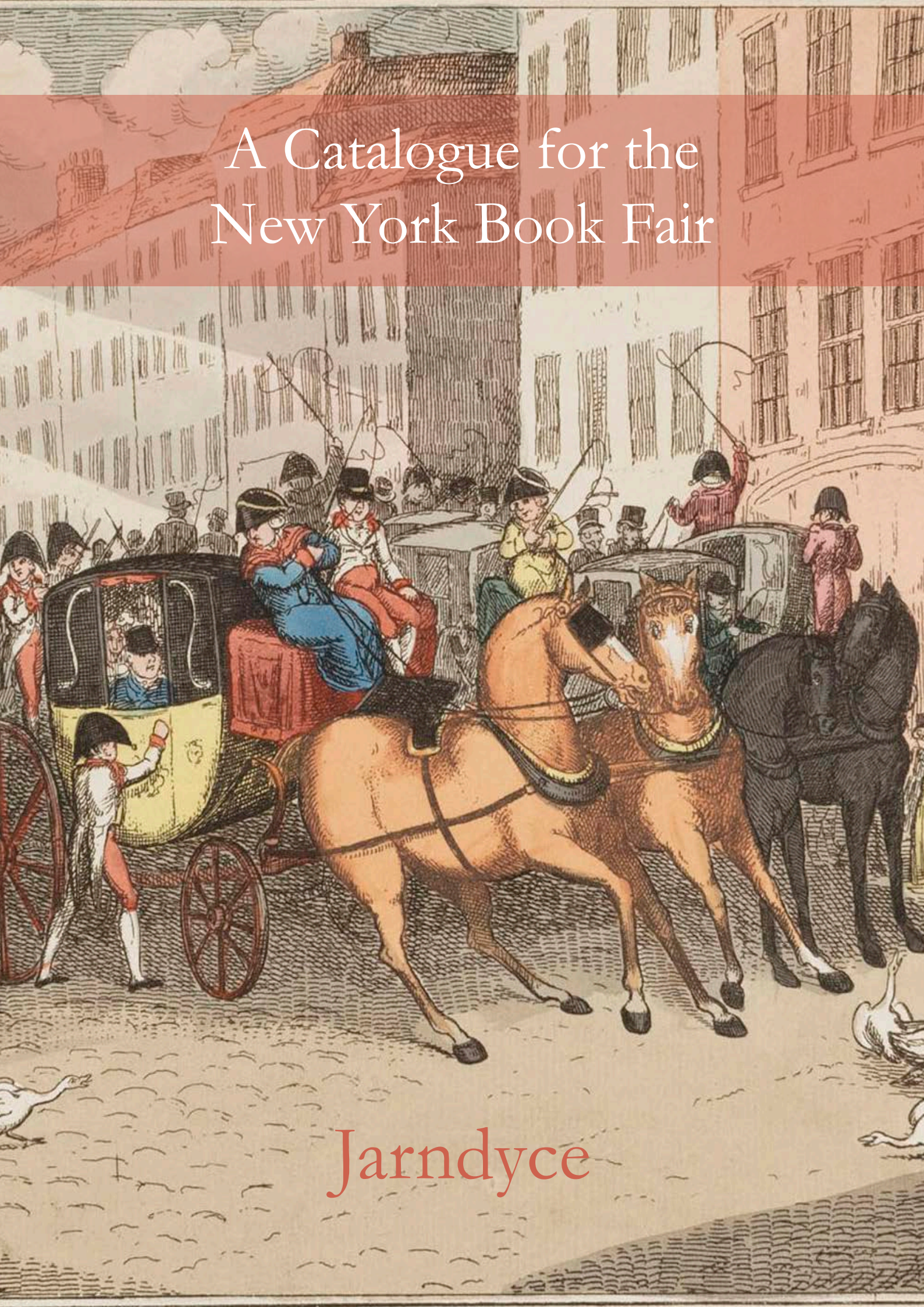


A Catalogue for the New York Book Fair



Jarndyce

JARNDYCE
ANTIQUARIAN BOOKSELLERS

A Catalogue for the
New York Antiquarian
Book Fair

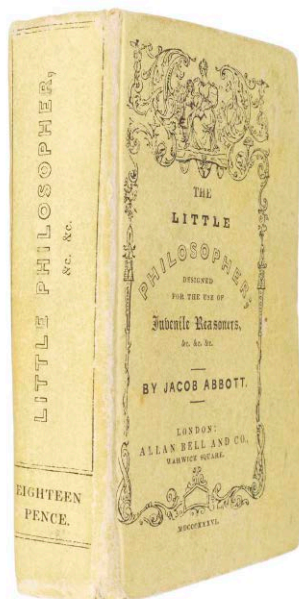
Park Avenue Armory, April 3-6, 2025

BOOTH A26

To order or enquire about any of these items
please email books@jarndyce.co.uk

A Catalogue for the New York Book Fair 2025

Jarndyce Books



FINE IN ORIGINAL BOARDS

1. **ABBOTT, Jacob.** *The Little Philosopher*; designed for the use of juvenile reasoners, &c. &c. &c. 24mo. Allan Bell & Co. Engraved title. Orig. yellow paper boards, with the titlepage engraving erratically stamped on to both boards, title uplettered on spine. Faint pencil inscription dated 1839 on leading f.e.p. A FINE copy as issued. [104087]

¶ Price eighteen pence. This edition not in BL; Nottingham and Oxford only on Copac. 'The following work was originally published in numbers and under a fictitious name... The parent or teacher who may take up this little work, is especially desired to notice, that it is not intended to give to children a superficial and consequently useless, acquaintance with subjects and sciences beyond their grasp; but, as its title imports, *to teach them to think and to reason about common things...*'

1836

£150

HAND-COLOURED JUVENILES, 1817

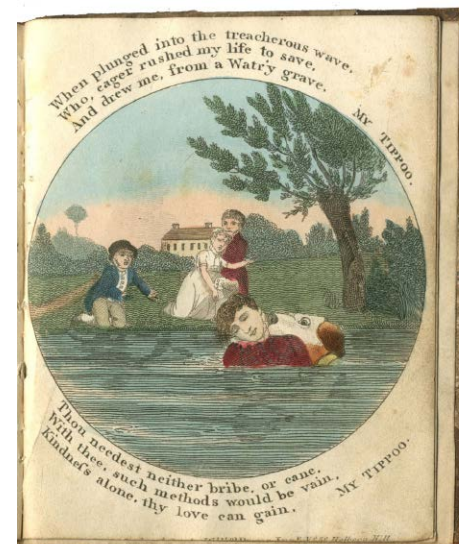
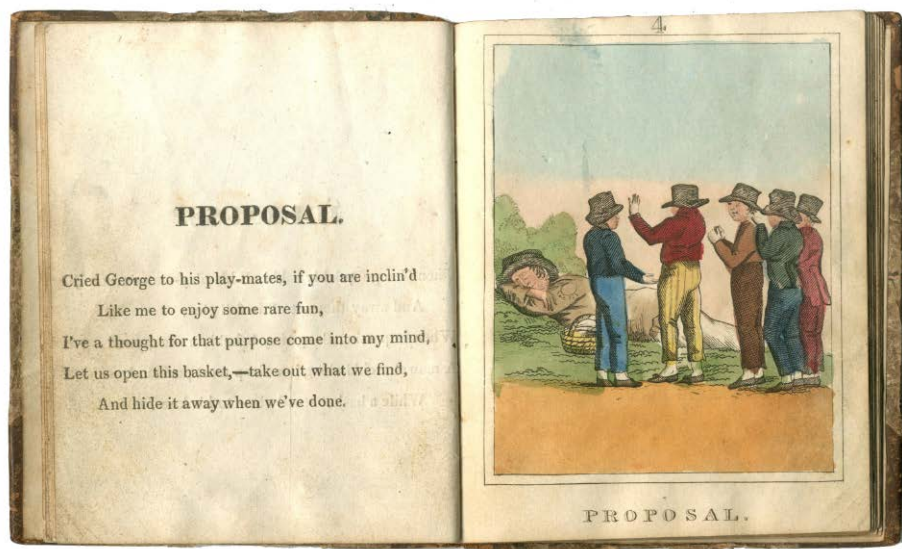
2. **ANONYMOUS,** *The True History of a Little Boy who Cheated Himself.* Founded on fact. By a Young Naval Officer. William Darton; n.p. BOUND WITH: **BAKER, T.** *My Tippoo.* Square 8vo. Lacking leading free e.p. Both titles with hand coloured plates; some dusting, one small corner torn without loss of text in *The True History*; *My Tippoo* close trimmed at head, touching text only on title. Contemp. half calf, marbled boards rubbed. [103764]

¶ *The True History* was first first published by Tabart & Co., 1809 (Osborne) followed by 'W. Darton at the Juvenile Library', 1811 (Oxford only) followed by an 1813 new edition (William Darton Jr.), V&A only. This 1817 edition is Oxford only. Two copies only in auction records; the last, an 1809 first edition, selling in 2005. 12 plates, each with five lines of verse: Request, Assent, Idleness, Proposal, Agreement, Mischief, Carelessness, Enquiry, Present, Astonishment, Vexation and Repentance.

There is only a Philadelphia edition 1817 of *My Tippoo* on Copac (Warwick); not in Osborne. Six circular colour plates, including title, with surrounding text telling the story of Tippoo, a faithful dog.

1817

£450

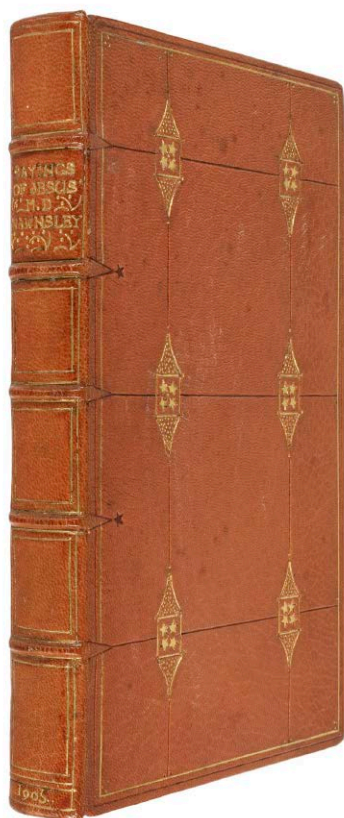


A Catalogue for the New York Book Fair 2025

Jarndyce Books

BINDING BY AGNES ASHBEE

3. (ASHBEE, Agnes) RAWNSLEY, Hardwicke Drummond. 'Sayings of Jesus' and a Lost Gospel Fragment. Being a series of village sermons on three papyrus fragments. Preached in St. Kentigern's Church, Crosthwaite, Keswick, in the years 1897 and 1904. Prepared and produced, in the spring of 1905, by the Beaver Press, at Laleham, near Staines, England. Some initials printed in red. Blue endpapers. Attractively bound in full tan morocco ruled in blind & gilt, morocco turn-ins dec. in gilt, raised bands, gilt designs of spots & stars, signed with monogram 'AA' on following turn-in; a few small marks, sl. rubbed. a.e.g. A nice copy in a classic turn-of-the-century women's binding. [104100]



¶ H.D. Rawnsley, 1851-1920, was a priest, poet, and politician; he was one of the co-founders of England's National Trust and is still celebrated today for his commitment to conservation of historic places and natural beauty.

The binding is by Agnes Ashbee, who gets just a brief mention in Tidcombe's *Women Bookbinder's 1880-1920*, and then only in an anecdote about Sylvia Stebbing looking for a mentor and meeting Agnes who taught classes in Cheyne Walk, Chelsea, but who she found to not be 'very good'. In this cataloguer's opinion, this is one of Agnes's more accomplished bindings and is rather charming.

Little is known of Agnes but her family were certainly a colourful lot. Her elder brother Charles Robert, 1863-1942, was an architect and designer and one of the key figures of the Arts and Crafts movement and founder of the Essex House Press; he was also a gay man well known for his tumultuous marriage to Janet Elizabeth Forbes. Their father, Henry Spencer Ashbee, 1834-1900, was a writer and bibliographer and also the most prolific collector of erotica in the 19th-century; his collection was donated to the British Museum and formed the foundation of the Private Case.

An earnest note preceding the contents reads: 'To those who are interested in the technicalities of printing, it should be said that the method employed in the printing of this book was in the nature of an experiment. Those responsible, realise keenly that the result aimed at has not been achieved'. The Beaver Press was a short-lived venture set up by Rawnsley's son Noel and his wife, and was funded by Rawnsley himself and his wife Edith - it was not commercially successful and shut down after a few years.

1905

£500

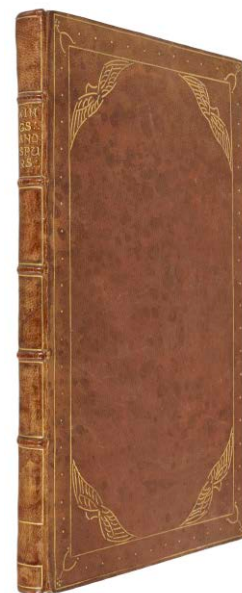
A QUOTE FOR EVERY DAY BOUND BY AGNES ASHBEE

4. (ASHBEE, Agnes) SOULSBY, Lucy H. M. *Wings and Spurs*. A collection of quotations for every day in the year. Longmans, Green, and Co. Half title, 1p. ads. Green endpapers. Bound by Agnes Ashbee in contemp. full tan sheep (?), ruled & dec. in gilt, raised bands, signed with monogram 'AA' on following turn-in; leather somewhat mottled, sl. rubbed & marked. a.e.g. Pencil inscription of 'Harriett Orr, January 29: 06'. A nice copy. [104103]

¶ Lucy Helen Muriel Soulsby, 1856-1927, was a writer and headmistress. She staunchly opposed women's suffrage and also believed that women should not be able to obtain degrees from Oxford or Cambridge despite spending her career at such prestigious institutions as Cheltenham Ladies College and Oxford High School for Girls.

1905

£150

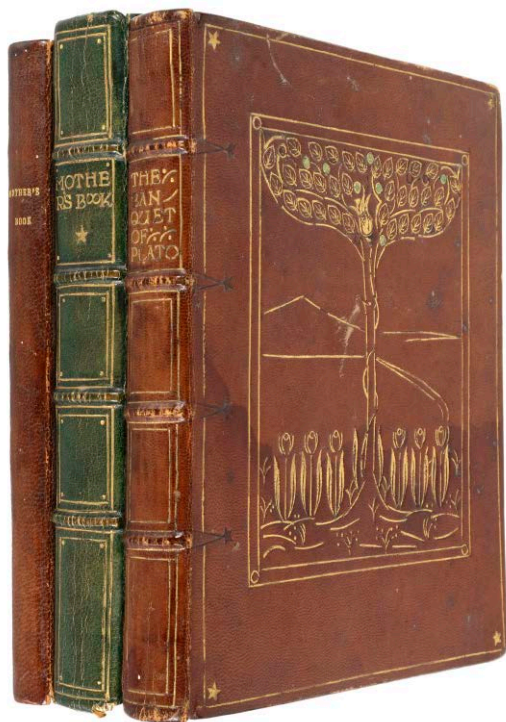


A Catalogue for the New York Book Fair 2025

Jarndyce Books

THREE MANUSCRIPTS BY LUCY ELIZABETH THACKERAY, BOUND BY AGNES ASHBEE

5. (ASHBEE, Agnes) (THACKERAY, Lucy Elizabeth, née Orr) *Mother's Book*. 1841 to 1904. Bound by A. A. Chelsea, in January 1907. Photo tipped in as front., [iii], 143pp, a small, neat hand in black ink. Attractively bound by Agnes Ashby (Ashbee) in blue morocco, ruled & tooled in gilt, raised bands; sl. rubbed, spine sl. faded & chipped at tail. WITH: 'Mother's Book, Written out by Lucy Elizabeth Thackeray, 1906-1908. Chelsea. London'. Photo tipped in as front., 88pp. Full brown crushed morocco, spine lettered in gilt; sl. rubbed & dulled. WITH: 'The Banquet of Plato. Translated by Percy Bysshe Shelley. In one volume. London: Lucy Elizabeth Orr, Bennett Street. MDXCIV'. Full brown calf, ruled & tooled in gilt with small green inlays, raised bands; a bit rubbed with dampstain to lower margin of rear board. A lovely set of manuscripts in bindings. [104096]



¶ Lucy Elizabeth Thackeray, née Orr, 1868-1953, was born in Donegal, Ireland, the youngest daughter and second youngest child in her family of nine. Her father died around 1870 when Lucy was only two, and her mother was left to raise her young family alone.

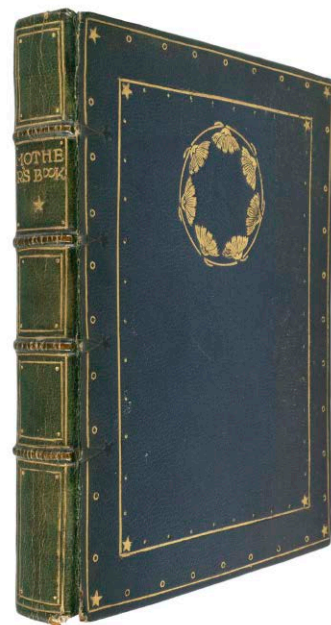
The first memorial book, which Lucy lovingly made for 'Mindie' (presumably her sister Mary), shows how close Lucy and her siblings were to her mother. She writes in her dedication: 'This little book which means so much to her and to me, which reminds us of what is for ever passed and forever living and present in our lives, which is a kind of echo of that lovely life which gave love and light to everything which came near it is dedicated and given to Mindie. Fars... High Bridge... Cloughton... Kodai (?)... from her loving sister Lucy'. The second memorial volume, clearly made after her wedding to Henry St. John Thackeray (great-grandson of William Makepeace) on 13 May 1905, includes the same content as the first but not as much, and is dedicated to her eldest brother. She writes in the foreword of this volume: 'These fragments, verse and prose, were among Mother's papers. Some are her own original words, others are quoted. I have copied them just as I found them.

There are two other copies. This one is for my dear Brother Andrew William Orr with my love. L.E.T. September. 1908. Chelsea'.

The memorial volumes are filled with quotes, excerpts, and poetry in English, French, German, and Latin by writers including Shakespeare, Wordsworth, E.B. Browning, Cowper, Poe, and more.

The final volume is Plato's *Banquet*, neatly copied in the same small neat hand, in black ink. Her dedication reads: 'To Robert I dedicate this little copy of a book I love'.

The volumes are bound by Agnes Ashbee, who gets just a brief mention in Tidcombe's *Women Bookbinder's 1880-1920*, and then only in an anecdote about Sylvia Stebbing looking for a mentor and meeting Agnes who taught classes in Cheyne Walk, Chelsea, but who she found to not be 'very good'. It is likely that Lucy knew Agnes from her neighbourhood, having moved to Chelsea after marrying Henry Thackeray. Loosely inserted in the blue 'Mother's Book' is a black and white photograph of a woman with a note in ink on the verso: 'A Happy Xmas. from the Blue Lady, 1907', a pencil note explains that this is Agnes Ashby [*sic*]. Little is known of Agnes but



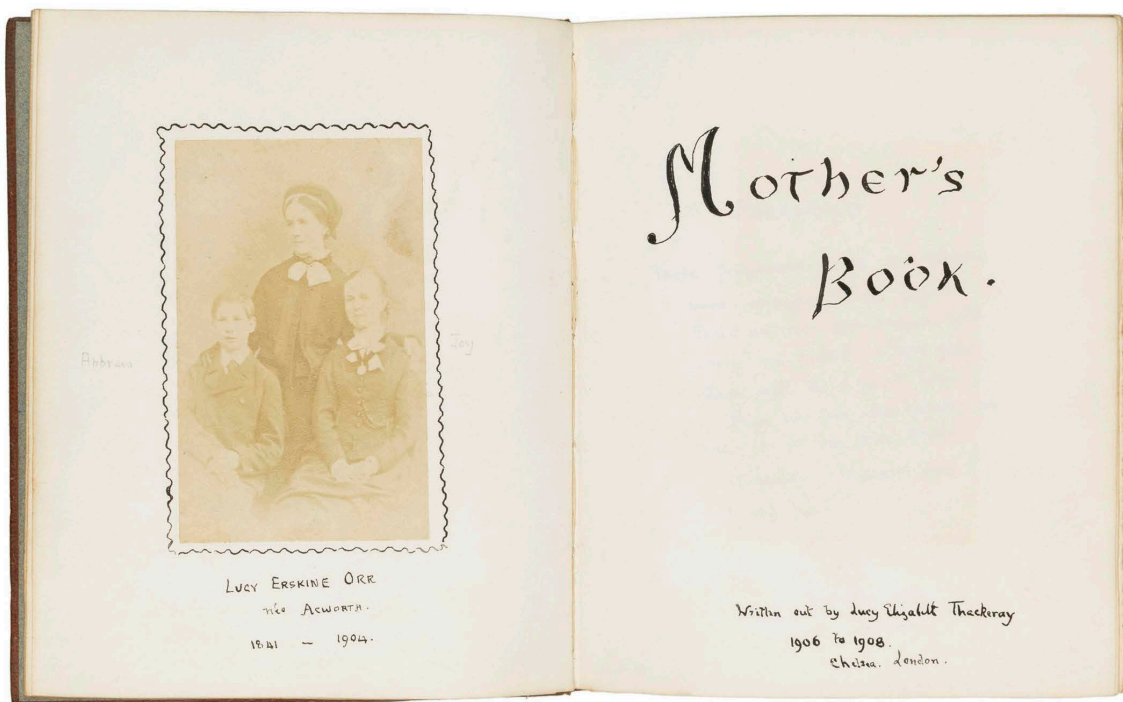
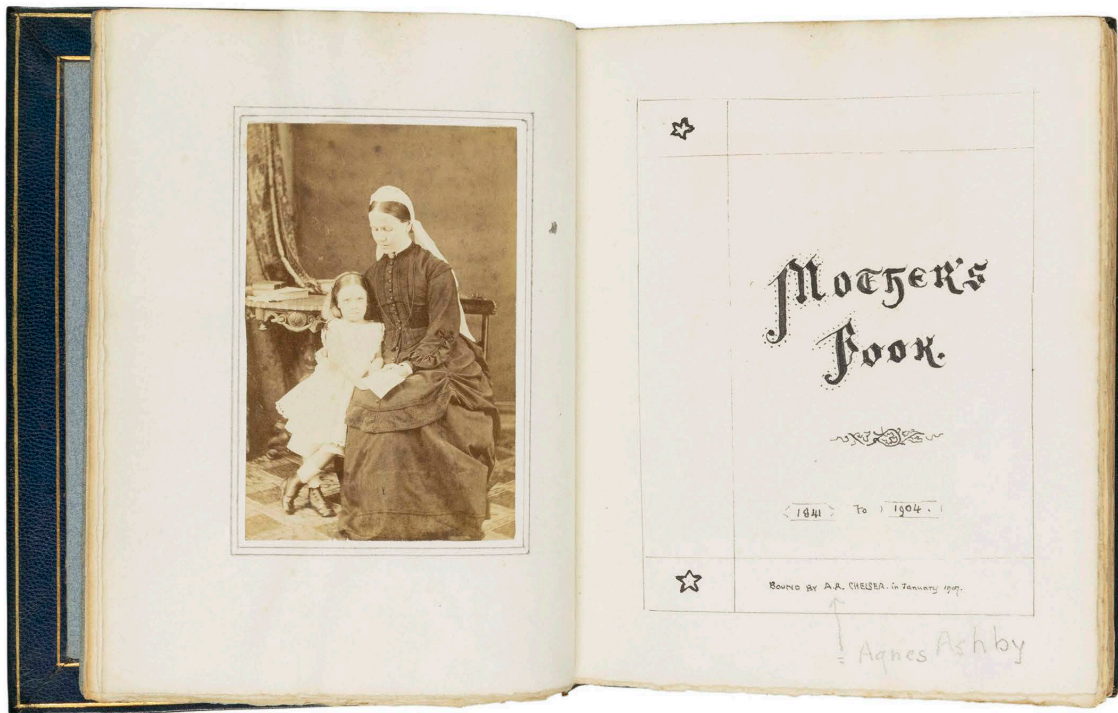
A Catalogue for the New York Book Fair 2025

Jarndyce Books

her family were certainly a colourful lot. Her elder brother Charles Robert, 1863-1942, was an architect and designer and one of the key figures of the Arts and Crafts movement and founder of the Essex House Press; he was also a gay man well known for his tumultuous marriage to Janet Elizabeth Forbes. Their father, Henry Spencer Ashbee, 1834-1900, was a writer and bibliographer and also the most prolific collector of erotica in the 19th-century; his collection was donated to the British Museum and formed the foundation of the Private Case.

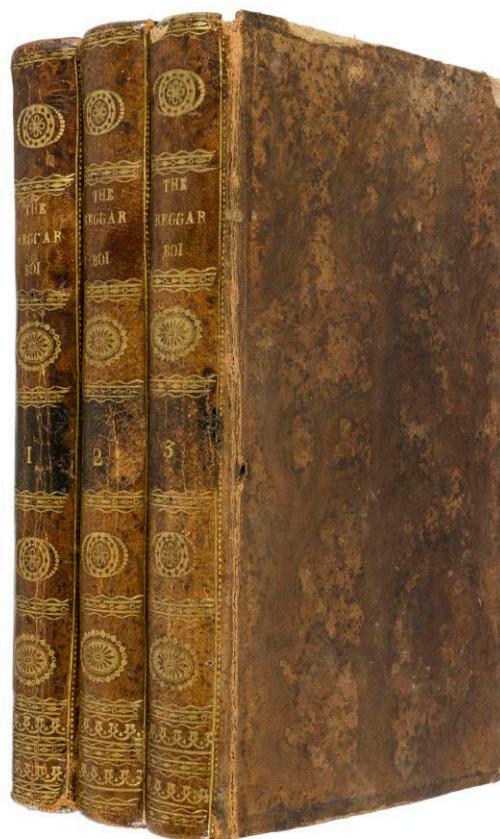
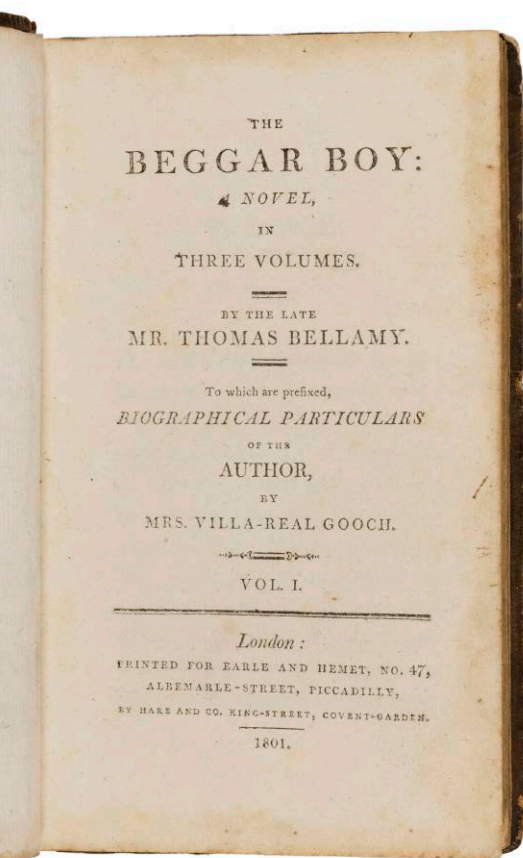
[1904-1908]

£1,450



A Catalogue for the New York Book Fair 2025

Jarndyce Books



ALFRED, THE BEGGAR BOY

6. **BELLAMY, Thomas & GOOCH, Elizabeth.** *The Beggar Boy: a Novel, in Three Volumes.* To which are prefixed, biographical particulars of the author, by Mrs Villa-Real Gooch. Three volumes Printed for Earle and Hemet, No 47, Albermarle-Street, Piccadilly, by Hare and Co., King-street, Covent-Garden. xlvi, 182; [2], 225, [1] ads; [2], 230pp, engraved frontispiece erroneously inserted in vol. III by the binder. 12mo. Lightly foxed & sl, browning. Contemporary mottled sheep, spines lettered & tooled in gilt, pink e.ps; minor surface wear, extremities rubbed, one head cap & foot of spine chipped, otherwise a handsome copy. [99689]

¶ Copac records a single copy at the BL; OCLC adds copies at the University of Pennsylvania and the Australian National University. The last copy to sell at auction was in 1970. The first edition of Thomas Bellamy's final novel, left unfinished at his death in 1800, and completed by his friend, the novelist, Elizabeth Sarah Villa-Real Gooch, 1757-1807. Her writing career began in the later eighteenth century with a pamphlet justifying her role in the quarrel with her estranged husband William Gooch who had abandoned her in Lille in 1778, and which landed her in debtors' prison. From this she moved on to further life-writing (courtesan autobiography), published poetry, further works which blended autobiography with fiction and finally to sentimental novels. Self-vindication and the need for money were her chief motives, but she had a real gift for expressing both mood and argument. Reviewers gradually shifted over the course of her career from sympathy to contempt. It is unclear how much of the novel she wrote, possibly the whole of the third volume. The *Monthly Mirror*, vol. XII, July 1801, wrote that 'we are of the opinion that Mr Bellamy's share in the work did not extend further than the middle of the second volume'.

The novel forms a picaresque narrative of the life of Alfred, the Beggar Boy, abandoned by his mother, who, after enduring numerous hardships, is ultimately saved by a kindly family.

A Catalogue for the New York Book Fair 2025

Jarndyce Books

THE BREATH OF LIFE,

Being an Account of a Young Man that went to
Sea, thinking it a pleasant Life, but soon
found his mistake.

Prettily expressed in Sea Terms.

WHEN first I drew the breath of Life,
Twas in the merry month of June,
The fourteenth day as I was told,
When roses they were in their bloom,
In seventeen hundred and five,
It was the date of the year,
My parents did for me provide,
The best of learning I declare.
When I grew up they asked me thus,
What trade they should for me provide?
O then I answer'd them again,
My mind's to cross the ocean wide,
My whimsical brain did fully shew,
The pleasures seamen enjoy'd at sea,
But not the sorrow grief nor woe,
they suffer in extremity.
If there be pleasure on the seas,
Tis when the wind and weather's fair,
With a bowl of punch here to you Jack,
I thank you Will let's drown all care,
Hardships ye know there is full well,
But we must never blinch altho',
Dark dismal night and lofty seas,
Contrary winds hail rain and blow.
When we are on the raging main,
With wind right aft and a pleasant gale,
O then we have our heart's desire,
When we can spread abroad our sail.
Our main sail haul'd up in the brail,
Our fore sail drove us bravely thro',
Our top sail and top gallant sails,
When hoisted make a gallant shew,

Now when the wind won't stand I am afraid,
It weareth forward I plainly see,
Get the fore-tack down to the cat-head,
The main-top down to the larchestree.
Down fludding sails aloft and aloft,
And put them by boys for this time,
And stow your stay-fails fore and aft,
And trim your fails unto the wind.
And now she'll hardly lay her course,
So let us get our tacks on board,
Our sheets laid aft and our bawling hawl,
And see all things else prepar'd,
We must expect to head the sea.
Where foaming billows aloud do roar,
Like hills and dales the main looks you see,
Now our pleasant sail is o'er.
Instead of fludding now tis luff,
Don't fall off my boys thus and no near,
The Grampus blows a lofty spout,
The sky looks dismal I declare,
Its in top-gallant sail my boys,
Hawl down your top-mast stay-fails too,
We have met with a tartar I'm afraid,
We will settle our three top-fails low.
Now boys let us reel while we have time,
Let run your top-sail haul the yard down,
The roar and main-top bowling gone,
Set the weather braces round,
And fill your fails my hearts of gold,
Hawl your keel-tacks aloft,
It will blow hard I do perceive,
Let's clew them up while we are below.

