although he continued to work as a printseller until his death in 1888. His eldest son, also Paul, became an organist however two other sons, Edwin and John, although still in the paper trade, were not dealing with the high end part of the market.

OCLC records one copy in the UK, at the BL, and two in North America at Duke and British Columbia; see Paul Leathlean, *Paul Jerrard, Publisher of 'Special Presents'*, in: *The Book Collector*, vol. 40, no. 2, pp. 169 -183.



NIGHTMARES AND DREAMS OF A REGENCY BOY

73 [TARBUCK, J.?). REMARKABLE ALBUM OF WATERCOLOURS, depicting a boys sometimes frightening dreams. [British]. 1819. £ 1,950

8vo notebook [15.5 x 9.5 cm] with 74 pen, ink and watercolour sketches on tipped in paper sheets [12.5 x 8.5 cm], watermarked J. Whatman 1819; original limp red roan, tab detached.

There do not seem to be many surviving visual examples of dream sequences from the Regency period. It is difficult to be really specific on the contents and how to adequately to interpret these [described below]. They do strongly suggest a series of nightmares or dream sequences some of which were clearly subjects of terror. The winged demon with a pointy tail is a common thread, the presence of the boy in many of the episodes strongly point to these being the dreams of a young man - certainly he was under some stress or maybe he found some solace in making a pictorial record as a way to understand his thoughts. It is also probable that in adulthood he collected together his watercolours and mounted them in the pocketbook - why no prudish decedent did not destroy them is something fortuitous.

There is a name stamped on a free endpapers in a gothic type which appears to read 'J Tarbuck', but we cannot be sure if this is indeed what the owners name is, as unfortunately it is rather smudged. The dreams do not relate to any of the popular gothic novels or tales of the Georgian or Regency period, although the fiction of the period must have had some influence on the watercolourist.

The first series depict the devil, beginning with a demon frightening a white horses with a man's head, the next with the horse running away and defecating in fright; others show a boy about to be whipped by a teacher[?], the



teacher in turn about to be flayed by two demons with whips, others have the demon on one end of a seesaw with the man and boy at the other end, or carrying them on his shoulder with a long fork and then about to place them on burning coals; the demon then appears to frighten another man on a brown horse, then demon and man are seen riding together with both being thrown by the horse, the horse then defecating on them when they are lying on the ground, with the demon in turn chasing and attacking the man who after which being used as a shuttlecock, he flies away on a broomstick.

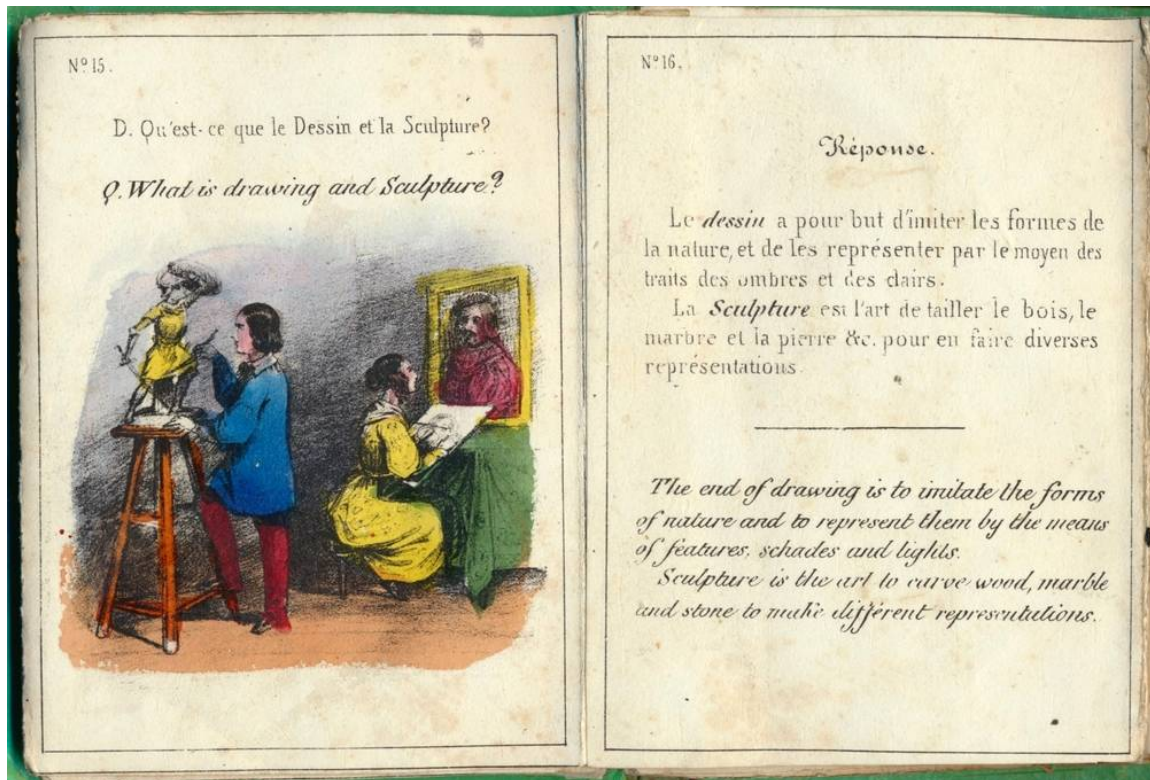
The second series show a boy and a lady riding horses together, they are thrown from the horse, the boy has his head up the ladies skirt, they now get onto two horses and ride to a gothic castle. The two watercolours that come next has a cow jumping over the moon with spectators below, including a plate?, the next image having the bare bottomed boy bent over the moon and being spanked with a broom by the demon.

