

NEW ACQUISITIONS

JUNE 2025



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New Acquisitions June 2025

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MOCK ADVICE TO SAILORS - TWO KNOWN COPIES

1. **ANONYMOUS.** Advice to the Officers of the British Navy. Printed for the Author, and sold by the Booksellers in Town and Country. [4], 116pp. 8vo. An uncut copy bound in original drab mottled boards, expertly rebacked. Some wear to corners, slight centre crease to boards; very small paper flaw hole to contents leaf, some light foxing & occasional minor marks. Date March 11th 1785 written on leading e.p, later signature on inner front board. [95436]

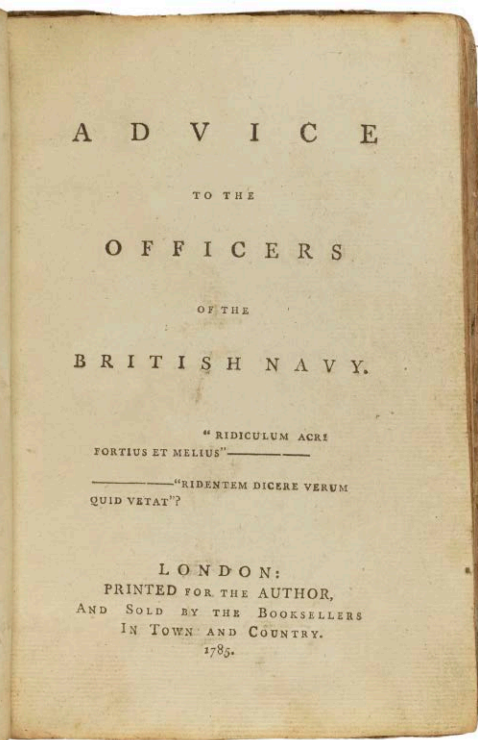
¶ ESTC N29842, Huntington only. There is another variant 'printed for the author, and sold by W. Flexney opposite Gray's-Inn Gate, Holborn', (BL only). A second edition, with a plate, was published in 1790 (Society of the Cincinnati only).

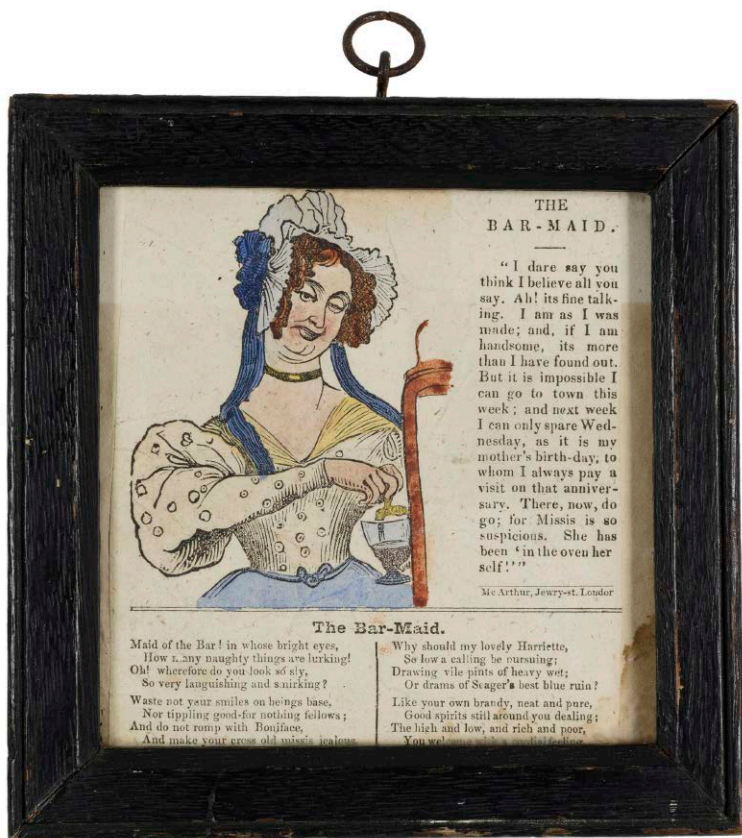
This rare satirical work is arranged in 14 chapters, each providing 'mock' advice to a different rank, from the Admiral, to the Carpenter and Cook. The Monthly Review, 1785, observed that it was a *Jeu d'Esprit* modelled on Swift's *Advice to Servants*, but that 'some passages in the advice to both the admiral and captain, are much too personal; in that to the latter, the allusion to a late transaction is so striking, that it cannot be mistaken. In works of this nature, personality should always be avoided; the proper objects of their satire, are general vices and follies'. It also forms a companion to *Advice to the Officers of the British Army*, by John Williamson (1782), but often attributed to Francis Grose.

Captains are instructed that 'In the West-Indies, if any negro slaves from the enemy's plantations, escape on board your ship, led by the hope of partaking British liberty, when under the British flag; as this example might hurt the sugar

trade, if it encouraged the slaves of our islands to fly to the enemy, sell them at the first port, and put the money in your pocket' (p.39). The cook is advised that 'as every thing of an oily nature is apt to cause bilious complaints, boil the meat an hour or two more than the usual time, and you will extract every particle of fat, by the sale of which your profits will put you on a par with the other warrant officers'.

The work is noted in *Royal Navy Gunners in the French Revolutionary and Napoleonic Wars*, by Gareth Cole, 2009, but is taken at face value, not as a satirical work.





UNRECORDED SQUIB ON BAR-MAIDS

2. **BAR-MAID.** The Bar-Maid. Mc Arthur, Jewry St. Londen [sic]. Hand-coloured woodcut illustration with two texts, one, a quote, to the right of the image; the other, in verse, beneath; trimmed close to right margin. 21.5 x 12cm. In contemporary glazed frame. [104496]

¶ Not in the BM; no copies on Copac or OCLC. The illustration is an unflattering head and body portrait of a bar-maid pouring a glass of beer. The quote to the right of the image reads: "I dare say you think I believe all you say. Ah! its fine talking. I am as I was made; and, if I am handsome, its more than I have found out..." The verse beneath begins with a line from 'The Rhyme of the Ancient Mariner': 'Maid of the Bar! in whose bright eyes', but continues 'How many naughty things are lurking! / Oh! wherefore do you look so sly, / So very languishing and smirking? / Wast not your smiles on being base, / Nor tipping good-for nothing fellows; / And do not romp with Boniface, / And make your cross old Missis jealous...'

[c.1830s]

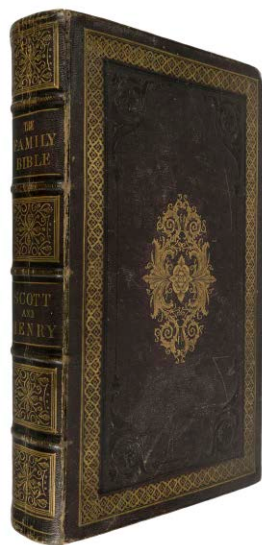
£280 +

ORR-THACKERAY FAMILY BIBLE

3. **BIBLE. (ORR & THACKERAY FAMILIES)** The Portable Folio Family Bible. The Holy Bible, with the commentaries of Scott and Henry, condensed by the Rev. John Eadie,... and containing upwards of twenty thousand notes, critical and explanatory... by the Rev. Walter M'Gilvray. Folio. Glasgow: W. R. M'Phun. Title printed in red & black. Handsomely bound in contemporary full dark brown crushed morocco, heavily decorated in gilt & blind, spine with compartments in gilt; somewhat rubbed, but a very nice copy. [104367]

¶ The family bible of the Orr and Thackeray families. The two pages of 'Family Register' have been filled out with 35 lines of manuscript recording the births, baptisms and marriage records of the Close, Acworth, Orr, and Thackeray families. It begins with the birth of Mary Beatrice Close on 19th July, 1860, the year this volume was published, and ends with the birth of Amanda Jane Thackeray on 1st March 1959. The manuscript includes the records of Ellen Joy, Harriet Gertrude, Mary Acworth, Lucy

Elizabeth, Andrew William, Herbert Holmes and Charles Fitzwilliam James Orr, the children of Major Andrew Orr and Lucy Erskine Acworth. Their father died in 1870 leaving Lucy to care for a family of seven children. Most notably, Mary Acworth Orr, later Evershed, 1867-1949, became an eminent British astronomer and Dante scholar. Lucy Elizabeth Orr married Henry St. John Thackeray, 1869-1930, a Biblical scholar at King's College, Cambridge, son of Francis St. John Thackeray and nephew to the author William Makepeace Thackeray. Their child, Andrew David Thackeray, 1910-1978, was an astronomer serving as director of the Radcliffe Observatory, Oxford, for 23 years. Passed down in the family, the bible comes from the library of Ruth Caroline Thackeray, born in 1947. *See also item 45*



1860



WITH LETTERS OF THANKS FROM FLORENCE NIGHTINGALE

4. **BRITISH WORKMAN.** The British Workman and Friend of the Sons of Toil. Dedicated to the Industrial Classes by their sincere friend, The Editor. No. I, 1855 - No. 36, December 1857. Folio. British Workman Office, 9, Paternoster Row. 36 four page issues bound with a collective titlepage, ads on e.ps. Orig. red cloth wrappers; darkened & somewhat rubbed, but a lovely survival as issued. [104497]

¶ Published between 1855 and 1921, and initially edited by its founder Thomas Bywater Smithies, *The British Workman* was a voice of the Methodist Temperance Movement aimed at promoting the health, wealth and happiness of the working classes. Filled with moral and practical advice for both men and women, the leading articles celebrate the lives of working class men from tailors to shoemakers, barbers to blacksmiths. By 1862 circulation had reached a remarkable 250,000, with the *British Workman* read as far afield as Scutari & Balaclava where Florence Nightingale was sent copies to distribute among the soldiers. Her letters of thanks to the editor appear in numbers 15 & 18.



- ¶ Copac records a single copy at the BL; OCLC adds a copy at the National Library of New Zealand. An anti-semitic broadside telling the tale of an ‘honest Jack Tar’ who returns from sea ‘determined to spend his prize-money and wages’. Aware of his capacity to spend everything he has, the Tar cannily pays for his return board and lodgings while on his way to London from Portsmouth. It was agreed with each landlord that to claim his board he would twirl his hat on the top of his stick. The Tar is accompanied on his return journey ‘by a son of Israel’ who seeks to outwit his new companion. On seeing the Tarr gain ‘free’ board and lodging with the twirl of his hat, ‘The Jew’ thinks that ‘he must be in possession of Fortunatus’s Wishing hat’ and, seeing the great advantage in owning it, purchases the hat for £50. The tale ends with the inevitable and unfortunate discovery that the hat procured nothing whatsoever other than the anger and bemusement of the landlord he sought to ‘pay’ with a twirl of his new acquisition. ‘The landlord began to be enraged, and taking him by the collar, swore if he did not pay him that instant, he would send him to jail, which so frightened the poor Israelite, that he left his watch, and made the best of his way home to his dear Rebecca’.

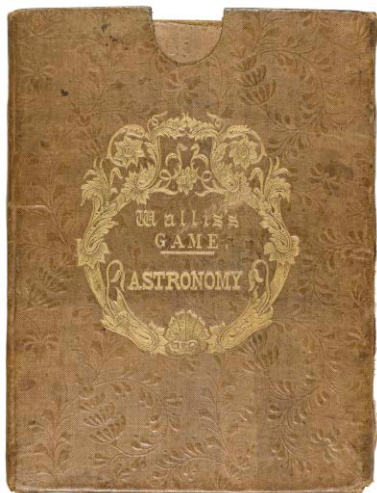
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- ¶ See Whitehouse pp 35/36 A reissue of an 1804 edition published by John Wallis. Both editions are scarce; the 1804 edition is recorded at the Morgan, Chicago, Stanford, NYPL, and Princeton only in the US, together with TCD; this edition at Stanford, Wisconsin and Indiana only, with another copy located at V&A. This edition was first issued in a marbled paper slip-case with illustrated title label. This copy, in a decorated brown cloth slip-

case, was possibly issued later although we can find no other example in this case.

Players take part in a race though 35 illustrated spaces ending at Flamstead House, Greenwich, illustrated within a large central rectangle which also includes portraits of Ptolemy, Tycho Brahe, Copernicus, and Sir Isaac Newton. The other 30 spaces, on the



outside of the board, are illustrated with different facets of astronomy. 'The Laws of the Game' and 'Introductory Observations' on various scientific subjects, are printed to the sides and beneath the central illustration. Margaret Bryan was an educator and writer on natural philosophy. Ogilvie, in *Women in Science*, p.48, records that she ran a boarding school for girls at Blackheath between 1795 and 1806 and later opened a school in London in 1815. Unusually for a girls' school of the period, she taught scientific subjects to her pupils. She 'was one of the few Englishwomen of her time with extensive knowledge of the physical sciences... Her works... covered optics, astronomy, trigonometry, mechanics, pneumatics, hydrostatics, and

electricity. The lectures, rich in experiments, demonstrations, and mathematical proofs, treated the subject matter in a technical rather than popular manner. Margaret Bryan's writings reveal wide reading and intelligent considerations of contemporary scientific issues... The form of her works shows the influence of Rousseau's *Emile*; they present conversations with children, intended to suggest that the child is learning naturally. It was a popular method of textbook writing used by, among others Mary Wollstonecraft,' (Todd, *A Dictionary of British and American Women Writers 1660-1800*, pp 62-3).

[1815/c.1830]

£4,800

QUEEN CAROLINE'S COMPANION

7. **(CAROLINE, Queen Consort of George IV) (BERGAMI, Bartolomo)** Bartolomo Bergami. Designed from the life, by Mons. Marinette, artist at St. Omers. n.p. Hand-coloured etching; trimmed within plate mark causing loss of most of the publication date & possibly imprint. [104014]

¶ Not in BM; no other copies traced. This portrait was used as the frontispiece to *Memoir of Baron Bergami, Chamberlain, Knight of the Holy Sepulchre, Knight of Malta &c.&c.* published by William Hone in 1820. The book itself is rare with only two copies recorded on Copac (Oxford and Newcastle) and three additional locations on OCLC (NYPL and Missouri in the U.S.) A handsome

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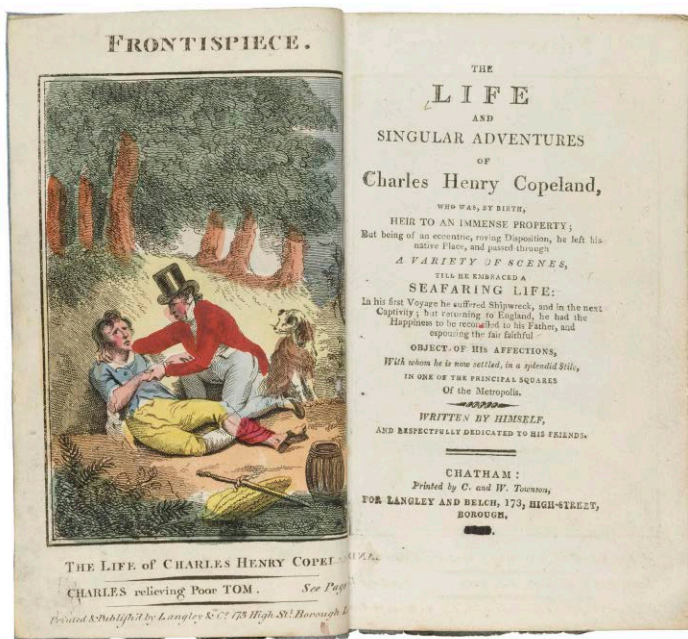
Jarndyce Books

portrait of Bartolomeo Bergami (or Pergami), who was employed by Queen Caroline as a servant after she left England for Italy in 1814. Bergami became her closest companion and it was widely assumed that the two were lovers resulting in Bergami's regular inclusion in the satirical press. This portrait is unusual for its entire lack of satire.