The single reef in each top sail,
And to furl them it is agreed,
So bear a hand my hearts of gold,
And make halle down with nimble speed,
And see your jeers fore clear and aft,
You haul down tackle hood also,
And see all things ready prepar'd,
Both up aloft and down below.
Brail up your mizen snug my boys,
And cheerful lower away your yard,
The sky looks black and dismal too,
Which plainly shews it will blow hard,
A good hand stand by the main sheer,
And see all clear to let it fly,
It looks as thick as butter milk,
And will bewith us by and by.
So hard a weather goes the helm,
Let fly the main-sheet now with speed,
This furious squall will soon be o'er,
It breaks apace I do perceive.
Come haul aft your main sheets again,
Luff round my boys lets lose no ground,
The sky looks dark and dismal too,
We will surely lower our fore-yard down.
So forward now my heart of gold,
Let go your lifts in the first place,
A sturdy fellow to the jeers,
And strength is required at the brace,
Your down haul tackles must be man'd,
Clue garnets, burnt lines, and fit lines too,
Ease off your sheet, let rise your tack,
And now my boys lets clue him up.
Belay your lifts securely hard,
then up aloft him snug,
Quoil your ropes, and then come aft,
And well all hands tittle the nut brown jug,
And now our helm is lashed a-lec,
And all things are secure aloft,
You at the helm pray mind the glass,
How the comes too and likewise falls off.
The storm increases more and more,
Wed' up and make a reef in the main sail,
In one consent let it be agreed,
Let seamen's courage never fail,
And to your station now my boys,
Pray stand by seamen every one,
Ease off your sheet let rise your tack,
Set in your brace your bow-lines down.
When this is done, then down we come,
to see what more we have to do,
We lose our mizen in the brails,
We balance him and set him too,

Now he's balanc'd in a trice,
Sway up the yard, haul aft the sheet,
No sooner spoke but away she flies,
And leave the bolt rope in the lead.
Our goodly ship lies dangerous too,
In the furge of all the sea,
And takes us upon the broadside,
And makes o'er us a passage free,
You see the danger we are in,
For God's sake boys what shall we do,
Its better to fail before the wind,
I'm sure my boys than thus lie too.
In one consent let's be agreed,
In readiness prepare all things,
And bunt our fore-fails securely fast,
And well scud under our goole wings.
Now steady steady is the word,
Pray mind your helm. Steady starboard,
no sooner spoke but brought too,
Pray stop her its hard a port,
Pray mind the motion of her head,
For God's sake keep off don't bring her too.
For all our lives lie at stake,
Our goodly ship and cargo too,
no sooner spoke but away she flies,
Alas they strove in vain,
For down the lies all on the carreen,
As if she'd never rise again.
We being now in this distress,
Our mizen mast we cut away,
thinking to lighten her again,
But all in vain still down the lay,
You see what dangers we are in,
The best of comfort we can afford,
to lighten our ships and save our lives,
We cut our main-mast by the board.
The seas they roard like mountains high,
Which flav'd our boat in pieces small,
Of all our lofty standing masts,
Our fore-mast top flood and that was all.
Now to conclude and make an end,
I wish I had known as much before,
I would have chose some other trade,
And liv'd contented on the shore.

Printed and Sold by J. Pitts, No. 14, Great St,
andrew street, Seven Dials.
Price One Penny.

EXPRESSED IN SEA TERMS

7. **BROADSIDE BALLAD.** The Breath of Life, being an account of a young man that went to sea, thinking it a pleasant life, but soon found his mistake. Prettily expressed in sea terms. J. Pitts. Single sheet oblong folio broadside, title & four columns of verse. 25 x 37cm. v.g. [104132]

¶ ESTC records six issues, one from 1736, four from 1760 and one from 1780, all in three or fewer locations. Copac records a single copy of this Pitts edition, at the BL. '... My parents did for me provide, / The best of learning I declare. When I grew up they asked me thus, / What trade they should for me provide? / O then I answer'd them again, / My mind's to cross the ocean wide...' Our narrator leads us through his life at sea, exploring as he does, the make-up of a ship and the terms used to describe it. Sailing through a storm his boat is left 'in pieces small' and he concludes that 'I wish I had known as much before, / I would have chose some other trade, / And liv'd contented [sic] on the shore.'

[c.1810]

£350

A Catalogue for the New York Book Fair 2025

Jarndyce Books



THE CRUEL STEP-MOTHER ; Or, the Unhappy Son.

YOU most indulgent parents lend an ear,
And soon a dismal story you shall hear,
A story strange, but certain true indeed,
Enough to make a heart of stone to bleed.
In York, that famous city of renown,
There liv'd a gentleman, one Squire Brown,
Whose wealth and riches were exceeding great,
But yet he had no heir to his estate.
He had a virtuous, kind and loving wife,
With whom he liv'd a comfortable life,
The want of children was their only grief,
But God was pleas'd to send them some relief.
She did conceive, and with a son we hear,
Great was the joy when she deliver'd were,
Much feasting, when for many days did last,
Both rich and poor did of their bounty taste.
It pleas'd God the child did live and thrive,
Until it came unto the age of five,
At five years old his sorrows sore begun,
So sudden fade, and are but short at most ;
When death approaches who can shun the dart ?
He has command to strike up to the heart.
The Squire's lady was took wondrous ill,
The doctors used in vain their best of skill ;
All wou'd not do, the fatal stroke death gave,
And no man that's born her life cou'd save.
Her husband then she sent for out of band,
Her weeping friends did now around her stand ;
Her husband came, she said to him, my dear,
The time is short I have to tarry here.
Be careful of the darling child your son,
See that in Virtue's paths he strives to run.

That I in heaven may see him again,
And there in endless bliss with him remain.
For the child's sake wed not again, my dear,
For if you do I cannot rest I fear,
Let no step-mother my dear child abuse,
Whom I love so tenderly did use.
My portion, which is fifty pounds a year,
I leave to him I love most dear ;
Be you a tender father to my son,
Think on my words when I'm dead and gone.
He said, dearest, these words I'll keep in mind,
I to the child will prove a father kind ;
To wrong the child I wrong myself you know,
I love the child too well to serve it so.
Then for her child she straightway did call,
Whilst tears from her cheeks down did fall,
And kissing him with lips as cold as clay,
The child did to his fainting mother say :
Mamma, what makes you kiss me and cry,
I hope you will be better speedily ?
I hope I shall, sweet dear, to him she cried,
Then turn'd herself about, and straightway died.
She scarce two months in the grave had laid,
E'er he forgot the promise he had made,
Which made the proverb true as we do find,
That out of sight is quickly out of mind.
Unto a rich and wealthy widow old,
He went a courting oft, as we are told,
No rest or quiet would he let her have,
Until her consent she unto him had gave.
She said before she did to him engage,
She had a daughter fair, ten years of age,
And therefore for her daughter's sake,
She was resolv'd a widow's will to make.

He gave consent that it should so be made,
And in much triumph now this couple wed ;
But, during the time these things were done,
He quite forgot his dear and only son.
His new wife was cross and very proud,
And his own son never was allowed,
With them to dine, but at her chair to stand,
Just like a footman, waiting her command.
Her daughter she must at the table sit,
And pick and cull the best of what is eat,
Besides a waiting maid too must have,
While the poor lad is made a drudge and slave.
Although he was scorn'd yet we find
How fortune unto him did prove so kind ;
His mother's brother died, as we hear,
And left this boy two hundred pounds a year.
His father then the interest was to have,
For to maintain the child so fine and brave,
But if he died ere to age he came,
His father he was to enjoy the same.
His step-mother found things were order'd so,
She was resolv'd to work his overthrow ;
Cries she, when he is put away and gone,
What's left to him will soon become my own.
She with the devil then did straightway think,
And to her husband gave a sleeping drink,
And, as he sleeping in the garden lay,
She unto the boy these words did say :
Go watch your father as he sleeping lies,
And if thou see'st him wake, or offer to rise,
Come and tell me—make the best haste you can.
And so she did this harmless youth beguile.
The boy with watching long did go to sleep,
Then softly she did to his father creep,
Off from his finger she a ring did take,
On purpose of this boy a thief to make.
For as the innocent boy a sleeping lay,
She in his pocket did the ring convey.
Then with great joy into the house did come,
And said, I hope his business I have done.
The lad awaking, straight did rub his eyes,
But seeing of his father going to rise,
To inform his mother he straightway did run,
Meanwhile his father in doors did come.
Missing of his ring he to her did say,
My dear what makes you take my ring away ?
Cries she, I took it not upon my life,
You may believe me, as I am your wife.
But if you wou'd know what is of it become,
I'd have you well examine your own son ;
As in the garden as you sleeping drest,
I saw him fumbling at your clothes.
He went to search his son, the ring he found,
Then hand and foot straightway him he bound,
And lash'd him till the blood did run,
Whilst the hard-hearted wretch stood gazing on.
Cries she, now send this wicked rogue to sea,
Lest that he doth disgrace your family.
I'll get a master for him, soon she cry'd,
For he no longer shall with me abide.

He gave consent and she a master got,
And he was sent away—hard was his lot ;
Where we will leave him to cross the main,
And turn unto this wicked wretch again.
But God, who sees our actions here below,
He did not let the wretch unpunish'd go,
For this boy's mother to them did appear,
One night when they in bed together were.
This apparition told them of the ring,
And how she serv'd the boy in every thing ;
Then did she shake the bed whereon they lay,
And then it vanish'd from them sway.
The squire he was very much surpris'd,
And finding that his wife had told him lies,
To make him send the poor boy away,
He went into a strong despair, they say.
To add unto his grief, we understand,
A letter from his son came to his hand ;
At Jamaica he was, the letter told,
And to a captain there was basely sold.
And as they sailing were upon the main,
They by a Spanish privateer was ta'en ;
The ship contain'd and they were made slaves,
This is, kind sir, said he, my desperate case.
The father seeing this, then swoon'd away,
Crying to his wife both night and day ;
Thou cursed wretch what hast thou now done,
To make a father thus abuse his son ?
From home in grief he rambled that day,
And to a lawyer went without delay,
Made straight his will, and left his son his store,
Then went and hang'd himself before his door.
The lawyer, finding what he had done,
Did straightway send a letter to his son,
For to advise him to come home with speed,
And money sent to ransom him indeed.
Which letter by good fortune he received,
His ransom paid and quickly was relieved ;
He got a ship and home with speed he came ;
None but the lawyer did know of the same.
He soon came home unto the great surprise
Of his base mother, who, with flattering lies,
Would fain excuse herself, but all in vain ;
To law he went with her, and did obtain
The cause of her—five hundred pounds besides,
Because he basely was by her betray'd,
Which vexed her so it broke her heart,
To which she with her ill got gain must part.
Her darling daughter being left alone,
Despised by all and pitted by none,
She sold off all she had, and went away,
And has not been heard of to this day.
To step-mothers let this a warning be,
Never to use poor children cruelly ;
For God will help the widow in distress,
And be a father to the fatherless.

Printed and sold by Jennings, 13, Water-lane,
Fleet-street, London.
[PRICE ONE PENNY]

THE CRUEL STEPMOTHER

8. **BROADSIDE BALLAD.** The Cruel Step-Mother; or, The Unhappy Son. Jennings. Single sheet oblong folio broadside, woodcut illus. above title & four columns of verse; previously tipped into an album. 24.5 x 37cm. v.g. [104131]

¶ ESTC records eight publications with this title dating between 1736 and 1775, all with four or fewer locations. Copac does not record this edition. 'You most indulgent parents lend an ear, / And soon a dismal story you shall hear, / A story strange, but certain true indeed, / Enough to make a heart of stone to bleed...' The story of a cruel stepmother who stole her husband's wedding ring and planted it on his son. On discovering the ring, the boy was sent away to sea and subsequently 'to a Captain was basely sold'. Learning of the boy's mistreatment his father hangs himself not before having changed his will in favour of his son and against his new wife. 'To step-mothers let this a warning be, / Never to use poor children cruelly; / For God will help the widow in distress, / And be a father to the fatherless'.

[c.1805]

£380

A Catalogue for the New York Book Fair 2025

Jarndyce Books



THE GOSPORT TRAGEDY; OR, THE PERJURED SHIP-CARPENTER.

IN Gosport of late there a damsel did dwell,
For wit and for beauty did many excel;
A young man did court her to be his dear,
And he by trade was a ship-carpenter.
He said, Oh! dear Molly, if you will agree,
And will consent to marry me;
My love, you will ease me of sorrow and care,
If you will but wed with a ship-carpenter.
With kisses more charming than roses in June,
She answer'd sweet William, to wed I'm too young;
Young men are so fickle I see very plain,
If a maid is not coy they will her disdain.
They flatter and swear their charms they adore,
When gain'd their consent, they care for no more.

The handsomest creature that ever was born,
When a man has enjoy'd he will hold in scorn.
My charming Molly what makes you say so?
Thy beauty's the heaven to which I would go,
If into that country I chance for to steer,
There I will cast anchor, and stay with my dear.
I never shall be coy'd with the charms of thy love,
My love is as true as the turtle-dove;
And all I crave is to wed with my dear,
And when thou art mine no danger I fear.
The life of a virgin, sweet William, I prize,
For marriage brings sorrow and troubles likewise,
I am loath to venture, and therefore forbear,
For I will not wed a ship-carpenter.

For in the time of war to sea you must go,
And leave wife and children in sorrow and woe;
The sea they are perils, therefore forbear,
For I will not wed a ship-carpenter.

But yet all to vain, she his suit did deny,
Though he still did press her to make her comply,
At length with his cunning he did her betray,
And to lewd desire he led her away.
But when with child this young woman were,
The tidings she instantly sent to her dear;
And by the good heaven he swore to be true,
Saying I will wed no other but you.
This passed on till at length we hear,
The King wanted sailors to sea he repairs,
Which grieved the damsel unto the heart,
To think she so soon with a lover must part.
She said dear William ere thou go'st to sea,
Remember the vows that thou madest to me;
But if you forsake me I never shall rest,
Oh! why dost thou leave me with sorrow oppress?

Then with kind embraces to her he did say,
I'll wed thee dear Molly ere I go away;
And if to-morrow to me thou dost come,
A licence I'll buy, and it shall be done.
So with kind embraces he parted that night,
She went to meet him in the morning light;
He said dear charmer thou must go with me,
Before we are wedded a friend to see.

He led her through valleys and groves so deep,
At length this maiden began for to weep,
Saying William, I fancy thou lead'st me astray,
On purpose my innocent life to betray.
He said that is true, and none you can save,
For I all this night have been digging a grave;
Poor innocent soul, when she heard him say so,
Her eyes like a fountain began for to flow.

O perjur'd creature, the worst of all men,
Heaven reward thee, when I'm dead and gone;
O pity the infant and spare my life,
Let me go distress'd if I'm not thy wife.
Her hands white as lilies in sorrow she wrung,
Beseeching for mercy, saying, what have I done
To you my dear William, what makes you so severe?
For to murder one that loves you so dear.

He said here's no time disputing to stand,
And instantly taking his knife in his hand;
He pierced her body till the blood it did flow,
Then into the grave her body did throw.
He covered her body, then home he did run,
Leaving none but birds her death to mourn;
On board the Bedford he enter'd straightway,
Which lay at Portsmouth out bound for the sea.
For carpenter's mate he was enter'd he hear,
Fitted for his voyage away he did steer;

But as in the cabin one night he did lie,
The voice of his sweetheart he heard far to cry.
O perjur'd villain, awake now and hear,
The voice of your love, that lov'd you so dear;
This ship out of Portsmouth never shall go,
Till I am reveng'd for this overthrow.
She afterwards vanish'd with shrieks and cries,
Flashes of lightning did dart from her eyes,
Which put the ship's crew into great fear,
None saw the ghost, but the voice they did hear.
Charles Stuart, a man of courage and bold,
One night was going into the hold;
A beautiful creature to him did appear,
And she in her arms had a daughter most fair.
The charms of so glorious a face,
Being merry in drink, he goes to embrace;
But to his surprise it vanish'd away,
So he went to the captain without more delay.

And told him the story which when he did hear,
The captain said, some of my men I do fear,
Have done some murders since it is done,
Our ship in great danger to the sea must go.
One at a time then his merry soon did
Into his cabin, he did strait call;
And said my lady the news I do hear,
Doth much surprise me with sorrow and fear.

This ghost which appear'd in the dead of the night,
Which all my seamen so sadly did fright;
I fear has been wrong'd by some of my crew,
And therefore the person I fear would know;
Then William affrighted with tremble with fear,
And began by the powers above to swear;
He nothing the matter at all did know,
But as from the Captain he went to go,
Unto his surprise his true-love did see,
With that he immediately fell on his knee,

And said there's my true-love, where shall I run?
To save me, or else I am surely undone.
Now he the murder confess'd out of hand,
And said before me my Molly doth stand,
Sweet injur'd ghost, thy pardon I crave,
And soon I will seek thee in the silent grave.

Not one bit this wretch did see this sad sight,
Then having distract'd he dy'd in the night;
As soon as her parents these tidings did hear,
They sought for the body of their daughter dear.
Near a place call'd Southampton in a valley deep
The body was found, while many did weep.
At the fall of the damsel and her daughter dear
In Gosport church-yard they buried her there.
I hope this may be a warning to all
Young men how innocent maids they entreat;
Young men be constant and true to your love,
Then a blessing indeed will attend you above.

Printed and sold by Jennings, 18, Water-lane, Fleet-street, London.

(PRICE ONE PENNY)

POOR MOLLY

9. **BROADSIDE BALLAD.** The Gosport Tragedy; or, The Perjured Ship-Carpenter. Printed & sold by Jennings. Single sheet oblong folio broadside, large woodcut illus. 12 x 14cm, four columns of verse; old tear to lower margin, previously tipped into an album. 24 x 35cm. v.g. [104129]

¶ ESTC records six versions of this ballad, all with only one location. This example, printed at 13 Water-Lane, dating between 1802 and 1809, is not recorded on Copac. Also called 'Pretty Polly' or 'The Cruel Ship's Carpenter' this version tells the tale of poor Molly who is seduced, impregnated, murdered and buried in a shallow grave by her lover William. Haunted by his actions and visited by Molly's ghost, William confesses his crimes, seeks forgiveness and promptly dies.

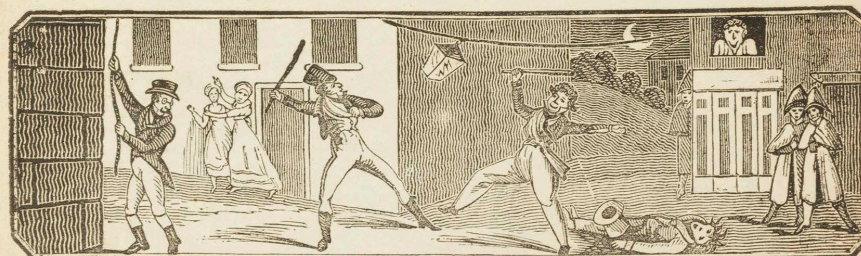
[c.1805]

£450

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Jarndyce Books

How to get a Living; or, The **RIGS OF LONDON.**



I'll sing e song and the truth be giving,
Of the curious ways which we live in,
They had not got such curious ways, sir,
In your Grandmother's & Graadfather's days sir,
The longer we live, & the farther we ranges,
We are sure to meet with many changes;
Lamenting, mourning, weeping, and fun,
Daily are to be seen in London.

I tell you all before I have done,
The rigs an' sprees, and the ways of Lonon.

There is some a drinking, some a storming,
Some a going about informing,
Some a going telling lies, sir,
Some a bawling mutton pies, sir,
Some a praying, some repenting,
Some a preaching, some lamenting,
Some a playing curious capers,
And others bawling out bak'd tatoes.

There's some a singing, some a wrangling,
and some a washing, some a mangling,
There's some a cobling up old shoes, sir,
and some crying the whole weeks news, sir;
Then some are dancing, seme a grieving,
There's some a a laughing, some a thieving,
In London there's many a joker,
Some men beating their wives with a poker.

Some leading mice, some dancing monkeys,
Some on there chin are balancing donkeys,
Some crying mops, some bawling brooms, sir,
Some going aloft in great baloons sir;
Some going off in a terrible hurry,
To Drury Lane, or to the Surrey,
and hundreds go without a farden,
To Sadler's wells or Covent Garden.

drank in the street, you do go through sir,
You will meet a lot of chaps in blue

and if a row you do begin sir,
Your head gets crack'd with a rolling pin sir,
and in a gutter gets a souse, sir,
Then bundled in a station-house, sir,
Next morning you must tip five bob sir,
Or off you go for a week to quod, sir.

There's cherries, plumbs, & lily-white muscles.
India rubber, stays and bustles,
Boas, fine new fashioned hats, sir,
Pickled eels, and stinking sprats, sir,
Brass rings, and watches made of gold, sir,
New red herrings seven years old, sir,
and if the palaces you pop in, sir,
There's a lot of old women drinking gin, sir.

there's some a bawling about the Queen, sir
Some a stealing turnip-greens, sir,
Cabbages a penny for a good, un,
One half-penny a lump fine peas pudding,
rhe Penny Satirist while there's any,
Writing-paper six sheets a penny,
A penny a dozen apples ripe, sir,
and two-pence half-penny a pound for tripe, sir.

So to conclude and end my ditty,
these are the rigs of town, and city,
Every thing is very funny
Any thing can be bought for money,
Money will banish care and strife, sir
Money will buy a blooming wife, sir,
For money you can purchase plenty,
But money won't find a maid of twenty.
So now good folks my song is quite done,
these are the rigs, and sprees of London

J. Catnach, Printer, 2 & 3, Monmouth-Court,
7 Dials

THE RIGS OF LONDON - CAPERS IN THE CAPITAL

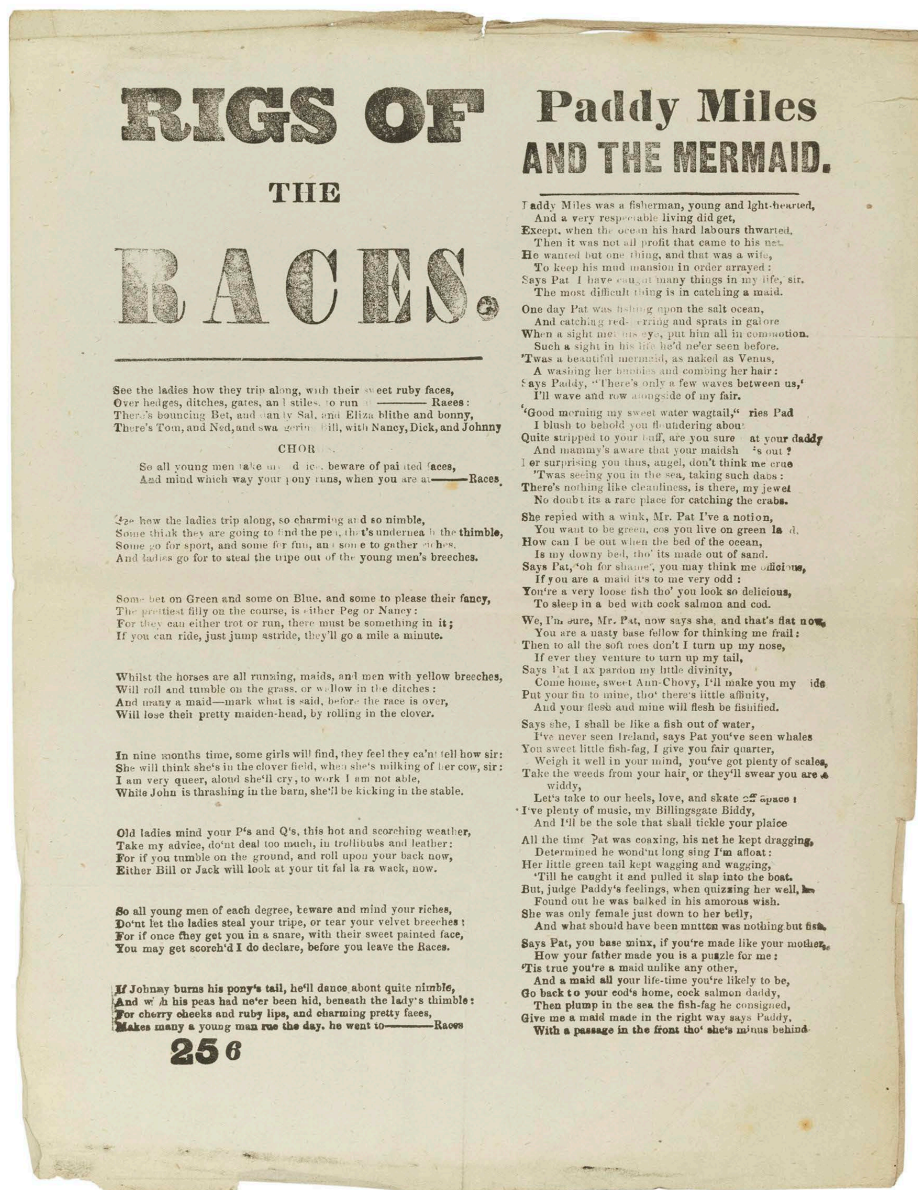
10. **BROADSIDE BALLAD.** How to Get a Living; or, The Rigs of London. J. Catnach, 2 & 3, Monmouth-Court, 7 Dials. Single sheet broadside printed on one side only of a quarto sheet, large woodcut illus., 5 x 17.5cm, beneath title & above two columns of verse; a few marginal tears, sl. dusted. 24 x 19.5cm. v.g. [104124]

¶ No copies on Copac or OCLC; a single copy located at the Library of Congress which includes the number 557 beneath the left hand column of text. A wonderful song on the curiosity and carnage of London life in the 1830s.

'I'll sing u song and the truth be giving, / Of the curious ways which we live in... I tell you all before I have done, / The rigs and sprees, and the ways of London. / There is some a drinking, some a storming, / Some a going about informing, / Some a bawling mutton pies, sir, / Some a praying, some repenting, / Some a preaching, some lamenting, / Some a playing curious capers, / And others bawling out bak'd tatoes...'

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Jarndyce Books



'ROLLING IN THE CLOVER' - BEWARE THE LADIES AT THE RACES

11. **BROADSIDE BALLAD.** Rigs of the Races. n.p. Single sheet 4to broadside, printed on one side only; a poor strike in places with some fading sl. affecting sense. 24 x 19.5cm [104128]

¶ Copac records two broadsides which include 'Rigs of the Races' but accompanied by different songs. In this example the second song is 'Paddy Miles and the Mermaid'. A broadside ballad using the long-used theme of women at the races, comparing horse racing to something rather different:

'See the ladies how they trip along, with their sweet ruby faces. / Over hedges, ditches, gates, and stiles to run at _____ Races; / There's bouncing bet, and [d]andy Sal, and Eliza blithe and bonny, / There's Tom, and Ned, and swaggering Bill, with Nancy, Dick and Johnny... Whilst the horses are all running, maids and men with yellow breeches, / Will roll and tumble on the grass, or wallow in the ditches; / And many a maid - mark what is said, before the race is over, / Will lose their pretty maiden-head, by rolling in the clover...'

[c.1840s]

£850

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THE CONFESSIONS, LIVES, AND BEHAVIOUR, OF
ANDREW BURNS, & JOHN HILL, alias PATRICK FARRELL,
Who was executed at *Stafford*, on Saturday the 14th of *April*, 1798, for robbing
Mr. Wm. Duey, on the King's Highway near Newcastle.

UNRECORDED - THE EXECUTION OF TWO IRISHMEN FOR THE MURDER OF ANOTHER

12. **BROADSIDE. BURNS, Andrew & HILL, John.** The Confessions, Lives, and Behaviour, of Andrew Burns, & John Hill, alias Patrick Farrell, who was executed at Stafford, on Saturday the 14th of April, 1798, for robbing Mr. Wm. Duey, on the King's Highway near Newcastle. n.p. Single sheet folio broadside, printed on one side only, woodcut illus. at head of sheet above title & two columns of text; trimmed close, possibly with loss of imprint, a few old creases. [104134]

¶ Not on ESTC; no copies located. An account of that 'exemplary punishment' of death laid down on Andrew Burns and John Hill for robbery and assault on the highway. The broadside offers a brief biography of both men and details their crime. Burns, 21, was born at Meath, Ireland and was recruited into the 49th Regiment of Foot. Hill, 19, was also from Meath and a member of the 10th regiment. Both deserted and both were apprehended at Liverpool on their way to Ireland. Their crime: 'robbing Mr. Mm. Duey, on the King's Highway near Newcastle, of fourteen guineas in gold, twenty-one shillings in silver, a silver watch, and sundry articles of wearing apparel; and afterwards beating, and otherwise treating him with such acts of barbarity as to leave him for dead...' Duey had met Burns and Hill on the road as he too was returning to his native Ireland. The final paragraph describes the execution which suffered a delay owing to the platform collapsing: 'A very alarming circumstance took place owing to some bad management in

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the new drop, as the platform gave way and came to the ground before they were tied up, and the executioner along with the two malefactors were much bruised with the fall; a few minutes elapsed when they were again tied up and launched into the boundless gulph [sic] of eternity'.

1798

£1,800



THE CONFESSIONS, LIVES, AND BEHAVIOUR, OF
ANDREW BURNS, & JOHN HILL, alias PATRICK FARRELL,
Who was executed at *Stafford*, on Saturday the 14th of *April*, 1798, for robbing
Mr. Wm. Duey, on the King's Highway near Newcastle.

THE unfortunate Malefactors who have this day terminated their existence to the violated laws of their country, assuredly merited that exemplary punishment, which their offences rendered inevitable.—Yet we cannot but lament the direful necessity of consigning to eternity two fellow creatures in the bloom of life, with all their imperfections, the particulars of which are here recited in as ample a manner as the narrow limits of such an account will admit of.

ANDREW BURNS, about 21 years of age, was born at Meath in Ireland, of parents who gave him little or no education, but placed him as an apprentice to a Weaver, with whom he served the greatest part of his time; after which he enlisted into the army, and was sent with some other recruits from that place to Gravesend, and drafted into the 49th Regiment of Foot, from which he deserted, and was upon his way to Ireland when apprehended.

JOHN HILL, alias **PATRICK FARRELL**, 19 years of age, was a native of the same place as his fellow sufferer **BURNS**, and whose friends had it not in their power to give him any education, but when able, and ever since, he has constantly worked as a day labourer, till he enlisted into the 10th regiment, from which he deserted at Chatham, and was apprehended at Liverpool, with **BURNS**, for robbing Mr. Wm. Duey, on the King's Highway near Newcastle, of fourteen guineas in gold, twenty-one shillings in silver, a silver watch, and sundry articles of wearing apparel; and afterwards beating, and otherwise treating him with such acts of barbarity as to leave him for dead. Mr. Wm. Duey, the person whom they robbed; is far advanced in life, was a native of Ireland, had been in the army, but was discharged some years since upon a pension; lately he resided in London, and had supported himself without the assistance of his pension, which he had saved till it came to nearly 40l. with an intention of once more visiting the place of his nativity; accordingly he set out to perform the journey on foot, when he met with **BURNS** at St. Alban's, and they travelled together till they came to Coleshill, at which place they fell into company with **HILL**,

who seemed to be well acquainted with **BURNS**, and as they were all going the same way, they agreed to travel together, which they did; and being short of money, Mr. Wm. Duey often paid for them on the road.—From Stone to Newcastle they went in a return chaise, for which Mr. Duey paid, and which led them to suppose he must be possessed of some money, therefore tho' it was evening when they got to Newcastle, after they had taken some refreshment, they prevailed on Mr. Duey, to travel a little further that night, which he agreed to; and when somewhere about three miles from Newcastle they stopped and robbed him, and beat him in such a manner as to leave him for dead.

Some time after they had left him, he endeavored to return to Newcastle, which he accomplished, and remained there till the next day, when he resumed his journey and got to Liverpool; he immediately made enquiry for **BURNS** and **HILL**, and by the description he gave, found two such persons had paid for their passage to Dublin, but had not sail'd; this was communicated to the Captain of the vessel, and when they came on board were secured. Part of the money was found concealed within the lining of **BURNS**'s hat, and **HILL** had some of the wearing apparel on when taken which being of a particular make, was positively sworn to by Mr. Duey, upon their trial, when they were fully convicted of the robbery.

Since condemnation, their whole deportment, became their unhappy situation. Very attentive to daily instruction, and thankful for it, appeared to have a just sense of their sins in general, and particularly for that which they suffered, professing also an humble hope on the pardoning mercy of God, through the blood of Christ.

A very alarming circumstance took place owing to some bad management in the new drop, as the platform gave way and came to the ground before they were tied up, and the executioner along with the two malefactors were much bruised with the fall; a few minutes elapsed when they were again tied up and launched into the boundless gulph of eternity.