Another sequence has a couple on a high wheeled buggy being drawn by a two horses, the horses are startled and the couple fall off, she dead to the world on the ground and he trying to catch the bolting horses. Next are imagined two riders, a man and boy, the boy is first thrown to the ground and then the man is defecated on by his horse, they get back on their horses with the man being thrown over a fence, next they try a ride in a buggy and are thrown into bushes with the next scenes having each with a stick and hoop, swinging on a tree, chased by a bull, in a cart with large mice, and then riding pigs. Another sequence has the protagonists in a high wind beginning with man and boy flying through the air holding an umbrella; a woman lifted by her petticoats; a boy and a man pulled into the air by a kite and being tossed by a



windmill they then jump onto a carriage and a stagecoach. Yet another sequence shows a fox hunt with a spectator on a horse being harassed by the hounds then fleeing up a tree but eventually being chased again and torn to pieces by the Hounds. Next a sequence by the sea where a boy undresses on the shore by a boat and steps into the sea is attacked and eaten by a sea creature, the boy then changes into a fish with a human head, this seems to be connected with the next scene where a man in a boat is followed by fish, a scene of shipwreck with demons pulling people into the sea only to be pulled out with fishing rods by two demons. The last sequence shows a demon pulling a phaeton in which are two passengers, their places then reverse before the two demons, each riding horses with a boy and man riding horses, one of the horses defecating.

Whatever the reason for producing and keeping these breathless sequences of watercolours it is certainly a very unusual window into mind of a boy during the late Regency period, altogether a very strange item of which we have not seen the like.



RARE FRENCH TEACHING TOY

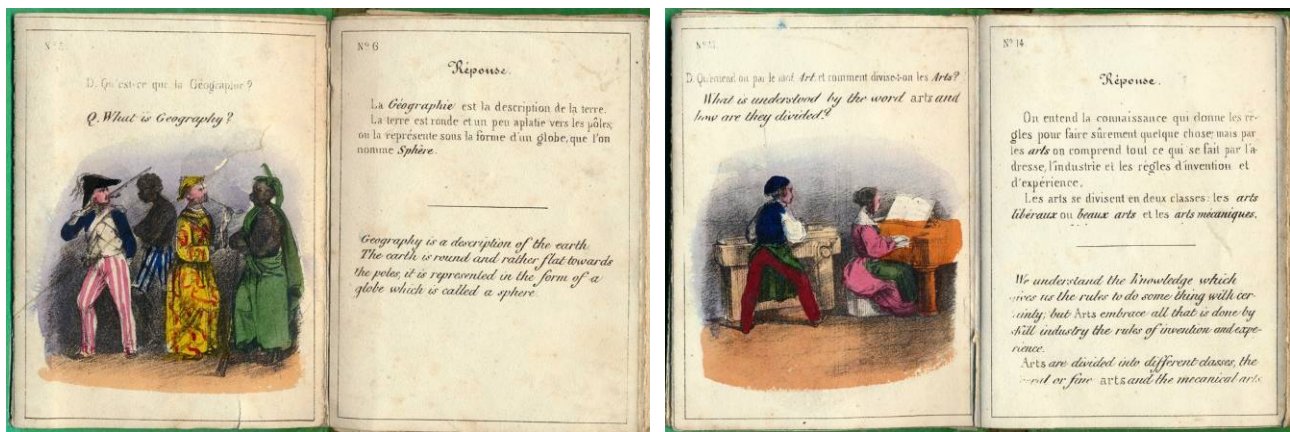
74 [TEACHING TOY]. DURU, Hugues, [& DONJEAN, Gustave *artist*]. ENCYCLOPÉDY FOR CHILDREN. Par H. Duru. Paris. [H. Duru *Editeur*, Litho. H. Jannin]. [c. 1850]. £ 875