[1820]

£280 †

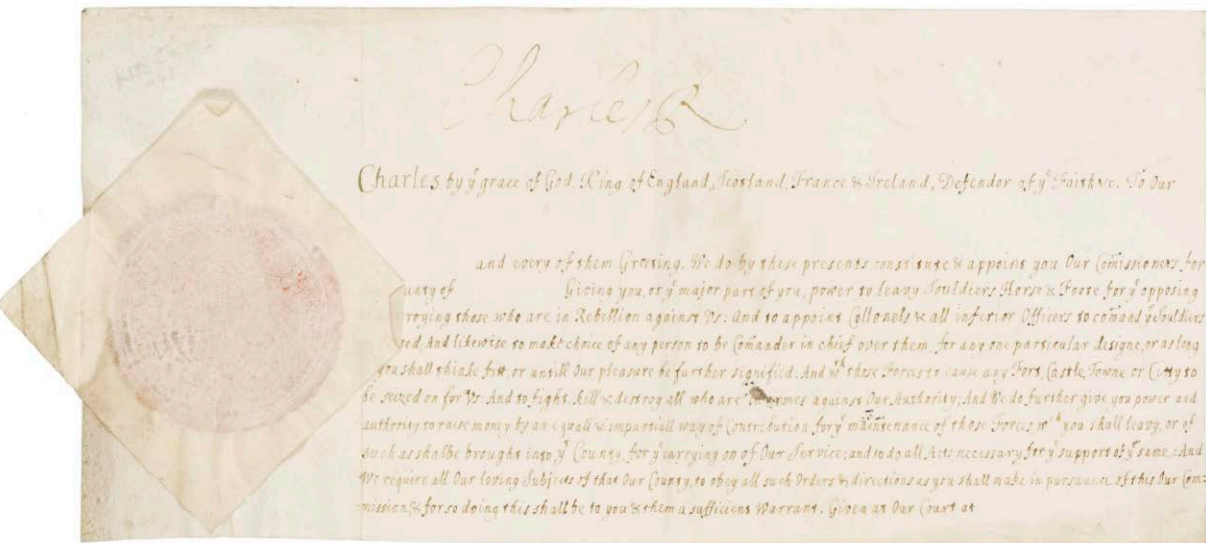




SEAFARING ADVENTURES AND A HAPPY RECONCILIATION

8. **CHAPBOOK. COPELAND, Charles Henry.** The Life and Singular Adventures of Charles Henry Copeland, who was, by birth, heir to an immense property; but being an eccentric, roving disposition, he left his native place, and passed through a variety of scenes, till he embraced a seafaring life... Written by himself. Chatham: printed by C. & W. Townson for Langley & Belch, Borough. Hand-coloured frontispiece with loss of three letters of caption due to adhesion. Disbound. In recent sugar paper wrappers. v.g. 37pp. [104315]

¶ Copac records copies at the BL, Oxford and Cambridge only; OCLC adds six U.S. and one Canadian location. The date, confirmed by BL, is inked out on the titlepage. From the collection of Anne and F.G. Renier. The long title records that 'in his first voyage he suffered shipwreck, and in the next captivity; but returning to England, he had the happiness to be reconciled to his father, and espousing the fair faithful object to his affections, with whom he is now settled, in a splendid stile, in one of the principal squares of the Metropolis'. As a young man Charles helped a young boy, discovered in a sorry state during a walk, taking him in, feeding him and giving 'poor Tom' some money. He was rewarded for his good deed with the displeasure of his father, who, having discovered that poor Tom was a thief (wrongly presumed), resolved to punish his son who decided to escape, suffering mishap after mishap during his adventures at sea.



COMMISSION TO 'LEAVY SOULDIERS' FROM CHARLES II IN EXILE

9. **CHARLES II. ROYAL COMMISSION.** Signed document appointing commissioners to raise soldiers against the Commonwealth. 11 lines in small neat script on vellum, signed 'Charles R' at head, blind-stamped Royal seal, with blank spaces to input names of Commissioners, their county, and place of issue; small ink stain affecting one word. 19 x 9cm. [98660]

¶ 'Charles by the grace of God King of England, Scotland, France & Ireland, Defender of the Faith. To our _____ and every of them Greeting. We do by these presents constitute & appoint you Our Comissioners for the County of _____ Giving you, or the major part of you, power to leavy Souldiers Horse & Foote for the opposing & destroying those who are in Rebellion against Us: and to appoint Collonels & all inferior Officers to comand the Souldiers so raised; And likewise to make choice of any person to be Comander in chief over them, for any one particular designe, or as long as you shall thinke fitt, or untill Our pleasure be further signified; And with those Forces to cause any Forts, Castles, Towne or Citty to be seized on for Us: And so fight, kill & destroy all who are in armes against Our Authority...'

Charles II, 1630-1685, had been in exile in Scotland and on the Continent since 1646 when the Parliamentarians gained ground in the First English Civil War, making the country dangerous for Royalists in general and especially for the Royal family. He moved between relatives at royal courts in France, The Hague, Spain, and Brussels, always looking for ways to regain control of his throne in England. Despite support from the courts where

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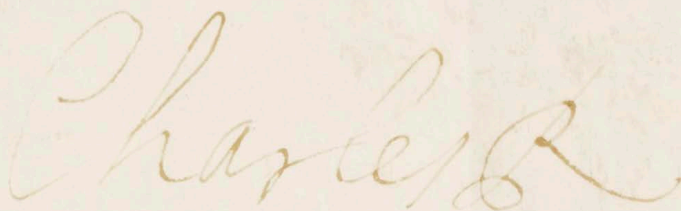
Jarndyce Books

he stayed - first France and later Spain - Charles never had the financial resources to mount a serious military challenge against Cromwell. Still, he continued to plot, both with supporters who accompanied him in exile, and those who had remained in England.

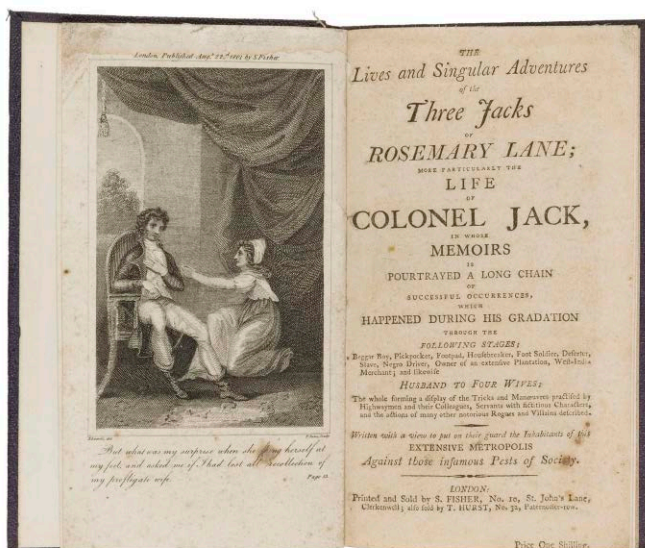
This is a fascinating document that clearly displays how Charles continued to use his royal power to influence English politics in an attempt to restore himself to the throne. It gives the said 'Commissioner' the right to raise an army against the Commonwealth government, but was never issued. One surviving copy that was issued appointed six men, including Richard Ottley, from the County of Salop as Commissioners, and is dated the 5th of March 1659 at 'Our Court at Bruxelles'. It is significant that such a powerful document dates from so late in the Commonwealth period, as following the death of Oliver Cromwell in September 1658, and the succession of his son Richard to the role of Lord Protector, Charles became increasingly desperate to regain his rightful position in England. Of course, it would be Richard Cromwell himself who would ultimately bring an end to the Commonwealth after his relationship with the New Model Army deteriorated to such an extent that he was forced to resign. Charles' supporters at home would never mount a successful campaign against Cromwell or the Commonwealth, but he was restored to the throne on 29 May 1660, almost exactly one year after Richard Cromwell resigned as Lord Protector.

[c.1659]

£2,250 †



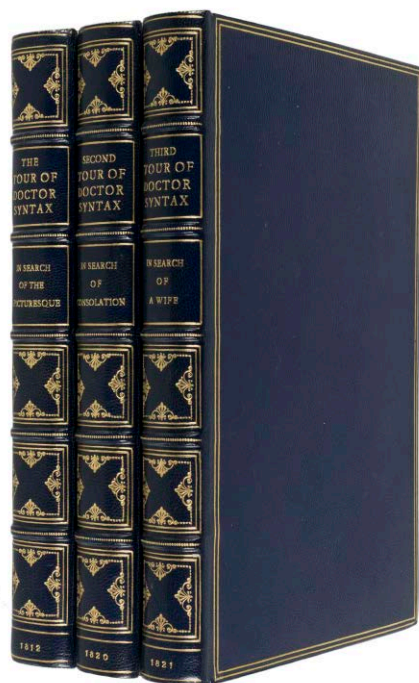
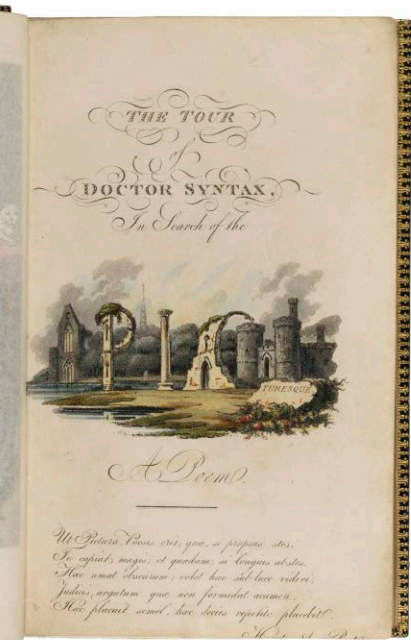
Charles by y^e grace of God. King of England, Scotland, France &



**LIFE OF A BEGGAR BOY, PICKPOCKET, HOUSEBREAKER,
SLAVE, SLAVE-DRIVER AND WEST-INDIA MERCHANT**

10. **COLONEL JACK.** The Lives and Singular Adventures of the Three Jacks of Rosemary Lane; more particularly the life of Colonel Jack, in whose memoirs is portrayed a long chain of successful occurrences, which happened during his gradation through the following stages: beggar boy, pickpocket, footpad, housebreaker, foot soldier, deserter, slave, n***o driver, owner of an extensive plantation, West-India Merchant; and likewise husband to four wives... Written with a view to put on their guard the inhabitants of this extensive metropoliois against those infamous pests of society. Printed & sold by S. Fisher... also sold by T. Hurst. Uncoloured engraved frontispiece. Later binder's cloth; spine faded. 72pp. [104555]

¶ BL only on Copac. Last sold at auction in 1913. The remarkable lives of the three Jacks. The narrator tells his tale of destitution, falling into the wrong company and taking to a life of crime before being shipped to the United States and sold into slavery. Owned by the wealthy Mr Fox, a 'kindly' overseer, Jack soon becomes an overseer himself, ruling his plantation with 'threat' rather than 'esquisite torture'. In turn, he became a plantation owner and, returning to his native England, his ship was attacked and overrun by a French ship. In England he 'enquired about my other brother Major Jack; who I found had continued his wicked course of life... and committed a vast number of depredations upon mankind...' His adventures continue apace ending, following a remarkable four marriages in a short period, in his happy retirement with great fortune and a happy family.



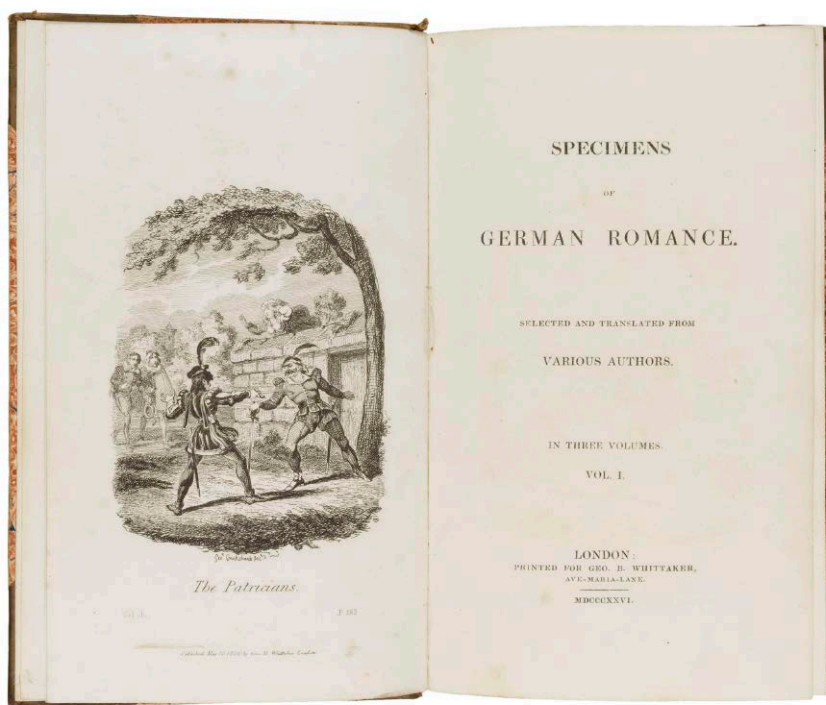
THE THREE TOURS IN FINE BINDING

11. **(COMBE, William) (ROWLANDSON, Thomas)** (The Three Tours of Doctor Syntax.) The Tour of Doctor Syntax, In Search of the Picturesque. FIRST EDITION, 2nd issue. The Second Tour of Doctor Syntax, In Search of Consolation. FIRST EDITION. The Third Tour of Doctor Syntax, In Search of a Wife. FIRST EDITION. R. Ackermann. Hand-coloured engraved fronts, engraved titles in vols I & III, & hand-coloured plates (as called for) by Thomas Rowlandson; some occasional light dusting but overall a lovely clean copy. Sumptuously bound by Rivière in later full royal blue crushed morocco, double ruled gilt borders, raised bands, compartments in gilt, elaborate gilt dentelles. A FINE set. [102307]

¶ Tooley 427-428; See Abbey Life 266-267. *The Second Tour* has plate 15 in the second state. A handsome set of William Combe's celebrated poetical Tours of Doctor Syntax illustrated with hand-coloured plates by Thomas Rowlandson.

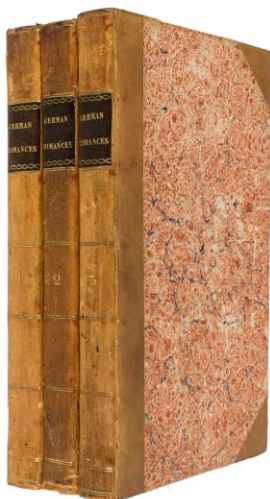
[1812]/1820/[1821]

£1,800



CRUIKSHANK ILLUSTRATIONS

12. **(CRUIKSHANK, George) ANTHOLOGY.** Specimens of German Romance. Selected and translated from various authors (by G. Soane). FIRST EDITION. 3 vols. Geo. B. Whittaker. Uncoloured fronts by George Cruikshank; tears to upper & lower inner margins of frontispiece volume III not affecting image but with some loss of paper. Lacking rear f.e.p. volume II & leading f.e.p. volume III, Contemp. half tan calf, marbled paper boards, black morocco label; sl. rubbed but an attractive copy. Armorial bookplate of Henry Goulburn on leading pastedowns. [104369]



¶ Cohn 760. Contents: vol. I: 'The Patricians', from the German of Carl Franz van der Velde; vol. II: 'Master Flea', from the German of Ernst Theodor Wilhelm Hoffmann; vol. III: The 'Blind Passenger', from the German of F. Laun (i.e. Friedrich August Schulze); 'The Adventurers', from the German of Adam Gottlob Oehlenschläger; 'The Mantle', from the German of Christiane Benedicte Eugénie Naubert.