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PROPOSALS ON MALT TAX

13. **BURNABY, Anthony.** Two Proposals, Humbly Offer'd to the Honourable House of Commons, now assembled in Parliament. I. That a duty be laid on malt, in the stead of the present duty on beer and ale; and likewise, that the several engagements that revenue lies under, be transferr'd on that of malt. II. That a duty be laid on malt, and the present duty on beer and ale be continued. To which is annex'd an accompt, what in all probability the

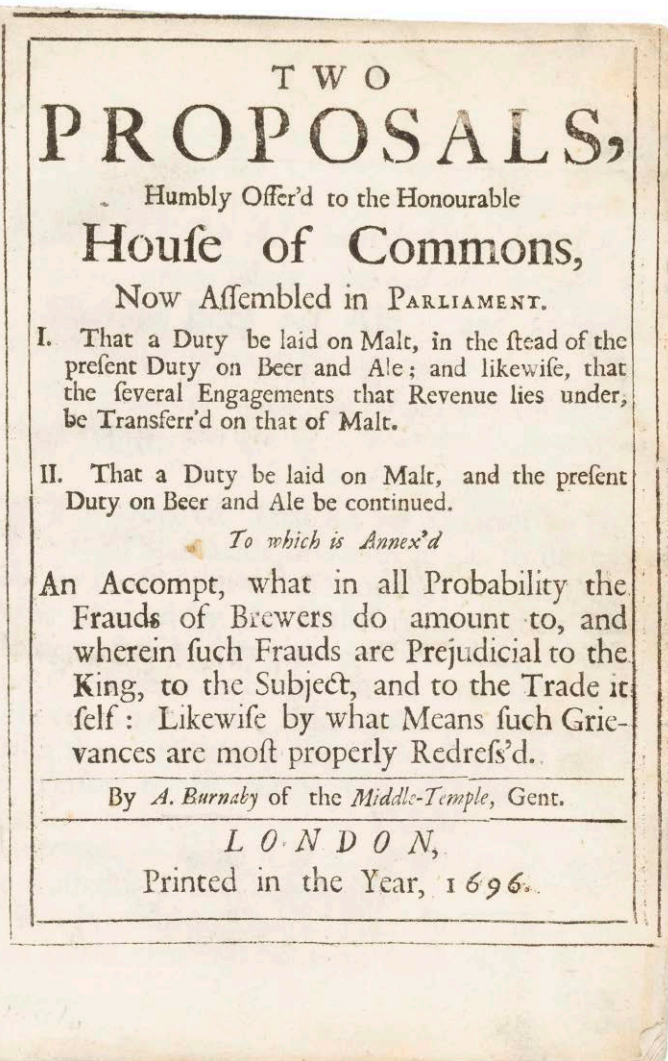
frauds of brewers do amount to, and wherein such frauds are prejudicial to the king, to the subject, and to the trade itself: Likewise by what means such grievances are most properly redress'd. [n.p.] [ii], 26pp, title within double-ruled border. Small 4to. Old sugar paper wrappers. A nice copy. [104130]

¶ ESTC R20847. FIRST EDITION. An interesting and important work on systems of taxation. In 1696 the conflict that would become known as the Nine Years' War had been in progress since 1688 between France and the so-called 'Grand Alliance' of the Dutch Republic, the Holy Roman Empire, the Spanish Empire, the Savoyard State, Scotland, and England. The war had been expensive for all countries, but England was also suffering from a separate monetary crisis caused by the clipping of coins minted prior to 1662 that reduced their weight value, and the forgery of machine-struck silver coins. The English government under the direction of William III attempted to replace the hammered silver coins of the Restoration period with new currency, called the Great Recoinage, though it was ultimately not a financial success.

In order to augment wartime finances, William III also considered another rise in the duty on beer. However, he was persuaded to consider the arguments of economists Charles Davenant, who suggested a malt tax of 3d. per bushel in addition to the existing beer duty, and Anthony Burnaby, author of this proposal.

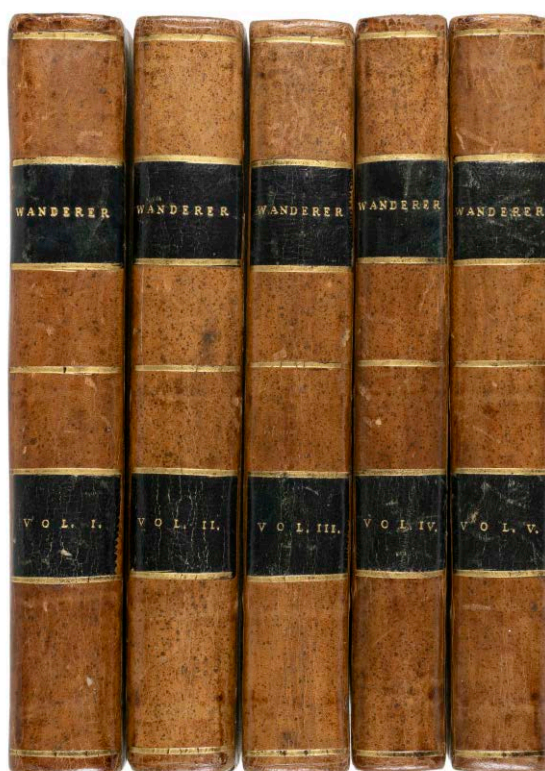
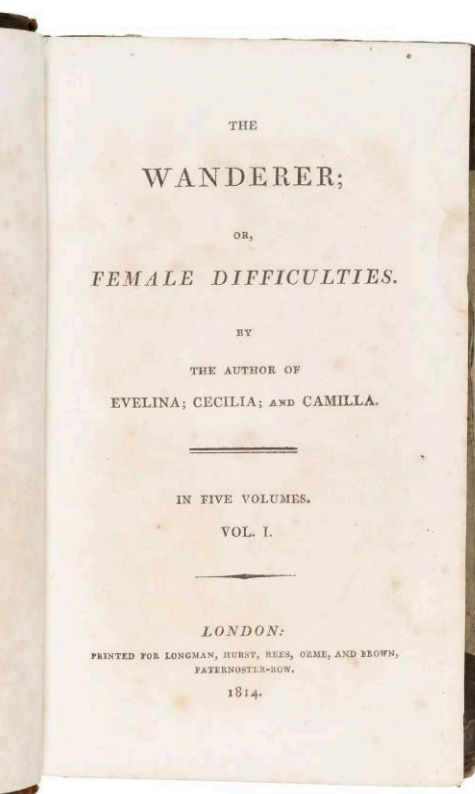
Here, Burnaby suggests a duty of 8s. per quarter of malt as a replacement for the beer duty, or 2s. per quarter if the beer duty remains. According to him, taxing malt rather than beer would raise more money while having a lesser impact overall on the people paying taxes: 'such a tax will be less felt than usually taxes are, by reason every person will pay proportionable in the price of malt. The more universal any tax is, it is to be supposed (unless from in some particular cases) to be the more equal; and I presume, no person will deny that such a tax will prove so universal, that not any person will escape paying his proportion according to his consumption; ergo, no person can complain; who consumes little, will have but little to pay'.

Despite some good arguments in favour of a new system of taxation, the King decided in 1697 to retain the beer duty and to impose a malt tax of 4s. per barrel, double the amounts that were proposed by both Davenport and Burnaby.



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THE WANDERER

14. **(BURNEY, Fanny)** *The Wanderer; or, Female Difficulties.* By the Author of *Evelina; Cecilia; and Camilla.* In five volumes. 12mo. FIRST EDITION. Longman, Hurst, Rees, Orme, and Brown. Half titles, 4pp ads. vol. V.; light spotting throughout, vol. III with worming to lower margin of first 8 leaves & tears to outer margins of pp.253/254 & pp.271/272 touching a few letters, vol. V with closed tear on pp.98/98 touching a few letters & to lower margin of pp.189/190 not affecting text. Contemp. half speckled calf over blue boards, spines ruled in gilt, black morocco labels; boards sl. marked, small wormhole to lower front hinge vol. V. Floral booklabel of Margaret Bruen on leading pastedowns of each volume. A nice copy. [104107]

¶ It took Burney fourteen years to write *The Wanderer*, her last novel, some of it while in exile in France with her husband. The story is set during the 1790s amid a backdrop of the French Revolution; it is a historical novel, a genre that was popularised during this period, with gothic themes and undertones. Attempting, through romantic melodrama, to teach women how to conquer insecurity in their lives by learning prudence in all aspects of conduct & suppressing individuality.

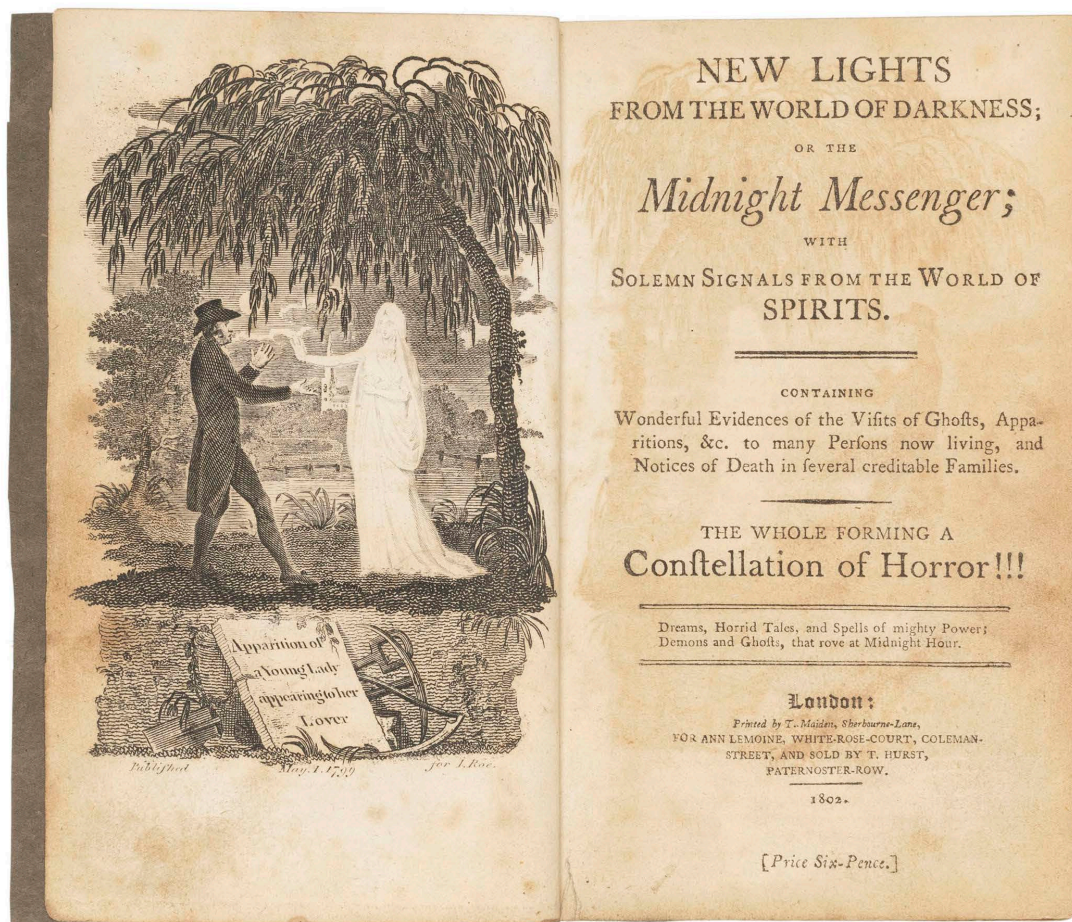
It was not well received by critics, and proved her least commercially successful novel. William Hazlitt commented in the February 1815 issue of the *Edinburgh Review*: 'the difficulties in which she involves her heroines are indeed 'Female Difficulties;' - they are difficulties created out of nothing'. Hazlitt's criticism was not reserved exclusively for Burney and her novel and he wrote of women in general: 'The surface of their minds, like that of their bodies, seems a finer texture than ours; more soft and susceptible of immediate impression. They have less muscular power, - less power of continued voluntary attention, - of reason - passion and imagination: But they are more easily impressed with whatever appeals to their senses or habitual prejudices'.

Frances Burney, 1752-1840, was a playwright, diarist, and satirical novelist; her novels of manners influenced writers ranging from Jane Austen to William Makepeace Thackeray, and important figures of the day including Samuel Johnson, Edmund Burke, and David Garrick were admirers of her work.

Margaret Bruen, 1794-1869, of county Mayo, in Ireland married the Reverend Francis Rutledge in 1819.

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'A COLLECTION OF HORROR'

15. **CHAPBOOK. ANONYMOUS.** *New Lights from the World of Darkness; or the midnight messenger; with solemn signals from the world of spirits. Containing evidences of the visits of ghosts, apparitions, &c. to many persons now living, and notices of death in several creditable families. The whole forming a collection of horror!!!* Printed by T. Maiden, Sherbourne-Lane, for Ann Lemoine, White-Rose-Court, Coleman-Street and sold by T. Hurst, Paternoster-Row. Front., 48pp. Modern sugar paper wrappers; sl. browned. A wonderful collection of strange stories and hauntings. a.e.g. [104088]

¶ Copac records copies at BL, Glasgow, St. Andrews, and Wellcome. OCLC adds Auburn and Emory in the US, and Dalhousie and Mount St. Vincent in Canada.

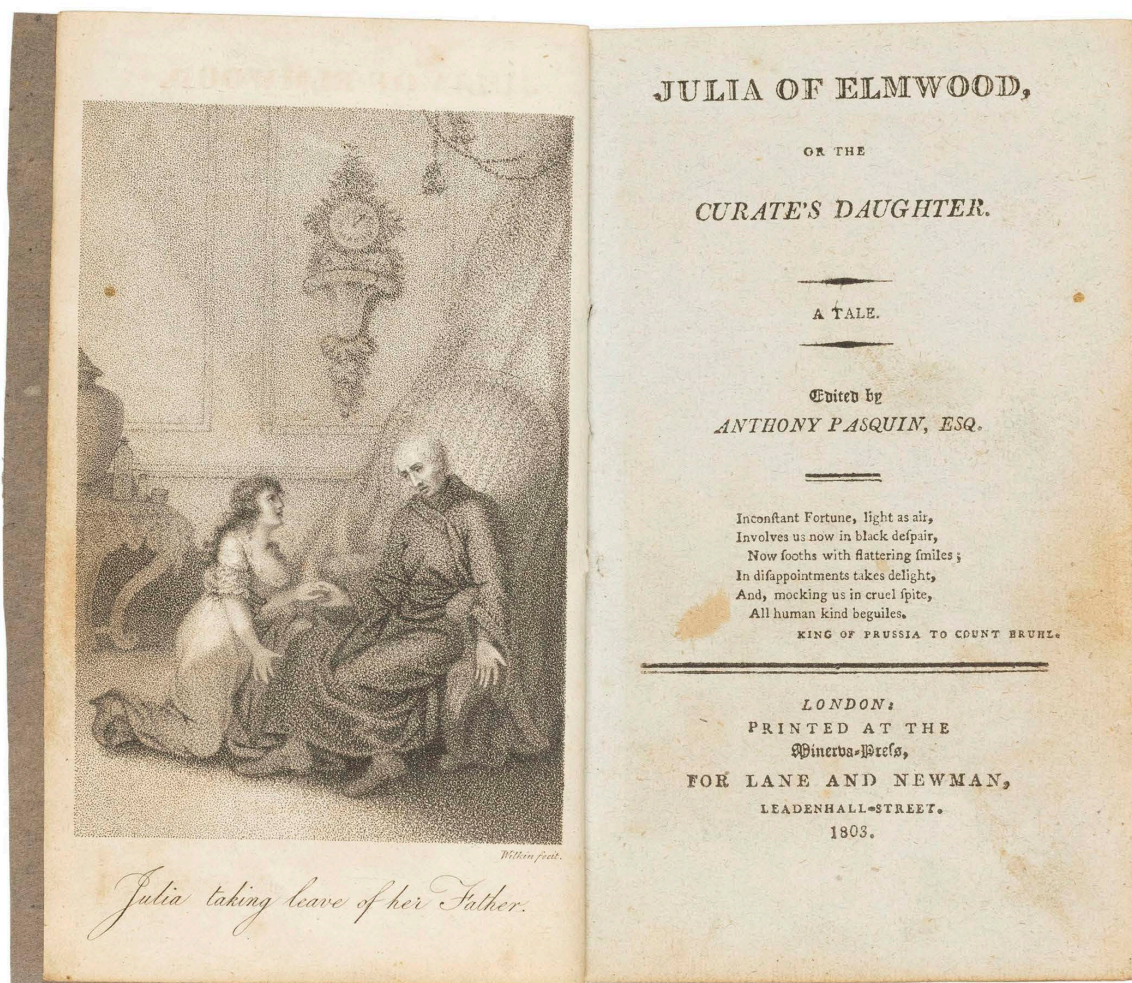
A collection of short vignettes relating to the supernatural, and, specifically, instances of people seeing ghosts and apparitions. Some entries are simple, like the one titled 'Antique Spectre at Chelsea Botanic Garden': 'Mr. Edward Noble, of the College, remarkable for his early rising, has frequently seen the apparition of an aged woman, with a high crowned hat, stalking in solemn pace across the garden, but always vanished if he prayed aloud.'

Others are more detailed, including the account of 'A remarkable narrative of the apparition of a young lady to her lover, taken down in writing from his own mouth, by the editor, who, from his sober behaviour believes the account to be true...', which involves a young woman appearing to a man who had not been allowed to see her during her illness, and who visited him until he agreed to do her bidding so she could have closure and finally rest.

Another leads to the discovery of a murder, after an apparition of a man appears to a young woman and gives her directions to his body so his killer could be caught - the same man who was harassing the woman earlier and stole her handkerchief, it turns out.

A Catalogue for the New York Book Fair 2025

Jarndyce Books



MINERVA PRESS CHAPBOOK: JULIA OF ELMWOOD

16. **CHAPBOOK. PASQUIN, Anthony, pseud. (John Williams), ed.** *Julia of Elmwood, or the curate's daughter. A tale.* Edited by Anthony Pasquin. Printed at the Minerva-Press, for Lane and Newman. Front., 40pp. Modern sugar paper wrappers; sl. browned. a.e.g. [104085]

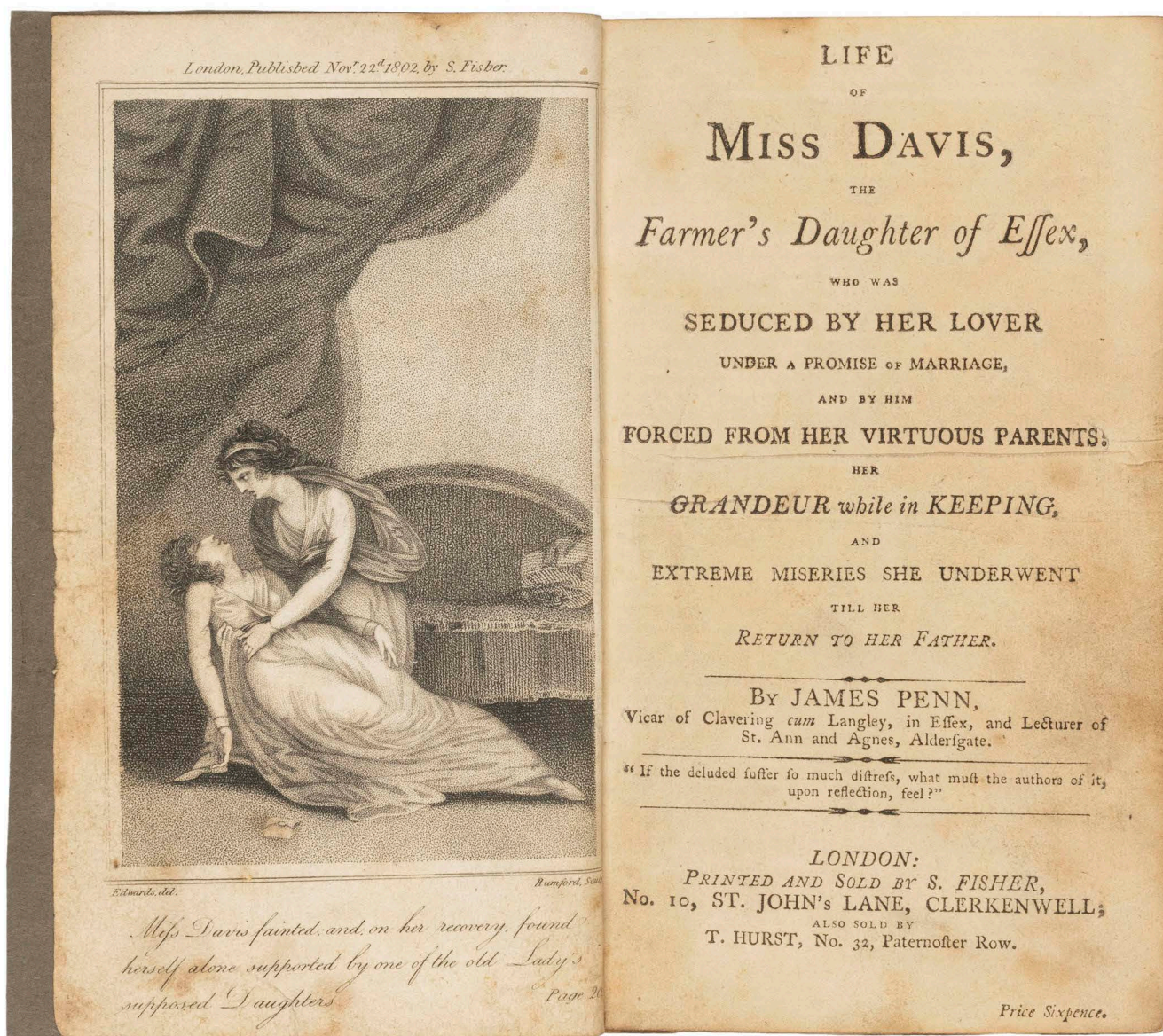
¶ Not in Blakey. BL only on Copac. OCLC adds UCLA and an 1804 edition at U Michigan. Based on the work *Julia, or; the adventures of a curates daughter* by a Mr. McMillan, first published around 1790. Editions of a similar story under various titles appeared throughout the 1790s and early 1800s, but this edition is unusual in being printed at the Minerva Press. John Lane and Anthony K. Newman were known for printing full-length works, particularly gothic novels, but also etiquette and advice books, but have no reputation for chapbooks.

The story is of a greedy curate who, though old and gouty, sets his heart on taking over the parish next to his upon the death of his colleague. Being of ill health, he is not able to travel to London from Warwickshire to plead the case himself, and so his beautiful daughter Julia - his only surviving family member - determines she will go and deliver the necessary letter. Julia encounters many difficulties in her travels to and in London - she is set upon by a very gentlemanly highwayman, tricked into visiting a brothel, is arrested for assisting a highwayman and many more misadventures.

This is the only Minerva title attributed to Anthony Pasquin, the pseudonym by which John Williams, 1761-1818, the poet, satirist, and journalist was best known. He faced many legal troubles, mostly relating to libel, and relocated to the US around the turn of the century after more trouble in the Court of the Kings Bench.

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FARMER'S DAUGHTER OF ESSEX

17. **CHAPBOOK.** PENN, James. Life of Miss Davis, the farmer's daughter of Essex, who was seduced by her lover under a promise of marriage, and by him forced from her virtuous parents. Her grandeur while in keeping, and extreme miseries she underwent till her return to her father. Printed and sold by S. Fisher, No. 10, St. John's Lane, Clerkenwell; also sold by T. Hurst, No. 32, Paternoster Row. Front., 46pp. Modern sugar paper wrappers; sl. browned. a.e.g. [104089]

¶ Copac records a digital copy of this edition only, but five copies total, of three different, later editions. OCLC lists UCLA, Illinois, Princeton, and Library of Congress. A beautiful and pious young woman is tricked into marriage with a man who forges the licence and hires a fake priest to marry them. In trying to get back to her loving family, she experiences a series of misadventures - including ending up in prison.

[1803]

£650

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FINE ORIGINAL CARICATURE BY A 16-YEAR-OLD GEORGE CRUIKSHANK

18. **CRUIKSHANK, George.** (Lawyer Flam, His Wife, and Flam's Ghost.) Original design for a printed caricature. Pencil, pen & ink & watercolour on card. 15.5 x 20cm. [103187]

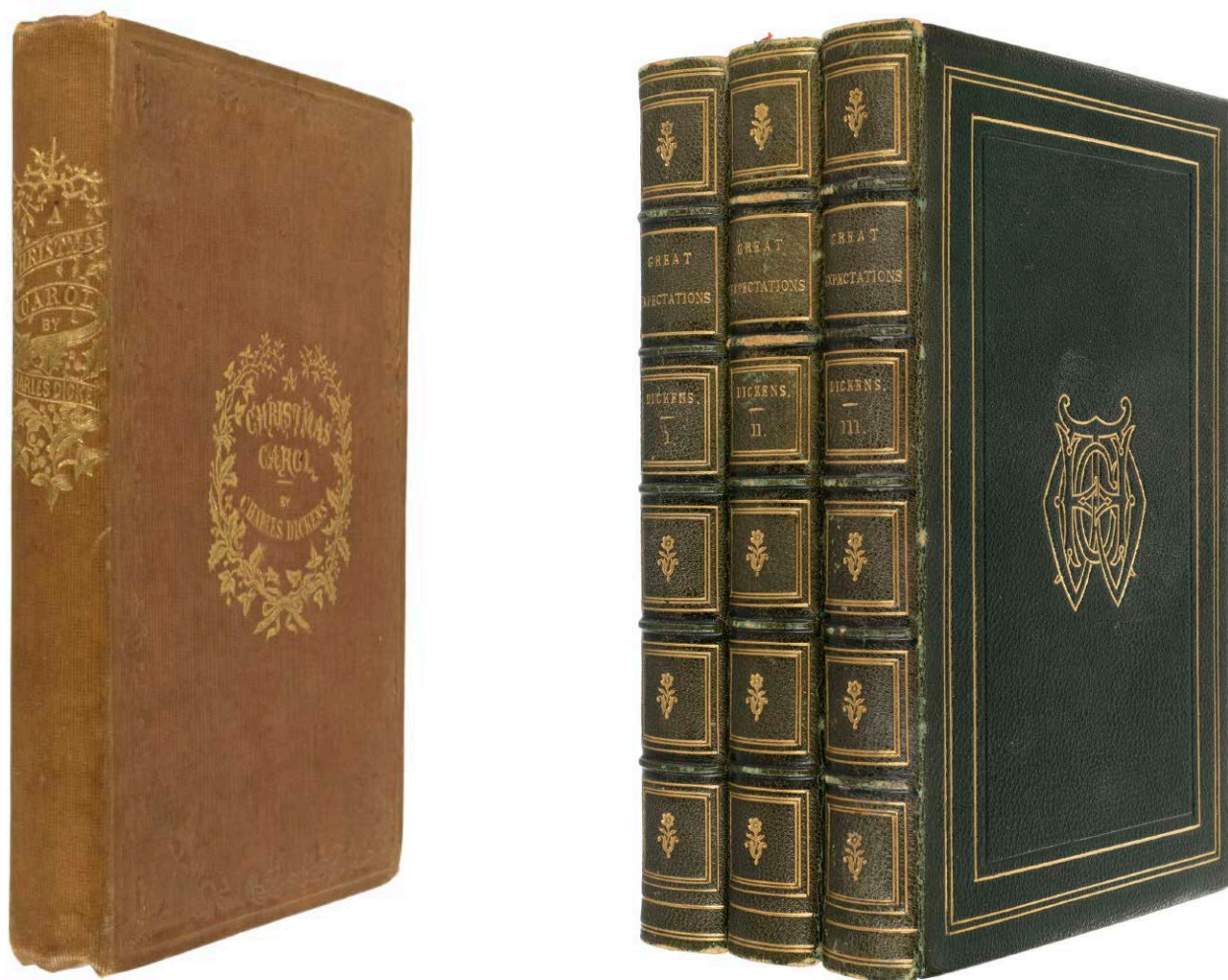
¶ See Cohn 1310 and George BM Satires 11524 for the print published by Laurie & Whittle on August 24th, 1809. At the time of drawing, Cruikshank, who went on to become one of Britain's finest caricaturist and book illustrators, was only 16. His childhood was 'cradled in caricature', brought up watching his father, the artist and draughtsman Isaac Cruikshank, at work. He and his brother Isaac Robert assisted their father with his work. By 1803 George was supplying simple designs to wood-engravers for children's games and books. Isaac taught him the rudiments of copperplate etching and at the age of thirteen he was executing the titles of his father's caricatures, and also putting in backgrounds. 'Many prints were collaborative efforts; Robert also painted miniature portraits and George produced hundreds of designs for advertisements, twelfth-night characters, drolls, songheads, and frontispieces'. This is for a song performed at the Lyceum by Mr Downton in the comic opera *Up All Night or, The Smuggler's Cave*. He undertook work for Laurie and Whittle, friends of his father, who produced song sheets with caricature illustrations. It was only in 1808 that George began to sign his name in full although both the original design and printed version of this illustration remain unsigned.

[1809]

£2,800 †

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Jarndyce Books



CHRISTMAS CAROL - FIRST EDITION, 2nd ISSUE

19. **DICKENS, Charles.** A Christmas Carol. FIRST EDITION, 2nd issue. Chapman & Hall. Half title, col. front. & 3 other plates by John Leech, text illus., final ad. leaf; one gathering sl. proud. Leading f.e.p. neatly replaced & with v. sl. worming in inner margin. Orig. salmon-pink vertical-ribbed cloth, blocked in blind & gilt, lettered in gilt; v. sl. rubbing to extremities of hinges, one small spot on following board. a.e.g. Overall a very clean & attractive copy, as originally published. [99127]

¶ Smith II, 4. The second issue with 'Stave One' as first chapter heading.

1843

£12,500

GREAT EXPECTATIONS

20. **DICKENS, Charles.** Great Expectations. FIRST EDITION, 2nd impressions. 3 vols. Chapman & Hall. Bound without ads. Contemp. full dark green morocco, boards with triple-ruled gilt borders, spines with gilt compartments & with gilt devices & lettering, front boards blocked with gilt monogram C.H.T.W.; v. sl. rubbing to extremities, but overall a v.g. handsome copy. a.e.g. [102401]

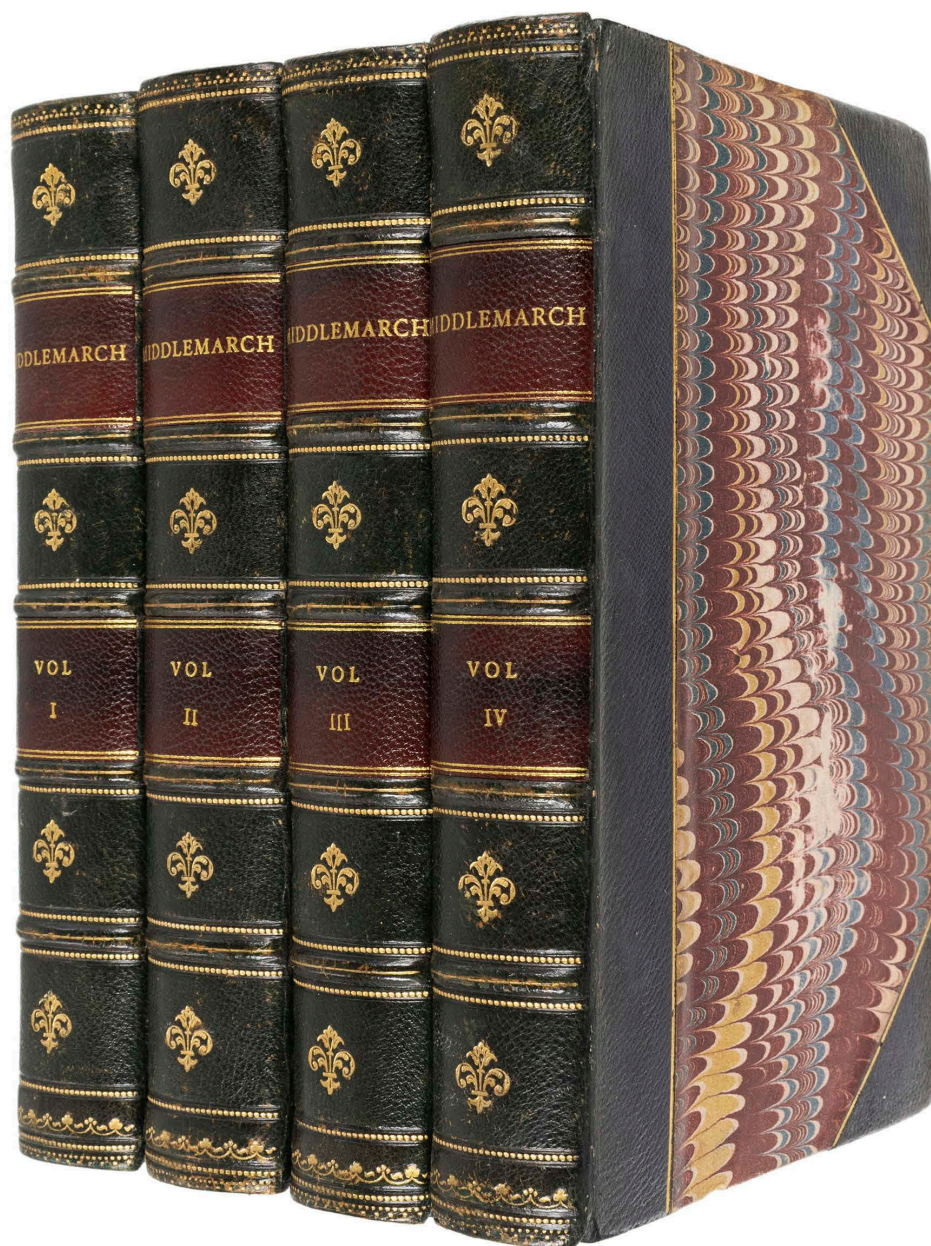
¶ This copy has been bound contemporaneously with inserted titlepages that do not have edition statements. All three volumes conform to the second state of the first edition, as outlined in Appendix D in the Clarendon Edition of the work.