Hand coloured panorama [12.6 x 226 cm] with 24 numbered panels containing a 12 paired illustrated question and answers; some skilful repairs to some folds and a closed repair to one scene, but overall in bright condition; folding down into the original green boards, the upper cover with a large illustrated title label, spine neatly repaired.

Rare dual language panorama designed to teach children the scope and purpose of twelve subjects with twelve responses, namely grammar, arithmetic, geography, history, astronomy, natural history, the arts, design & sculpture, architecture, agriculture, trade, and navigation. Each illustrated question in French and English is followed by the appropriate answer.

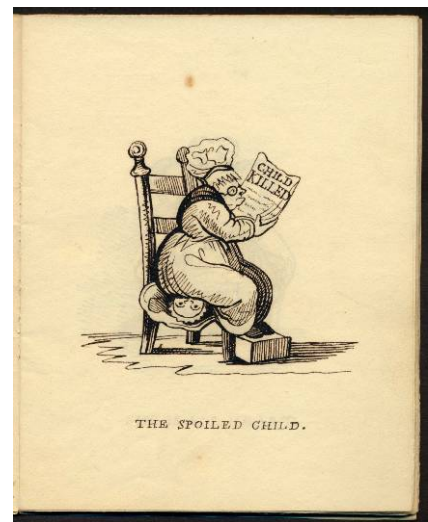
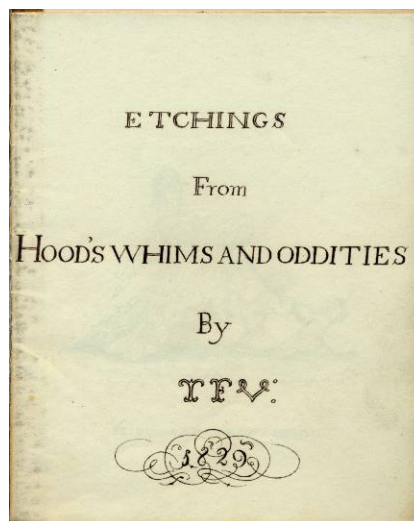
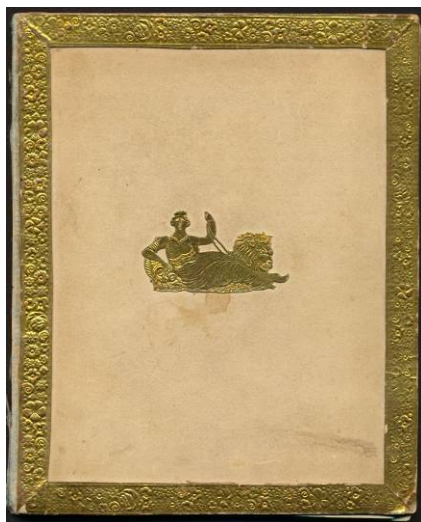
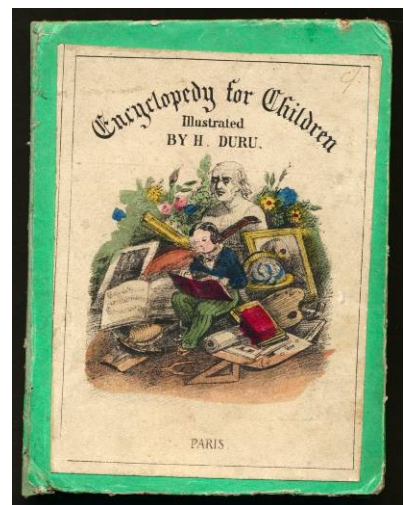
Evidently intended for boys and girls alike, the cover, however, depicting a boy surrounded by emblems of the arts and sciences overseen by a fearsome all seeing bust. The first scene with a boy and girl being taken through their grammar by their father; the second scene having only boys being shown to be capable of the finer points of arithmetic. The scene for the arts has the division of the sexes with a young woman shown practising at the piano as an emblem for the fine arts; and the young man at a work bench for the mechanical arts. Likewise for drawing and sculpture with the young man creating a sculpture whilst the young woman is shown as capable of only copying a painting.