DISSOLVING VIEWS

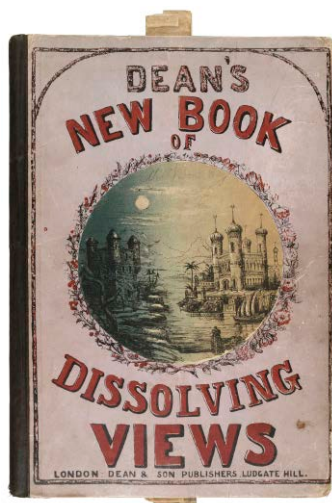
13. **DEAN & SON, publisher.** Dean's New Book of Dissolving Views. Large 8vo. Dean & Son. Six 'dissolving views' each consisting of two hand-coloured wood engravings, cut horizontally into four, enclosed within a decorative wood engraved border, original card tabs which, when pulled, reveal the image beneath. Each view with a printed caption & four lines of verse; tear with sl. loss to upper corner of leading f.e.p. & initial blank, views sl. spotted, some marking to upper corners, a few small sl. tears, but overall a lovely unrestored copy as issued. Original colour printed purple boards, pictorial onlay within printed border, black cloth spine. Gift inscription on verso of leading f.e.p.: 'From J. Benson to Mary Done, with best wishes for her happiness and prosperity, May 6th 1861'. v.g. [104472]

¶ Copac locates copies at the BL, Oxford & TCD only. A rare copy in this condition, with the original tabs and in good working order.

Dean & Son in their advertisement described the work as a 'A New Style of Movable Book. Printed on stout paper, and so constructed

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as to present a series of appropriate changeable Illustrations, dissolving into Scenes of a different and opposite character, upon a novel and entertaining plan—the pictures being coloured—such as “A Picture of War changing into a Scene representing Peace.” The whole rendered interesting by a description of the several subjects. Price 2s., paper boards.’

The six views are: Land. Sea. (showing a windmill in one image a ship in the other); War. Peace. (a soldier and a shepherd); Day. Night. (a ruined abbey by day and night); Summer. Winter. (A temple in summer & mountain in winter); Fire. Water. (a volcano and waterfall).

No authorship for the text is indicated but the illustrations are signed ‘Calvert, Sc.’, the most likely candidate being William Calvert, a London wood engraver who flourished between 1850 and 1861 and worked at 10 East Harding Street about a five minutes walk from Dean & Son’s premises.

[1860]

£1,850



The landscape grand, with ruin gray,
Affords us countless charms by DAY:
How beautiful the moon's pale light
Makes streams and ruins seem at NIGHT!

Where SUMMER almost rules the year,
Man's grandest palaces appear:
Where WINTER reigns 'mid Alpine snows,
Man's heart with warm affection glows,

DICKENS PREPARES FOR A TRIP

14. **DICKENS, Charles.** ALS to John Murray, 'My Dear Sir', from Devonshire Terrace, Sixth March 1844. 'Let me return you very many thanks for your great courtesy in the matter of the Guide Books.' 14 lines in black ink on first side only of 2pp 8vo; lightly folded for posting. [104560]

¶ Mentioned in the Pilgrim Edition of *The Letters of Charles Dickens*, but text not recorded, and given the wrong date of March 5th. A brief letter from Dickens to the publisher John Murray, in which he informs him of his intention to go 'roaming into "foreign parts" before the summer is out'. He has evidently received from Murray some of his popular guidebooks, for use in planning his journey. Dickens, with his family, left for the continent in July 1844, spending most of his time in Italy before returning to England in June

1845. He wrote *The Chimes* while in Italy, and the trip also inspired his non-fiction work *Pictures from Italy*, published in 1846.

1844

£1,500 +

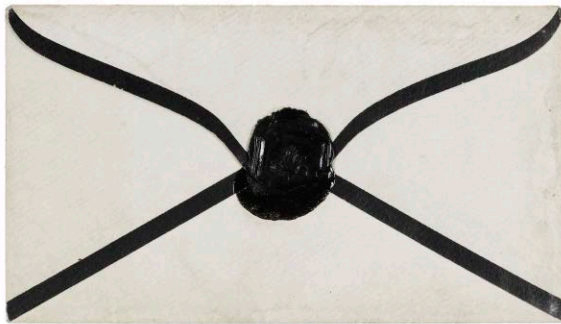
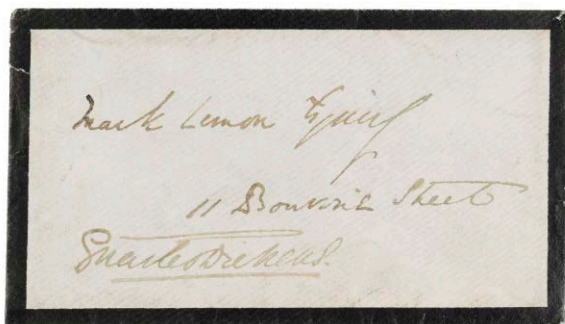
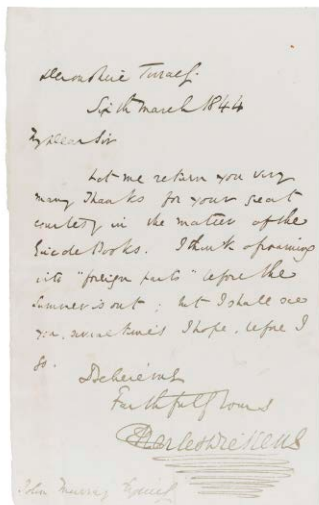
SIGNED ENVELOPE

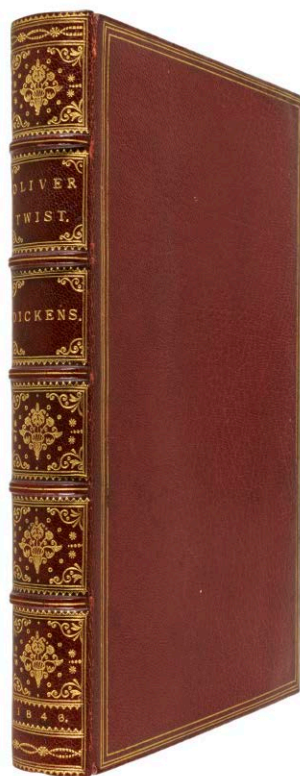
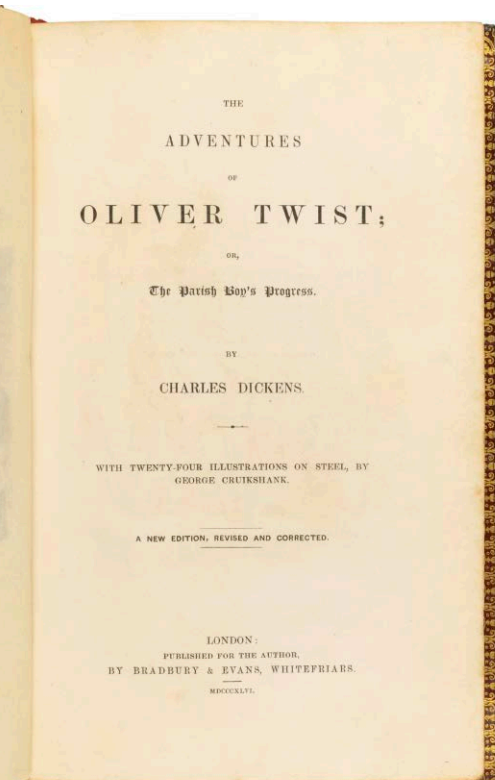
15. **DICKENS, Charles.** Signed Envelope Addressed to Mark Lemon Esquire, 11 Bouverie Street. A small envelope, 120 x 68mm, mourning borders, Dickens's seal on verso using black wax. v.g. [104576]

¶ This envelope, addressed to Dickens's great friend and confidant Mark Lemon, probably dates to April or May 1855. It is neither stamped or franked. Dickens's youngest daughter, 8-month-old Dora, took suddenly ill on the night of April 14th, and died the same night. Dickens used mourning paper for the following month. *Pilgrim Letters* records two letters written to Lemon during this period, but there were likely others as the two men corresponded frequently.

[1855?]

£350 +





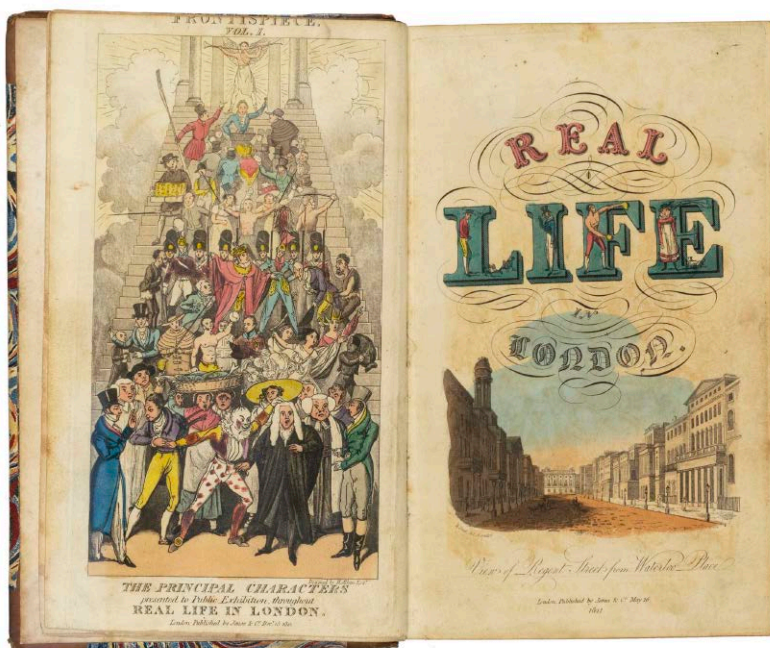
FINE BINDING BY TOUT

16. **DICKENS, Charles.** *Oliver Twist*. New edn, revised and corrected. Published for the Author, by Bradbury & Evans. Half title, plates by George Cruikshank. Beautifully bound in sl. later full scarlet crushed morocco by Tout, spine gilt in compartments, gilt borders & dentelles. With the orig. dark purple cloth bound in at end. t.e.g. A v.g. handsome copy. [98906]

¶ The first one-volume edition with the plates re-worked by Cruikshank. Dickens's preface to the third edition of 1841 precedes the text.

1846

£1,250



REAL LIFE IN LONDON

17. **(EGAN, Pierce)** *Real Life in London; or, The rambles and adventures of Bob Tallyho, Esq. and his cousin, the Hon. Tom Dashall, through the metropolis; exhibiting a living picture of fashionable characters, manners, and amusements in high and low life. By an Amateur...* 2 vols. Jones & Co. Hand-coloured fronts, additional engraved titles, a further 30 hand-coloured plates across both vols; some foxing throughout. Contemp. half calf, later marbled paper boards; a little rubbed & worn. Signature of John Webb, Coventry, 1877, on leading blank vol. I. [96810]

¶ See Tooley 198-200. First published in 56 parts between 1821 and 1822 before being issued in book form; it was re-issued in 1823 and again in 1824. This copy has the additional two illustrations called for by Tooley in the 1824 edition but also includes two points indicating that it is a mixed issue: page x is blank rather than including 'A Word to the Wise' as it should in the 1824 edition; the plate opposite page 100 volume II is from the first edition of 1821, entitled 'A Modern Hell, Bobs first introduction to gaming'. Tooley remarks that: '*Real Life in London* both as regards the text and the plates is an imitation of Egan's *Life in London*. Though not the equal of the latter it has considerable merit, serves as a foil to its illustrious contemporary and is an interesting and useful guide to the social history of the period'.

ELIOT ON HER HUSBAND'S POSTHUMOUS PUBLICATION

18. (ELIOT, George) ALS signed M.E. Lewes to Sir Michael Foster, from The Heights, Witley, Sep. 26, '79. 'I enter feelingly into your trouble...' 28 lines in purple ink on rectos only of single folded sheet, with mourning border on first page; one old fold. With stamped addressed envelope also with mourning border, torn when

opened. [66736]

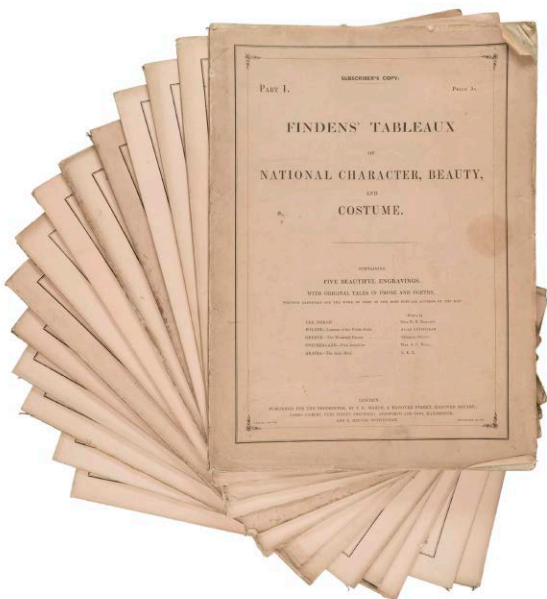
¶ The George Eliot Letters do not include any letters to Sir Michael Foster. Written on mourning paper after the death of her husband in November 1878, Eliot writes to Foster regarding the posthumous publication of the third series of George Henry Lewes' Problems of Life and Mind. Foster, a professor of Physiology at Cambridge, together with the psychologist James Sully, edited Eliot's proofs of her partner's work, the first two parts of which had been published in 1874 and 1877. 'Today or tomorrow you will have received the last proof, which has come to me this morning... I am sending to the printer a short prefatory note of which I will ask him to forward you a proof if you think I have

said anything remiss'. Eliot had written similarly to Sully on September 21st: 'You are almost at the end of your kind labours for me. I have five proofs by me awaiting your and Dr. Foster's notes... Do you object to my mentioning your name with Dr. Foster's in a brief prefatory note?' The volume was published in late 1879 and includes a brief acknowledgement of Foster and Sully's contribution. Eliot signs off her letter in humorous self-deprecation. 'As to being wearied of stupidity; I may vary the old saying & make it "He who hates stupidity hates mankind".'