1861

£7,500

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MIDDLEMARCH

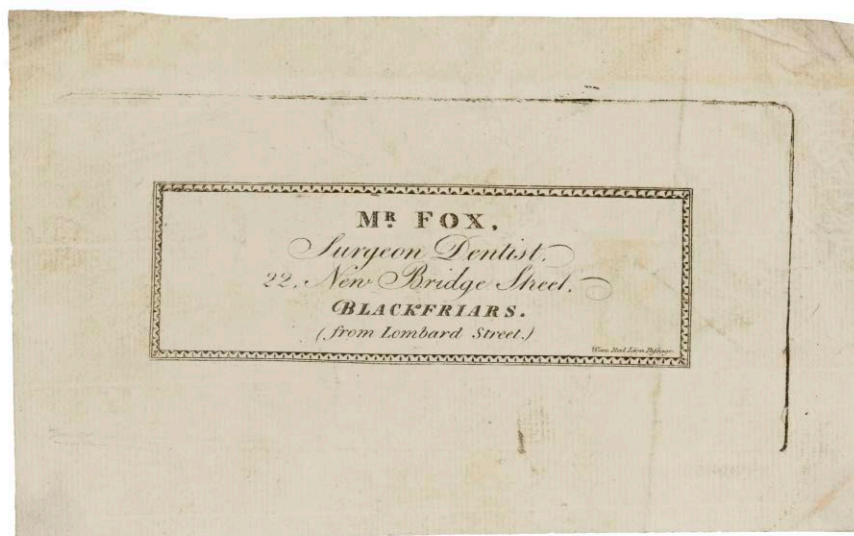
21. **ELIOT, George.** Middlemarch: a study of provincial life. FIRST EDITION. 4 vols. Edinburgh: William Blackwood. Half titles; some browning in prelims & to titlepages. Contemp. half dark blue-purple morocco, spines with raised gilt bands & gilt devices, appropriate later maroon morocco labels; hinges a little rubbed. a.e.g. [98035]
¶ Sadleir 815; Wolff 2059a; Baker & Ross A.10.1.a2. As with most copies, bound without the errata leaf in volume I. In volume II, '*Viros Nulli*' is in the uncorrected state in line 17 p.103 (see Baker & Ross p.285). First issued in eight parts in wrappers, and four volumes in cloth.

1871-72

£2,800

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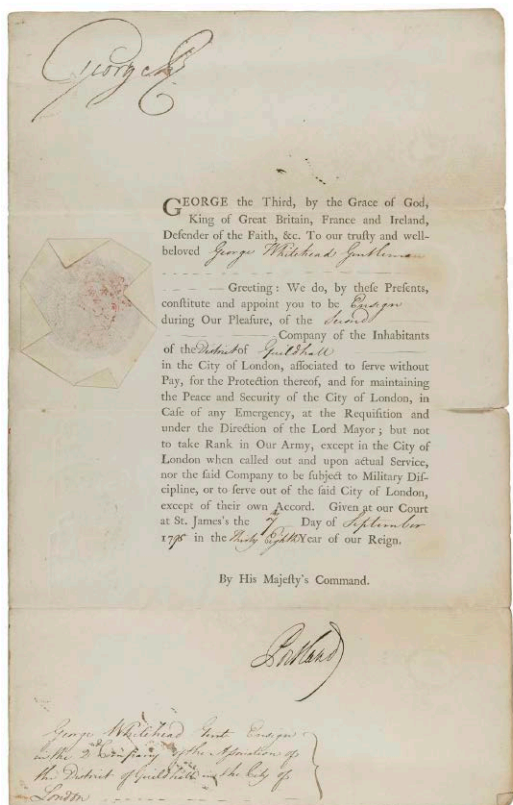
SURGEON DENTIST'S TRADE CARD

22. **EPHEMERA. DENTISTRY. FOX, Mr.** Printer's Proof for the Trade Card of Mr. Fox, Surgeon Dentist, 22 New Bridge Street, Blackfriars. (From Lombard Street.) n.p. Engraving on single side only, paper watermarked 1812; sl. creased. Plate 6.2 x 13.4cm, with good margins. [102326]

¶ A lovely example of a printer's proof for the business card of a Mr Fox, surgeon dentist, working from 22 New Bridge Street Blackfriars. The only reference we can find to Mr Fox is from an article in the *Kentish Weekly Post or Canterbury Journal*, December 1807, alerting the Canterbury public that, following a period of convalescence in Kent (and subsequent recovery), he will be working in Canterbury every Saturday.

[c.1812]

£250 †



ROYAL APPOINTMENT, SIGNED BY KING GEORGE

23. **GEORGE III.** Printed Document Appointing George Whitehead as Ensign. Signed at head 'George R.' and below 'Portland, with seal. 1p. folio, with integral blank and docket title in ms. Printed document completed in manuscript; folded and a little dusted. [103324]

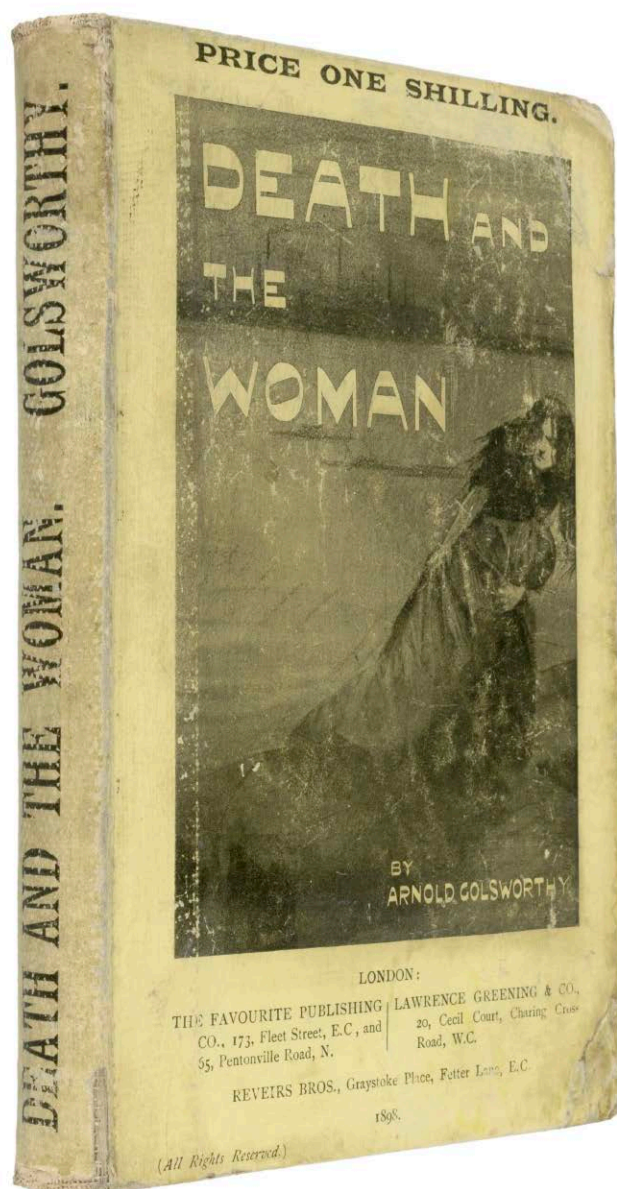
¶ Signed by both King George III and William Cavendish-Bentinck, 3rd Duke of Portland. Appointing 'George Whitehead, Gentleman' as Ensign in the 2nd Company of the Association of the District of Guildhall and the City of London, dated 7th September 1798: '... to serve without pay, for the protection thereof, and for maintaining the peace and security of the City of London, in case of an emergency...' The emergency envisaged was the possible invasion of Britain by Napoleon's army; this appointment was one small part of wide-ranging defence measures drawn up by the government.

1798

£180 †

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Jarndyce Books



DEATH AND THE WOMAN

24. **GOLSWORTHY, Arnold (Arnold Holcombe).** *Death and the Woman*. A dramatic novel. The Favourite Publishing Co., Lawrence Greening & Co., Reveirs Bros. Initial ad. leaf, half title, 2pp ads, ads on e.ps. Orig. yellow printed boards, blocked & lettered in black; extremities & hinges a bit rubbed, outer corners of front boards worn, spine sl. darkened & worn at head & tail, but still a nice copy of a rare title. [100490]

¶ Not in Glover & Greene. Hubin p.172. Apparently first published in 1895 though no copies of that edition survive, it is possible it was withdrawn from publication and partially rewritten. Copac records copies at BL, Oxford & Cambridge only. OCLC adds NLS but excludes Oxford. Cover art depicts a young woman with long hair pulling a body wrapped in a sheet beside her. *Death and the Woman* is his first sensation novel, set in London, it is a psychological thriller involving a haunted private detective and an enigmatic young woman.

Arnold Holcombe Golsworthy, 1865-1939, was born in London, the son of a father hosier and mother staymaker; he wrote stories and articles for various magazines and founded the short-lived but charming 1890s periodical *The Butterfly*.

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JAMES II TO SAMUEL PEPYS

25. **JAMES II.** Autograph letter signed 'James' (as Duke of York) to Samuel Pepys. 'April 24. Hage. The place that I come from afforded so little newse...' 22 lines in black ink on 2 sides of a folded quarto sheet, four line docket on verso: 'April. 24. 1679. Hague. His R. Highness... Mr. Pepys. For Mr Pepys', red seal in tact; old folds, sl. dusted. A fabulous survival. [104032]

¶ An interesting letter from James, Duke of York, to naval administrator and famed diarist Samuel Pepys regarding various issues facing the Royal Navy.

Prior to becoming king in 1688, James, Duke of York, 1633-1701, was appointed Lord High Admiral in 1660, and a small board of seven men were selected to assist him, one of whom was Samuel Pepys, who served as a clerk of the acts. James was forced to resign as Lord High Admiral in 1673 after the passing of the *Test Act*, which disqualified Catholics from holding office under the crown, though he did not publicly proclaim his faith until 1686. Interestingly, it was again because of his faith that James found himself on the Continent in the spring of 1679. The dangerous allegations by Titus Oates about a Catholic plan to usurp Charles II in favour of James - the so called Popish-Plot, which is now known to have been entirely fabricated - caused hysteria among Protestants and led to several formal attempts by Parliament to exclude James from the line of succession. When James continually refused to renounce his religion, his brother sent him abroad in March of that year in hopes of relieving some political tension. Despite his demotion and exile, James was clearly still concerned with the state of the Navy when this letter was written in 1679. He also appears concerned about the future of his page, Mr. Hickman, who he 'desires may to a volontere in one of the convoys for Newfoundland, and if Cap. Lloyd be one that he may go with him', perhaps since James is less in need of his services while in exile.

Samuel Pepys, 1633-1703, was an important administrator and a minor Tory politician, though of course today he is best remembered for the extensive dairies he kept between 1660 and 1669. Though James' resignation as Lord High Admiral led to a promotion for Pepys - the office was rearranged into the Admiralty commission, and the former clerk was made secretary - the two men remained on good terms. In part due to his friendly relationship with James, 1679 was a particularly trying year for Pepys as well. Having

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been elected MP for Harwich early that year, he was soon under attack from political adversaries who accused him of Catholic sympathies and being a puppet of the Duke of York. As part of a scheme to discredit him, his clerk Samuel Atkins was accused of the murder of Edmund Berry Godfrey (this was patently untrue and Pepys mounted a quick and effective defence that resulted in Atkins's acquittal in early February).

From bad to worse, following pressure from Parliament, the King was obliged to appoint a new Whig-dominated Admiralty commission on April 21st. It was anticipated that this new commission would go after Pepys, which they quickly did; on May 20, less than a month after this letter was written, Pepys was charged with leaking naval secrets to the French and accused of Popery. He resigned as Secretary the following day, and the day after that he and shipwright Sir Anthony Deane were arrested and taken to the Tower of

London. His friends quickly mobilised to establish his innocence, but in the end it was not needed. Like the case against Atkins, the charges were so clearly false that even amidst the anti-Catholic hysteria the prosecution was unable to mount a case; Pepys was bailed on 9th July, though the charges were not officially dropped until the following June. Though free from imprisonment, he was left unemployed, having also resigned from the Tangier Committee earlier in the year.

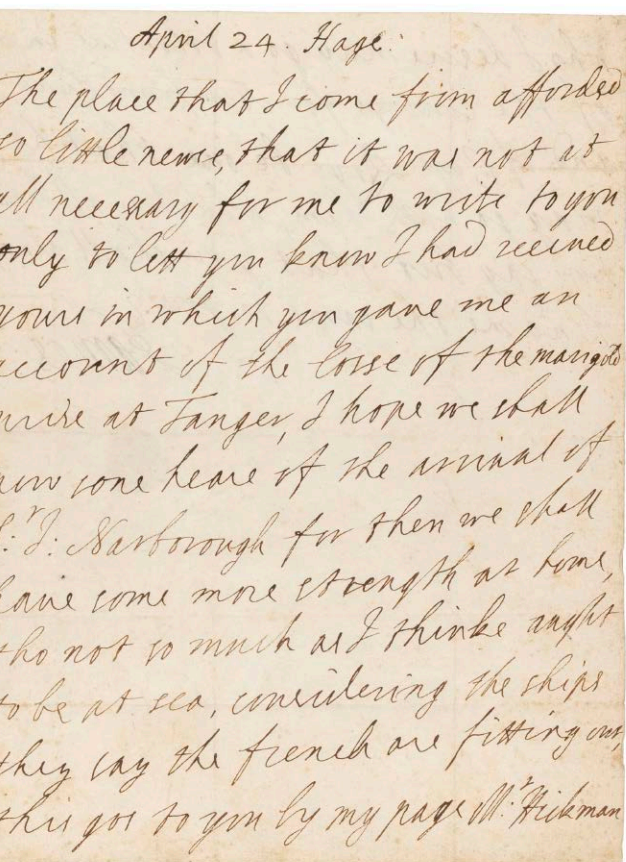
Pepys had joined the Tangier Committee, the overseeing body of the short-lived English colony at Tangier in 1662, and it is this region that James' letter concerns. He mentions the unfortunate fate of the Marigold, a 44 gun fourth rate ship that had been captured by the British from the Algerians in 1677, and was wrecked in Tangier Bay after it came off her moorings at the end of January 1679, resulting in the drowning of 53 men. James expresses hope in the letter 'for the arrival of Sr. J. Narborough for then we shall have some more strength at home, tho not so much as I think ought to be at sea, considering the ships they say the French are fitting out'. Admiral Sir John Narborough, c.1640-1688, was an English naval commander who gained much esteem during the Anglo-Dutch Wars and while fighting pirates on the Barbary Coast. At the time this letter was written, he had command of the Plymouth and a fleet of 35 vessels in the Mediterranean, but still encountered difficulties

against the powerful Algerine forces, exacerbated by problems supplying and refitting his ships. Following his return to England in 1679, Narborough never took another major seafaring post, but was Commissioner of the Navy and an active treasure hunter.

In many ways, this letter is significant because of what it does not say. During this time, as Popish-Plot hysteria spread from the government to the populace, both men were accused of treasonous moves against their King and country, and were denounced as traitors.

With the benefit of hindsight, modern readers know that neither James nor Pepys were ever involved in clandestine plots to overthrow Charles II. James did reign as a Catholic monarch from February 1685 until December 1688 when he himself was usurped by his daughter Mary's husband William of Orange. Though he knew of the invasion in advance, he declined the offer of help from French King, William XIV and ultimately refused to attack William's army.

Both James and Pepys were complicated men with personal and political agendas that informed much of their public and private lives. However, as this letter demonstrates, they were also each committed to the Royal Navy and its success on the international stage. While the world derided them as traitors, they lamented the loss of a good ship and hoped a brave commander would reinforce the might of the British Navy.



April 24. Hage.
The place that I come from afforded
so little time, that it was not at
all necessary for me to write to you
only to let you know I had received
yours in which you gave me an
account of the loss of the marigold
wrecked at Tangier, I hope we shall
now soon hear of the arrival of
Sr. J. Narborough for then we shall
have some more strength at home,
tho not so much as I think ought
to be at sea, considering the ships
they say the french are fitting out,
this got to you by my page M. Hickman

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CHARLES LAMB 1775-1834 & His Circle

We are happy to announce the publication of our latest catalogue, Charles Lamb 1775-1834 & His Circle. Included are numerous presentation copies, important association copies, manuscript poems and autograph letters from Charles & Mary Lamb and, amongst others, Samuel Taylor Coleridge, Robert Southey, William Wordsworth, William Hazlitt, Thomas de Quincey and Benjamin Haydon. To receive a copy of the catalogue by post or email please contact books@jarndyce.co.uk



IMPORTANT LETTER TO SOUTHEY

26. **LAMB, Charles.** ALS addressed to Robert Southey, nr. Cottle's Bookseller, High Street, Bristol. Undated, but postmarked 29 October, 1798. 'I thank you heartily for the Eclogue - it pleased me mightily, being so full of picture-work & circumstances. I find no fault in it...' n.p. 107 lines in black ink filling three sides of 4pp folio, integral address leaf. Post-marked & lightly folded for posting, retaining some of red wax seal. Housed in a custom made, maroon cloth double portfolio, with scarlet morocco spine, lettered in gilt: CHARLES LAMB. LETTER TO ROBERT SOUTHEY ON THE JEWISH PEOPLE. OCTOBER 29TH 1798. [103488]

¶ In the *Complete Letters* (ed. by E.V. Lucas), vol. I, p.131, but with errors. A quite remarkable long letter from Lamb to his friend and fellow poet Robert Southey, in which Lamb gently critiques Southey's latest literary offering, suggests how it might be improved so as to differ from some of his earlier writing, and goes on to consider the plight of Jews in English society and their representation in the writing of Christopher Marlowe.

The letter commences without preamble, with Lamb immediately thanking his friend for sending his Eclogue, which although not here named, is undoubtedly Southey's mournful poem *The Ruined Cottage*, which he was writing at the time, and which was published in *Poems* the following year. Lamb initially finds the work faultless, but almost immediately pivots to a differing view, gently suggesting that 'perhaps... Joanna's ruin is a catastrophe too trite, and this is not the first time you have cloth'd your indignation in verse in a tale of ruined innocence...'. He confides, 'I could almost wish you to vary some circumstance in the conclusion', explaining that 'a gentleman seducer has so often been described in prose & verse'. He wonders if the 'clumsy arts & rustic gifts of some country fellow' might

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not provide a more 'novel character'. Lamb has in mind an old song he thinks Southey might do well to consider, and while he accepts he (Southey) might find this 'a very silly suggestion, he adds 'in good truth nothing else but the first words of that foolish balad [*sic*] put me upon scribbling my Rosamund'.

Lamb tells Southey he has nothing to send him in return, although admits he is 'at work upon something... that might not displease...'. This was probably the verse play *John Woodvil*. He admits to being 'as slow as a Flemish painter, when I compose anything', so rather than send samples of his own work he 'crave[s] leave to put down a few lines of old Christopher Marlowe's'. The lines are taken from the tragedy *The Jew of Malta*, and prompt Lamb to consider 'the terrible Idea our simple ancestors had of a Jew, not more to

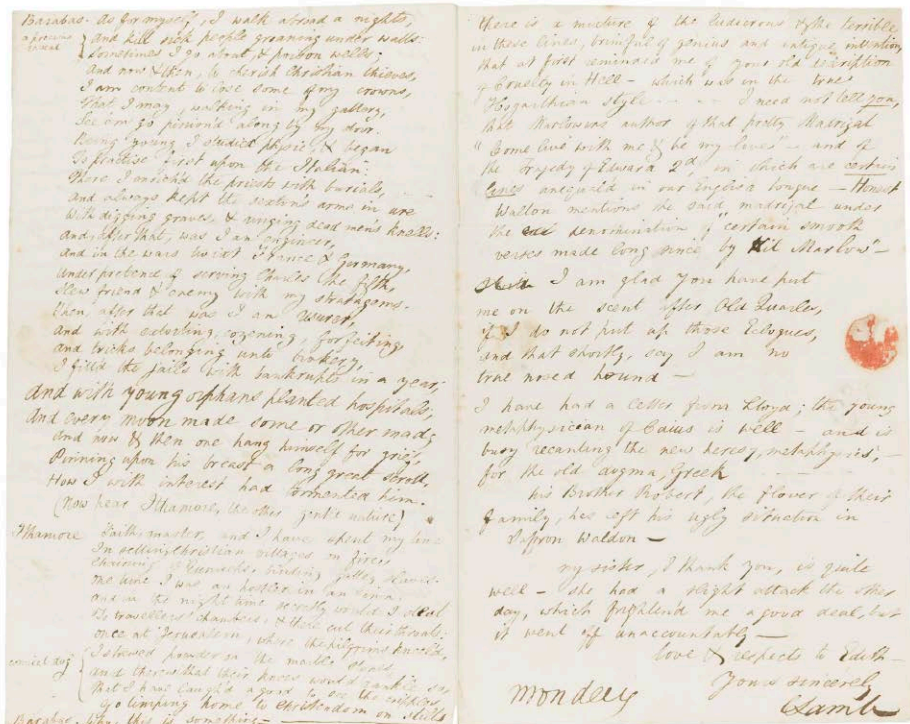
be discommended for a certain discolouring... than the witches & fairies of Marlow's mighty successor...'. He continues with a 38-line quotation from the play, choosing an exchange between Barabas, the eponymous Jew, and Ithamore, a Turkish captive destined for enslavement. Following the extended quotation, Lamb surmises, 'There is a mixture of the ludicrous & the terrible in these lines, brimful of genius and antique invention, that at first reminded me of your old description of Cruelty in Hell...'. Lamb closes the letter by telling Southey he has recently received a letter from (Charles) Lloyd, and reporting that 'the young metaphysician from Caius is well'. In answer to enquiries from Southey, he tells

him of his sister Mary's good health, adding 'she had a slight attack the other day, which frighten'd me a good deal, but it went off unaccountably'. The letter is signed with 'love and respects to Edith - Yours sincerely C. Lamb'.

The letter was known to E.V. Lucas, who included it in his standard edition of the *Letters* (3 vols, 1935), but he had not seen it in person, and lifted his (occasionally inaccurate) entry from the incomplete text of W.C. Hazlitt's *Letters* of 1886. Lucas comments that the present letter is of 'especial interest' in 'illustrating Lamb's studies in the old dramatists which were to bear fruit in his *Dramatic Specimens* in 1808, where the note on the *Jew of Malta* and Jews in general should be read in connection with the comments here'.

Indeed, Lamb's note in *Specimens of English Dramatic Poets* readily questions Marlowe's unsubtle depiction of Barabas ('... a mere monster brought in with a large painted nose to please the rabble...'), and he finds satisfaction in a 'superstition wearing out': 'The idea of a Jew (which our pious ancestors contemplated with such horror) has nothing in it now revolting'.

A wonderful letter, indicative of a great and trusted friendship, and important in showing the genesis of opinions that would later appear in Lamb's published writings. The letter was sold at Sotheby's in 1967 as the property of E.C. Hodgkin, with the purchaser recorded as H. Peters, and the purchase price as £520. It was subsequently owned by Austin Smith (see label on portfolio), and later purchased by D. Wickham.



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FIRST EDITION OF *ELIA*: WARMLY INSCRIBED BY THE AUTHOR

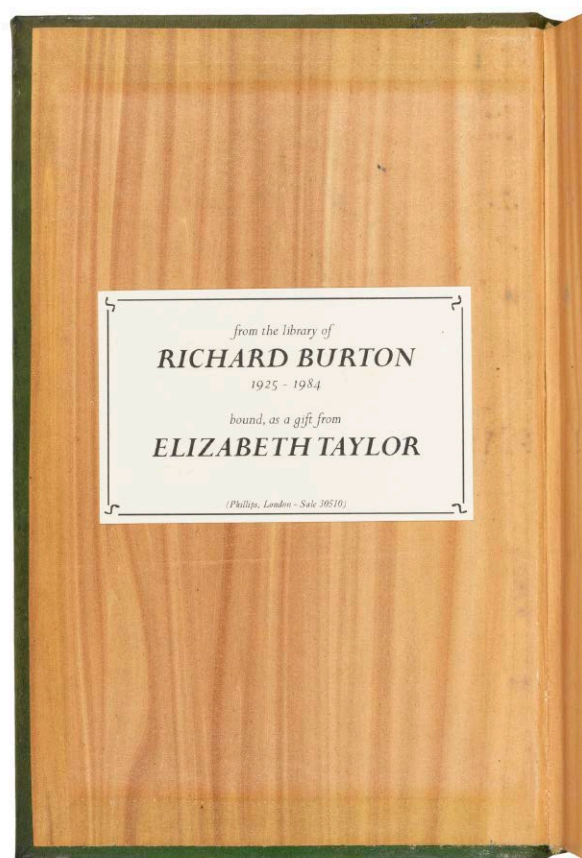
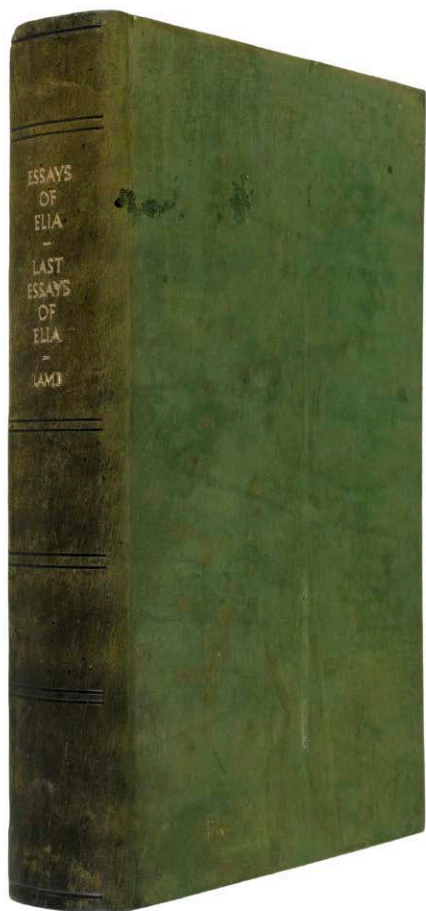
27. (LAMB, Charles) *Elia*. Essays which have appeared under that signature in the *London Magazine*. FIRST EDITION. Taylor & Hessey. Sl. spotting in prelims. Contemp. half calf by Charles Westerton of Hyde Park Corner, spine with raised gilt bands, maroon leather label; spine & corners rubbed, front board nearly detached. Small booklabel on leading pastedown of Hannah D. Rabinowitz; booklabel of D. Wickham. A good sound copy in custom-made maroon morocco clamshell box. [102485]

¶ Roff pp149-155. 24 essays, 23 of which were previously printed in the *London Magazine* 1821-22. One essay, 'Valentine's Day', first appeared in *The Indicator*, and another 'A Bachelor's Complaint of the Behaviour of Married People', had also appeared in *The Reflector* in 1811. This collection confirmed Lamb's reputation as the pre-eminent essayist of his day, and one of the most charming in the English language.

This copy has been inscribed in the unmistakable hand of the author on leading f.e.p., 'Mrs Rickman with Elia's kindest remembrances'. This is Susannah Rickman, wife of John Rickman, a close friend of both Charles Lamb and Robert Southey. She is believed to have been the inspiration for one of the chapters in the volume, i.e. 'A Bachelor's Complaint of the Behaviour of Married People'. Lamb described her in a letter to William Hazlitt as 'a good natured woman... which is as much as you can expect from a friend's wife whom you got acquainted as a bachelor'.

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A GIFT FROM ELIZABETH TAYLOR TO RICHARD BURTON

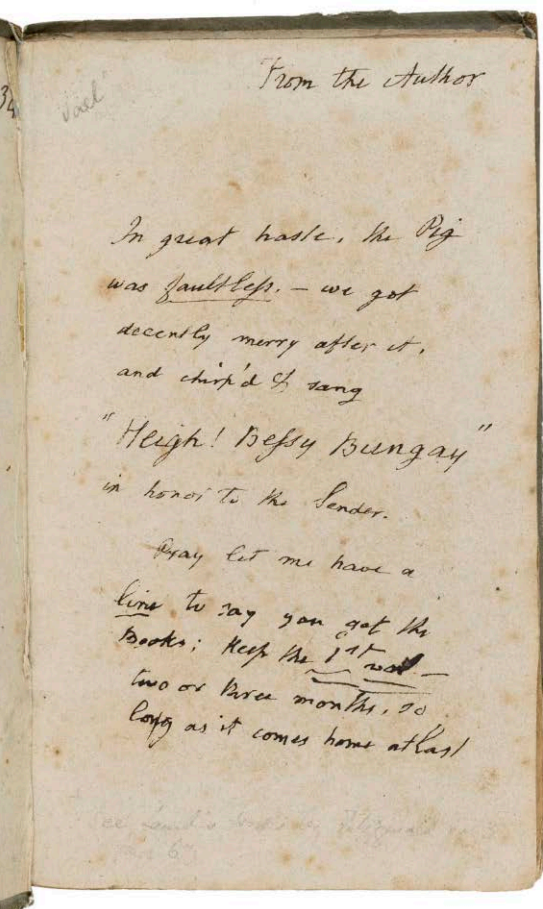
28. **LAMB, Charles.** *Essays of Elia. Last Essays of Elia.* Introduction by David Tillotson. J.M. Dent & Sons. (Everyman's Library.) Series title, 16pp cata. Neatly bound in contemp. dark green reversed calf, spine ruled in black & directly lettered in gilt; spine sl. darkened, two light abrasions on front board. David Wickham bookplate. a.e.g. [101511]
- ¶ With label on the leading pastedown of Phillips Auction House, 'From the library of Richard Burton, 1925-1984, bound, as a gift from Elizabeth Taylor'. A charmingly modest gift from one of brightest Hollywood stars of the 1950s and 60s, to the only man she married twice.

[1962]

£500

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'FROM THE AUTHOR - THE PIG WAS FAULTLESS'

29. **LAMB, Charles.** *John Woodvil*: a tragedy. To which are added, Fragments of Burton, the author of *The Anatomy of Melancholy*. FIRST EDITION. Printed by T. Plummer, Seething Lane; for G. & J. Robinson, Paternoster-Row. Untrimmed in orig. pale blue boards; spine defective & front board detached, but internally clean & fresh. Booklabel of D. Wickham. In attractive custom-made brown morocco slipcase imitating a bound volume. [102476]

¶ Roff pp47-52. A very nice presentation copy, inscribed by the author to the Norfolk printer John Childs, and with an amusing authorial note. John Childs of Bungay, wrote to Lamb in December 1834, saying his copy of *Elia* had been sent on an oriental voyage, and requesting a replacement. Lamb remarked in his reply, 'the volume you seem to want is not to be had for love or money,' but offered to lend him his own copy, and also to order him a copy of the newly-published *Last Essays of Elia*. His terms were rather unusual: 'In return, you shall favour me with the loan of one of those Norfolk-bred grunTERS that you laud so highly: I promise not to keep it above a day.' He continued, 'What a funny name Bungay is! I never dreamt of a correspondence thence' (See *The Letters of Charles Lamb*, ed. E.V. Lucas, 1935, III, pp. 420-421). As Lamb's presentation inscription in this copy of *John Woodvil* makes clear, Child evidently thought Lamb's terms amenable. After writing on the leading f.e.p. 'From the Author', he adds in his idiosyncratic hand, 'In great haste, the Pig was faultless -- we got decently merry after it, and chirp'd & sang "Heigh! Bessy Bungay" in honor to the Sender.' He also enquires after the safe delivery of the two despatched volumes: 'Pray let me have a line to say you got the Books: Keep the 1st vol. two or three months, so long as it comes home at last.'

Lamb's play was published at his own expense after its rejection by the Drury Lane management, resulting in a loss of £25. Among the 'fragments' at the end is Mary Lamb's poem 'Helen', thought to be her first published work.

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ROBERT SOUTHEY'S COPY - IN EXQUISITE 'COTTONIAN' BINDING

30. **LAMB, Charles.** *The Works.* FIRST EDITION. 2 vols. Printed for C. & J. Ollier. Final ad. leaf in vol. II (June 1818), the first gathering in vol. II remains unopened. Untrimmed in near contemp. green, maroon & black patterned cloth, paper labels to spine with titles in clear MS; spines sl. faded, labels a little darkened & sl. chipped at edges. Booklabel of D. Wickham. v.g. [102474]

¶ Roff pp135-140. The first volume, containing mainly verse, is dedicated to S.T. Coleridge; the second volume, containing essays and letters, is dedicated to Lamb's friend Martin Charles Burney. Seven of the poems are by Mary Lamb, including five that were here printed for the first time.

This is a truly remarkable copy of Lamb's *Works*, with a presentation inscription on the verso of the leading free endpaper in Volume I, in a secretarial hand, 'Robert Southey Esq from the Author'. The despatch of this presentation copy to Southey is referenced in his letters. Lamb wrote to the publishers Charles and James Ollier on the 18th of June 1818, requesting that advance copies of the work be sent to both William Wordsworth and Southey, and indicating that either Longman or Murray would 'take care of the parcel'. He clarifies that 'it will be as well to write in at the beginning thus: R. Southey Esq. From

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the Author', exactly the words that were subsequently used. In a later letter, dated 26th of October the same year, he acknowledges Southey's thanks for the volumes, adding, somewhat apologetically, 'You and W.W. should have had your presentation copies more ceremoniously sent; but I had no copies when I was leaving town for my holydays, and rather than delay, commissioned my bookseller to send them thus nakedly'. (See *The Works of Charles and Mary Lamb*, London, 1905, vol. VI.)