The illustrations are neatly designed to increase the educational effect of each lesson, for example geography includes representative figures of Europe, Africa, Asia and America, thus instilling in the memory a pictorial idea associated with each question. The questions and responses are quite straightforward and clearly put, however the English translations are not penned by a native English speaker and can be a bit wayward: 'Q. What is Trade?; Response. It is the art exchanging buying or selling goods with a view of getting money trade having risen from the wants of men it is probably as old as the world.' Q. What is Navigation; Response. It is the art of leading a ship on the waters and particularly on the sea what is done with the help of winds, sails, steam, helm and maps.'



We have been unable to find any reference to this particular work although the publisher H. Duru, together with the lithographer H. Jannin, and the artist Gustave Donjean worked together in producing several other such panoramas, games and books very redolent of *Encyclopedia for Children* between 1850 and 1860. Hugues Duru began his activity as a bookseller and publisher of games sometime in the 1830's. He started his career, however, as a teacher at the Cécile Margarita in the Marais area of Paris before trying his hand at publishing grammars and other works aimed at a juvenile audience. His earliest publications has his address at 33 rue Mauconseil, later he moved to the rue Pavée and is last recorded at the 10 rue du cloître St-Jacques where he appears by then to have been in straightened circumstances and working and living in a single room. Duru too gave up his own business and joined with the major Parisian games manufacture Léon Saussine. The artist of the present cards is likely Gustave Donjean, who collaborated with Duru on a number of similar works. He was born in St Michiel and exhibited at the Paris Salon in 1865 and 1868. He appears to have progressed from illustrating toys and games to supplying designs for sheet music covers, portraits and illustrations for magazines, papers and journals.

Not in OCLC, and unrecorded as far as we are aware.



A LOVE TOKEN?

75 [T.F.V.]. ETCHINGS FROM HOOD'S WHIMS AND ODDITIES by T.F.V. [N.p.]. 1829. £ 285
MANUSCRIPT IN INK. 8vo, [13.2 x 10.5 cm], title and 16 leaves of illustrations on recto only after Thomas Hood; original ivory card wrappers with gold embossed border, the upper board with an image of Britannia; loose due to deterioration of blue silk spine.

Probably a love token containing well executed copies of several of Thomas Hood's *Whims and Oddities* that were published in 1826 and 1827.

Unfortunately, we have not been able to establish the giver or recipient, but from the quality of the material they were clearly from the better off strata of families.



CHARMING (AND UNSETTLING) ENTERTAINMENT

76 [THEATRICAL PEEPSHOW]. [BURNACINI, Ludovico]. 'LA BOCCA D'INFERNO'
[HELL'S MOUTH]. [German?] [circa 1750]. £ 2,850

Five cut-out sections and backdrop, each 34.5 x 43 cm., designed to be slotted into 'peepshow' cabinet; housed in a hardboard portfolio with canvas ties.

The subject is taken from Ludovico Burnacini's fantastic scenery for the 1688 opera *Il pomo d'oro* that originally had music by Antonio Cesti, and a libretto by Francesco Sbarra. More particularly this is scene six of the second act where the mouth of hell is seen enclosing the city of Dis in flames, and surrounded by the river Styx on which Charon's boat sails.

The upper area of each cut-out is made up of rocks, shells, and plant-life. The strip forming the bottom of each cut-out has been printed in red. On either side of the first cut-out souls are being driven into Hell. On the left side of the second cut-out a goat-like devil plays the fiddle and four naked devil-worshippers dance in a circle to the tune. On the right a variety of demons. On left of the third cut-out are souls in torment. On the right is a variety of demons. On the left and right of the fourth cut-out are demons in a region with pillars that are themselves made up of demons. On the fifth cut-out are demons left and right whose function seems to be to receive damned souls into Hell. In the sky at top left a demon rides a dragon. The 'backdrop' is the entrance to Hell, being represented by a dragon's mouth. Three demons issue from it carrying torches. Within the mouth we see a the river Styx - and a Charon rowing an empty bark towards us and coming to ferry newly arrived souls across the river to the Infernal City beyond.

Lodovico Ottavio Burnacini (1636-1707) was an Italian architect, and theatrical stage and costume designer, who served the imperial court in Vienna beginning in 1652. He is considered one of the most important



“theatre engineers” in Baroque Europe and a master of drawing. His work as a stage designer for the lavish entertainment at the court of the Emperors Leopold I and Joseph I is preserved in numerous engravings and in many drawings in the collections of the Theatre Museum of Vienna.