FINDEN'S TABLEUX OF NATIONAL CHARACTER, SUBSCRIBER'S COPY IN WRAPPERS

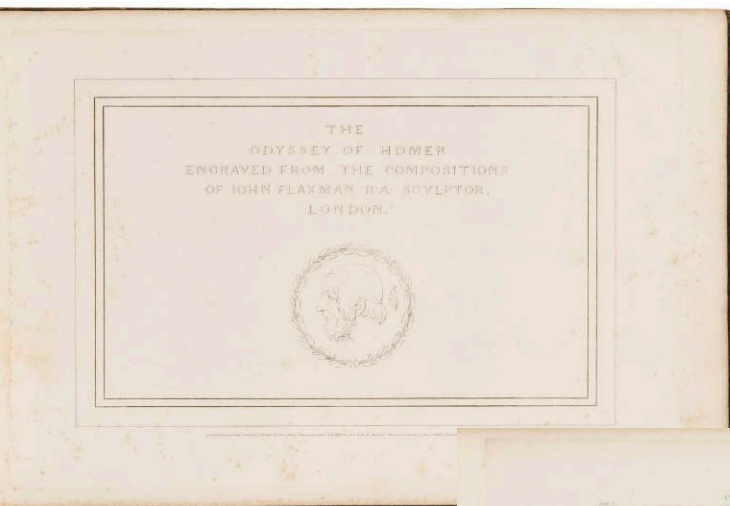
19. **FINDEN, William & Edward.** Finden's Tableux of National Character, Beauty, and Costume. Containing five beautiful engravings with original tales in Prose and Poetry. Written expressly for the work by some of the most popular authors of the day. Subscriber's Copy. 15 parts. Published for the Proprietor, by T.G. March. Lavishly illustrated with five engraved plates in the first part & four in each subsequent part; very light spotting to some plates, a few worm holes to parts IX & XIII. Bound as issued in orig. pale pink wrappers; front wrappers of parts I & V dusted & darkened, spines of part I & VI rather worn, rear wrappers of parts IX & XV rather dusted, the latter with a few marginal tears, some light dusting around the edges of some parts, wear to heads & tails of all parts. Overall a very nice copy, internally bright, in the uncommon original wrappers. [94470]



¶ Brothers William, 1787-1852, and Edward Francis Finden, 1791-1857, were London-born engravers, both apprenticed to John Mitton around 1805. Their earliest jobs were for book illustrations, including plates for editions of *Don Quixote*, *Paradise Lost*, and others. They were also frequent contributors

to literary annuals and books of beauty - *The Keepsake*, *The Bijou*, and *The Anniversary* - which were extremely popular during the time. As their reputations grew, the brothers were commissioned to produce illustrations for some of the most prominent authors of the day including Sir Walter Scott, Lord Byron, Samuel Rogers, and Thomas Moore; the images for and of Byron are particularly enduring.

Later in their careers, in the 1830s, the brothers began producing bigger and more expensive suites of prints, including *Finden's Byron Beauties* (1834), and *Finden's Portraits of the Female Aristocracy of the Court of Queen Victoria* (1838-9). This rather grand project was edited by Mrs A. [Priscilla Maden] Watts, a popular writer also involved in various literary annuals, married to poet and journalist Alaric Alexander Watts.



FLAXMAN'S ILIAD AND ODYSSEY: BLAKE ENGRAVED PLATES

20. **FLAXMAN, John.** The Iliad of Homer (WITH) The Odyssey of Homer. Engraved from the Compositions of John Flaxman, R.A. Sculptor. 2 vols. Oblong folio. Longman, Hurst, Rees & Orme; R. H. Evans; Wm. Miller & I. & A. Arch. The Iliad: Engraved title & 39 plates, The Odyssey: Engraved title & 34 plates. Some foxing, one or two marginal tears repaired with archival tape. Contemp. purple-brown calf, borders in blind, red edges, front boards lettered in gilt. A little surface wear to leather, spines faded. A good sound set [98834]

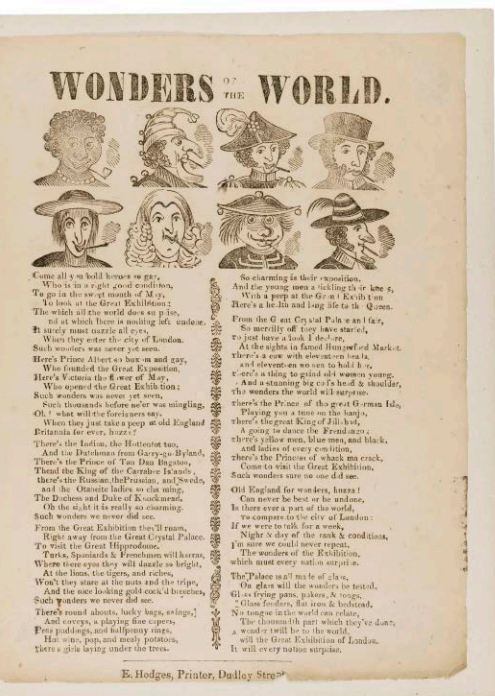
¶ The *Iliad* has five additional plates, plates 1, 2 and 5 engraved by William Blake, 14 & 17 by John Parker. Bentley (Blake Books 457) comments that there were ten printings 1805-29 'with nothing to distinguish them from one another'.

[1805]

£280

PRINTED TO BREAKING POINT - SEVEN BROADSIDE BALLADS ON THE GREAT EXHIBITION

21. (GREAT EXHIBITION) BROADSIDE BALLADS. Seven Broadside Ballads Relating to the Great Exhibition. Seven single sheet 4to broadsides printed on one side only, all laid or tipped on to later card. [104195]



¶ 1. National Exhibition. Printed by E. Hodges, (from Pitt's), wholesale... Woodcut illustration of the Crystal Palace with woodcut adornments to either side; cheaply printed with a few letters faint or absent, laid on to a later piece of card with two further song sheets (one defective) on verso. 24.5 x 19cm. NLS and V&A only on Copac with no further copies on OCLC.

2. Come Let Us Go and See The Exhibition for a Shilling. E. Hodges, printer. Woodcut illustration of the Crystal Palace with woodcut adornments to either side; 4cm closed tear to right margin, sl. creased & worn at right margin, laid on to later card. 25 x 19.5cm. NLS and V&A only on Copac with no further copies on OCLC.

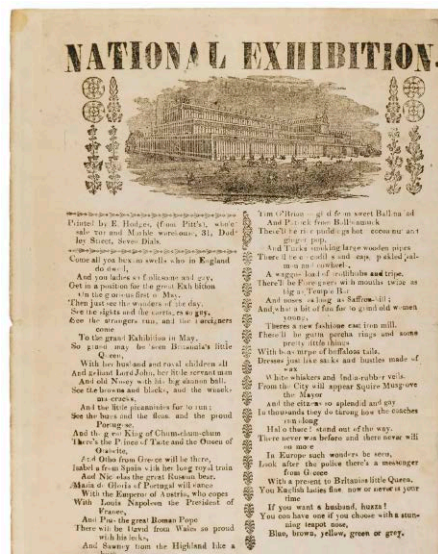
3. The Wonders of the World, Britannia's Exhibition. H. Disley, printer. Tipped on to card at left margin. 25 x 19cm. Unrecorded on Copac and OCLC; no copies located.

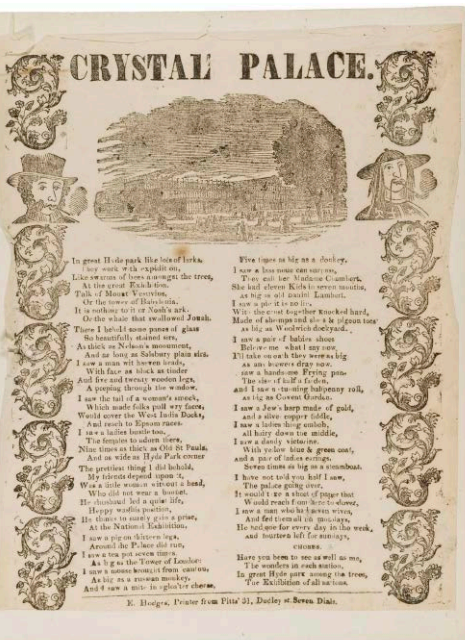
4. England's Great Exhibition. H. Disley, printer. Tipped on to card at left margin. 25 x 19cm. Unrecorded on Copac and OCLC; no copies located.

5. Wonders of the World. E. Hodges, printer. Six woodcut portraits beneath title & above two columns of text; laid on to later card; small tear very sl. impinging on imprint, otherwise a nice copy. 26 x 19cm. NLS and V&A only on Copac with no further copies on OCLC.

6. The Great National Exhibition of 1851. Printed by E. Hodges (from Pitt's) wholesale... Laid on to card, a few marginal tears not affecting text. 25.5 x 19cm.

7. Crystal Palace. E Hodges, printer from Pitts. Woodcut illustration of the Crystal





Palace with decorative floral border to left and right which include one portrait on each side; trimmed quite close, left margin a little ragged with a few small tears & creases impinging on border. 25 x 20.

Seven cheaply printed but attractive broadsides published during the Great Exhibition of 1851. Over six million people, a third of the population of Britain, visited the Exhibition which numbered over 13,000 exhibits from across Britain and her dependencies and colonies. The broadsides represent, in their publication and physical appearance, the huge popularity of the exhibition and hunger from the general public to not only attend the Exhibition but to feed on the great swathes of printed works and souvenirs that were made during its encumbrance in the Crystal Palace, the spectacular building designed by Joseph Paxton for the event.

The first two examples show just how popular both the exhibition and the ephemeral souvenirs that accompanied it, were. Printed by Hodges for the publisher Pitts, they both use the same woodcut illustration printed from the same block. The first is a clean strike of a detailed and dark image; the second being printed some time after the first and having been heavily used is much darker, with much less clarity and includes a break in the image where the block has broken. It has been printed literally to breaking point.

Crystal Palace, also printed by Hodges, uses a different illustration of the Great Exhibition together with two head and shoulder portraits, one of which is repeated in *Wonders of the World* which includes eight portraits of different characters from across the globe.

The *National Exhibition* begins:

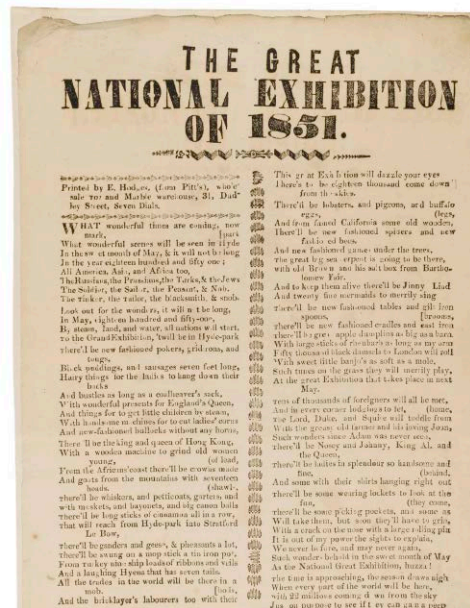
‘Come all you buxom swells who in England do dwell, / And you ladies so frolicsome and gay, / Get in a position for the great Exhibition / On the glorious first of May’.

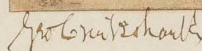
And *Come Let Us Go and See* ends:

‘Hold up your Bustle fanny, and push along with me, / And tell the folks when you get home, what wonder you did see.’

[1851]

£1,250





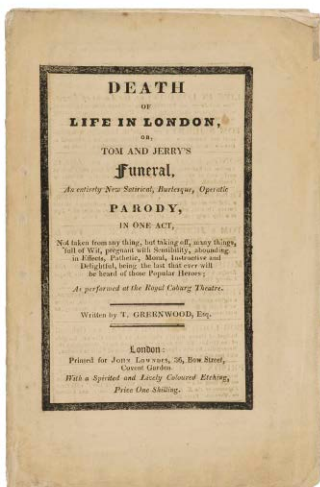
TOM & JERRY'S FUNERAL.

22. **GREENWOOD, Thomas Longdon.** Death of Life in London, or, Tom and Jerry's Funeral, an entirely new satirical, burlesque, operatic parody, in one act... Printed for John Lowndes. 'With a spirited and lively' hand-coloured etching by George Cruikshank, signed by the artist in brown ink. Partially unopened in the orig. paper wrappers, sewn as issued; some minor marginal tears but a remarkable copy in its original form. Preserved in a red cloth folder. 20pp. [63718]

¶ BL & Cambridge only on Copac; last sold at auction in 2013. Cohn 368 who notes that his copy is signed "G.Ck." From the collection of Edwin Truman, with his pencil notes on the verso of Cruikshank's plate.

[1823]

£2,500



RICHARD and BETTY,**AT HICKLETON FAIR.**

AS I wur ganging out last Sat'day neet, to buy half a pound o'bakon, who should I meet out my old sweetheart, Betty Hunt, un she said, "aye, Richard, be that thou," un I said, "ees, sure it be," un she said, "Richard, wud'nt thee be ganging to Hickleton Vair at morrow?" and I said, I noudn't haply I mought," and Betty la'ught, and I said I wou'd, and I did, and I went to Hickleton Vair, and so in the morning I gotten up and putten on my best shoos, cloggen shoos ware out of fashion then, and I went clink ma clank, clink ma clank all t' way to towned, and vurst I seed were Betty, standing at her Vathers door, with two chaps haning on ether haarm un I felt all over in sike a conflagration all ma blood gotten into ma knuckles—oh I'd a nation good mind to gien a bat o' chops, for Betty took no notice of me; so I stared at her, but she minded not; so I nudg'd her at elbow, and she said, "Aye, Richard, I be that thou?" and I said, ees sure it be, and she said, "Richard woud'nt thee come into thee house," and I said, ees I wou'd, and I did, and I went into a house, there wur very many people, vary many indeed, and Betty said, "Richard, woud'nt thee have a drop o' summat t' drink?" and I said, ees, I wou'd, and I did, and I had a drop o' summat to drink, and I la'af'd, and wur vary merry indeed, and Betty said, "Richard, woud'nt thee sing us a song?" and I said, ees I wou'd, and I did, and chaunted a steave—

The clock had struck I can't tell what,
But the morn came on as grey as a rat,
The cocks and hens from their roosts did fly,
Grunting pigs had left their sty,
Down in a vale,
Carrying a pail,
Cicely was met by her true love Harry,
Vurst they kiss'd,
Then shook fist,
And look'd like two fools just going to marry.

Aye I remember vary weel, that wur the vurst song I ever sung Betty Hunt, and she said, "the'd sing us another song, woud'nt thee?" and I said, ees, I wou'd, and I did, and I sang'd another song; aye, I rememher very weel, that wur the last song I ever sung poor Betty, un at last I said, I must be ganging Betty, and she said, "well when thee wot, Richard, when thee wot," and I said, thee'd cum and see ma sumat way whoam, and she said she wou'd, and she did, and she seed me a bit ut way—all the way to towend, and I said, Betty, thee'd gie' us a buss, woud'nt thee, and she said ees she wou'd, and she did, she gave me a buss. Weel, Betty, thee'd cum and let me see thee at merrow neet, and she said, "an the wot, Richard;" so I thought I'd gang mysen whoam, and gotten to bed, and went at morrow neet to meet Betty; eight o'clock, and na Betty; nine o'clock, ten o'clock, and na Betty; eleven, twelve o'clock, and na Betty; so I thought I'd gang mysen whoam; so in the morning I wur told poor Betty wur vary badly, vary badly indeed, and she had sent to see ma, so I went to see poor Betty, and she said, "Richard, if I should dee, thee'd go to ma burying, woud'nt thee?" and I said I noud not, haply t mough; so I said I wou'd, and I did, and I went to her burying; so poor Betty died, and I never go through Hickleton Church-yard without dropping a tear to the memory of poor Betty Hunt."

J. Pitts, Printer, Toy and Marble Warehouse, 8, Great St. Andrew-street Seven Dials.—Price three half pence.

LOVE & TRAGEDY AT HICKLETON FAIR

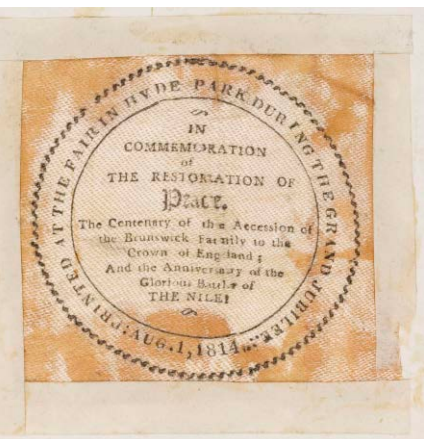
23. **(HICKLETON FAIR) BROADSIDE.** Richard and Betty at Hickleton Fair. J. Pitts, printer. Single sheet 4to broadside, printed on one side only; sl. browned, one old fold. 26 x 18cm. [104319]

¶ BL and University of Leeds only on Copac; no further copies on OCLC. The sad tale, told in Yorkshire dialect, of Betty Hunt and Richard who, meeting as Richard was 'ganing out to buy half a pound o'bakon', stepped out together at Hickleton Fair; but before the romance could flourish, poor Betty promptly died leaving poor Richard to mourn - 'and I never go through Hickleton Church-yard without dropping a tear to the memory of poor Betty Hunt'.