Both volumes are further inscribed on the recto of the endpaper 'Katie Southey, August 1864'. Katherine Southey was the poet's youngest daughter, and along with other women in the Southey household was responsible for binding the most prized volumes in the poet's library into what became known as 'Cottonian' bindings. These were typically of a fairly utilitarian nature, using attractive and often brightly coloured cloth to protect the boards beneath. On the present volumes, the binder has used a vibrant grass-green and maroon patterned cloth, which has an almost botanical quality, with interconnected and closely arranged maroon veins over a green background. Research into these homemade bindings has been carried out by Georgetown University Library, and they suggest the origin of the term 'Cottonian', in some places credited to Charles Lamb himself, was 'a sly riff on Sir Robert Bruce Cotton, whose extensive and priceless personal library became the foundation for the British Library'. They also note that Dora Wordsworth and Sara Coleridge were known to have contributed to the binding process.

Books from Southey's library, especially those in Cottonian bindings, are now particularly sought after. This is an excellent example, with very little rubbing, and retaining the vibrancy of colour. A beautiful association copy.

1818

£16,500

WITH AN ORIGINAL POEM & ACCOMPANYING NOTE IN THE HAND OF MARY LAMB

31. **LAMB, Charles & Mary.** ALS to 'Dear Miss Lachlan', undated, except for 'Saturday even.g', but probably written during the summer of 1833, shortly before Emma Isola's marriage to Edward Moxon. 'Emma has so few days to stay with me, that it would be painful to me to part with her for one whole one.' 16 lines in black ink on the first only of 4pp 4to, integral address leaf, lightly folded for posting. [104025]

¶ Not in the *Complete Letters*. A warm letter from Charles Lamb to his neighbour in Enfield, Sarah Lachlan, accepting an invitation on behalf of his adopted daughter Emma Isola. Lamb expresses sadness at the prospect of Emma leaving home. He agrees to a brief visit on Monday, but stipulates 'you shall let us go before 8'. Lamb encloses for Sarah's brother, 'an autograph of Jekyll, Bencher of the Temple, and the reported wit of the Bar for the last 50 years'. Lamb explains, 'he has been widely known in his profession as a capital epigrammatist &c. and was the reigning joker of his day'. Lamb conveys 'Emma's kindest love', before signing the letter 'Yours truly C. Lamb'.

With the letter, on a leaf extracted from an album, is a signed autograph poem written by Charles Lamb in the form of an acrostic, with the first letters of each line spelling the name Sarah Lachlan. The poem, entitled *Un Solitaire*, was first published in the *Works of Charles & Mary Lamb* in 1903, one of the seven poems by Charles 'now printed for the first time'. A manuscript note, written by Lamb in the third person on a scrap of paper, is attached to the album leaf: 'Mr Lamb has scribbled on a vacant leaf, which may be torn out without ceremony, if his nonsense is out of place... Miss Isola requests him to return thanks for a sight of the album...'.

Accompanying the letter and the poem is that greatest of rarities; a manuscript poem, with covering note, in the hand of Charles's sister Mary. Mary has penned a 12-line poem (three stanzas, each of four lines) which starts 'My sweetly modest tranquil child', and closes with the line 'Till grateful you sink into heavenly rest'. We have been unable to trace the poem, and believe it to be an original piece by Mary, composed expressly for the same Sarah Lachlan. The covering note on the address panel, 'For my dear Sarah with my earnest prayer for every happiness to attend her', is signed with initials 'ML', fashioned into a simple looping cypher. The poem is written down the right side of a single 4to

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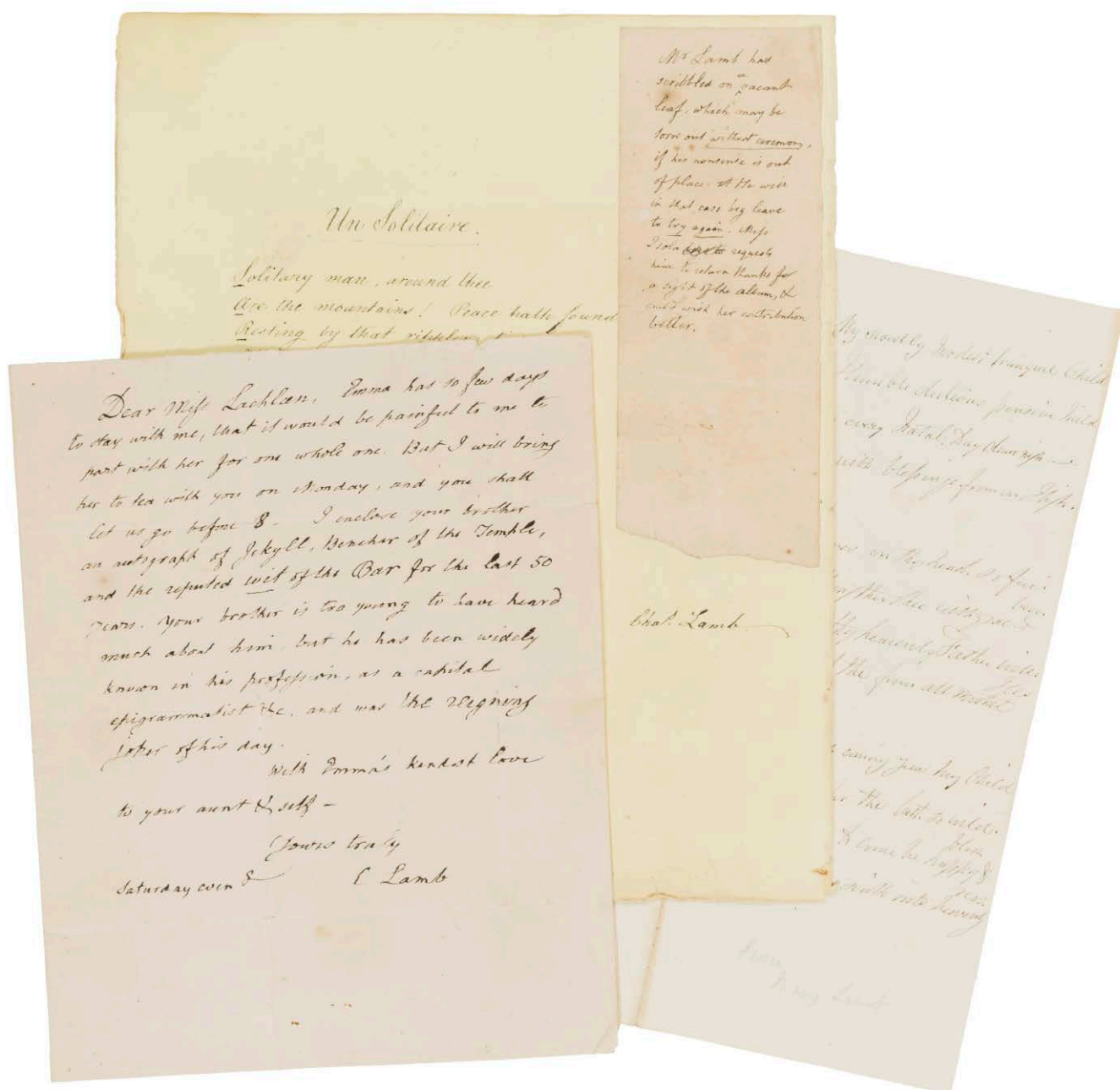
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leaf, watermarked 'G. & R. Turner, 1833'. It has been lightly folded into six panels, with the covering note on the slightly browned central panel to the poem's left. A second contemporary hand has added 'From Mary Lamb'. The verso is blank.

Despite Mary's central role in both the professional and private life of her brother, physical mementoes of her life are very difficult to find, and manuscript examples of her writing are extremely uncommon. In the *Complete Letters of Charles & Mary Lamb*, only a handful are attributed to her, and we have not been able to trace another letter or even a note from Mary in auction records.

[1833]

£12,500 †



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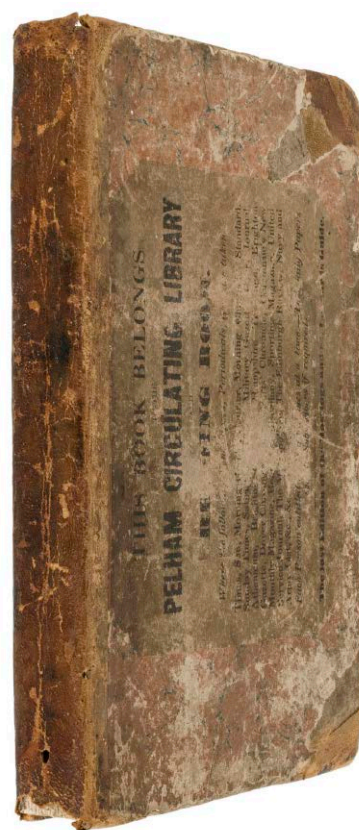
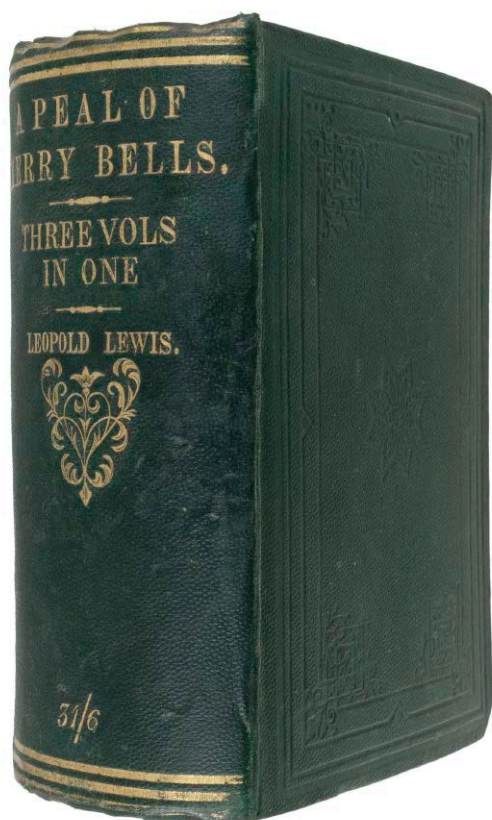
IRELAND, FIFTY YEAR AGO; ORIGINAL PARTS

32. **(LEVER, Charles, James)** *The O'Donoghue*; a tale of Ireland fifty years ago. By Harry Lorrequer. FIRST EDITION, in 13 original parts, Jan.-Nov., 1845. Dublin: William Curry, Jun. & Co. London: Wm. S. Orr & Co. Ads., plates by Phiz (2 each in parts I-IX, 4 in the following double numbers), prelims bound into Part XII/XIII. 13 parts in 11 in orig. pink printed paper wrappers; some uneven fading, spines uniformly faded, occasional light wear or creasing, but overall a v.g. set. [102409]

¶ Bareham 9.1. A very well-preserved copy of Lever's sixth novel, a national tale set against the backdrop of the Irish Rebellion of 1798. Retains all advertisements, plates and preliminary material as outlined in Bareham. Apparently a made-up set, with neat contemp. signatures to some front wrappers. Written in contemp. ink on the front wrapper of Part I, 'To be bound for the Library'.

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PUBLISHER'S 'BRICK' BINDING

33. **LEWIS, Leopold.** *A Peal of Merry Bells.* FIRST EDITION. 3 vols in 1. Tinsley Brothers. A little spotted throughout. 3 vols in 1 in publisher's remainder dark green cloth, blocked in blind, spine lettered in gilt. A v.g. example. [104146]

¶ Not in Sadleir or Wolff. *A Peal of Merry Bells* is a selection of 13 short stories. Leopold Lewis, 1828-1890, was better known as a playwright; he achieved great success with his first play *The Bells*, the bar against which all his subsequent writing was measured but never quite matched. First published in three volumes in 1880, this 'brick' is made up of the all three volumes bound together in a publisher's cloth, without preliminary or advertisement leaves. These remainder cloth bindings were often rather plain, but this is a fancier than usual version, with blind ornaments to the boards, and gilt lettering and decoration to the spine.

[1880?]

£280

CIRCULATING LIBRARY BINDING

34. **(LIBRARIES & READING SOCIETIES) MORGAN, Sydney, Lady, née Owenson.** *Woman and Her Master.* Paris: Baudry's European Library. Library binding of half sheep, marbled paper boards, printed label on both boards of Pelham Circulating Library and Reading Room; a little rubbed & worn, labels a little scuffed sl. affecting some words. Contemp. note on verso of leading f.e.p.: 'To be kept 4 days only'. [103484]

¶ See Sadleir 1784; Wolff 4919 for the first edition of the same year. Purchased for and bound by Pelham's Circulating Library, Pelham Place, Hastings.

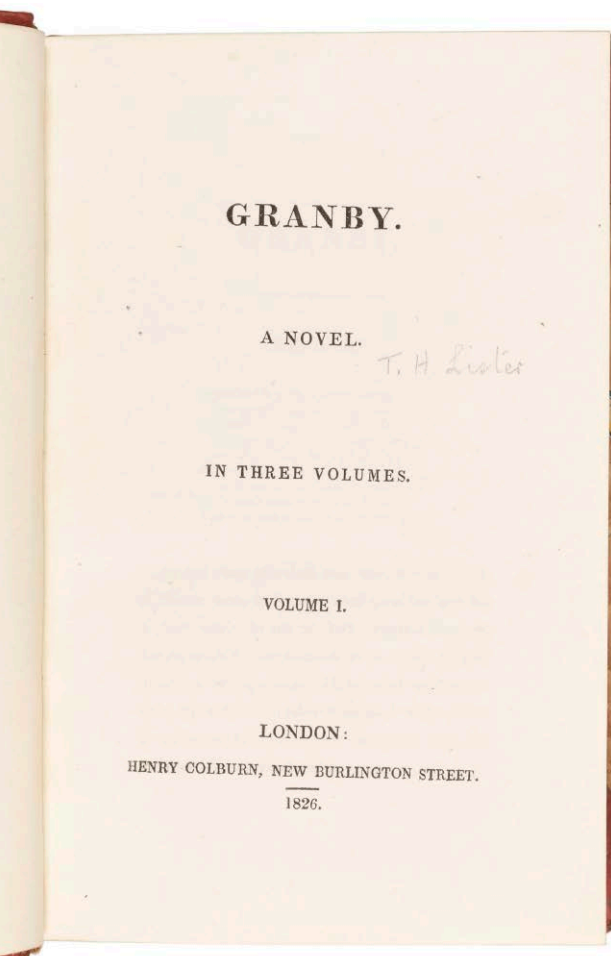
A consideration of women throughout the ages and throughout the world; their rights, customs, and privileges. Chapters include, 'The Women of Savage Life', 'The Women of the Hebrews', 'The Women of Classical Antiquity', 'The Women of Rome', and 'The Women of Empire'. Lady Morgan mentions further volumes to come, but these were never published.

1840

£280

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SILVER FORK NOVEL

35. **(LISTER, Thomas Henry)** Granby. A novel. FIRST EDITION. 3 vols. Henry Colburn. Half titles in vols I & III as issued, final ad. leaf vol. III. Contemp. half pink calf, spines ruled in gilt & with devices in blind, maroon morocco labels. v.g. [104144]

¶ Sadleir 1443; Wolff 4157 (lacking half titles). An attractive copy of Lister's first novel, often considered the first of the 'silver fork' novels, set against the backdrop of London's fashionable society. Lister, 1800-1842, was well-placed to write about the upper echelons of London society, being himself a well-connected and well-educated member of the minor aristocracy.

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DISBURSEMENTS FOR THE SHIP ARUNDEL - FROM PHILADELPHIA TO LONDON BY WAY OF PETERSBURGH

36. **MANSON, William.** Waste Book of Cash Disbursed by Willm. Manson for his own use & for the Ship Arundel Commencing at Philadelphia 31st of 10th Mo. 1772 Continued 1773. 21pp ms. on both sides of 11 folio leaves, ruled in ink into four or five columns with heading at upper margins; sl. dusted & marked, one gathering loose. Pinned into orig. paper wrappers, ms. title on front wrapper; a few tears, sl. creased & a little marked. Loosely inserted in a custom-made maroon leather folder, title label on spine & the bookplate of John Davie Manson Robertson. [104038]

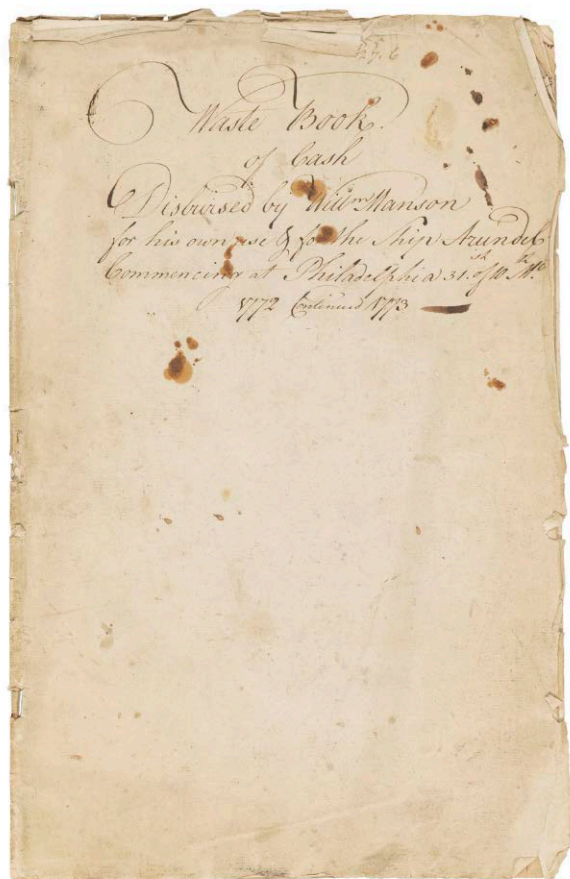
¶ An engaging and tactile document recording in great detail the expenses incurred (and income garnered) during the voyage of the English ship *The Arundel* from Philadelphia to London between October 1772 and early 1774. It shows, in the large number of purchases, the economics of such a journey, maintaining the health and wellbeing of the ship itself and those onboard, together with the personal expenses of the captain, William Manson, and the port charges and labour required. It also tells us the seamen who sailed on board

The Arundel and the one, Mark Cole, who did not make it home. 'The Doctor for Mark Cole Seaman Deceased 20 Rubles' is recorded during their stop Petersburg; and an additional 2 Rubles for 'Charges burying Mark Cole'. *The Arundel* set sail from Philadelphia after October 31st, 1772, arriving in Leghorn (Livorno), Italy, in March 1773 before sailing to Genoa, Alicant (Alicante), Vinarus, Cullera, Gibraltar, Elsingoer (Helsingør, Denmark), Lybaw (possibly Liepaja, now Latvia), and finally Petersburg in August 1773, before returning to England by way of Elsingoer.

Before leaving Philadelphia, Manson spends the eye watering sum of £12.10.0. on '1 suit of cloaths for myself' (the equivalent of over £2,300 today). He also purchases a watch (£0.3.0.), pays £2 'to housekeeper, servts. & children', £5.10 'to the doctor for his medicines and attendance' whilst also buying the materials to write this document: 'books for ship Accts. paper, pens &c. £0.15.' Showing his charitable side, Manson also gives generously 'to society poor & meeting house', the sum of £2. In Livorno he gives £0.2 'to charity' and another £0.5 'to beggars at Sundry times'. His generosity (he also purchases a 'Dutch Bible for John Shrader'), together with the low number of deaths on board, suggests that this was a captain that cared about his crew. He certainly kept them (and himself) well supplied with alcohol with records for the purchase of '4 half chests of best

Florence wine (presumably for himself), 14.0 Lukins, 'Proof brandy', 52.6.10 Current Dollars, and 'Red wine', 10.11.3 (Current Dollars), amongst others.

The accounts highlight the great flow of food and supplies on to the ship providing materials for its constant maintenance and provisions for its crew. Other than port charges and duty, the biggest single expenses are for meat and repairs - 37 Lires was spent on 'A new bill of health' in Genoa and 293 Dutch Guilders spent on meat in 'Lybaw' - but the majority are far smaller expenses required to keep the ship going. '800 Scupper Nails', 'Twin for ship's use', 'straw mats', 'Barrel of Stockholm tar', '2 platters & 6 spoons for ships use', '3 Doz pipes', '2 boats fire wood', &c. &c. For the galley, there is large expenditure on meat and fish, but also, 'Milk, bread & vegetables &c. for the ship',



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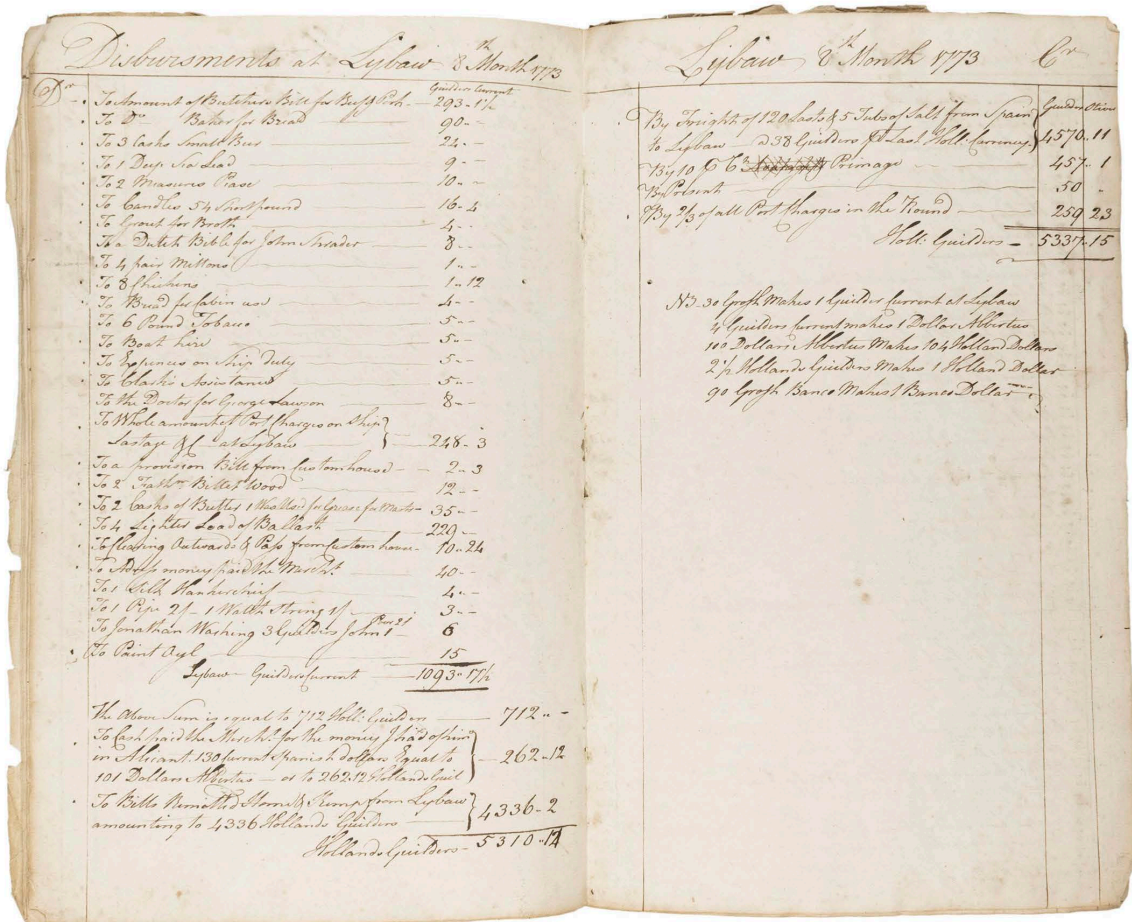
firkin butter, mustard, pepper, loaf sugar, brown sugar, pork, fowls, and hay to feed the sheep kept on board. Manson's personal expenses are listed and include the purchase of '2 canary bird cages', an umbrella, handkerchiefs, '1 looking glass for the cabin', and further washing and tailoring bills in addition to the purchase of shoes, boots, and slippers. The total expenditures are listed in the various currencies. £73.5 was spent in Philadelphia, 3930 Leckins in Leghorn, 221 Lires in Genoa, 107.19 Current Dollars (CD) in Alicant, 94.12.4 CD n Vinaros, 19.6 CD in Cullera, 157.7.7. CD in Gibraltar, 22.30. CD and £21.19.9 in Elsingoer, 5337.15 Holland Guilders in Lybaw and 630.93 Rubles in Petersburg. A further £8.16.1 was spent in Elsingoer on the return to London where over £50 was spent.

Income is also recorded with most being paid by or on behalf of Horne & Kemp, presumably the owners of the ship. In Leghorn, 3722.15.11 Leckins was received 'by Freight of 14318 1/2 Bushells wheat from Philadelphia...' together with 119.6.3 in 'Primage received masters property as customary out of the port of Philadelphia', and '197 for the 'sale of staves belonging to Horne & Kemp'. In total, there was an income of 4073.10.10 in Leghorn. Again, in Lybaw, income just surpasses expenditure, with 5337.15 Guilders received against 5310.12 spent. In Petersburg a bill of 550 drawn on Horne & Kemp was received to help cover the total expenditure of 630.93 Rubles. The remainder of the income comes from horse trading with other captains in port, largely through the sale of alcohol.

Also recorded are the sailors onboard and the wages paid. In addition to Mark Cole, those listed include Jonathan Esthill (Chief Mate), William Dorris (Boatswain, Robert Gully (2nd Mate), Dennis Kent and Nickoli Consoni (both cooks) together with seaman William Bayley, Joseph Smith, John Johnson, Richard scott, James Steward, Begh Rampal, Benjamin Harris, George Webster, George Lawson, Daniel Hamilton, Lawrence Lacey, John Beavis, Norman McDonald, Thomas Foreland and Lawrence Murray.

1772-1774

£1,450

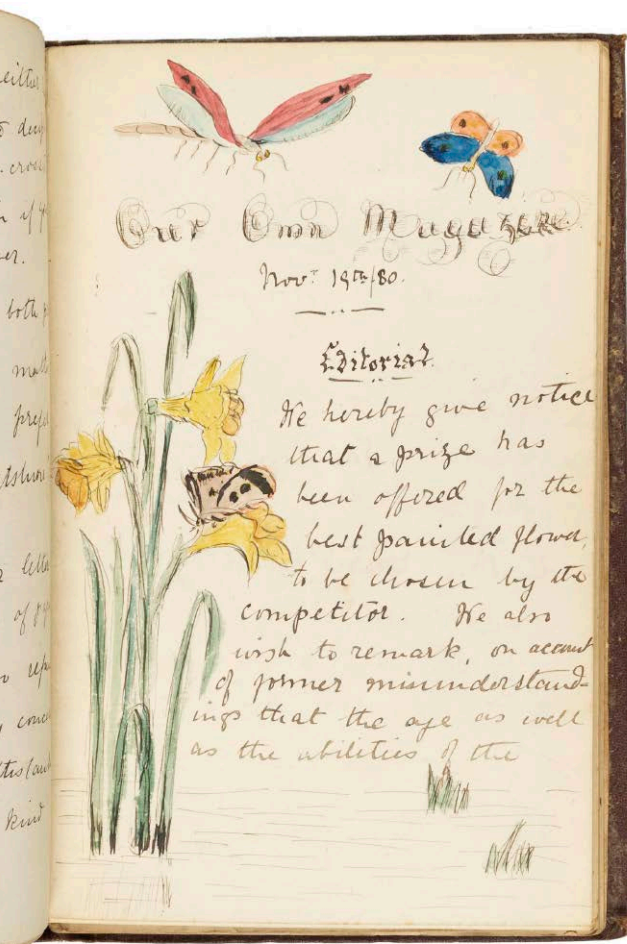


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JUVENILE MANUSCRIPT PERIODICAL

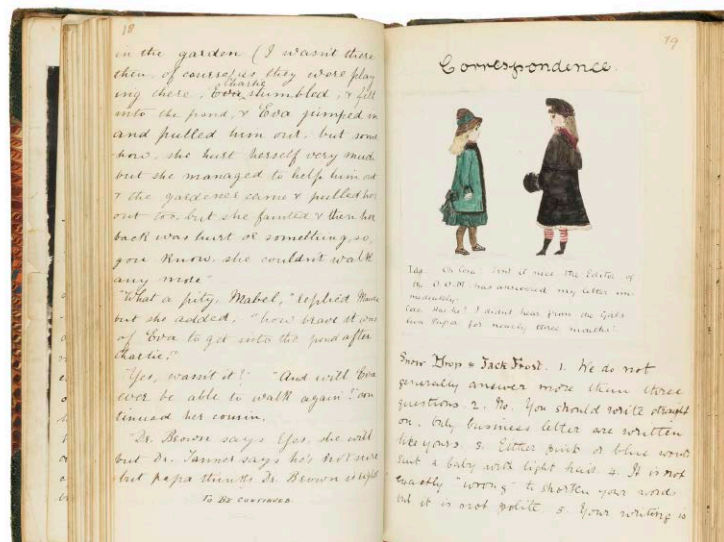
37. **MANUSCRIPT. (ORR, Ellen Joy, Harriet Gertrude, Mary Acworth, & Lucy Elizabeth)** Our Own Magazine. August 14th, 1880 - June 18, 1881. 30 issues in two volumes, with colour & black & white illustrations, some laid in. The first volume (1880) bound in maroon cloth, spine lettered in gilt, with 'H. G. O.' (Harriet Gertrude Orr) at foot of spine; sl. rubbed. Second volume in half green sheep, marbled paper boards; worn. [104108]



¶ A wonderful juvenile manuscript periodical produced by the Orr sisters with contributions by scores of young friends and readers aged between 7 and 16. The identity of the creators is provided in the only issue (for September 11th, 1880) to include a front wrapper. The wrapper is inscribed: ‘“Our Own Magazine” Sept. 11th 1880 A Weekly Paper Published by the Orr Sisters and Co. Busy Hour Office, Bath. All rights reserved. Price 3d’. Uplettered at each side are ‘Letters Addressed to the Editor, 3 Nursery Street South Stoke will be answered in the weekly numbers’. And on the other side: ‘Back numbers may be obtained by application to the Publishers’.

Ellen Joy, Harriet Gertrude, Mary Acworth and Lucy Elizabeth Orr were the daughters of Major Andrew Orr and Lucy Erskine Acworth. Their father died in 1870 leaving Lucy to care for a family of seven children (she had three sons, Andrew William, Herbert Holmes and Charles Fitzwilliam James). The children were no doubt used to entertaining themselves and in 1880 they commenced this literary endeavour. Each issue, which moves from weekly to bi-weekly in January 1881, is filled with serialised stories, poems, educational pieces, puzzles, enigmas and games, as well as ‘Notes of the week’, correspondence from the readers and editorial pieces. On September 18th 1880 the sub-editor has to stand in: ‘It is with sincere regret that we have to announce the absence, through ill health, of the excellent Editor of “Our Own Magazine”. Her indefatigable labours have it is feared undermined her health’. She returns to her pen over a month later in the

issue for October 26th. Although we never learn which sister is the editor we are advised of the large number of contributors to the ‘publication’ together with some of their ages. These include: Ada Darbury (aged 8 1/4), Olive Eldrum (16), Eleanora Gwendoline Fitzherbert (14), Penelope Rushton (14), and Ida May Gilbourne (13) together with Ethel and Christina Clare, Millicent Amory, Cecilia Standon, Flora Clayton, Marjorie Linwood and Justhinia. We also learn that May Golding (13 3/4) won the competition for sending in the best piece of poetry and that Flora Henderson (12 1/2) won the competition for the best painted flowers; both winning entries included in the magazine. The correspondence provides great amusement showing the sharp tongue of the editor and readers alike. In response to Rosie, the editor retorts: ‘We have neither time nor inclination to decipher your small untidy crossed letter. Write again if you wish for an answer’. She reiterates beneath: ‘We cannot answer letters or untidy little strips of paper and we must



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also refuse to issue bulletins concerning our health, notwithstanding our gratitude for kind enquiries'. The following issue includes a stinging criticism from Gelatine Squash: 'Your lines are very poor. They do not scan nor are they at all original'. Unduly harsh in this cataloguer's opinion, for "Our Own Magazine" is a terrific and lively periodical produced at a time when writing was a pastime for the young.

Lucy Elizabeth Orr went on to marry Henry St. John Thackeray, a Biblical scholar at King's College, Cambridge, son of Francis St. John Thackeray and nephew to the author William Makepeace Thackeray.