A charming entertainment that probably frightened the living daylights out of impressionable youth during the Enlightenment period.



PEOPLES OF THE WORLD AS A GAME

77 [TRAVEL GAME]. LETAILLE, Charles. CROQUIS ET SOUVENIRS D'UN ARTISTE, ou détails les plus curieux d'un Voyage Autir du Monde, Récréation instructive Dédiée à la jeunesse. Paris: chez Principaux Mds. de Nouveautés pour Etrennes et Cadeaux [30 rue Saint-Jacques]. [circa 1855].

£ 6,500

Containing 12 hand coloured lithograph figures including two mannequins [20.8 cm high]; six lithograph maps, hand coloured in outline [25 x 18 cm]; a printed sheet of the 'Itinéraire' [25 x 18 cm]; and a copy of Charles Letaille's 'Tableau Abrégé de l'Histoire des Voyages, ou Fragments les plus curieux... Troisième édition', Paris Alexandre Gautier, [1855]. 18mo, pp. 124; original pink boards the upper cover with hand coloured lithograph label depicting two New Zealand Chongui greeting with the rubbing of noses; (lacking a mask and two hairpieces also a few skilful repairs to a number of figures; all contained in the original decorative box [26 x 19 x 3 cm], the upper side with a large hand coloured illustrated label depicting 'Nouvelle Zélande - excursion dans les terre'; trimmed at edges with decorative gold embossed paper; small minor stain and some spotting but otherwise in good condition.

A rare toy depicting various countries in the five continents and their traditional costume.

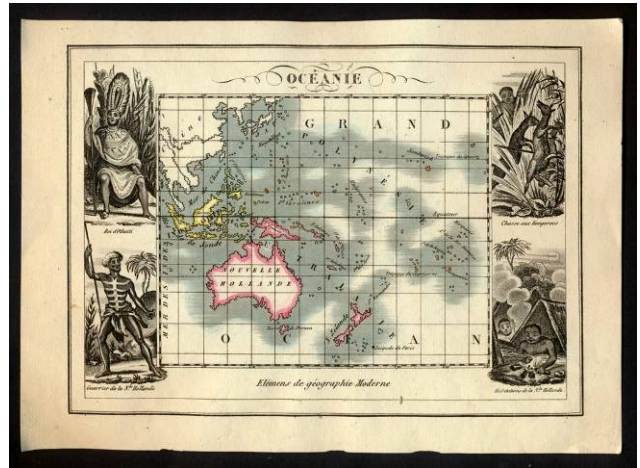
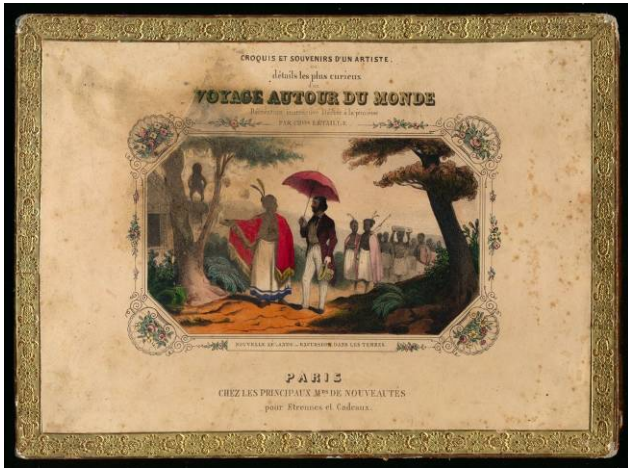
The introduction on the verso of the instruction sheet by Letailie explains that 'By offering our young friends this new box game, our intention is not to do actual geography, that we leave to the a stricter teacher. No, our aim is first to amuse the children with the hope that they can be manoeuvred into study later. Many instructive stories of have already been told already of other peoples with their different manners and costumes. So we took a trip around the world; not a voyage of a scholar, or a geographer, but an artist's voyage, running through the world, aimlessly, without a definite plan, but stopping wherever there is something to see or to know; inquiring about everything with curiosity, seizing all the most singular and bizarre costumes, and composing one of those collections so curious and so justly appreciated for their originality, their appropriateness and above all their striking truth.'