PRINTED AT THE HYDE PARK FAIR OF 1814

24. **HYDE PARK FAIR.** Printed Souvenir from the Hyde Park Fair, 1814. 'Printed at the fair in Hyde Park during the Grand Jubilee: Aug. 1 1814. n.p. Printed on silk within a circle 4.1 cm in diameter; unevenly marked, tipped on to card with with paper strips. [104222]

¶ No copies traced; OCLC records a single item 'Printed at the Fair in Hyde Park', in the John Johnson Collection, Oxford. The imprint is printed within the two borders of the circle. Within it is printed: 'IN COMMEMORATION OF THE RESTORATION OF Peace, the Centenary of the Accession of the Brunswick Family to the Crown of England; and the Anniversary of the Glorious Battle of THE NILE'.



The Hyde Park Fair in August 1814, was organised to celebrate victory over Napoleon (following his defeat and exile to Elba) and the visit of allied sovereigns to England. The event was spectacular including a re-enactment of the Battle of Trafalgar staged on the Serpentine. This first-hand account is from the memoir of John Sterling, 1795–1870, the 'factotum' to Lord Normanby, serving 'as his footman, valet, butler, groom and sometimes representative':

'The entertainments in Hyde Park although of a different description, were not the less interesting, the whole space being converted into an extensive fair; between 400 and 500 booths were erected, where every delicacy that could please the eye or suit the taste of

the most fastidious gourmand might be obtained. The liberty of the press was here also proudly recognised, a number of printing presses being set up, whence issued with great rapidity engraved views of the Temple, Pagoda, &c. and random records of great variety, which were eagerly purchased by the visitors as mementos of the pleasurable sensations they experienced....' (www.layersoflondon.org.)

1814

£280 +

FIELD MARSHAL BLÜCHER

25. **HYDE PARK FAIR.** (BLÜCHER, Gebhard Leberecht von) Field Marshal Blucher. Printed at Jubilee Fair in Hyde Park, August 4, 1814. Uncoloured engraved head & shoulders portrait of Blücher, inscribed 'T. Seed, scul', within circular border, 3.7cm in diameter Printed on card, sheet 9 x 6cm. [104226]

¶ No copies traced. OCLC records a



single item 'Printed at the Fair in Hyde Park', in the John Johnson Collection, Oxford.

1814

£350 +

THE DUKE OF WELLINGTON

26. **HYDE PARK FAIR. (WELLINGTON, Arthur Wellesley, Duke of.)** Field Marshall [sic] Duke of Wellington. Printed at Jubilee Fair in Hyde Park, August 8, 1814. Uncoloured engraved head & shoulders portrait of Wellington within circular border, 1.8cm in diameter, within two further circles, the first with banners & crossed weapons beneath the portrait & a wreath above, the outer circle 4.7cm in diameter, is engraved with the title. Printed on card, sheet 9 x 6cm. v.g. [104224]

¶ No copies traced.

1814

£500 +



GENEVA

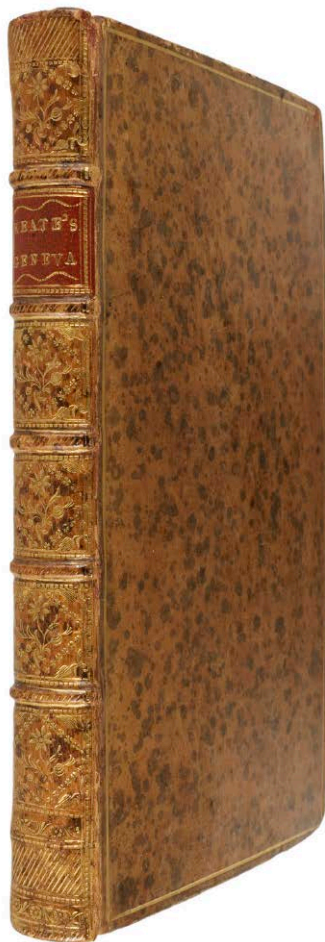
27. **KEATE, George.** *A Short Account of the Ancient History, Present Government, and Laws of the Republic of Geneva.* Printed for R. & J. Dodsley. xv, v, 218pp, large engraved decorative folding map. 8vo. A fine clean copy in superb full contemporary mottled calf, gilt ruled borders, spine attractively gilt decorated in compartments, red morocco label, gilt dentelles; tiny chip to head of spine. Armorial bookplate of William Danby, his signature dated Chris. College 1771 on preliminary blank & rear endpaper. A very difficult title to find in fine contemporary condition. [91584]

¶ ESTC T122133. The first, and sole 18th century edition. Printed by William Bowyer; his records show 750 copies printed.

Dedicated to Voltaire, who became a close friend when Keate made his acquaintance in Geneva in 1756 and entertained him at his home, Les Délices. Keate's stay afforded him the opportunity to write this work which attracted much attention from the key periodicals of the day, including the *Monthly Review*, the *Critical Review*, the *London Magazine*, and the *Scots Magazine*. Idealizing Geneva as the home of liberty and a model of republican government. The work received great praise from Voltaire, who saw it as 'excellent en son genre, sage, vrai' and congratulated the city on being the object of such admiration (*Voltaire Correspondence*, letter 9723). In 1774 it was translated into French. Keate also met and made a friend of Charles Bonnet during his visit, Keate gaining through Bonnet access to the Bibliothèque de la Ville, thereby enabling the Englishman to obtain the information for his work.

William Danby, 1752-1833, of Swinton Park, near Masham, North Yorkshire. Danby almost entirely rebuilt his country house from designs by John Carr and local builder-architects, with some interior design contributed by James

Wyatt. It included a handsome library and a richly furnished museum of minerals. Describing a tour which he made in 1829, the poet Robert Southey remarked, 'The most interesting person whom I saw during this expedition was Mr. Danby of Swinton Park, a man of very large fortune, and now very old'. From 1786-1790 Danby embarked on the Grand Tour with his second wife.





PORTRAIT OF AN IRISH COURTESAN - PAINTED BY SIR JOSHUA REYNOLDS

28. **(KENNEDY, Polly) REYNOLDS, Sir Joshua.** [Mezzotint Portrait of Polly Kennedy.] Published as the Act directs for H. Parker, S. Hooper... Uncoloured mezzotint; one faint mark above title, just impinging on image. Plate 50.5 x 35cm, with excellent margins. A lovely copy. [104495]

¶ British Museum 1840,0314.177. Engraved by Thomas Watson after a portrait by Sir Joshua Reynolds. A handsome portrait of Polly Kennedy, or Jones, (died 1781), an Irish born actress and Courtesan. She is described as Polly Kennedy in *Harris's List of Covent Garden Ladies* for 1773, and elsewhere as the mistress of John St John, brother of Lord Bolingbroke, and Sir Charles Bunbury (for whom Reynolds painted her portrait). Other sources name her as Polly Jones, and she may be Catherine (Kitty) Kennedy, sister of the two Kennedy brothers, Matthew and Patrick (q.v.), who was said to have influenced the reprieve given to them for the murder of a watchman in 1770 (See BM entry).

1st Sept. 1771

£450 †

NEW ACQUISITIONS JUNE 2025

Jarndyce Books



Sir Joshua Reynolds's Pinx't

J. Watson fecit.

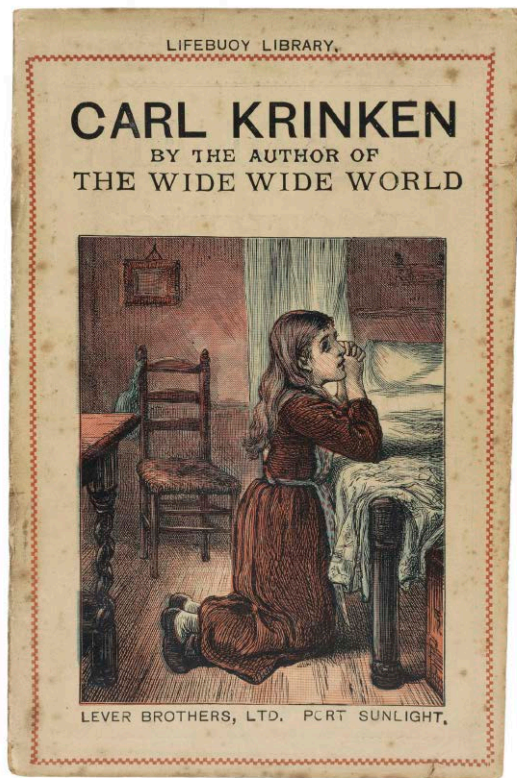
Published as the Act directs 1st Sept. 1771. For 4d. per Sheet N^o 82. Cornhill, T. Hoag for N^o 25. Ludgate Hill, W. C. Sharpshire, New Bond Street & C. Watson, in Broad Street.



IN ORIGINAL PARTS

29. **LEVER, Charles.** *The Martins of Cro' Martin.* FIRST EDITION, in XX original monthly parts. Chapman & Hall. Plates by Phiz, ads. 20 parts in 19 in orig. illus. pink printed paper wrappers; first V parts largely faded to cream, part I worn with spine defective & tears to front wrapper with sl. loss to lower corner, part VII lacking back wrapper, some wear to spines, but the remaining parts in nice condition. 12 parts with the contemp. signature of P. Fraser with the remaining parts without a signature. [104012]

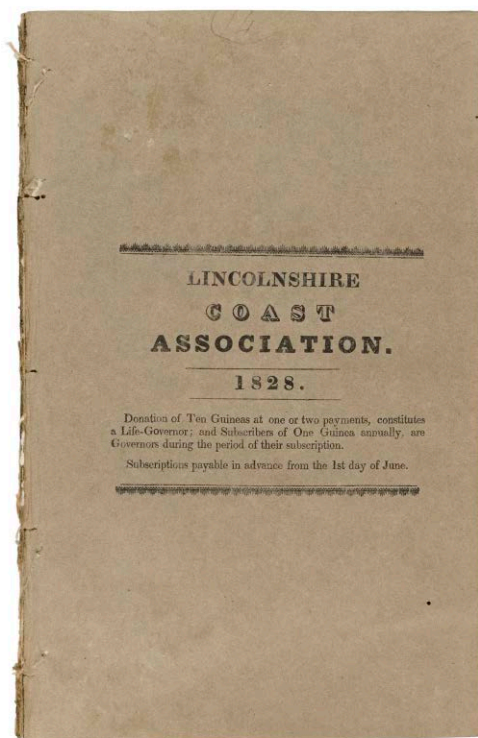
¶ Bareham 18.1; this set collates to Bareham except for the following points: Part VI, this copy includes an 8pp Virtue & Co. catalogue not present in Bareham; Part XV, this copy with 16pp cata. rather than 14pp in Bareham; Part XV, without the Kent & Co. catalogue in the Bareham copy; XVIII, with additional initial 16pp Chapman & Hall catalogue not in Bareham. The XX monthly parts were published between December 1854 and June 1856. The first book edition was published in 1856.



PRINTED IN PORT SUNLIGHT

30. **LIFEBUOY LIBRARY. (WARNER, Susan)** Carl Krinken: his Christmas stocking. By the Author of "The Wide, Wide World,"... &c. Port Sunlight: Lever Brothers. 44pp initial ads, half title, 4pp ads. Orig. cream pictorial printed paper wrappers; sl. spotted & dulled, very slightly worn. v.g. [104290]

¶ Lifebuoy Soap was one of many soaps produced by the Lever Brothers (now part of Unilever) at the factory in Port Sunlight, built by the company alongside a model village to house its workers. The village provided allotments and public buildings including the Lady Lever Art Gallery, a cottage hospital, schools, a concert hall, open air swimming pool, church, and a temperance hotel. Lever introduced welfare schemes, and provided for the education and entertainment of his workforce, encouraging recreation and organisations which promoted art, literature, science or music. Evidently, a publishing house was also established to help promote in the education and advancement of literature amongst the workforce. Titles from the Lifebuoy Library are rare, especially in their original wrappers.



SAVING LIVES ON THE LINCOLNSHIRE COAST

31. **LINCOLNSHIRE COAST ASSOCIATION.** The First Annual Statement 1828 WITH: The Second Annual Statement 1829. (Lincoln: H.W. Drury, printer) The earliest reports: 24pp & 22pp + folding 'Abstract of Accounts'. Both in orig. drab printed wrappers, disbound. [103766]

¶ No Coast Association statements are recorded on Copac.

The name was later changed to 'Lincolnshire Coast Shipwreck Association', the last report being the 33rd of 1861.

The 1828 Statement incorporates the 'Lincolnshire Life-Boat Association First Annual Report'.

The early days of assisting those in peril on the sea, although the 'Royal National Institution for the Preservation of Life from Shipwreck', later the RNLI, had also been established in 1824.

The Coast Association was instituted in 1827 with governors subscribing a guinea per year, life governors, 10 guineas. There were three districts each with their own committee, with rescue boats and crews or Manby apparatus. Further assistance in terms of food and accommodation was provided to those rescued.

The Association was finally incorporated into the RNLI in 1864.

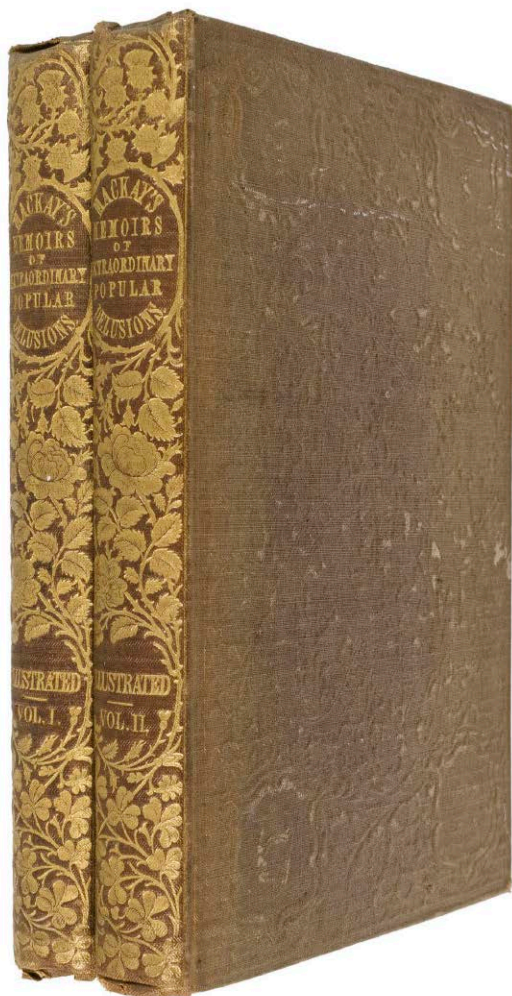
EXTRAORDINARY POPULAR DELUSIONS

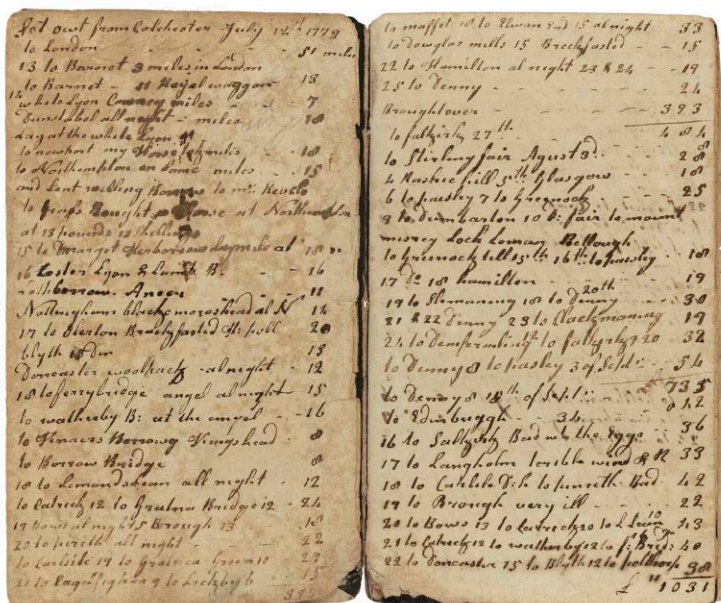
32. **MACKAY, Charles.** *Memoirs of Extraordinary Popular Delusions and the Madness of Crowds.* (2nd edn.) 2 vols. Office of the National Illustrated Library. Fronts, engraved titlepages, illus.; some occasional spotting & light browning. Orig. brown cloth by Leighton, Son & Hodge, boards elaborately embossed in blind, spine

elaborately blocked in gilt; sl. marking to back board vol. II, very sl. rubbed. Signature of H M Garrett on leading f.e.ps. Bookseller's ticket of W. H. Dalton on leading pastedown. v.g. [104502]

¶ Bound without the half title and four pages of advertisements in volume II. 'The object of the Author', writes Mackay in his preface to the first edition, published in three volumes in 1841, 'has been to collect the most remarkable instances of those moral epidemics which have been excited... and to show how easily the masses have been led astray, and how imitative and gregarious men are, even in their infatuations and crimes... Popular delusions began so early, spread so widely, and have lasted so long, that instead of two or three volumes, fifty would scarcely suffice to detail their history'. It is unsurprising that Mackay's text remains influential today, especially within his chapters on economic schemes most notably the South-Sea Bubble. Other delusions debunked by Mackay include:

The Alchemists; Fortune Telling; The Witch Mania; Duels & Ordeals; and, peculiarly, The Influence of Politics and Religion on the Hair and Beard.