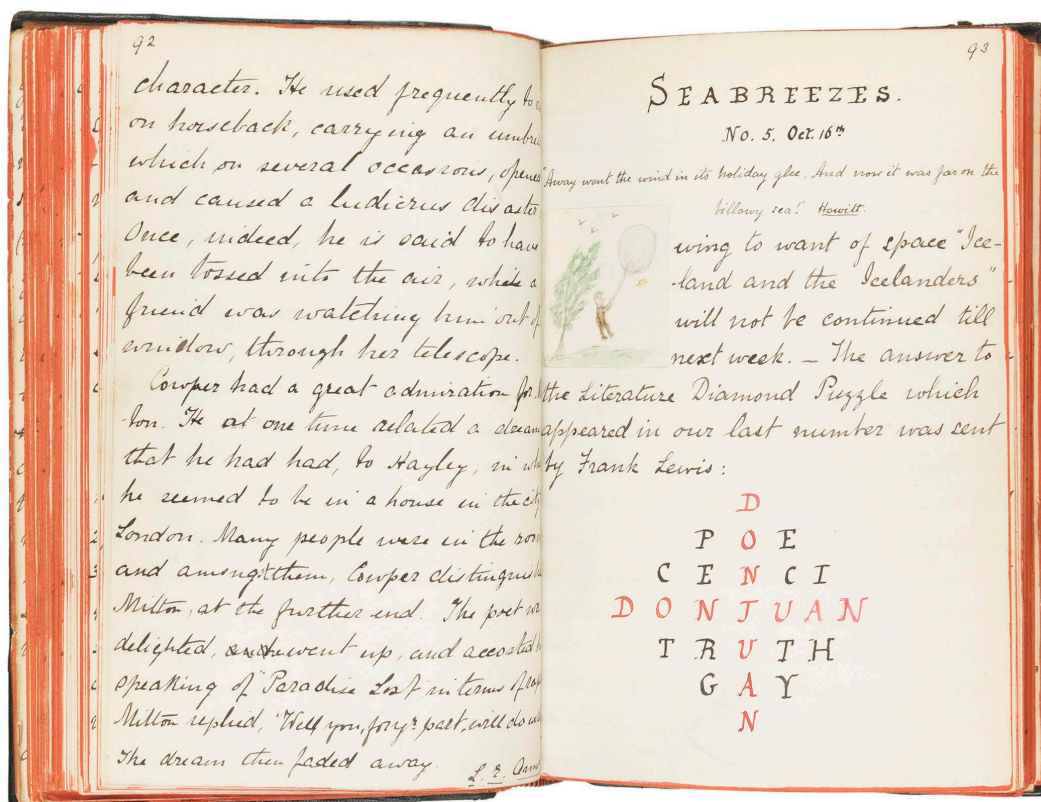
1880-1881

£1,450



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JUVENILE MANUSCRIPT PERIODICAL

38. **MANUSCRIPT. PERIODICAL.** Seabreezes. Number 1, September 22nd, 1884 - number 13, December 12th, 1884. 327 numbered pages of manuscript in a single hand, additional 7pp index, numerous illustrations, original & printed, laid in; first few leaves with sl. loss of a few letters at gutter margin. Orig. half black calf; somewhat rubbed & worn, inner hinges cracked but firm. [104097]

¶ A lovely juvenile manuscript periodical taking its inspiration from the uplifting affects of a cool seabreeze on ones face: 'Is there anything more refreshing, cheering, and invigoration that a cool breeze from the sea?' The anonymous editor writes in the first number. '... When worn out by the gaities and the turmoil of a London season, our eyes and heads aching with the heat and dazzling light, crowded rooms, our frolics so near and perhaps minds and hearts as[k] what seems more delightful than the idea of standing on a rocky cliff, watching the surge of the waves below, and letting the wild wind dash the spray upon our faces...' Each issue includes a nautical poetical quote on its titlepage accompanied in many issues with a suitable seafaring illustration. The nautical theme does not extend to the contents with each issue packed with tales, poetry, puzzles and games, natural history, geography and 'queries' from the reader. Conveniently, the volume has a comprehensive index listing, alphabetically, all of the contributions and contributors. Although the editor remains anonymous, many do not. The biggest contributors are Percy Standish, Beatrice Ffrench, L. E. Ormond and Charles Osborne. Others include Annabel Lee, Amy Travers, N. Churchill, C. B. Rhys, Barbara Davidson, Gertrude Forrester, Eustace Grey, Anne Lisle, Birdie and Ruby.

Issue number 1 begins with a poem, 'The Sea-Breeze' by Fanny E. Goldthorpe followed by the lead item, 'Lilian. A Sketch' by Ruby, which is continued in the following issues. Other tales include 'A Breeze from Broadstairs' (by Gertrude Forrester), 'Pitched Battles' (Beatrice Ffrench) and 'My Aunt Tabitha' (Percy Standish). Educational pieces include 'The Races of Man' (based on Blumenbach's five classes of man), 'Iceland and the Icelanders' (Eustace Grey), 'About Dwarfs', 'Umbrellas', 'Chinese Eccentricities', amongst many others.

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St. James' Street in an Uproar or the Quack Artist and his Assailants. Saturday Morning 30 Jan^r 1819

HAYDON - THE QUACK ARTIST

39. **MARKS, John Lewis.** *St. James' Street in an Uproar; or, The Quack Artist and his Assailants.* S. W. Fores. Hand-coloured engraving; sl. creasing to margins. Plate 24 x 33cm, wth good margins. Tipped on to larger sheet & mounted. [102507]

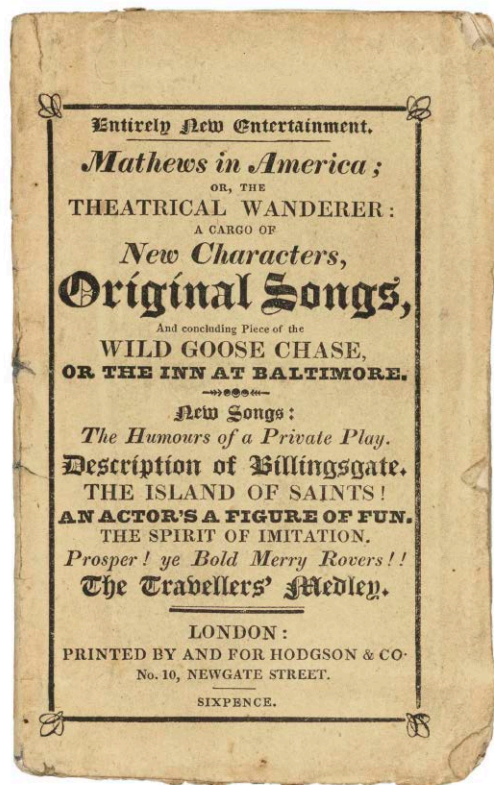
¶ George BM Satires 13364. Wonderful caricature depicting a raucous street scene in which a large number of carriages, carrying the wealthy and fashionable, are seen visiting an exhibition of chalk drawings by the pupils of Benjamin Robert Haydon. Haydon looks on as he views the carriages roll up and the crowds push to get through the door of the exhibition. A satire on an exhibition of chalk drawings from Raphael's Cartoons and from the Elgin Marbles by pupils of Benjamin Robert Haydon, 'quack artist by virtue of his puffing advertisements', which secured a fashionable crowd for 'the private day' by invitations to those 'in high life' and by lavish advertisement. The exhibition was said to be the first in England 'ventured upon without the powerful aid of colour' (George).

30 Jany. 1819

£550 †

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MATHEWS IN AMERICA - IN WRAPPERS AS ISSUED

40. **MATHEWS, Charles.** Entirely New Entertainment. *Mathews in America; or, The Theatrical Wanderer: a cargo of new characters, original songs and concluding piece of the wild goose chase, or the Inn at Baltimore...* FIRST EDITION. 12mo. Hodgson & Co. Folding hand-coloured front. by George Cruikshank; small tear to one fold, corners sl. creased & frayed. Uncut in orig. printed paper wrappers; corners frayed with sl. loss, otherwise a lovely copy as issued. 36pp. [104138]

¶ Cohn 533 who dates this 1823; the BL copy is [1824]. Four copies only on Copac. Scarce in commerce; no copies on auction records. The introduction and opening lines suggest that it was published during Mathew's tour of America which took place between 1822 and 1823. This title was later issued with four other 'Entertainments' as *The London Mathews* with frontispieces by William Heath. Cruikshank's frontispiece for this edition is entitled 'Mr. Matthew in his various characters in a wild goose chace or the Inn at Baltimore'. Price sixpence. The back wrapper advertises titles 'Just published by Hodgson & Co.'

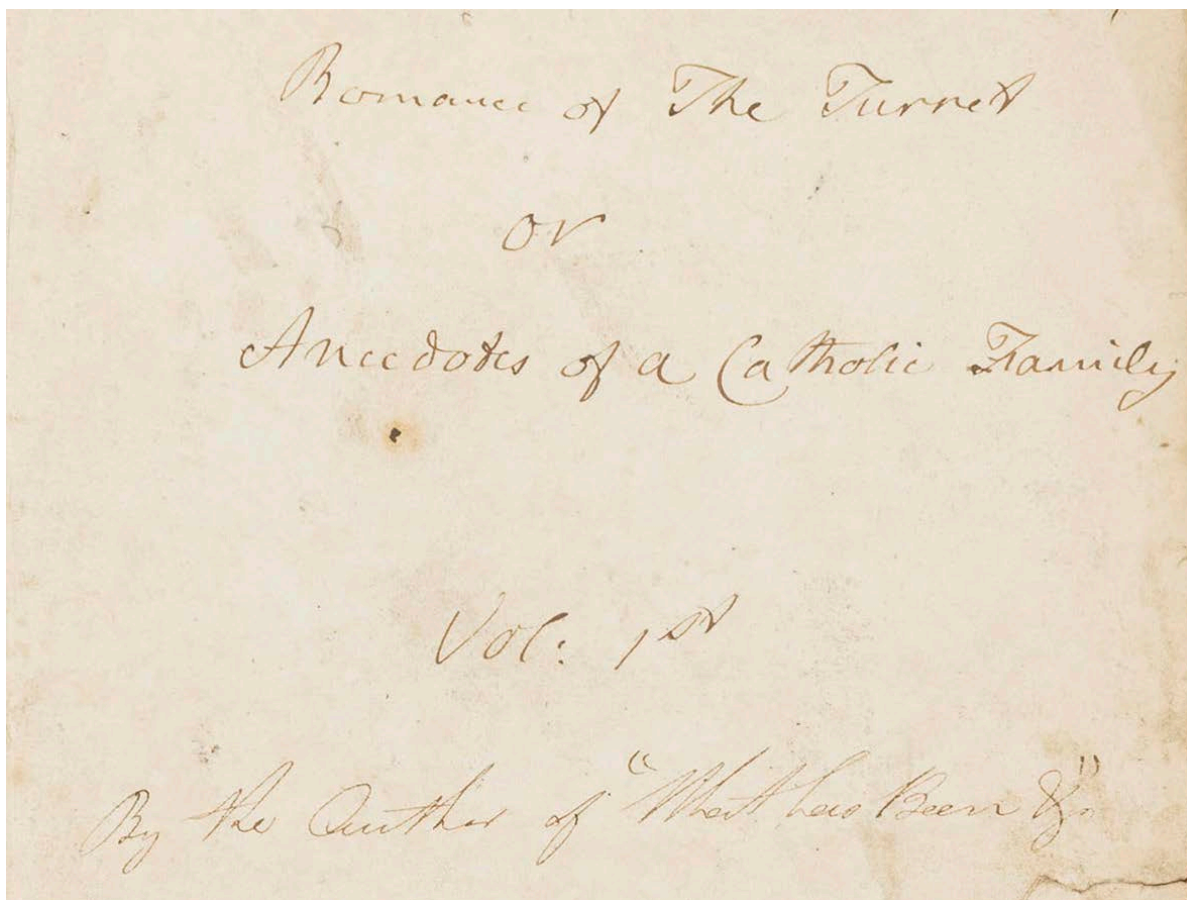
[1823]

£1,250



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'BEWARE OF INCEST'!: UNPUBLISHED GOTHIC NOVEL BY A MINERVA PRESS AUTHORESS

41. **MATHEWS, Mrs Charles, (née Eliza Kirkham Strong)** MANUSCRIPT. Romance of the Turret or, Anecdotes of a Catholic Family. Vol: 1st, (2nd) By the Author of "What Has Been" &c. Holograph Manuscript of an unrecorded Gothic Novel, approximately 50,000 words. With many authorial corrections, additions, & deletions. Folio, two volumes bound in one, 378pp with 1 leaf inserted. Vol. I: Title (ii), 216pp; vol. II: Title, (ii), 217-378pp, on paper watermarked either 1794 or 1797. Page sizes vary slightly from 30 by 18 cm to 32 by 20 cm. Page edges generally dusted. Contemp. half sheep, beautifully rebacked, retaining original maroon label. [103838]

¶ This is the original manuscript of a previously unknown gothic novel by British writer, Eliza Kirkham Mathews, author of poems, children's books and novels. One of her novels was published by John Lane at the Minerva Press. She was married to famous comic actor, Charles Mathews. Like many gothic novels of the period, *Romance of the Turret* is melodramatic in the extreme, but it is possible that the novel was not published because of the central thread of incest which runs through the narrative.

The tale centres on Margarett De Berry, an orphan who has grown up in ignorance of her mother; 'in what dreadful mystery is my fate involved?' she asks. 'Was the being who gave me birth one who had forfeited the respect of her family and friends? Am I the wretched offspring of guilt?'

(We soon learn that her guardian Miss Mortimer met Margerette's mother in the South of France when the latter was dying and promised that she would take care of her two-month-

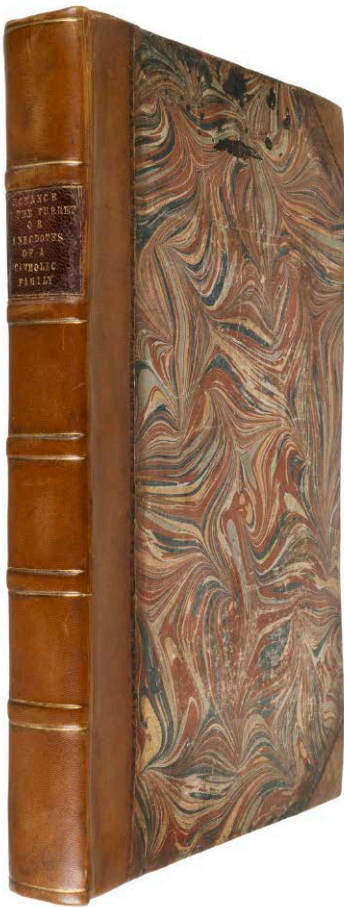
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old daughter).

When Margarette's custodian dies, she is sent to live at Molesworth Abbey, with 'grey and narrow spires' and retaining 'its ancient form'. The owners, Lord and Lady Molesworth, are strangers to Margarette, he 'morose, reserved and proud', she 'haughty and impetuous' [the reader learns separately that she detests our heroine for vague past wrongs].

'How different were the inhabitants of the Abbey from her beloved benefactress, Miss Mortimer.' 'The features of the building burst upon the view and awakened in the mournful and drooping heart of the youthful Margarette sensations of enthusiastic admiration. The middle and western wing was entire... a long sweep of ruin'd cloisters and half demolished apartments on the eastern side gave an air of wildness and romance... a painful past is awhile forgotten in the contemplation of the pleasing future...'



From Margarette's window can be seen 'the sublime mountains of Cumberland'.

On her first night, the maid Winifred recounts to Margarette a story of a 'beautiful young lady' who appeared at the Abbey one 'rainy and tempestuous night' twenty years ago, when all the family were in London and only a few servants remained. The woman was taken to 'that tower' but soon disappeared, 'some say that she made away with herself others that she died a natural death ... she never left the tower alive and tis well known that her ghost has haunted the cloisters ever since'.

At the first dinner Margarette meets the venerable Abbé, Barnard Mangan, who becomes her friend, as well as the Molesworth's son George, of 'numerous good qualities', who becomes smitten with our heroine over the ensuing months.

The scene is set, with the added character of the villainous Father Jerome, a conspirator with Lady Molesworth. George and Margarette fall in love and are married but soon questions of her parentage arise ... 'A deep and solemn voice re-echoed through the aisles "Beware of Incest".'

'Midnight - when the priest appeared. His face was of a pallid and cadaverous hue, his jaw was fallen, his eyes gleamed wildly in their sockets: Tomorrow you will be free. Swallow this cordial said he pouring the contents of a vial into a glass. Margarette was raising it to her lips when the door grated on its hinges... an ethereal figure, bright as angels, the fabled Daughter of Paradise glided into the room... Father Jerome falls senseless to the floor...'

The villainous priest:

'paced the passages... When approaching the cell where I had taken shelter, the light fell on my face and in an instant I received this wound in my shoulder... The door was closed on me.'

'A chilling and indefinable presentiment ran through the veins of Margarette - her heart throbbed high and tears unbidden rolled down her cheeks.'

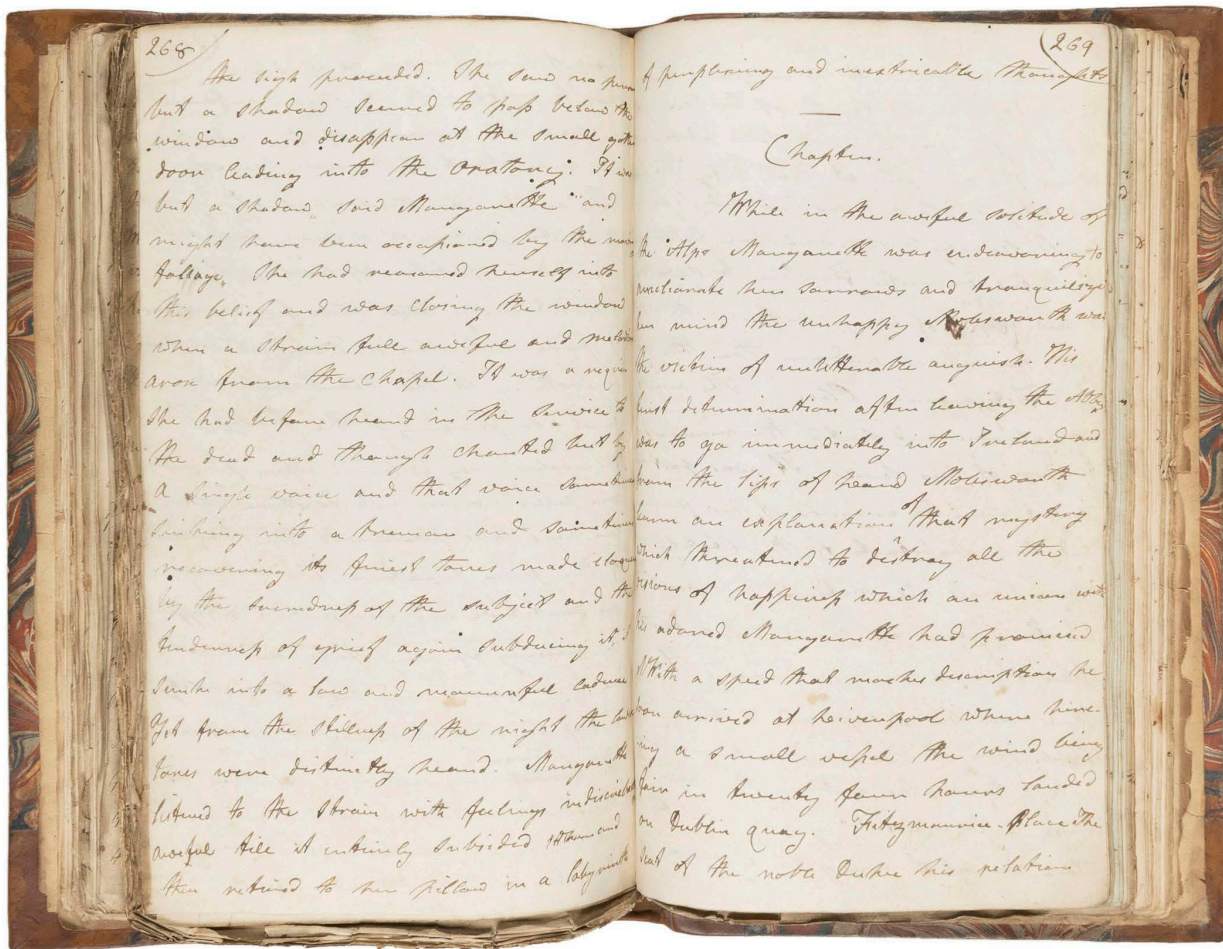
'...and as [George] raised her from the floor, the fatal scrawl and undeniable likeness of his father, the father of his wife...'

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Father Jerome 'whom the celestial visions had driven from the turret' quits the castle secretly and by midnight, stealing... jewels and a casket... 'impelled by an invisible sensation.'

The action moves from Molesworth Abbey to 'the largest chateau in the world' among the mountains of France: Winifred writes to Fenton, valet to a duke, about 'that wicked priest... I should be rejoiced to hear he was dead.' The duke (and Fenton) travel to the wild Alps... but 'death lurks within frowning caverns, destruction hovers over its ruined towers...' When they arrive at the Chateau, 'mouldering walls seemed to threaten destruction to those who approached them.'



George is:

'determined to examine the papers of Father Jerome and hoping from these to discover some clue that might lead him to the residence of his adored Margarette. Sometime though at the same moment in pursuit of her he started with horror at the madness of his conduct of whom he was in search? Of a being who was at once his sister and his wife.'

With Margarette, Winifred, and the Abbé, they are 'betray'd into the hands of banditti:

'The duke... we left descending with a mysterious stranger into the bowels of the earth... the banditti entered the apartment above to seize their victim... to find him vanished.'
'Stretched on the ground, cold and lifeless and covered with wounds lay a human body. The stranger approached and revealed the features of Father Jerome'

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It is discovered that the 'beautiful young lady' who appeared in a storm twenty years earlier was in fact Margarett's mother Genevieve. She had been taken captive by the evil Father Jerome after he untruthfully told her that her husband was dead.

'Left the sole protector of the beautiful Genevieve the mischievous spirit of the priest was awakened and his unlawful desires were kindled'.

Genevieve's husband was, of course, the twin brother of the current Lord Molesworth (who had been sent to Switzerland for his health and met Genevieve in a chateau while sheltering from a storm in the French Alps). Pregnant, she escaped from Father Jerome and the Abbey to France but died a few months after giving birth. Fortunately, this revelation means that George and Margarett are first-cousins and not half-siblings.

The survivors of this gothic carnage - including some rather violent subplots - appear to live happily ever after.

Eliza Kirkham Strong, 1772(?) - 1802, born in Exeter, was a teacher, actor, poet, novelist and children's author. In 1797, she met & married Charles Mathews who was to become one of the foremost comic actors of the early nineteenth century. While her husband was touring provincial theatres and before he had made his name (his first London stage performance was in 1803) Eliza wrote several novels as well as poetry and juvenile tales. Her novel, *What Has Been*, was published by John Lane at the Minerva Press in 4 volumes in 1801 - the story of a struggling mother turning, unsuccessfully, to novel-writing to feed her family. The manuscript offered here is, based on the paper watermarks, likely to have been written between 1798 and 1799; the words on the title pages 'By the Author of "What Has Been"' have been added in a slightly later hand, probably after the author's death. Eliza died a year later from consumption, leaving the manuscripts of a number of books which were published posthumously.

Her bibliography, (please ask for more information), is complicated by misattributions; two works previously thought to be written by her are more likely to be by Laetitia Matilda Hawkins: *Constance, a novel*, 1785 & *The Pharos, periodical essays*, 1787 (although Janet Todd in her *Dictionary of British and American Women Writers 1660-1800*, includes a synopsis of *Constance* as written by Eliza). *The Count de Hoensdern* is advertised on its title page as 'By the author of *Constance, The Pharos...*'

Simple Facts, or the history of an orphan, 1793 & *Perplexities, or the fortunate elopement*, 1794, are more likely to be by Mrs Charlotte Mathews - Montague Summers in his *Gothic Bibliography* certainly confuses the two 'Mrs Mathews'.

Other titles published between 1789 and 1792, when Eliza would have been a teenager or in her early twenties, are also in question (See: Garside, *The English Novel*) although, again, Janet Todd includes most of them under her entry.

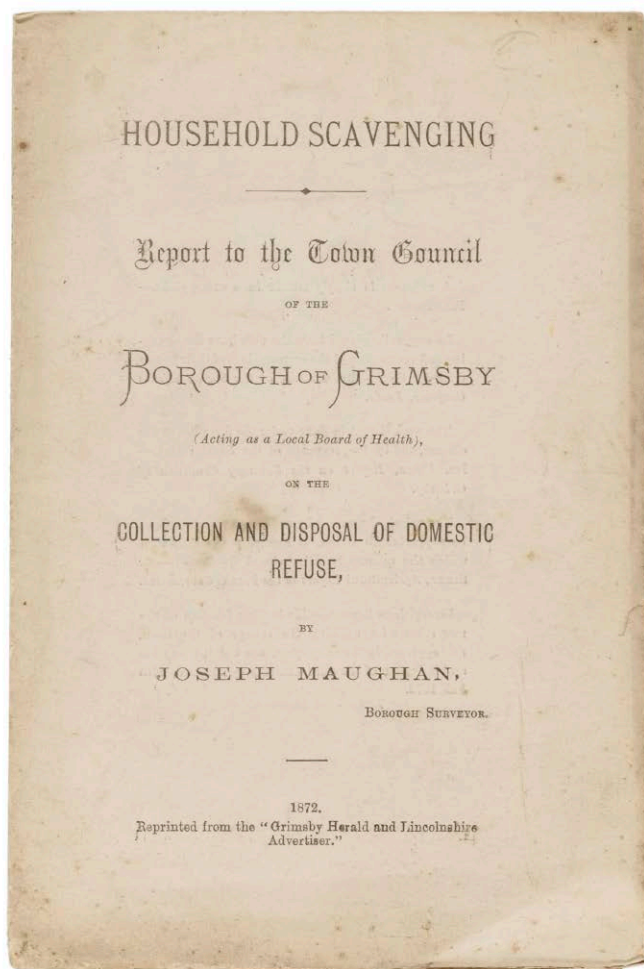
It makes most sense that her first publication would be *Poems*, published under her maiden name, and privately printed in her home town.

[c.1798-1799]

£45,000

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BIRTH OF THE DUSTBIN:

UNRECORDED PAMPHLET ON WASTE MANAGEMENT

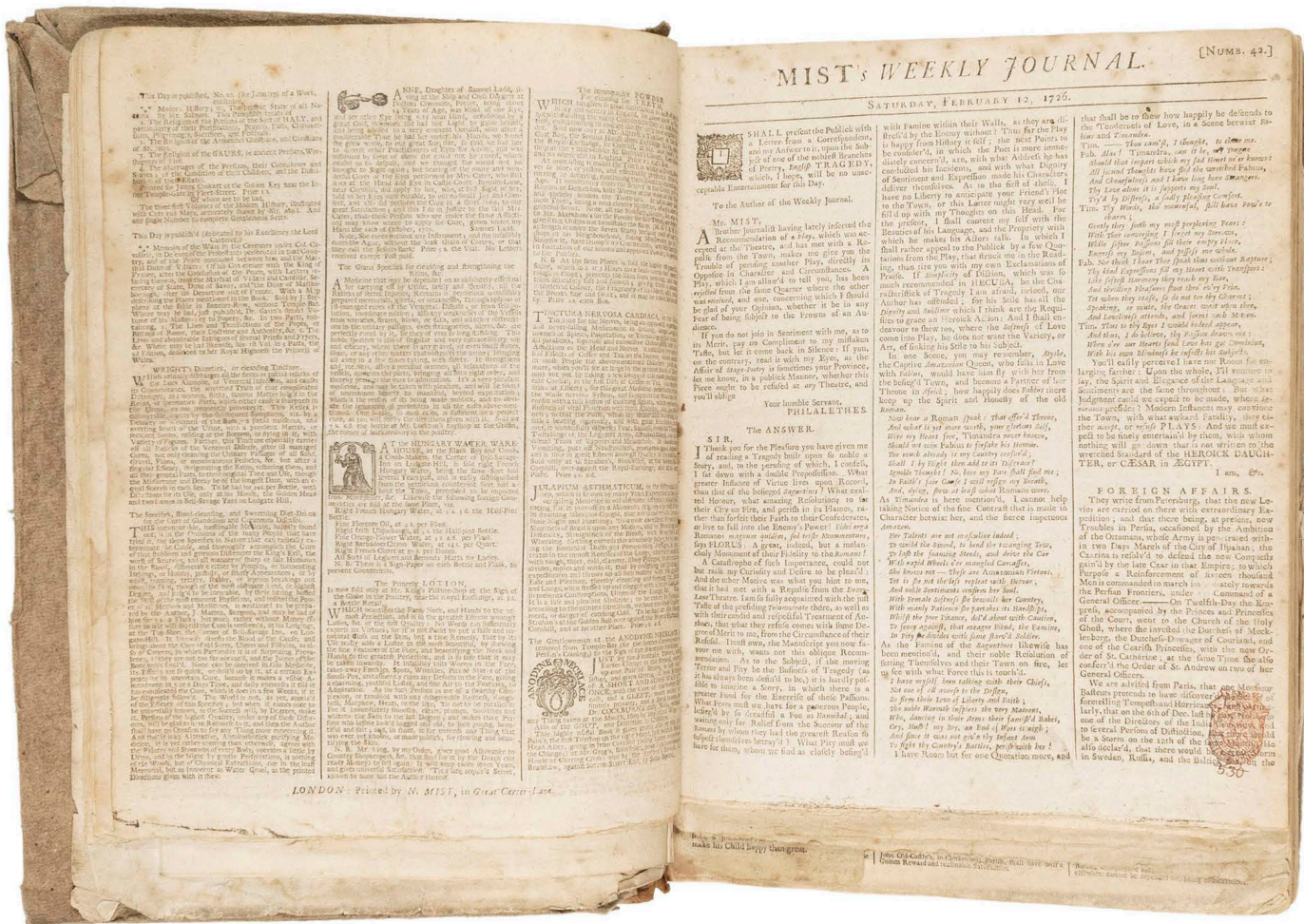
42. **MAUGHAN, Joseph.** Household Scavenging. Report to the Town Council of the Borough of Grimsby (acting as a local board of health), on the collection and disposal of domestic refuse. Reprinted from the 'Grimsby Herald and Lincolnshire Advertiser.' Unopened & unsewn, on a single folded sheet; sl. dusted. v.g. 8pp. [103593]

¶ Not in BL; no copies recorded on Copac or OCLC. The report is preceded by five quotes, the first by Lord Palmerston: 'A nuisance is simply matter in a wrong place'. The report begins with five numbered points: 1st. - The convenient and decent deposition of the excrementitious matter into retentive receptacles, so as to avoid offence, and afford facility for removal. 2nd. - The provisions of suitable receptacles for the temporary deposit of ashes, animal and vegetable offal, and other domestic refuse incapable of ready destruction by burning... 4th. - The ensuring of regular periodical service of removal so as to avoid inconvenient accumulation or afford time for the generation of offensive odours, prejudicial to health, in a manner the least objectionable to the community...'

With the industrial revolution spurring enormous growth in urban living, devastating outbreaks of cholera and other diseases led to the emergence of a public health debate leading in turn to the first consolidated legislation on the issue. The Nuisance Removal and Disease Prevention Act of 1846 began what was to be a steadily evolving process of the provision of regulated waste management in London and in 1875, the Public Health Act made it compulsory for every household to deposit their weekly waste in 'moveable receptacles' for disposal. In 1874, the first incinerator was built to burn refuse causing, as it still does today, great opposition from local communities.

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MIST'S WEEKLY JOURNAL: POLITICS, ROYALTY, CRIME

43. (MIST, Nathaniel) PERIODICAL. Mist's Weekly Journal. Printed by N. Mist, in Great-Carter Lane. 103 issues of Mist's Weekly Journal covering a two year period starting on January 1st, 1726 and ending December 30th, 1727, along with five additional publications interspersed, three issues of *The British Journal* and two *King's Speeches*, most with red tax stamps (some trimmed); sl. browned, occasional spotting & damp marks, issues 52, 53 & 93 both have articles neatly excised & *The British Journal* CCXXIV is defective with the second page roughly torn out, issues 121 (Aug. 12, 1727) & 133 (Nov. 4, 1727) are missing. Contemp. half calf, marbled boards; rubbed & worn in a handmade rough paper wrapper that is torn at spine & edges. Ink note on leading f.e.p.: 'One hundred & four of Mist's Journals 17-04, all 2d a peece [sic], Binding 01-06. 18-'. A remarkable collection. [104017]

¶ Full runs at BL, Durham and Oxford only; broken runs at Cambridge and Leeds. A fascinating collection of 103 issues (out of a total of 178, 1725-1728) of one of the most important periodicals of the 18th century - and the most explicitly oppositional publication to Robert Walpole's Whig administration as well as the Hanoverian dynasty. The newspaper ran from 1716 until the beginning of 1725 as *Weekly Journal, or, Saturday's Post*, before relaunching that May as *Mist's Weekly Journal*. When Mist fled to France in the autumn of 1726 following a trial for libel on George I, the newspaper re-branded once again to *Fog's Weekly Journal*, which it remained until 1737, though Mist himself was less involved. The journal and its editor were frequently prosecuted; the physical press was seized by authorities at least once and was destroyed in 1728. Mist

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was arrested many times and faced periods in jail, fines, and was even pilloried at Charing Cross (though apparently was treated well by the mob). The government went so far as to engage Daniel Defoe to spy on Mist by getting a job at the *Journal* and becoming his friend, which Defoe did from August 1717 until October 1724, with a short break after a falling out from November 1718 to January 1719. Defoe claimed to have significantly moderated Mist's work and to have prevented the publication of many politically damaging or critical articles, but he certainly did not curb his employer's staunch Jacobite tendencies.