Letaille hoped to give some order to the confusion of different peoples and clothing and so 'we have made a little man bringing together in him the main types of the human race, the black man and the white man, and who can wear all these different clothes without distorting them. Alternately Scottish and Hottentot, Mexican and Chinese, can be changed in both costume and colour, and at the same time will exercise the sagacity and skill of the one who dresses it.'



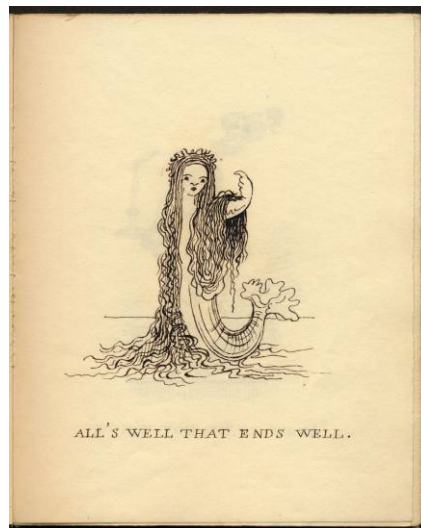
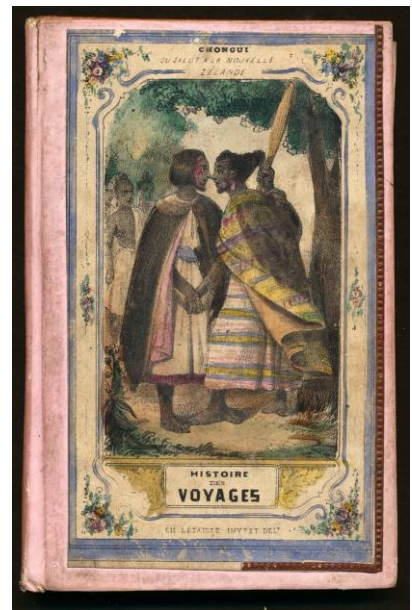
The figures represented include the two mannequins 'N° 1. Boxeur anglais', appropriately dressed in white shorts and top with a red trim, and 'N° 2. Nègre' dressed only in striped shorts. The costumes include three from Europe (if one included the N° 1, Boxeur anglais), one from Asia, three from Africa likewise N° 2. Nègre doubles for Nigeria), three from America, and two from Oceania as follows:- N° 3; Espagnol, homme du peuple; N° 4. Écossais, chef de clan. N° 5. Chinois de Canton. — Mandarin civil à la promenade; N° 6. Cafre; N° 7. Hottentot; N° 8. Patago;. N° 9; Brésilien, homme du peuple; N° 10. Mexicain, homme du peuple; N° 11. Habitant de la Nouvelle-Hollande, and N° 12. Danseur de la nouvelle Zélande. Chasse aux oiseaux.





The third edition of Letaille, book, that was prepared to accompany copies of the games, only describes the four continents and gives more real detail on the countries not depicted in the game, clearly Europe was too well known as a centre of normality and civilization to need any description. This was an intentional as one of the authors main aims was to lead the child to a greater understanding of the peoples of the world once the time for playing with the figures was over. With this in mind the maps of the continents each have four additional images depicting different nations so that they can be identified with both with the text and place on the maps. After describing the barbarity of various peoples in his introduction Lataille was clearly not that keen on his readership to travel too far away from civilisation: 'We will not conclude from that there is nothing beautiful, good, outside of Europe, but we will say, with the Chinese saying "To be all happy, let's each stay at home." It is one of his proverbs; it is also ours.'

The artist and publisher Charles Letaille (1815-1908) took over Pintard jeune of 30 rue Saint-Jacques, this was a long established business selling an enormous quantity of devotional prints. Letaille very soon expanded into the educational market into a series of publications that were designed for children. Apparently our game developed from a series of books with plates printed in sepia that could be cut-out in order to be able to remove from the volume to stand on a table. This idea clearly developed with Letaille basing our game on the successful paper doll toys that began to appear from the 1830's. Letaille clearly saw his work as instructional, rather than a simple plaything for recreation We know also that was a strong supporter of the church, apparently dividing his profits into three with a third for the business, another for his family and himself with the remaining third for the Blessed Virgin and the poor. By 1860 he had been successful enough to remove the business from the Latin quarter to 15 rue Garancière by the Jardin du Luxembourg. Retiring in 1876 his business was continued by Boumard et Fils who devoted their whole output to religious material - when toys and games were dropped by Letaille is uncertain, but possibly when he moved addresses in 1860.



Item 75 [IFV]