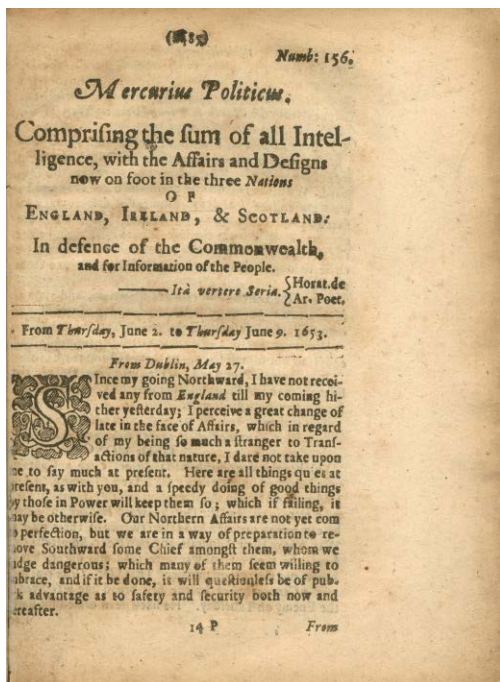
TOUR OF BRITAIN

33. **MANUSCRIPT. JOURNAL OF A TOUR.** Manuscript pocketbook recording a journey of 1,231 miles around Britain in 1779. 20 pages, also written on inside of marbled paper covers. Pages & covers loose, some detached, rather heavily browned in places, several with edge wear. Plain card covers. [91565]

¶ Setting out from Colchester on July 12th 1779 returning via London on the 27th September, recording each night's stop and daily mileage, with occasional note of the Inn. Travelling north, Northampton, Nottingham, Doncaster, attending fairs at Dumbarton and Stirling, and then to Edinburgh. Colchester and Stirling were woollen manufactory towns and Dumbarton a centre for bleaching. He buys a saddle, bridle and whip, so perhaps he posted, not travelling by stage coach. Some of the expenses of his journey (and later) are listed, ending with a licence for £7.14.0, perhaps his post horse licence. The second section is an account of the cost of furnishing his house, now in Greenock. This comprises of 4 pages, then 2 pages of notes on sales made 1769-1781 (but not in date order), mostly of cloth in Essex. He then records investments, various verses, and there is a list of inns in some midland and northern towns, in a later hand. Names recorded include Mr Patrick Huie, Agent for Cunningham, Bell and Co, St Johns, Newfoundland; Mr Eaton; John Wilson 'Sine of the three Salmond, New Buildings, Nottingham'.

'HIS EXCELLENCY THE LORD GENERAL CROMWELL'

34. **NEWSBOOK.** *Mercurius Politicus.* Comprising the sum of all Intelligence, with the Affairs and Designs now on foot in the three Nations of England, Ireland, & Scotland: In defence of the Commonwealth, and for the Information of the People. From Thursday, June 2. to Thursday June 9. Numb. 156. Printed for Thomas Newcomb. 16pp. (Paginated 2485-2500). 4to. Sl. dusted. Bound with numerous blanks into modern quarter calf. [69611]



¶ Jun. 1650 - Apr. 1660. Nelson & Seccombe 361.156. See ESTC P1216. From the company library of stationers W.H. Smith. Marchamont Needham began *Mercurius Politicus* in June 1650 as a platform to promote the Commonwealth regime. The publication lasted for the whole of the Interregnum period with the final recorded issue dated 5-12 April 1660 - one month prior to the Convention Parliament restoring the monarchy and naming Charles

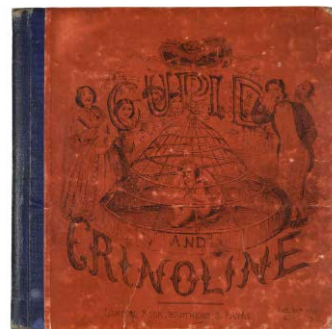
II king. *Mercurius Politicus* was originally edited by Needham and John Hall, then by Needham alone, and eventually by John Canne. In 1651, the publication was licensed by John Milton who is sometimes named as co-editor. This issue includes accounts of military - particularly naval - events in Holland, France, and Sweden in the form of letters addressed to 'His Excellency the Lord General Cromwell'.

1653

£250

THE PITFALLS OF THE 'LADIES
EXPANDER' PANORAMIC COMIC
ILLUSTRATIONS - HAND-COLOURED

35. **(ONWHYN, Thomas)** *Cupid and Crinoline.* Rock Brothers & Payne. 12 hand-coloured illustrations signed with Onwhyn's monogram, with accompanying text, pasted joints after every second leaf, folded into illustrated red paper boards, blue cloth spine; a few neat repairs to hinges, binding a little dulled & rubbed, back board sl. creased. A



NEW ACQUISITIONS JUNE 2025

Jarndyce Books



good plus copy of a scarce item. Contemporary signature of Mary Woods, Mardyke, August 12th on verso of final image. [104561]

¶ Dated October 20th on front board. Copies located at V&A & BM only in UK; 6 copies only in North America. Based on characters from Douglas Jerrold's *Mrs Caudle's Curtain Lectures*. Kitty discovers the pitfalls of 'that dreadful machine' the ladies expander.

1858

£500



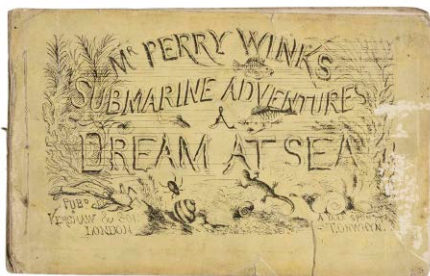
SUBMARINE ADVENTURES

36. **ONWHY, Thomas.** Mr Perry Winks Submarine Adventures. Oblong 8vo. Kershaw & Son. Eight plates, each with two hand-coloured lithographs with four lines of text beneath; sl. dusted. Sewn as issue in orig. illustrated yellow printed paper wrappers; dusted & a little marked; a few tears to front wrapper. [104601]

¶ BL only on Copac; OCLC records six U.S. locations; the last copy sold at auction was in 1982. A humorous illustrated tale,

NEW ACQUISITIONS JUNE 2025

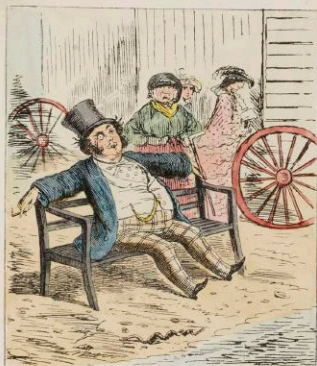
Jarndyce Books



laid out in cartoon-style with two sketches to a page each with text beneath, of Mr Perry Winks who is lured into the sea by 'the lovely nymph' before being attacked or accosted by a 'horrid' crab, an 'affectionate' lobster, a 'dreadful apparition', 'the Great SEA SERPENT'. and an electric eel before being caught in a fishing net and dragged back to land and his seaside bench.

[c.1860]

£350



Mr Perry Wink's don't bathe, but passes his morning on the beach, admiring the 'lovely nymphs' sporting in the Waves!



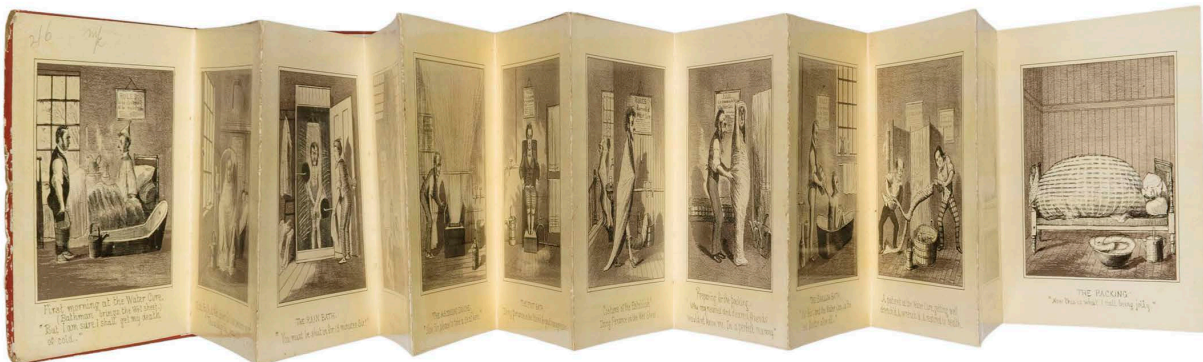
In spite of the indignant Bathing-Woman looking daggers at Mr Perry Wink's, he retains his seat and falls into a delicious ——— contemplation!



Relinquished for a moment, he is compelled to accept the proffered claws of an affectionate Lobster.



No sooner out of the Lobsters' clutches then he meets with a dreadful apparition. Mr Perry Wink's, nearly loses his senses.



UNRECORDED PIRATED EDITION

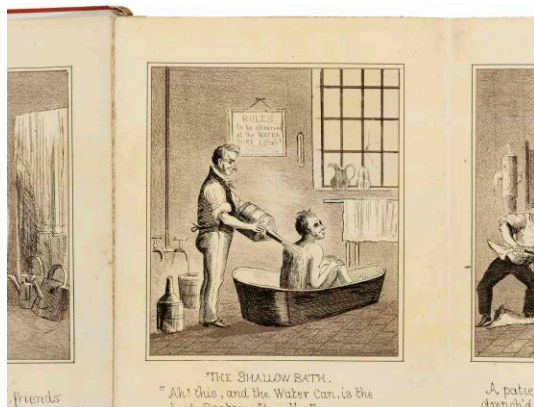
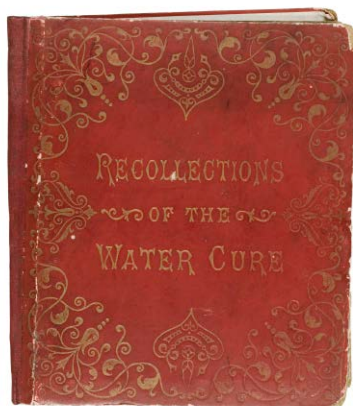
37. **(ONWHYN, Thomas)** *Recollections of the Water Cure.* n.p. 12 uncoloured lithographs on glazed paper, joined at every fourth image & folded concertina-like into red paper boards, decorated & lettered in gilt; boards a little dulled & rubbed. [104563]

¶ Unrecorded on Copac & OCLC. A pirated edition of Thomas Onwhyn's *Pleasures of the Water Cure, by a patient who has been well drench'd and wrench'd and restored to health.* Copac records two editions of this title, one published by John Shuttleworth in Ilkley (two copies only) and the other by Rock, Brothers & Payne (two copies) or Malvern, Rock & Co. (two copies). A rare satirical panorama on the water cure, also known as hydrotherapy, a hugely popular health treatment that involved using water in various forms, including baths, showers, and drinking water, for therapeutic purposes.

Each of the twelve comic illustrations shows a comic depiction of different water cures together with the amusing preparations involved in participating in such treatments. They include: the Sitz Bath and Wet sheet; the Rain Bath; the Ascending Douche, the Foot Bath, and Packing.

[c.1860]

£450



NEW ACQUISITIONS JUNE 2025

Jarndyce Books

UNRECORDED

38. **ONWHYN, Thomas.** *Sketches of Water Cure.* Rock, Brothers, & Payne. 12 oblong 12mo uncoloured lithographs, signed OT; sl. damp mark to lower corner of first two leaves. Sewn as issued into embossed printed cream card wrappers; spine sl. worn, damp mark to lower corner of front wrapper. A nice copy. [104592]

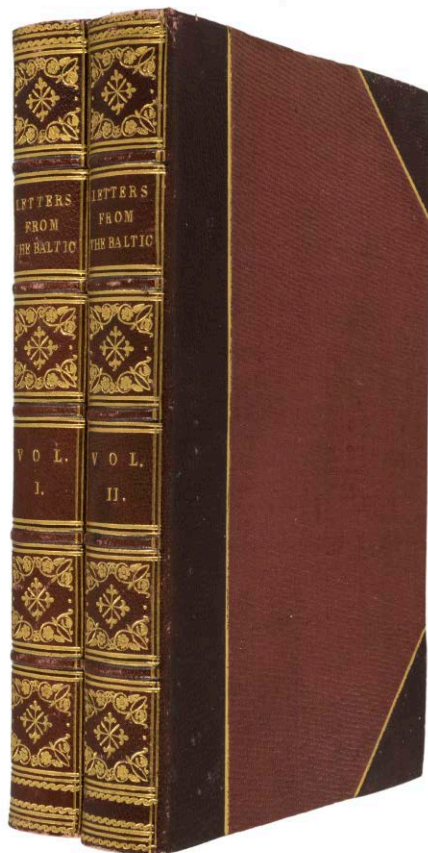


¶ Unrecorded on Copac & OCLC; no copies on auction records. Two of the plates are dated 1860, the remaining ten 1855. Two of the plates, both entitled 'The Packing' were published in *Pleasures of the Water Cure* published by Rock & Co. in 1857. This edition was part of an unnamed series published in this unusual embossed paper binding. *Views of Boulogne*, also with illustrations by Onwhyn, was published in this series in c.1861.