Despite his many run-ins with the law, Mist avoided the more serious consequences of sedition and libel because he was skilled in balancing the fine line between legally-allowable, prohibited and what content could be proved to be treasonable. In certain areas, including current events, scandals, and literature, he would write frankly about the individuals involved, but while discussing politics, the monarchy, affairs of the peerage and other sensitive subjects, he would use allegory, historical references, or fictional places to illustrate his points. Every time Mist was arrested, his publication grew in popularity; in 1741 the *Daily Gazetteer* claimed that sometimes the demand for his paper would become so great that a single issue could sell for as much as half a Guinea. It is estimated that the *Journal* had one of the highest print runs of the period and that between 8-10,000 copies were produced weekly for much of the 1720s.

Nathaniel Mist, c.1685-1737, was a sailor in his early life, serving in the Royal Navy in the Spanish Seas before becoming a printer and journalist. Some modern scholars have attributed to him the 1724 work *A General History of the Lives and Adventures of the Most Famous Highwaymen, Murderers, Street-Robbers, &c....*, now commonly known as the *General History of the Pyrates*. Written under the pseudonym Captain Charles Johnson, the work was previously thought to be by Defoe, though given Mist's seafaring experience and known working relationship with publisher Charles Rivington, he is clearly the more likely candidate. Mist used the example of the hierarchy among pirates to subtly comment on the corrupt power structures of English government in his *Journal* and also wrote weekly about crimes that had been committed and punished in London and elsewhere, and also about acts of both English and foreign pirates abroad.

These two years of newspapers quite comprehensively cover events across all echelons of society, as well as providing thoughtful - if often veiled - commentary on the actions of the government and the monarchy. The issue of April 30, 1726, covers the 'capital convictions' handed down to four men implicated during the raid of Mother Clap's Molly House in February of that year. Thomas Wright, George Reger, alias Keger, Gabriel Laurence, and William Griffin were charged with sodomy; Mist reports that all were executed on Monday 2nd May, but historical records suggest only three of them were hanged.

The early issues included here also cover the progression of the sensational murder of John Hayes, the first mention of which is in issue 45, March 5th, with the news: 'Wednesday morning a man's head newly cut off from the body with its own hair on, was found off the Water-Side near Mill-Bank, Westminster, and afterwards expose'd to publick view in St.



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Margaret's Church-Yard in order to find out who the deceased was...' Over the following weeks, the case continued to develop; in issue 46 it was reported that 'on Thursday a poor Woman from Kingsland, whose husband had been missing ever since the day before the head was taken up, came to the surgeon's where it lies, in great grief, and found the head to be her husband's, but knows nothing how he came to be murther'd.' There was a significant breakthrough in issue 48 when 'The body of a man has been found without a head near Tottenham-Court Road, much mangled and bruised; which, by the time of lying, is supposed to have belonged to the head lately found at Westminster. – The wife and her Gallant are taken, on violent suspicion of the said murder, together with another woman, and committed to several prisons. His name is John Hayes.'

By the following issue they had the whole story: 'The whole affair of the murder of John Hayes...is at length discover'd', his wife and Gallant, with one whom they hired, having confessed all the circumstances of that horrid murder, viz. that they made him drunk at home, and falling asleep, Wood, a farmer's man, knock'd his brains out with a hatchet, and then quarter'd him, by the directions of the good woman....' Both men pleaded guilty to the crime and were sentenced to hang, Katherine pleaded not guilty and spoke in her own defence but was ultimately found guilty of petty treason for the murder of her husband and was sentenced to burn. She was burned at the stake on the same day the men from Mother Clap's were hanged; 'she gave three dreadful shrieks' before becoming silent. It had been practice since 1652 to strangle women before they were burned, but the executioner failed in this case after the rope he was using caught fire; as a result it is said that Katherine Hayes is the last woman in England to be burned alive. Incredibly, the *Journal* recounts that, 'a scaffold built up near the place of execution, fell down with a great number of people, by which great mischief was done, several people wounded, maimed, and two killed.'

The same issue that announces the sentencing of Katherine Hayes and her co-conspirators, number 53, also briefly covers another infamous case in the latest news from the Sessions of Admiralty. The 'barbarous Villain' Captain Jane (sometimes Jeane) murdered his cabin-boy through means which amounted to torture 'for the whole voyage, whipping him every day, and pickling him with the brine; for nine days and nights, he ty'd him to the mast, with his arms and legs at full stretch...' and other even more grotesque acts. *Mist* reports that 'we hear interest is making for saving his life; but the Dead [*sic*] Warrant is come for execution on Friday next'. Jane was duly hanged at Execution-Dock on May 20th and 'afterwards hang'd in chains on the river-side, over against Cuckold's Point'.

The *Journal* also covered breaking news in the highest strata of society. Issue 113, June 17, 1727, was one of the first to report on the death of George I in Hanover: 'On Wednesday about three of the clock in the afternoon, Mr. Crew, one of his Majesty's Messengers, arrived here with the news that his late Majesty departed this life, at two o'clock last Sunday morning at Osnabrugh, of a fit of apoplexy... in the evening the Privy Council assembled at Leicester-House, and declared his Royal Highness George Prince of Wales, King of Great-Britain, France, and Ireland...'

This, nearly complete, two-year run of *Mist's Weekly Journals* offers exceptional insight into what was deemed newsworthy in 1726 and 1727. From advertisements for treatments of venereal disease, reviews of the latest operas, notices of recent publications, to the movements of the highest and lowest members of society, this is a rich resource for an important period.

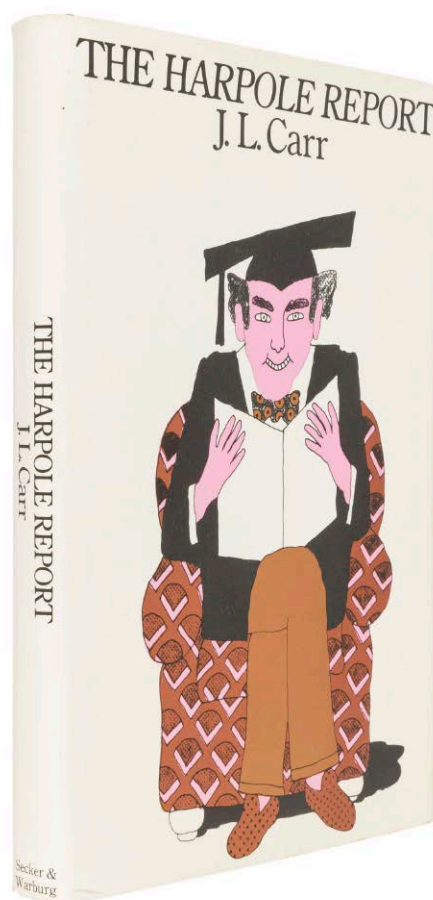
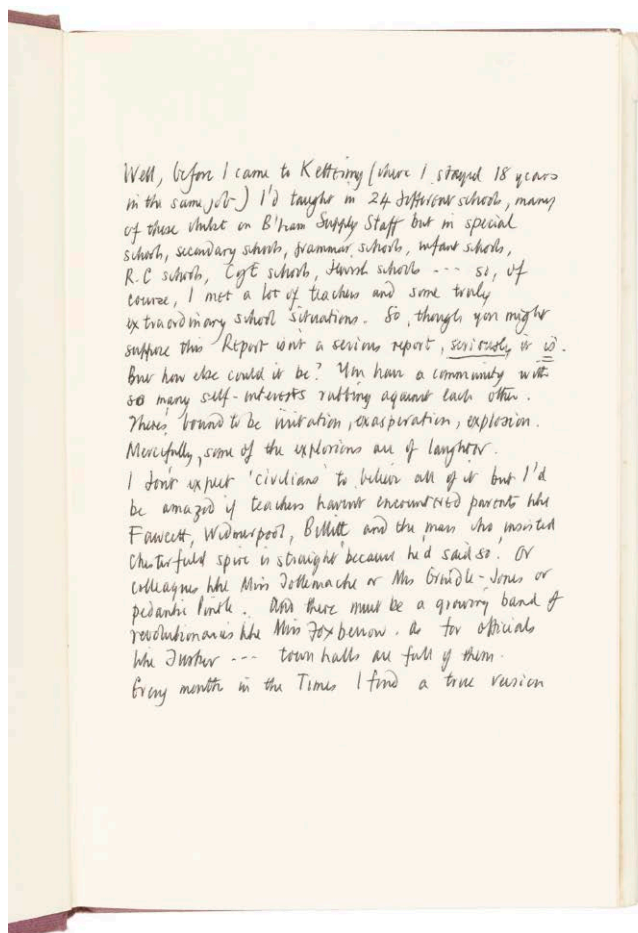
1726-1727

£6,800

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MODERN FIRST EDITIONS



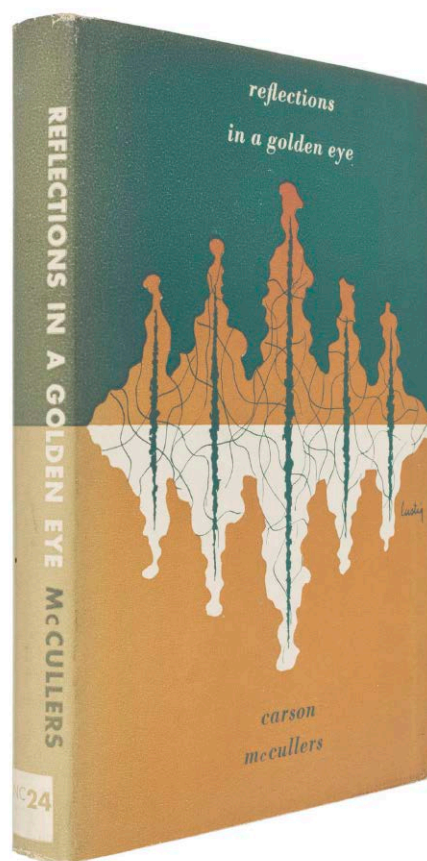
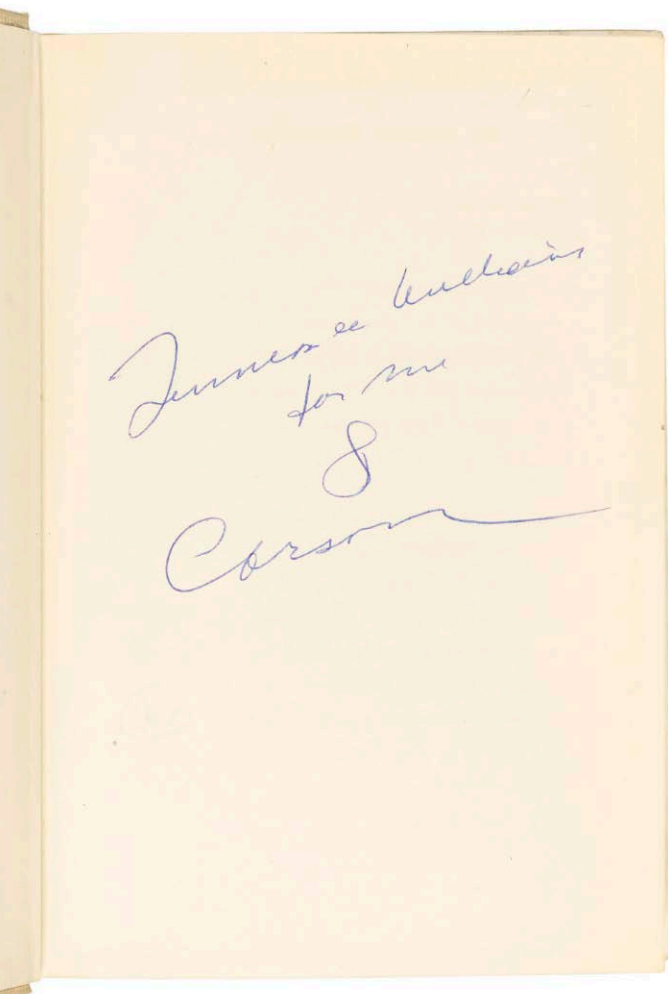
WITH A LENGTHY AND ILLUMINATING INSCRIPTION

44. **CARR, Joseph Lloyd.** *The Harpole Report*. FIRST EDITION. Secker & Warburg. Half title. Orig. plum cloth; spine v. sl. dulled. White pictorial d.w., unclipped; edges v. sl. rubbed, a couple small closed tears to rear panel. Publisher review slip loosely inserted, 38-line author inscription on leading f.e.p. [104123]

¶ Joseph Lloyd 'Jim' Carr, 1912-1994, was a writer, educator, and eccentric. He was well-known for being obstreperous (as observant and exacting people frequently are), and famously published six novels with six different publishers. He tended to write from experience, and *The Harpole Report* - and the inscription in this copy - offers perhaps the best example of this. It is set in a Church of England Primary School, of which the titular Harpole is the temporary head teacher - Carr himself was a teacher for forty years, and a head teacher for fifteen. The structure is clever, largely comprising Harpole's journal but with interjections from official reports, memoranda, complaints from parents, and letters to newspapers. This technique evokes an atmosphere of rigidly oppressive administration, while maintaining a spry and witty prose style. The comedy writer Frank Muir called it 'the funniest and perhaps the truest story about running a school that I have ever read'. Carr's lengthy inscription is illuminating, if slightly combative 'So, though you might suppose this Report isn't a serious report, seriously it is. But how else could it be? You have a community with so many self-interests rubbing against each other... I don't expect "civilians" to believe all of it but I'd be amazed if teachers haven't encountered parents like Fawcett, Widmerpool [and] Bullitt... every month in The Times I find a true version of some incident in the Report'. Time has vindicated Carr, and the novel retains cult status in the teaching profession.

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INSCRIBED BY TENNESSEE WILLIAMS

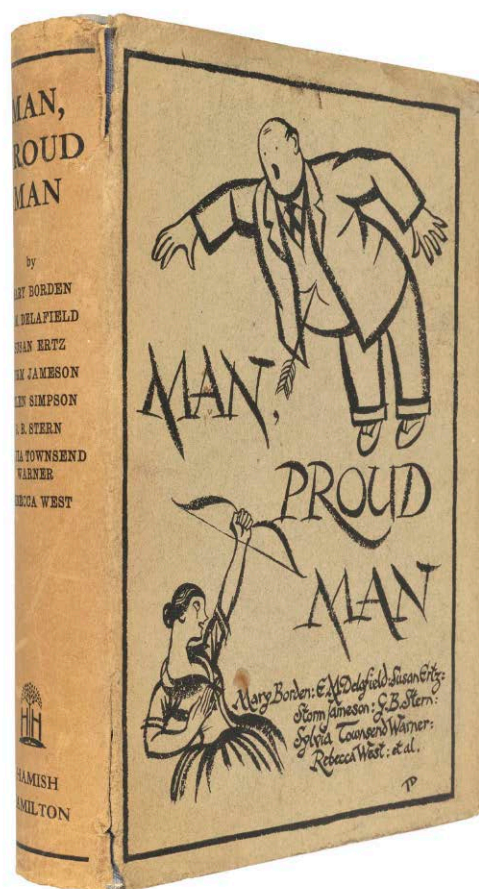
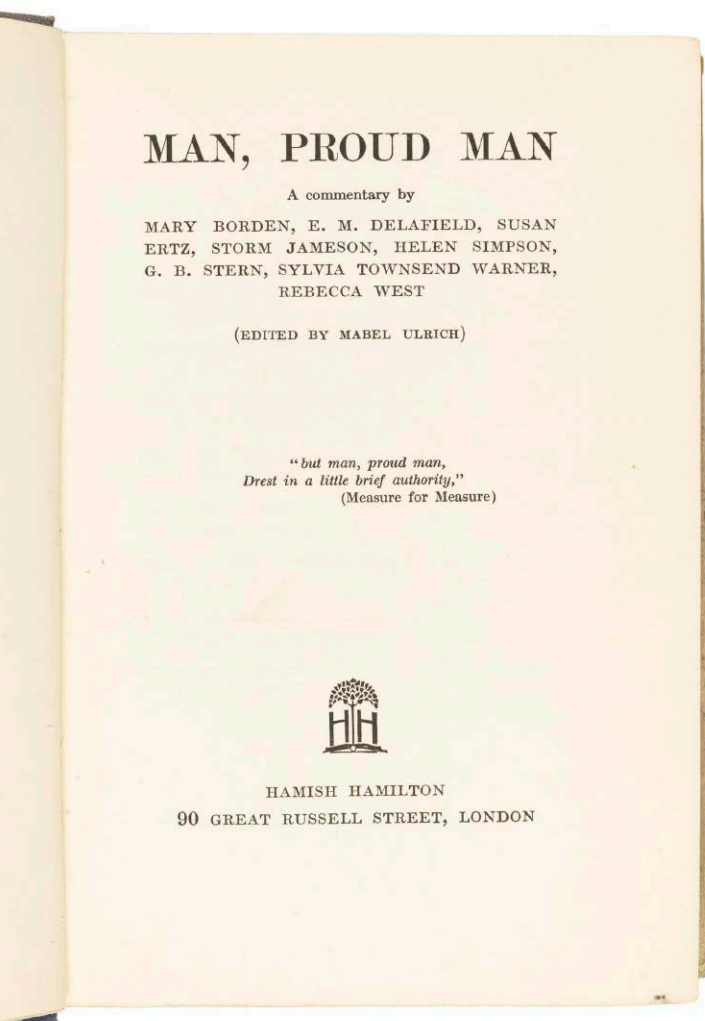
45. **MCCULLERS, Carson.** *Reflections in a Golden Eye.* With an introduction by Tennessee Williams. New York: New Directions. Half title. Orig. beige cloth. Green & brown pictorial d.w., unclipped; a little rubbed, spine sl. sunned, rear panel v. sl. dusted. Inscribed 'Tennessee Williams for me & Carson' on leading f.e.p. [104136]

¶ First serialised in *Harper's Bazaar*, October-November 1940, first book edition Boston 1941. Inscribed by McCullers's closest friend, Tennessee Williams, on his own and her behalf. Probably her darkest work, *Reflections in a Golden Eye*, is perhaps the fullest realisation of the author's understanding of loneliness as a destructive force. It is centred on a U.S. army base in peacetime, in which a private fixates on a captain's wife, and the captain is in turn in love with the private. Every character is too captivated by their own alienation and desire to see any of the others as fully real, with bleak results.

The novel was poorly received on publication, and Williams provides an explanation and a defence in his introduction. His view has been vindicated; the author Anthony Slide, in his *Lost Gay Novels*, cited the work as one of only four well-known gay novels to appear in the first half of the twentieth century.

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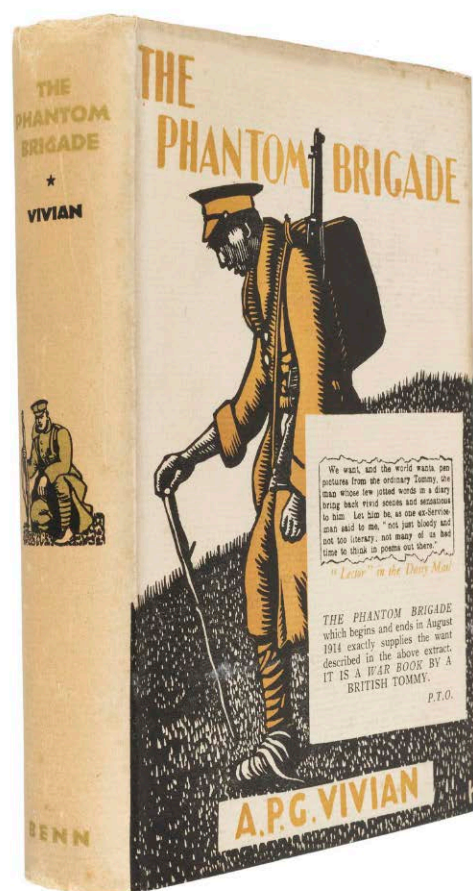
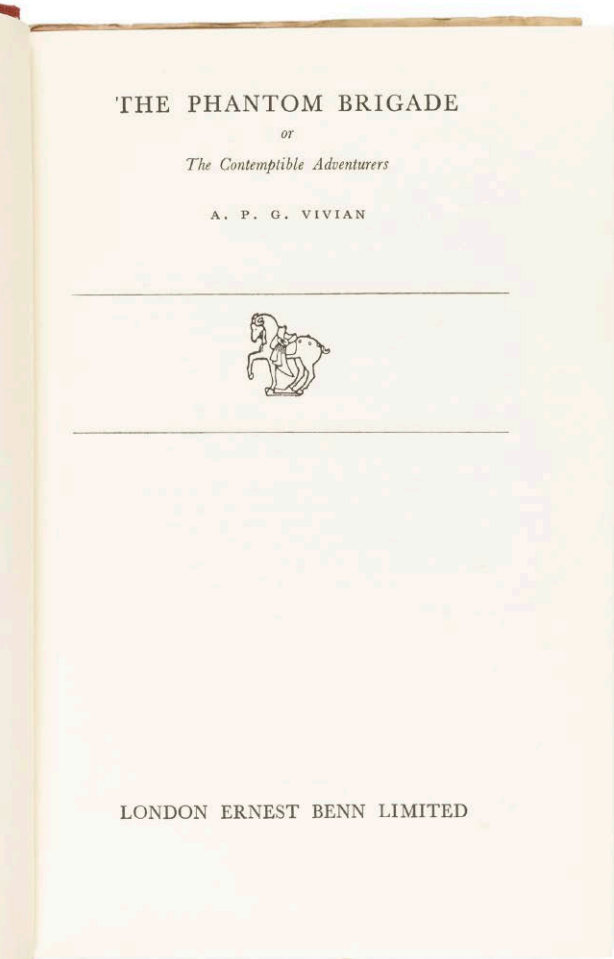
GREAT WOMEN WRITE ABOUT MEN

46. **ULRICH, Mabel, ed.** *Man, Proud Man*. A commentary by Mary Borden, E.M. Delafield, Susan Ertz, Storm Jameson, Helen Simpson, G.B. Stern, Sylvia Townsend Warner, Rebecca West. FIRST EDITION. Hamish Hamilton. Half title. Orig. blue cloth; sl. faded in places. Buff pictorial d.w., unclipped; v. sl. chipped, toned & marked but a nice copy. [102429]

¶ Unusual in the Thomas Derrick dustjacket. Satirical essays on the topic of men, from some of the leading lights of the day. The tone is humorous, but - as you would expect from some of the greatest writers of the twentieth century - by no means slight. Warner's essay is an exploration of gender and morality, and deserves to be considered alongside her influential 1959 essay 'Women as Writers'; it is discursive and strange, but convincing. West's essay - a study of 'masculinised religion' as a source of feminine suffering - is as clever and thought-provoking as her best writing.

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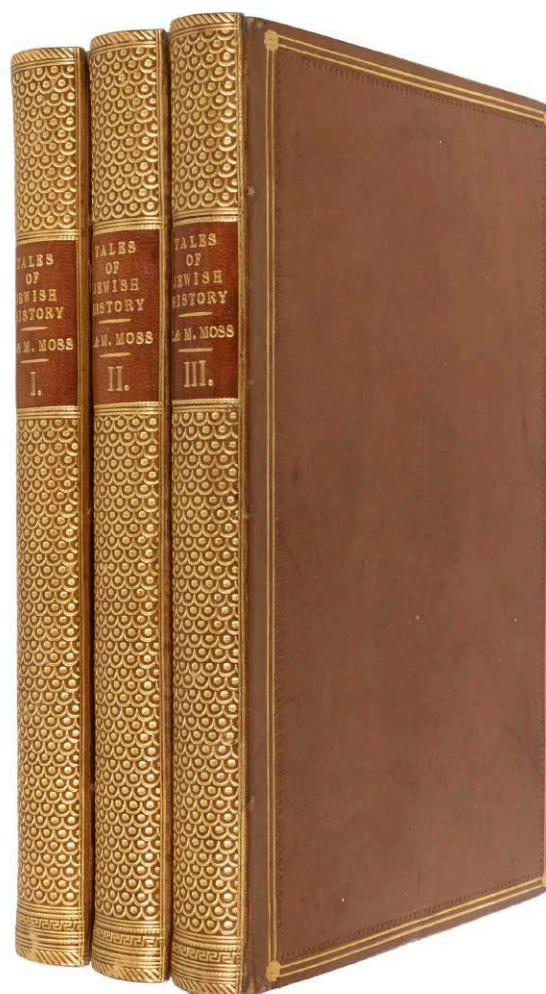
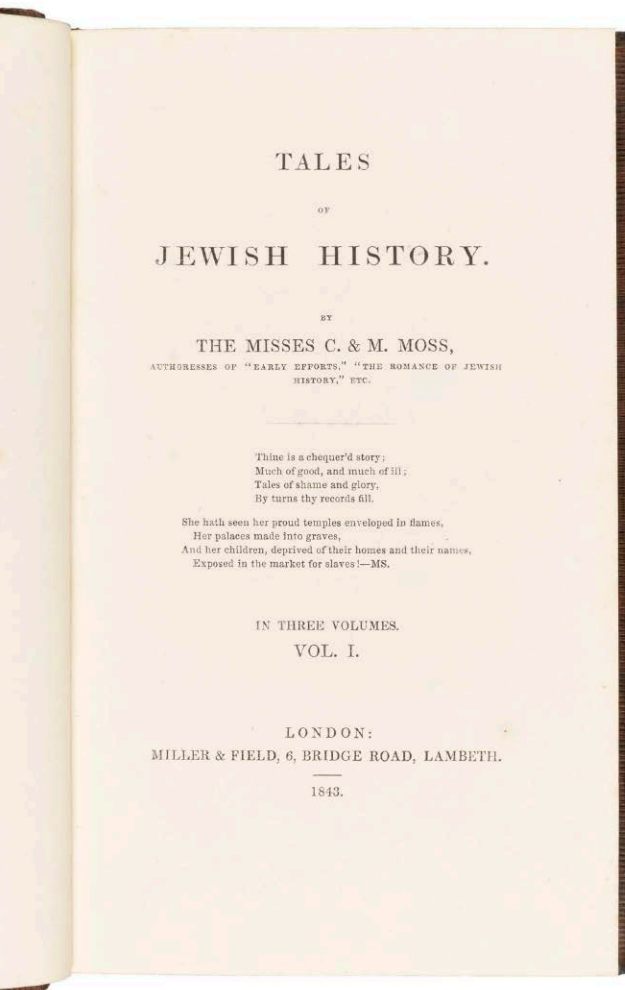
'A REMARKABLE ACCOUNT OF THE EARLIEST DAYS OF THE WAR'

47. **VIVIAN, Alfred Percival George.** *The Phantom Brigade, or The Contemtable Adventurers.* Ernest Benn. Half title; edges sl. spotted. Orig. red cloth, spine lettered in gilt; a little marked. Buff pictorial d.w., unclipped; v. sl. rubbed & spotted, spine a little toned. [104126]

¶ Falls, p.235. Scarce in the excellent William Kermode jacket (Kermode also served in the war, and was awarded the Military Cross for Gallantry). An extraordinary memoir, by a lance-corporal of the 4th Middlesex, 3rd Division, believed to be the first British infantry division to fire a shot in France. The book is set over 4th August to 28th August 1914: Vivian was terribly wounded at Mons, and most of his company were killed; the brevity of the period lends the book a great deal of depth and intensity, as the phantom brigade wander bloody and traumatised through war-torn France. Falls calls it 'A remarkable account of the earliest days of the War... We know of no better picture of those days from the point of view of the man in the ranks'.

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TALES OF JEWISH HISTORY

48. **MOSS, Celia Levetus & MOSS, Marion.** Tales of Jewish History. By the Misses C. & M. Moss,... FIRST EDITION. 3 vols. Miller & Field. Half title vol. I. Very handsomely bound in contemp. (or sl. later) full tan calf, boards with double-ruled gilt borders, spines directly lettered in gilt & attractively dec. in gilt with finely-tooled overlapping semi-circles. All edges marbled. A v.g. attractive copy. [104150]

¶ Not in Sadleir or Wolff. From the collection of Lionel De Rothschild, retaining pencilled shelf marks on the leading free endpaper of each volume. A beautiful copy of a very scarce and important work, one of the earliest publications in Britain to be written by Jewish women. The Moss sisters, Celia, 1819-1873, and Marion, 1821-1907, were originally from Portsmouth, but settled in London in the 1840s. Encouraged to read from an early age, they graduated to writing for personal amusement, and published their first work through subscription in 1839, a volume of poetry entitled *Early Efforts*. This was followed by *The Romance of Jewish History* in 1840, written with the aim of demystifying for an English audience the often maligned Jewish diaspora. *Tales of Jewish History* continued in a similar vein, presenting a romanticised view of figures from Jewish antiquity. In publishing these works, the Moss sisters found themselves at the vanguard of a small but significant group of female Jewish writers who attempted to push back against the antisemitic attitudes often present in British Victorian society. Other writers who would join their ranks included the London-born author Grace Aguilar, and later in the century Amy Levy, known for her radical feminism and friendships with Olive Schreiner and Oscar Wilde. Copac lists only four copies of the work, and we can not find a copy in auction records for well over a hundred years.

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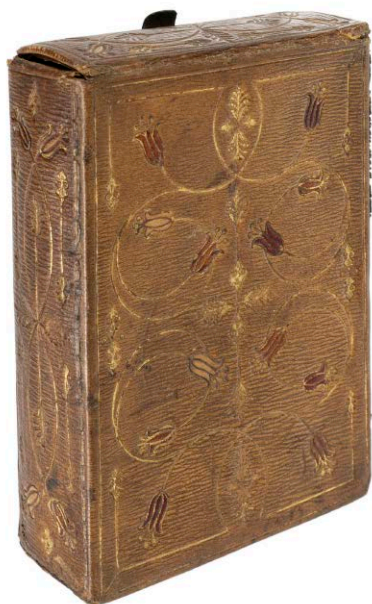
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ACCOMPLISHED WATERCOLOURS OF EARLY NINETEENTH CENTURY NORTH AFRICA

49. **(NORTH AFRICA) ANONYMOUS.** 40 Watercolour sketches of North Africa, 1829. 35 accomplished watercolours within borders of embossed card, numbered 1-39 (lacking numbers 7 & 35), with additional six watercolours on five unnumbered embossed cards, one with a sketch on both sides. Housed in a contemp. contemp. full brown morocco slip-case with folding lid, decorated in gilt & red with a swirling floral pattern; sl. dulled, rubbed & worn, but a lovely item. [104084]

¶ A wonderful but sadly anonymous collection of skilled watercolours depicting land and seascapes almost certainly from the coast of North Africa. Just one of the cards, number 30 in the sequence, is inscribed: 'No. 1. For [name crossed through] Augt. 10, 1829'. Although we have been unable to pinpoint any specific locations in the illustrations, the Moorish architecture of the mosques and fortresses, depiction of people and villages, the illustration of Dromedary camels and water buffalo, in addition to the coastal scenes, suggest that they are sketches of North Africa.

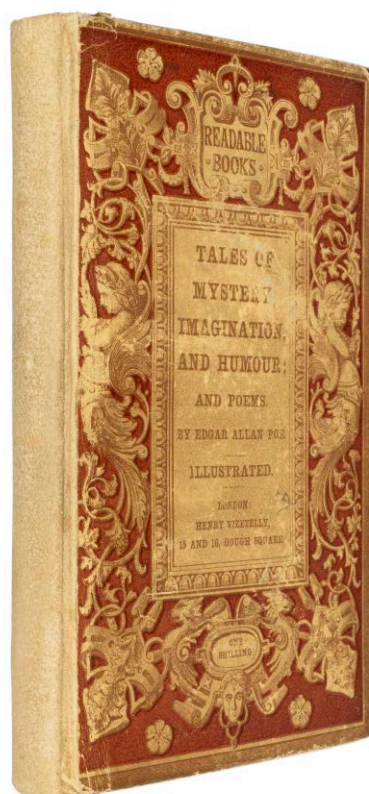
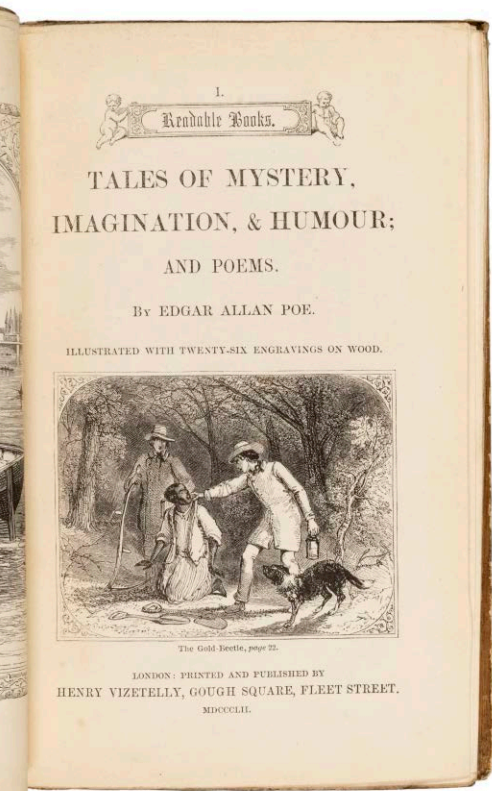


1829

£2,200 †

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THE MURDERS IN RUE MORGUE, THE FIRST MODERN DETECTIVE STORY

50. **POE, Edgar Allan.** *Tales of Mystery, Imagination, & Humour; and Poems.* Illustrated with twenty-six engravings on wood. FIRST UK EDITION. Printed and published by Henry Vizetelly (Readable Books No. 1). Front., vignette title, illus. Orig. red & cream printed boards with attractive design of foliage, shields, & figures; expertly rebacked, boards sl. rubbed, corners & edges a bit worn. A lovely copy in original condition. [100802]

¶ Glover & Greene 388. Not in Topp. *The Murders in Rue Morgue* was originally published in *Graham's Magazine* in 1841, and is considered one of the first fictional detective stories in English. With his character Dupin, Poe introduced the world to the now familiar trope of a brilliant but eccentric detective who uses his superior analytical skills to solve a crime for the joy of the challenge. This exceptional character is contrasted with a bumbling police force, and the tale is told in the first person by a sidekick figure who explains the clues and sequence of events.