[c.1860]

£350

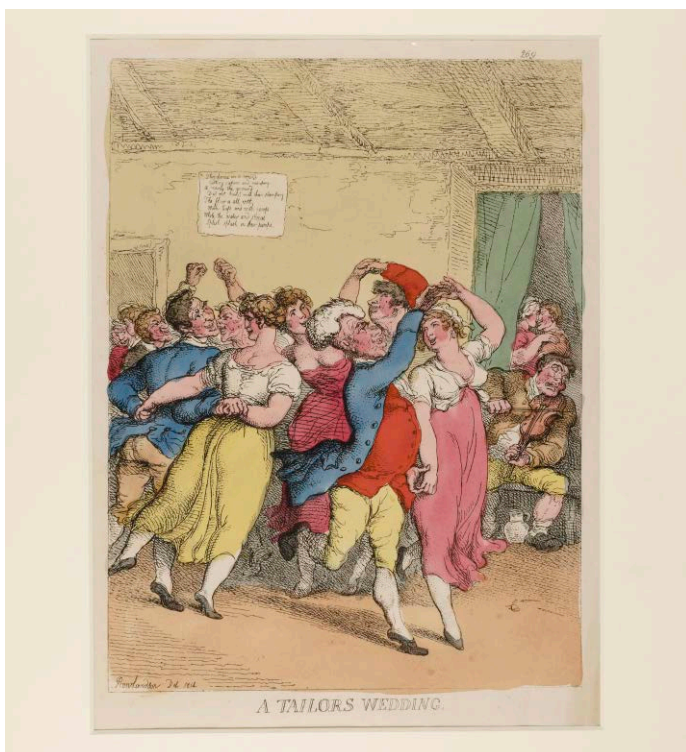




THE BALTIC

39. **(RIGBY, Elizabeth, later Lady Eastlake)** Letters from the Shores of the Baltic. With 20 etchings. 2nd edn. 2 vols. John Murray. Fronts & plates with sl. off-setting. Handsomely bound in later 19thC half maroon morocco by C. Lewis, spines lettered & with compartments in gilt. A v.g. attractive copy. [99427]

¶ Published the year after the first edition, which appeared under the title *A Residence on the Shores of the Baltic*. Elizabeth Rigby, 1809-93, becoming lady Eastlake in 1846, was an accomplished artist who travelled to Estonia and Russia in the early 1840s to visit her sister. These illustrated letters attracted the attention of John Gibson Lockhart at the *Edinburgh Review*, who invited her to contribute to the journal, and thus commenced her career as a respected and authoritative critic of the arts. She was famously scathing of *Jane Eyre*, labelling it a product of 'horrid taste'.

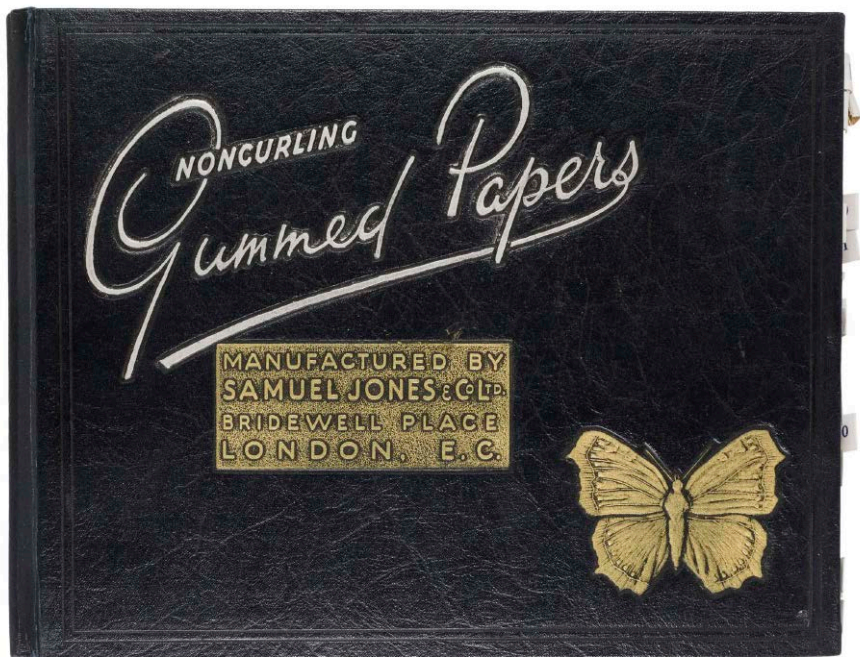


THE TAILOR'S WEDDING - A'DANCING & A'KISSING

40. **ROWLANDSON, Thomas.** A Tailors Wedding. (Thomas Tegg.) Hand-coloured etching, numbered 269 in upper right corner. Plate 34.5 x 26. With good margins at top & bottom. A lovely copy. [104325]

¶ See George BM Satires which includes an imprint (Tegg) and numbered 315 rather than 269 in this example. 'In a bare room with a raftered roof couples are energetically dancing, holding hands behind their backs, or above their heads. The women, with one exception, are young and handsome, the men ugly and plebeian. A seated fiddler plays with closed eyes. Through a doorway partly covered with curtains the bride and bridegroom are seen embracing. On the wall is a placard:

'They dance in a round
Cutting capers and ramping
A mercy the ground
Did not burst with their stamping
The floor is all wett
With leaps and with jumps
While the water and sweat
Splish splash in their pumps.'



SAMPLE BOOK - GUMMED PAPER

41. **SAMUEL JONES & CO.** Samples and Suggestions for Users of Gummed Paper. Samuel Jones & Co. Oblong 4to. Fully illustrated & printed in colour throughout on sample gummed paper, interleaved with pages of text printed in blue & black on red linen; some leaves have regrettably come into contact with moisture at some point and have started to adhere together, especially in the upper margin. The leaves have been separated in some places, with some tearing, while some leaves have been left attached; thankfully nearly all the designs are visible. Ring bound (using the 'Spirax' method) in orig. dark blue faux leather cloth, blocked & lettered in yellow & silver. Notwithstanding the damage to some leaves (roughly a quarter are effected to a greater or lesser extent), this remains an attractive volume. [104597]

¶ Not in BL or NLS. One copy recorded on Copac, Reading University, suggesting the date of publication as 1938. OCLC adds National Library of New Zealand. A very attractively produced sample book, showcasing the many uses for the patented gummed paper produced by the manufacturer Samuel Jones & Co. Arranged into 31 subsections, separated by leaves of explanation printed on linen and each with a protruding thumb tab, several sample leaves of each paper type are given, providing well over

NEW ACQUISITIONS JUNE 2025

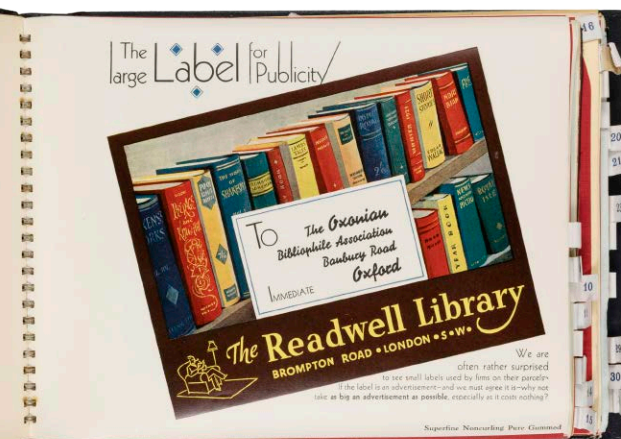
Jarndyce Books

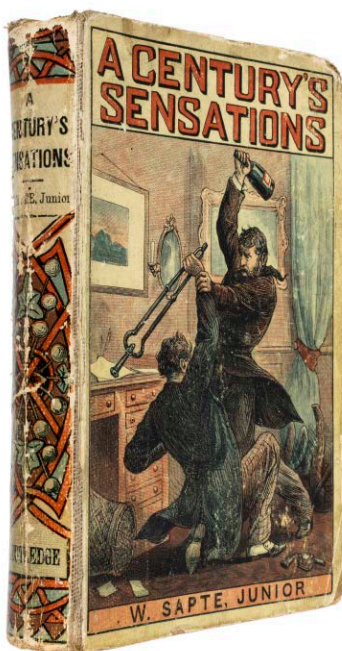
a hundred vividly coloured examples. The attractive designs are typical of the 1930s, reflecting the popular taste for sophisticated art deco modernity. The examples given cover a broad range of uses, such as luggage and travel labels, labels for bottles, tins, boxes and jars, memo pads, stamps of all descriptions, 'hinges for strength', document seals, paper toys for children, etc.

The Camberwell based firm of Samuel Jones & Co. was founded in 1874, trading as makers of gummed paper. It patented a system of producing 'non-curling' paper in 1905, and by the 1920s had an additional premises in Scotland, and had won an important contract to gum British and Commonwealth postage stamps. The company continued to trade as Samuel Jones & Co. until the early 1980s, when it was subsumed by the Wiggins Teape group.

[1938?]

£225

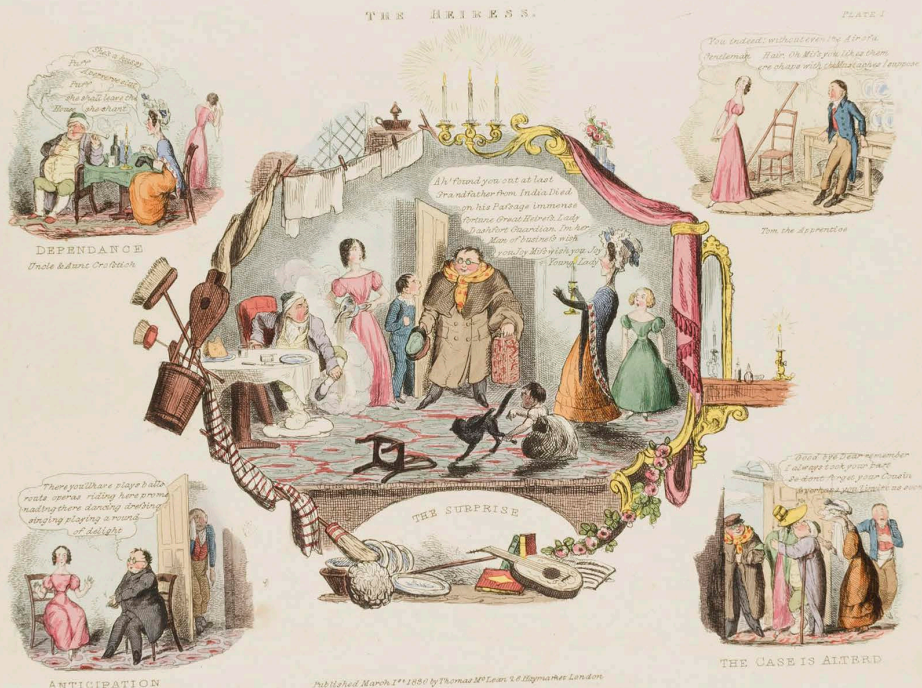




A CENTURY'S SENSATIONS: EARLY TRUE CRIME COMPENDIUM

42. **SAPTE, William, Jun.** *A Century's Sensations*. George Routledge and Sons, Limited. Half title, ads on e.ps; small closed tear to inner margin of leading f.e.p. 'Yellowback', orig. printed boards, blocked in black, blue, & red, lettered in black & red; sl. rubbed, corners chipped, hinges split but sound, spine a bit worn, creased down the middle, chipped at head. A good-plus copy of an uncommon title. [101932]

¶ Not in Glover & Greene. Not in Hubin. 7 copies on Copac. Topp volume I, p.440. OCLC records only two copies in the US at NYPL and the Harry Ransom Center. From the preliminary note: 'The following stories are, for the most part, reproduced from the pages of *The Evening News* and *Post*. They are narratives of actual fact, arranged, for the sake of convenience and interest, in the form of short tales.' Twenty-two short stories covering crimes from throughout the nineteenth century including 'Maria Marten and the Old Red Barn', 'Burke and Hare: A Terrible Partnership', 'The Murder of Lord William Russell', 'The Stanfield Hall Tragedy', 'The Road Murder (Constance Kent)', 'Drugs and Diamonds', 'Music and Murder (Charles Peace)', and many others. The author alludes to contemporary cases - likely Jack the Ripper and Thames Torso murders - but explains 'for obvious reasons the more recent causes célèbres have not been dealt with'.



A PRELUDE TO PICKWICK?

43. **SEYMOUR, Robert.** *The Heiress: a farce.* Oblong folio. Thomas M'Lean. Six hand-coloured numbered plates, all with multiple images; the odd mark but a superb clean copy. Bound with the original front printed paper wrapper into full tan calf by Riviere & Sons, gilt borders & spine, brown morocco title label; small chip to lower leading hinge, extremities sl. rubbed. A handsome copy. [104499]

¶ Abbey Life 319. Not recorded in the BM; no copies located on Copac or OCLC. The last copy to sell at auction was in 2013. A superb copy of a scarce work by the artist and illustrator Robert Seymour, 1798-1836.

As Brian Maidment acknowledges in *Robert Seymour and Nineteenth-Century Print Culture*, Seymour 'was widely present as an illustrator of periodicals at a moment when magazines and journals emerge as a central element within print culture. Seymour's difference from [George] Cruikshank makes his career as a jobbing artist extraordinarily valuable as a way of witnessing the invasion of print by the graphic image, especially the comic

image, in the 1820s and 1830s. He is a key figure in constructing a history of comic illustration’.

Although Seymour started to earn a living through book illustration from the early 1820s, it was not until 1830 and his collaboration with the publisher Thomas M’Lean, that Seymour’s star began to rise. He took over as the illustrator for M’Lean’s vastly popular caricature magazine *The Looking Glass* in 1830 and published at least six oblong folio illustrated series including *The Heiress*. In addition to *The Omnibus*, three more are advertised on the inside front wrapper bound into this volume; *Living Made Easy*, *March of Intellect*, and *The Search After the “Comfortable”*.

If *The Looking Glass* showed Seymour’s talent with the emerging fashion for lithography, these series of plates, all with multiple images, highlight his work in etching on metal, although, as Brian Maidment points, he was trained primarily for working in wood. Seymour committed suicide soon after his infamous collaboration with Charles Dickens on what became *The Pickwick Papers*. As the ODNB concludes: ‘Contradictory claims and statements about the origin of Pickwick Papers were made long after Seymour’s death, but Pickwickian figures can be seen in earlier works such as *The Heiress* and *The Book of Christmas*. In his introduction to Jane Seymour’s book on the subject, the Dickens scholar F. G. Kitton states: ‘It is probably fair to surmise that had not her husband communicated to Edward Chapman his idea of publishing a series of Cockney Sporting Sketches, Pickwick would never have been written’ (J. Seymour, introduction)’.

Indeed, the central figure in the primary illustration of plate I of *The Heiress* has a clear resemblance to Mr. Pickwick, a character that appears in two further illustrations, one in plate I and another in plate II.

1830

£3,500



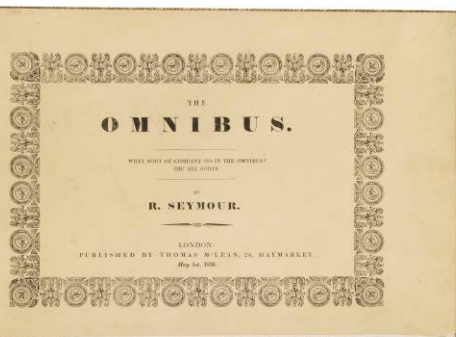


SCARCE SUITE OF PLATES WITH THE ORIGINAL WRAPPERS

44. **SEYMOUR, Robert.** *The Omnibus.* What sort of company go in the omnibus? Oh! All sorts. Oblong folio. Thomas M'Lean. Six hand-coloured etched plates four with multiple illustrations and two with a single full-page image. A superb clean set. Vertical crease to initial blank. Bound with the orig. paper wrappers into full tan calf by Riviere & Sons, gilt borders & spine; sl. rubbed. v.g. [104498]

¶ Not recorded in the BM; not in the BL; a single copy recorded on Copac at Manchester University; OCLC adds no further copies. The last copy to sell at auction was in 2013.

Four of the plates are entitled 'Omnibus' (all dated May 1st, 1830) and contain upwards of eight captioned hand-coloured etchings, all with a larger central image. Two plates have



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Jarndyce Books

a single, full or near full-page illustration. One plate is entitled 'The Turnip Field' (dated March 11th, 1830). The illustration, with explanatory text beneath, shows 'the poor of the parish' collecting turnips from the field of local reverend who rides horseback holding a stick in an attempt to stop them. The other is without a title and dated May 1st. This macabre and striking print, placed fifth in the volume, depicts a gaming room enveloped by a vast spider's web in which are entombed the mummified victims of gambling. In the image, a man at the central card table is ushered away, lost and seemingly broken. The two full-page illustrations are apparently unrelated to the title of the work - and to the other four plates - but the six plates conform to the only other known example.

May 1st, 1830

£3,500

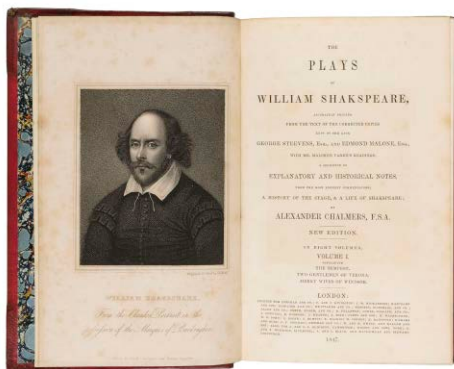


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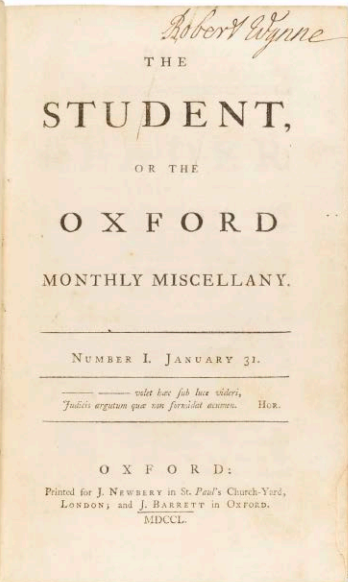
- ¶ The copy of Francis St. John Thackeray 1832-1919, cousin of the author William Makepeace Thackeray.

£550



SMART'S STUDENT & (UNRECORDED) INSPECTOR

46. **(SMART, Christopher)** The Student, or, the Oxford, and Cambridge Monthly Miscellany. Two volumes. Oxford: printed for J. Newbery in St. Paul's Church Yard, London; J. Barrett in Oxford; and J. Merrill in Cambridge. Vol I. Parts I-IX, plus Supplement. Engraved frontispiece, engraved titlepage, 104, 65-72, 113-288, 297-304, 297-400, [8]pp index; Vol II. Parts I-X. Engraved frontispiece, engraved titlepage, 200, 8 'The Inspector', 201-240, 9-16 'The Inspector', 241-280, 17-24 'The Inspector', 281-400, [8]pp index. 8vo. Some occasional light foxing. Full contemporary calf, raised & gilt banded spines; upper joints cracked but firm. Attractive copy. Contemporary signature of Robert Wynne at head of titlepages, armorial bookplate of John Holmes. Engraved frontispieces by Grignion after Hayman depict an allegorical scene with Oxford's Radcliffe Square in the background. [91610]

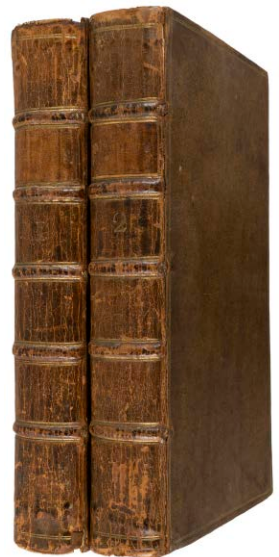


¶ ESTC T147616, although no collation provided. First edition, comprising the original nineteen parts. Designation changes after No. 9; instead of numbering, each issue is named for one of the nine muses, the final issue is called Apollo, which constitutes issue no. 19. After No 6 'and Cambridge' was added to the title, which is also when

Christopher Smart is thought to have taken over the editorship.

G.J. Gray; *A Bibliography of the Writings of Christopher Smart*, identifies 22 contributions by Smart, thirteen of which were later published in his *Poems on Several Occasions*, 1752. Samuel Johnson contributed The Life of Dr. Francis Cheynel, which appears in volume II, parts VII-IX.

The Inspector [Parts I-III], bound into vol. II, is unrecorded in ESTC or OCLC. It was published 'by the Proprietors of the Student... [and] in compliance with the request of many, but especially their country readers, subjoined an additional half-sheet; containing, a compleat summary of whatever is comprehended under the denomination of news. This they intend to give away gratis every month; and as it in no way interferes with the rest of their work, it will be printed on a different letter, and paged separately; with an intent that (when the number is sufficient) they may be collected and bound together in



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a volume by themselves'. It appears to be modelled on John Hill's *The Inspector*, 1751-1753, which provided a similar presentation of selected articles for the readers of *The London Daily Advertiser* and *Literary Gazette*.

1750-51

£1,200

VANITY FAIR ABRIDGED

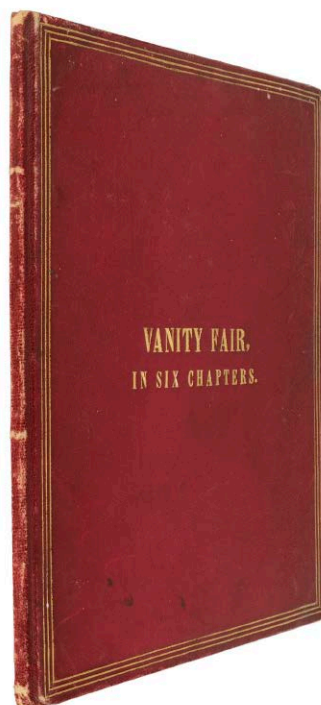
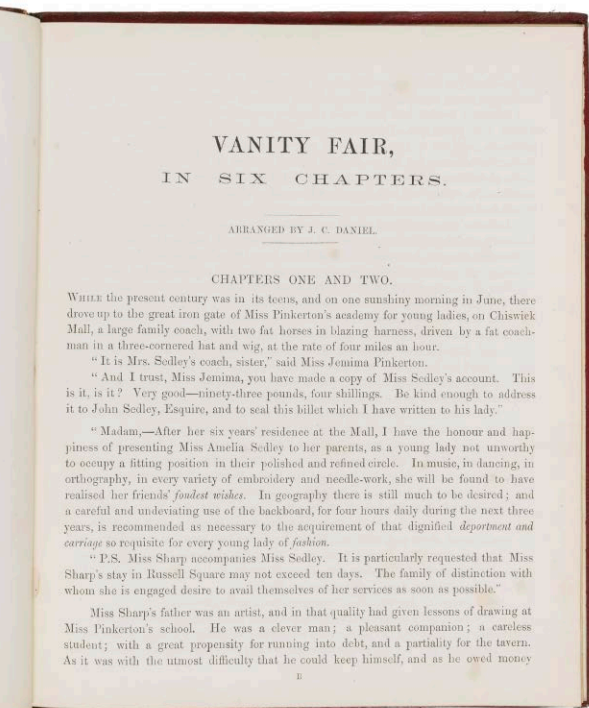
47. (THACKERAY, William Makepeace) DANIEL, Jesse Cato? *Vanity Fair*. In six Chapters. Arranged by J.C. Daniel. 4to n.p. Contemp. full red morocco, boards triple-ruled in gilt, front board lettered in gilt; a little wear to head & tail of spine. a.e.g. v.g. 27pp. [104340]

¶ The purpose of this little publication is unclear. Unrecorded on Copac & OCLC; one other copy seen but with no copies on auction records.

Arranged over 27 pages, it forms a rather drastic abridgement of Thackeray's masterpiece, perhaps designed for schoolchildren or to be read aloud. Although we cannot be certain, this appears to be the work of Jesse Cato Daniel, 1825-1876, the son of the dramatist, critic and renowned book collector George Daniel. It is known that George Daniel died at his son's property in 1864, identified in the DNB as an address in Stoke Newington.

[c.1863?]

£500



THE FIRST PISTOL DUEL IN LONDON

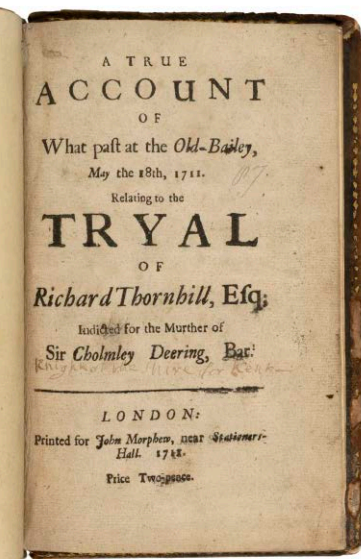
48. **THORNHILL, Richard.** A True Account of what past at the Old-Bailey, May the 18th, 1711. Relating to the tryal of Richard Thornhill, Esq; indicted for the murther of Sir Cholmley Deering, Bar. Printed for John Morphew, near Stationers-Hall. [3-4], 5-14pp; bound without preliminary leaf & following blanks. Contemp. full calf, panelled in gilt, black morocco label; leather chipped from top margin of following board & small area of front board, spine chipped at tail, old cup ring on front board. Armorial bookplate of William Selwyn of Lincoln's Inn loosely inserted. [100601]

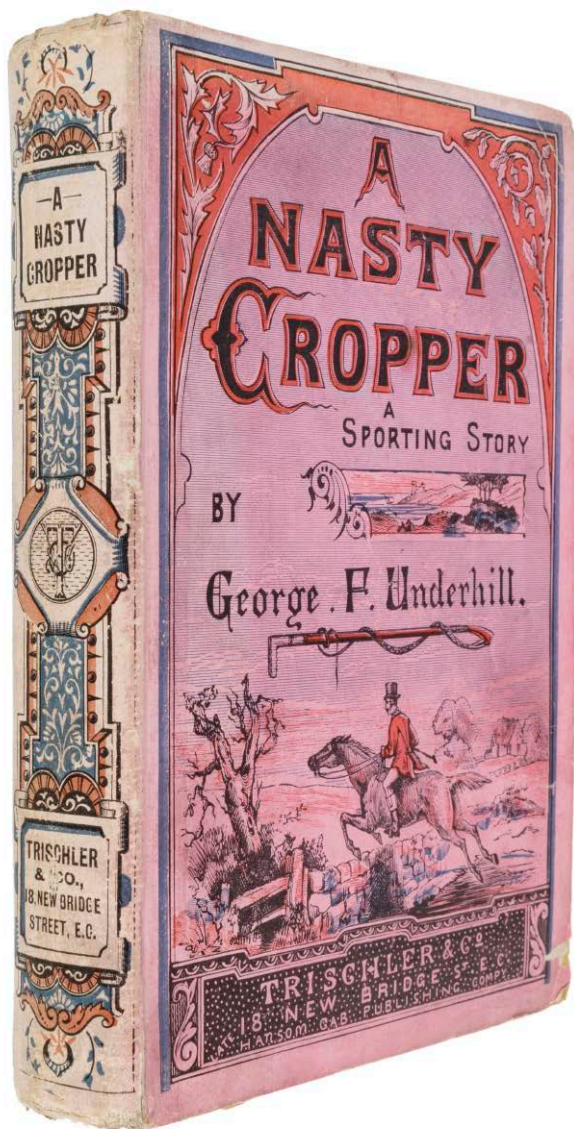
¶ ESTC T51787. The only sale record is from 1893. An account of the Old-Bailey trial of Colonel Richard Thornhill for the murder of Sir Cholmley Deering - notable for being the first duel in London fought with pistols rather than swords.

The two men had been among a larger group dining together at The Toy Inn at Hampton Court, a conflict arose and they began fighting, at one point Thornhill fell down and 'had some teeth struck out by Sir Cholmley Deering's stamping upon him'. Deering seemed to think the matter was settled but Thornhill issued a challenge after the men had returned to their respective lodgings later that night. According to testimony included here, the two met at Thornhill's lodgings the following morning and travelled in a coach to Tothill Fields together. Both men shot and were wounded during the duel, but only Deering succumbed to his injuries; in his final moments he recognised the role he played in his own demise and several witnesses testified that they heard him forgive Thornhill.

After a lengthy deliberation, Thornhill was found guilty of manslaughter rather than murder. This verdict was considered appropriate in cases 'where there was no previous quarrel, and a person should happen to be kill'd in heat of blood upon a sudden difference that might arise, in this case the law did so far indulge the passions of men, as to allow such an action to be only man-slaughter.' The sentence he was given is not stated, but if he was ever incarcerated he was evidently out by August 20th of the same year, at which time he was murdered himself on Turnham Green by two men allegedly claiming allegiance to Deering.

Duelling existed in a legal grey area in the eighteenth century - it was technically illegal but still considered an acceptable way for aristocratic men to settle serious disputes of honour. Men who killed their opponent were often found guilty of the lesser charge of manslaughter, since the victim knowingly participated in the duel and agreed to the consequences.



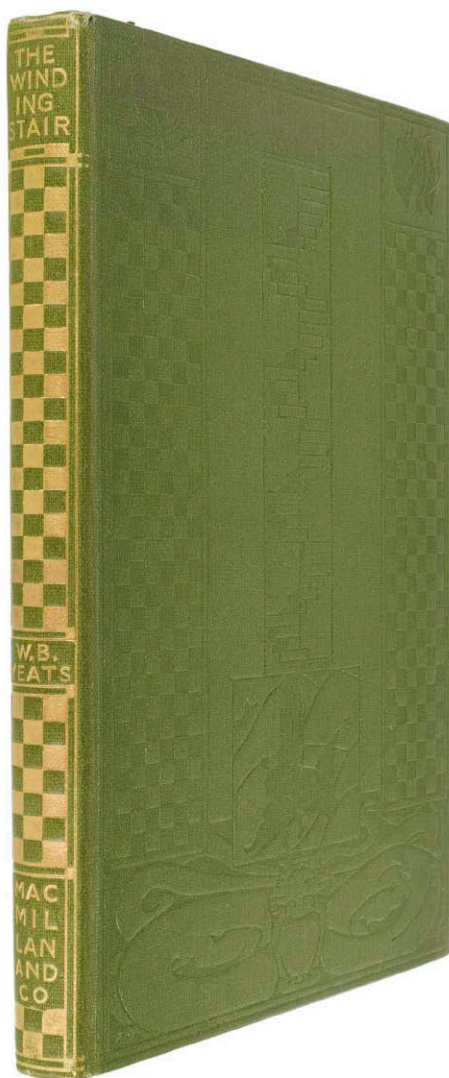


A SPORTING STORY

49. **UNDERHILL, George Frederick.** *A Nasty Cropper.* A sporting story. fifth thousand. Trischler & Co. Half title with ad. on verso. Ads on thick e.ps. 'Yellowback', orig. pink illustrated printed paper boards; sl. rubbed, spine faded. [104284]

¶ Not in Topp. Copac records four copies of this printing.
1889

£220



THE WINDING STAIR

50. **YEATS, William Butler.** *The Winding Stair and Other Poems.* First trade edn. Macmillan & Co. Half title. Orig. olive green cloth, blocked in blind, spine gilt. A very nice copy. [104263]

¶ Wade 169. First published by the Fountain Press in 1929. Yeats's followup collection to *The Tower* (1928); includes the poems *Blood and the Moon*, *The Nineteenth Century and After*, *At Algeciras - a Meditation upon Death*, *Byzantium*, and others.