The story is a locked door mystery, in which two women - a mother and daughter - are violently killed during the same night in very different ways; the police ignore challenging and confusing clues, and arrest a man who was seen with the women the previous day. Dupin does not believe the man is guilty so undertakes his own investigation, leading him to a genuinely unexpected and bizarre conclusion. Today, a common criticism of the story is that the reader could not determine the outcome through the clues themselves, but since Poe was doing something completely new, it was not expected by contemporary readers.

Edgar Allen Poe, 1809-1849, is now one of the great figures of American literature, but during his lifetime he worked mainly as a jobbing writer and gained a reputation primarily as a literary critic; he is best remembered for his mysterious and macabre stories. There are eight short stories and eleven poems in this volume including *The Murders in the Rue Morgue*, *The Purloined Letter*, and *The Mystery of Marie Roget*, which Glover & Greene call 'three of the really great detective stories', they first appeared in the UK in *Tales* (1846). His most enduring poem 'The Raven' also features in this collection.

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SCARCE REBUS PUZZLE

52. **REBUS.** An Hieroglyphic Poetical Epistle. from [a Gentleman] to [a Lady] Laurie & Whittle. Hand-coloured engraving; expertly cleaned & laid on to Japanese tissue. Plate 35 x 23cm. [104042]

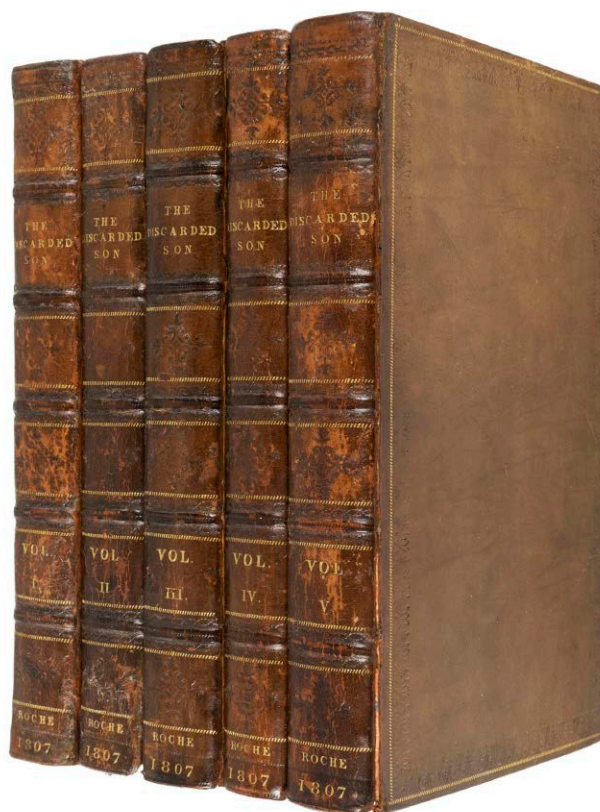
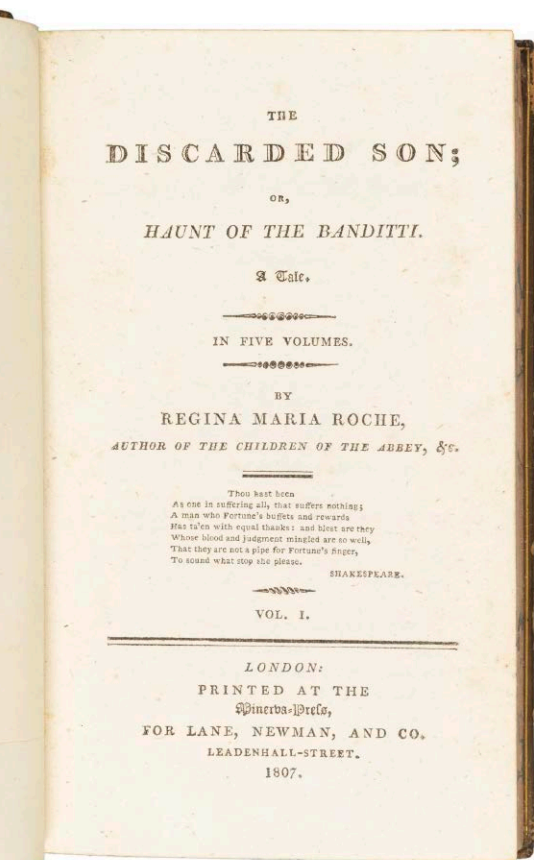
¶ Not in the British Museum; no copies recorded on Copac or OCLC; no copies traced. A lovely example of an illustrated rebus puzzle in the form of romantic verse from a gentleman to a lady. Included are 96 engravings illustrating whole or partial words leaving the reader to decipher its meaning.

21st October 1799

£850 †

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SCARCE MINERVA PRESS NOVEL

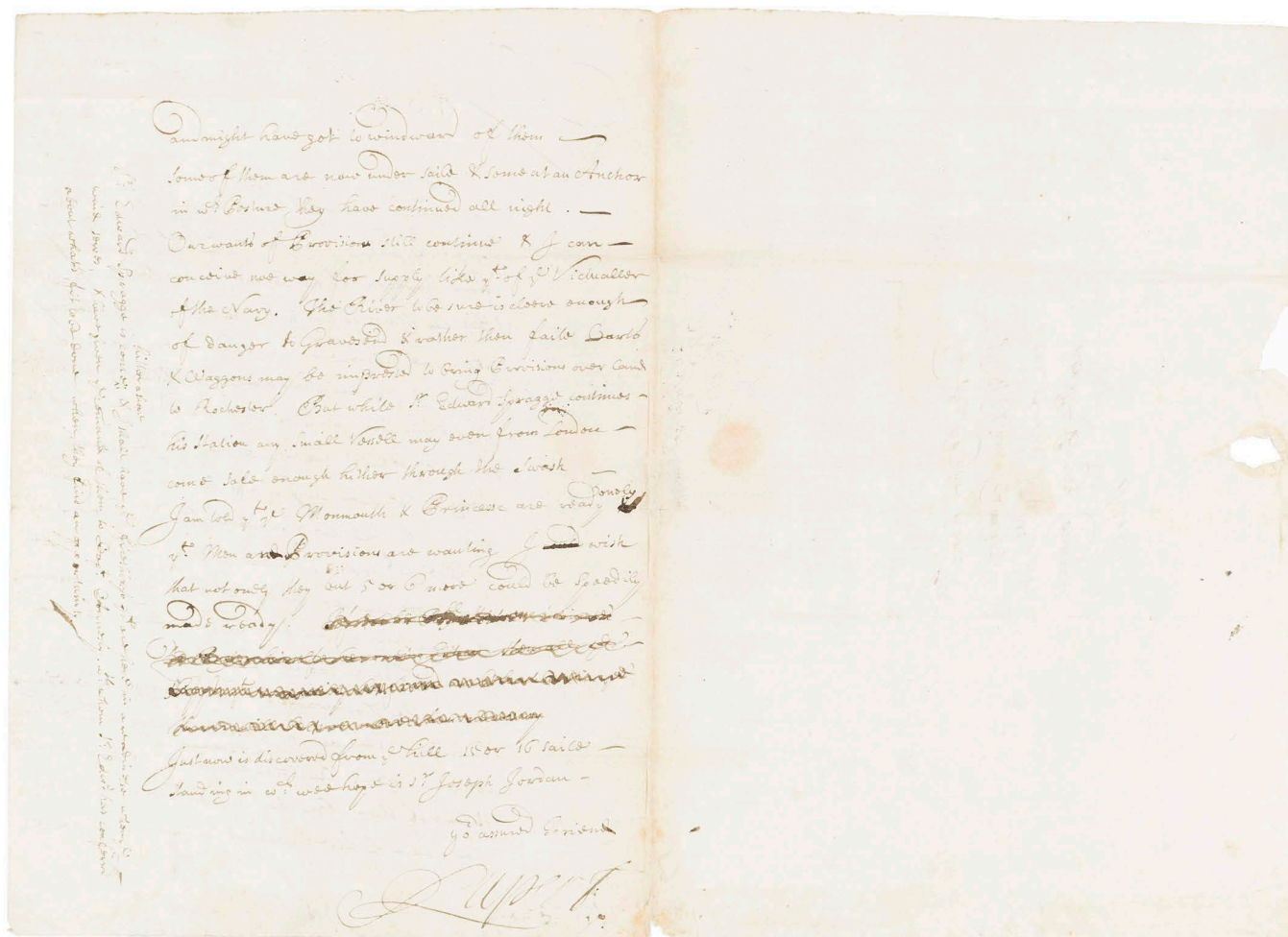
53. **ROCHE, Regina Maria.** *The Discarded Son; or, Haunt of the Banditti.* A Tale. FIRST EDITION. 5 vols. Printed at the Minerva-Press, for Lane, Newman, & Co. Leadenhall-Street. Ad. on verso of final leaf vol. I, 3pp ads vol. II, final ad. leaf vol. V; occasional light dusting. Early 19thC full calf, spines dec. in blind & directly lettered in gilt, boards with single-ruled gilt borders with additional floral borders in blind; some expertly executed minor repairs to spines & hinges. Small labels of the Easton Neston Library, & armorial bookplates of Sir Thomas Hesketh Bart. Overall a v.g. well-preserved copy. [104054]

¶ Five copies on Copac. Loeber R234. Blakey, p.222. Summers, p.297.

Regina Maria Roche, 1764-1845, a native of Waterford in southern Ireland, was a Gothic novelist somewhat in the vein of her better-known English counterpart Ann Radcliffe. She achieved her greatest success with *The Children of the Abbey*, her third novel, first published in 1796, which rivalled the popularity of Radcliffe's *The Mysteries of Udolpho*. It was followed by the well-received *Clermont* in 1798, mentioned by Jane Austen in *Northanger Abbey* as one of the 'Horrid' novels. A further twelve novels were produced over the next couple of decades, but none achieved the success of her earlier works, and she died in relative obscurity in her home town in 1845. Although largely forgotten by the time of her death, a warm-hearted obituary in *The Gentleman's Magazine* commended her 'graceful and touching compositions'. *The Discarded Son* is typical of her later output; a romantic tale of star-crossed lovers, mistaken identity, scheming and lascivious villains (not least the wicked and wonderfully named Lord O'Sinister), and ultimate triumph in the face of adversity. Scarce in commerce.

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PRINCE RUPERT OF THE RHINE ON THE INVASION OF THE MEDWAY

54. **RUPERT, Prince of the Rhine.** A letters signed to Sir William Coventry, Commissioner of the Navy. 'I have yor letter of ye 24th wch gives me hopes that Sr. Joseph Jordan is comeing on ye back of ye enemy from Hawaich...' 40 lines on two sides of a folded folio sheet, laid paper, integral address leaf reading: 'To the Right Hono.ble Sr. William Coventrye one of his Ma.ties most hono.ble Privy Councell', four lines of text heavily scored through. Old folds, some tearing to outer margin of the final leaf where the seal was opened. [104041]

¶ A fascinating letter written in the troubling aftermath of one of the worst defeats in British naval history. The British were in a perilous position during the second Anglo-Dutch War, which was at a stalemate by 1667 and peace negotiations in progress. The Great Plague of 1665 and Great Fire of London in 1666 had emptied the country's coffers and the Navy was in a reduced state. Taking advantage of this, the Dutch sailed into the Thames on June 6th; they attacked the Isle of Sheppey and the incomplete Garrison Point Fort on June 10th, the Fort was destroyed and they continued on to Sheerness. There were fewer men and ships than there should have been, and were expected to be, since many had been sent away carrying the possessions of officers. Trying to protect three of their prize ships, the English deliberately sank the *Loyal London*, the *Royal James*, and the *Royal Oak*, but they were all subsequently destroyed by Dutch fireships. The Navy's flagship, the *Royal Charles*, was towed away by the Dutch and the stern piece of the ship can still be seen on display in Amsterdam.

Prince Rupert of the Rhine, 1619-1689, was the third son of German Prince Frederick V of

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the Palatinate and Elizabeth, eldest daughter of King James VI and I of England and Scotland. Even as a very young man, he was a soldier, and by aged 23 he was made commander of the Royalist cavalry during the English Civil War. He spent the Interregnum in exile on the continent but was back in England soon after the Restoration, where he soon became a member of the Privy Council and one of the leaders of the Navy. At the beginning of the second Anglo-Dutch War in 1665, Rupert was appointed one of the three squadron commanders of the English Fleet under the overall control of James, Duke of York. The Prince had appealed to Charles in the previous autumn that Sheerness and Harwich needed to be fortified, but as this report makes clear, that had still not been done by the time of the attack, writing 'our want of provision still continues...'

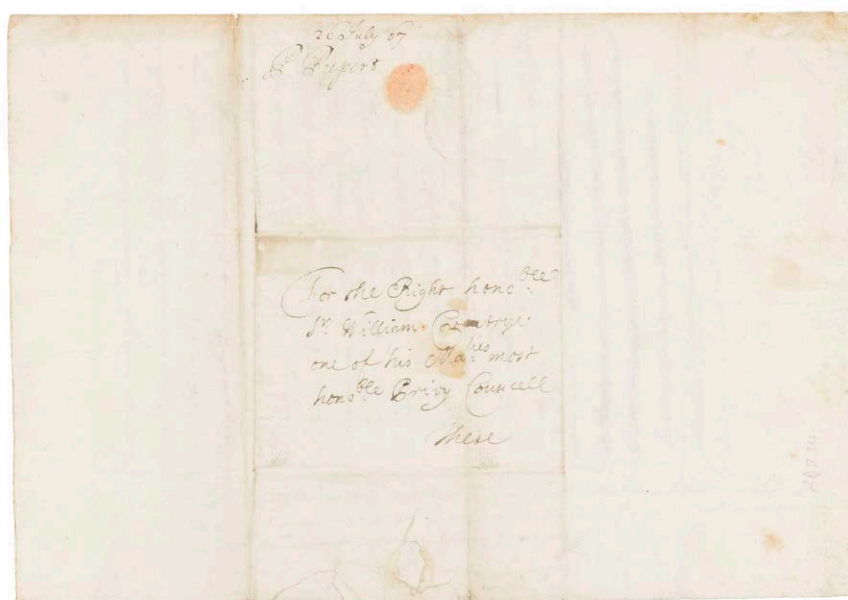
In this letter, written more than a month after the original attack on the Medway, Rupert recounts the bravery of Edward Spragge in attempting to ward off the Dutch. Spragge, c.1620- 1673, was a Royal Navy officer and a friend of Rupert's with a colourful past. He had sailed under Rupert during the English Civil War and he remained loyal to the Stuarts during the Interregnum. Indeed, during the first Anglo-Dutch War under Cromwell in the 1650s, Spragge worked for the Dutch as a privateer; later in the decade he aligned himself with a Flemish family of pirate Dunkirkers and later was employed as a Spanish privateer against the English Commonwealth during the Anglo-Spanish War.

Rupert praises Spragge in the letter while reporting on the invasion, writing: 'Yesterday afternoon as soone as it was high water, the dutch wck betime in ye morning came out of ye River & ye rest wch stay'd behind here, got under saile & stood lower downe than they were before. At ye same time Sr. Edwd Spragge then being in her Road, weighed also but ye wind being quite contrary he could doe noe more than drive downe wth ye tide wch he did soe near ym that they fired at least 1000 gunns at him, but he finding noe opportunity of doing service upon them fired none at all. When ye tide of ebb was spent, both then favouring ye enemy, they stood towards Sr. Edwd Spragge & he behaving himselfe as well as 'twas possible for one in his condition retired a little & anchored in ye streame almost within cannon shott of some of ithem, but they durst proceed noe further for feare of five fireshipps wch went out hence & might have got to windward of them...'

The Dutch were not able to get further up the Thames than Gravesend, but it was still a resounding victory - Charles II was forced to sign a peace treaty on July 21st, though it took several weeks for the Dutch fleet to retreat fully. By the end of the invasion, 500 British men were killed, 13 Royal Navy ships destroyed, 2 captured, and 30 scuttled. In his diary entry of 29 July, 1667, Samuel Pepys, Secretary of the Admiralty, wrote: 'Thus, in all things, in wisdom, courage, force, knowledge of our own streams, and success, the Dutch have the best of us, and do end the war with victory on their side.'

July 26, 1667

£1,250 †

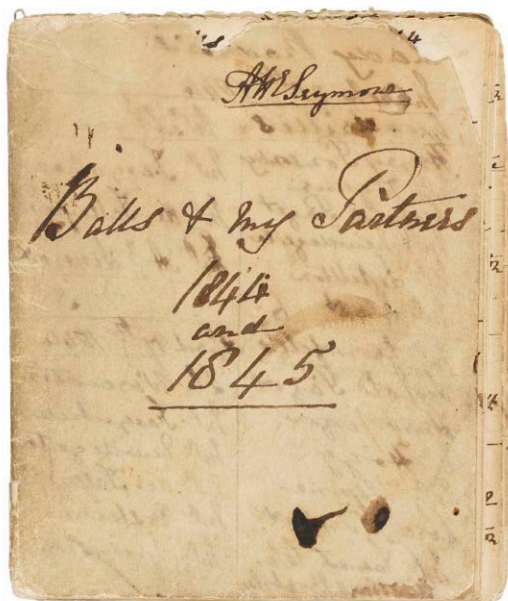


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DANCING WITH PRINCE EDWARD

55. **SEYMOUR, Adelaide Horatia Elizabeth.** MANUSCRIPT. *Balls & My Partners*, 1844 and 1845. A handstitched booklet, 11.5 x 10cm, titled in MS. on front wrapper, & with the signature of the compiler 'AHE Seymour'; wrappers loose & front wrapper a little browned, occasional ink spots & chipped or rough edges. 33pp of MS. including inside of front wrapper, final four leaves blank, one of the blank leaves torn in half vertically. [104026]

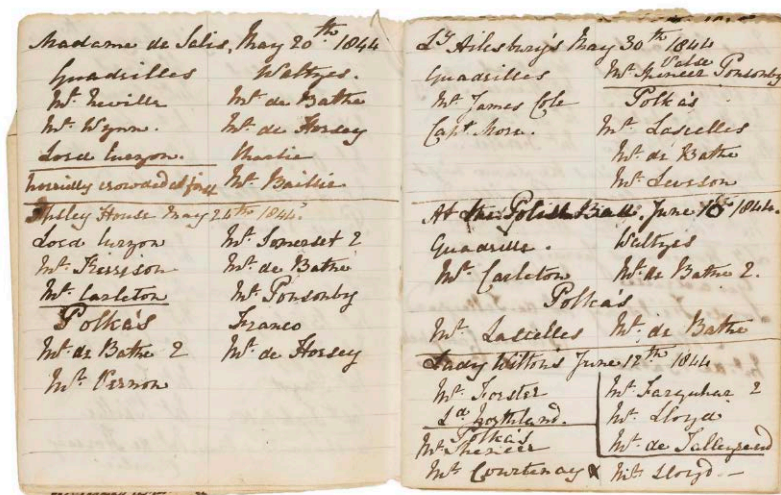


¶ An utterly enchanting document compiled by Adelaide Horatia Elizabeth Seymour, 1825-1877, when she was aged 19 and 20, in which she records all the balls she attended during the 1844 & 1845 'seasons', along with her dances and dancing partners. The booklet is apparently home made, comprised of 38 pages sewn into paper wrappers, and written throughout in a neat sloping hand. Seymour provides occasional comments on the proceedings, such as 'Dreadfully crowded & could not get into the Ball Room till very late' at Madame de St. Aulaire's, and 'horridly crowded at start' at Madame de Salis. The balls convened by the Duke of Devonshire on May 17th, and by Lady Sefton on June 23rd, she declares 'charming'. Her list of dancing partners acts as a de facto *Who's Who* of London society in the mid-19th century, and is suggestive of a young lady with good connections and good prospects. Among her partners are various Lords and numerous young men who would go on to occupy important positions in society. Her records show that she danced on at least ten occasions with Prince Edward. Her dances are tallied at the end of each year: 'Between March 21st 1844 and December 17th 1844

I went to 32 balls & danced 291 times'. Each page is divided into three columns, for quadrilles, waltzes, and polkas, evidently the most popular dances of the day.

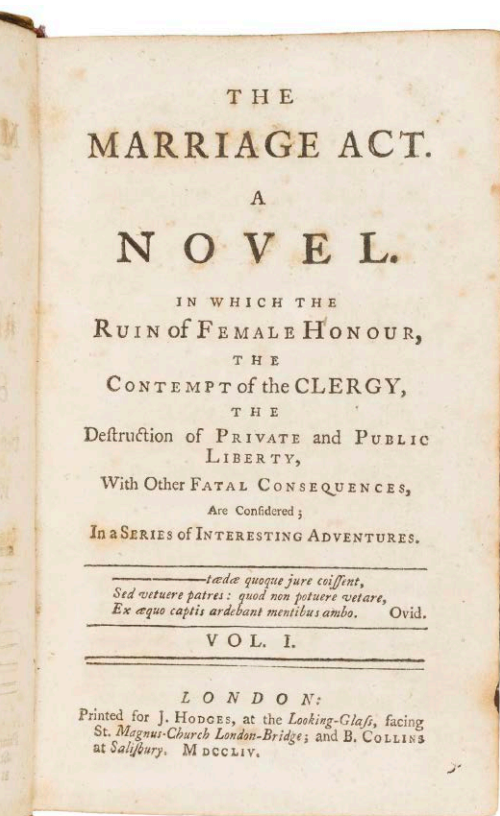
Seymour's meticulous records show that she attended an incredible number of events throughout the year (sometimes on consecutive evenings), recording the host or venue. She was present at some of the most celebrated balls of the era, including that convened by Queen Victoria in June 1845, a sumptuous *bal costumé* intended to provide work for the impoverished seamstresses of Spitalfields. Here Seymour describes it casually as 'fancy ball at the palace', recording just a single dance with Henry Ponsonby, who would later become Queen Victoria's private secretary.

Adelaide Seymour was the daughter of Sir Horace Beauchamp Seymour, a hero of Waterloo and aide-de-camp to the cavalry commander Lord Uxbridge; he was reported to have killed more men in battle during the campaign than any other individual. This branch of the Seymour Family were directly descended from Edward Seymour, 1st Duke of Somerset, brother of Jane Seymour, third wife of Henry VIII. Edward was Protector of the Realm from 1547 to 1549, during the minority of his nephew King Edward VI. In 1854 Adelaide Seymour married Vice-Admiral Frederick Spencer the 4th Earl Spencer. She was Princess Diana's great, great grandmother and is therefore the great, great, great grandmother of Prince William.



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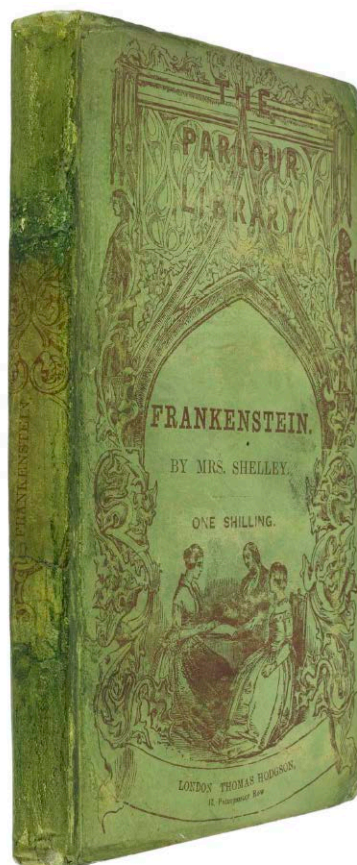
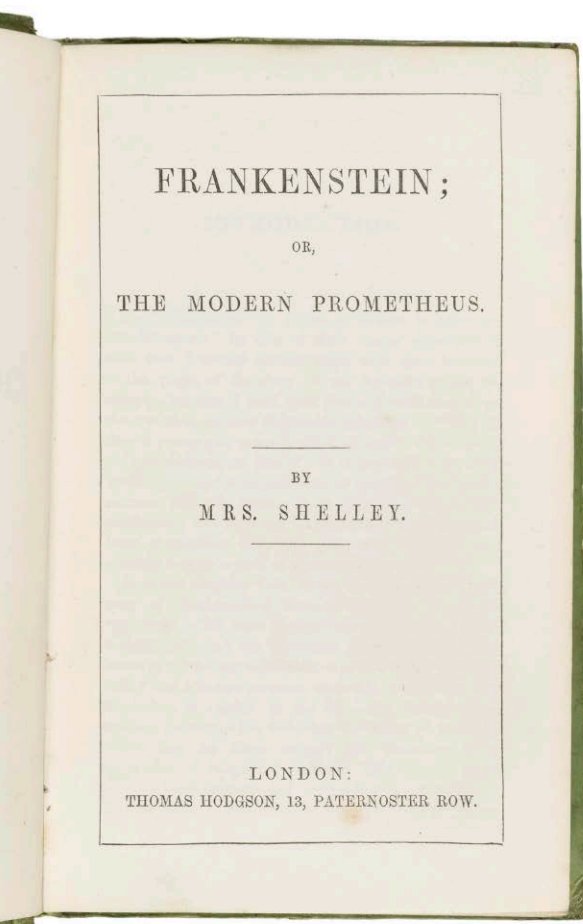
THE RUIN OF FEMALE HONOUR

56. **(SHEBBEARE, John)** *The Marriage Act. A Novel.* In which the ruin of female honour, the contempt of the clergy, the destruction of private and public liberty, with other fatal consequences, are considered; in a series of interesting adventures. Two volumes. Printed for J. Hodges, at the Looking-Glass, facing St. Magnus-Church London-Bridge; and B. Collins at Salisbury. [4], xxiv, 312pp; [4], 328pp, half titles, errata at foot of final leaf. 12mo. Small edge tear to K1 vol. II. Full contemporary calf, gilt ruled borders, raised & gilt banded spines, gilt labels; joints cracked but firm, spines rubbed, wear to foot vol. I, some wear to corner tips. Armorial bookplate 'Recte et Suaviter', probably Nathaniel Curzon, 1st Baron Scarsdale, 1726-1804, of Kedleston Hall, Derbyshire. He was a member of parliament from 1747-1754. [99726]

¶ ESTC N10688. (BL, Bristol and a private collection only in the UK, 9 copies in North America). It is also recorded under ESTC N4346 (adding Birmingham and Oxford to UK locations, and 13 in North America). The first edition, reprinted the following year under the title 'Matrimony', and the author's first work of fiction. A satirical novel, forming a series of accounts of fictional couplings, written to harangue Lord Hardwicke's 1753 'An Act for the better prevention of Clandestine Marriages', which for the first time placed authority over marriage in the hands of the civil courts. The act required all legal marriages to be performed in a church, to be recorded in the parish register, and to be signed by both parties. It prohibited persons below the legal age of consent from marrying without the permission of parent or legal guardian. It was aimed at deterring penniless opportunists from seducing and eloping with underage heirs and heiresses; threatening any priest who conducted such a marriage with trial and transportation, and condemning any offspring to illegitimacy. Opponents to the Bill, such as John Russell, 4th Duke of Bedford, to whom this work is dedicated, argued that it would only consolidate the power of the aristocracy, and dramatically increase the incidence of bastardy. Ref: *Bastards and Foundlings: Illegitimacy in Eighteenth-century England*, by Lisa Zunshine, Ohio State University Press, 2005.

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PARLOUR LIBRARY FRANKENSTEIN

57. **SHELLEY, Mary Wollstonecraft.** *Frankenstein; or, The Modern Prometheus*. Thomas Hodgson. (Parlour Library CXLIV.) Half title, 2pp ads over 2 sheets. Ads on e.ps. Orig. green pictorial boards, printed in brown; rebacked retaining the middle section of the original spine, boards sl. rubbed. 19thC signature of Richard Yeldham on half title. Bookseller's ticket of S. Barker & Son, Hammersmith, on leading pastedown. A good-plus copy. [103158]

¶ Sadleir 3755a 144. Four copies only on Copac; OCLC adds six copies in the U.S. The BL copy is dated [1856]; the back cover advertises a copy, 'lately published', of Captain Trelawney's *Younger Son*, also published by Hodgson in 1856. *Frankenstein* was first published in three volumes in 1818, two volumes in 1823, and one volume in 1831. The Parlour Library Series was started in Belfast by Simms and McIntyre in 1847; Thomas Hodgson was the London agent from the beginning, but he bought out the original proprietors in 1853. The series continued (with various owners) until 1863. In the catalogue of their 1947 exhibition 'Victorian Fiction', John Carter and Michael Sadleir describe the Parlour Library as 'revolutionary', both for publishing works by new authors and first translations, along with popular reprints, and for its very low prices. Carter and Sadleir claim that the 'Parlour Library put shilling novels on the map, and its decorated board covers [...] paved the technical way to the shortly omnipresent 'yellow-back'. (Cambridge University Press, 1947, p.13.)

[1856]

£4,800

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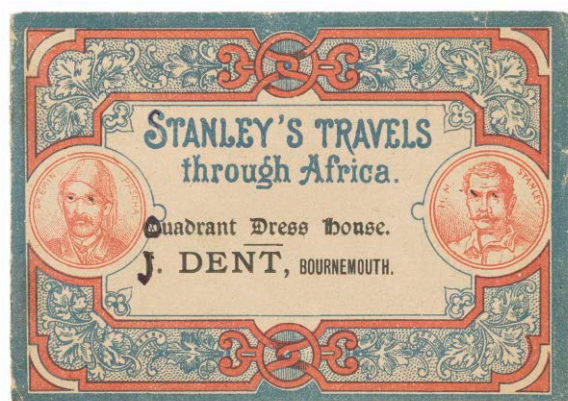
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UNRECORDED PANORAMA OF STANLEY'S RELIEF EXPEDITION

58. **STANLEY, Henry Morton.** Stanley's Travels Through Africa. Bournemouth: J. Dent. Quadrant Dress House. Chromolitho. panorama consisting of five titled scenes. 6.5 x 50cm folded into colour printed paper wrappers, portraits of Henry Morton Pasha and Emin Pasha within circular borders on front & back wrappers; fold neatly repaired with archival tape. 'Q' & 'J' in the imprint on front wrapper inked over. 12 x 8.5cm. A v.g. copy. [104029]

¶ Not recorded on Copac or OCLC; no other copies located. An entirely unrecorded panorama with five scenes illustrating The Emin Pasha Relief Expedition led by Henry Morton Stanley between 1887 and 1889. Stanley set out to traverse the African continent with a force of nearly 700 men, navigating up the Congo River and then through the Ituri rainforest to reach East Africa. The goal of the expedition was the protection of British interests in East Africa, and ostensibly the relief of Emin Pasha, the besieged Egyptian governor of Equatoria (part of modern-day South Sudan), who was threatened by Mahdist forces. Following heavy losses to his forces, a series of mutinies and disagreements, Stanley and Pasha were forced to withdraw from Equatoria in the Spring and Summer of 1889. Although the expedition was initially celebrated for its boldness and ambition, the loss of so many of his force (fewer than 100 returned) and reports of brutality led to its notoriety.



This colour-printed souvenir includes five scenes: Stanley leaves Bartelott, Stanley fighting against the Savages, March through the wild forest, Stanley meets Emin Pasha, and Stanley and Emin Pasha's arrival. Joseph Dent was the proprietor of the Quadrant Dress House (clothing emporium) in Bournemouth, Dorset, and clearly doing some printing on the side. Neither Copac or OCLC record a single publication by Dent. Advertisements for the Quadrant Dress House in newspaper are dated between 1885 and 1895.

[c.1889]

£950



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ENGRAVED BY BUNBURY FOR A NORTH WALES THEATRE

59. **THEATRE TICKET. WYNNSTAY THEATRE. (BUNBURY, Henry William)** An Engraved Ticket for a Theatrical Performance at the Wynnstay Theatre, North Wales. Uncoloured engraved ticket, designed by Henry William Bunbury & engraved by Francesco Bartolozzi. Plate 21 x 15cm, with good borders. [103554]

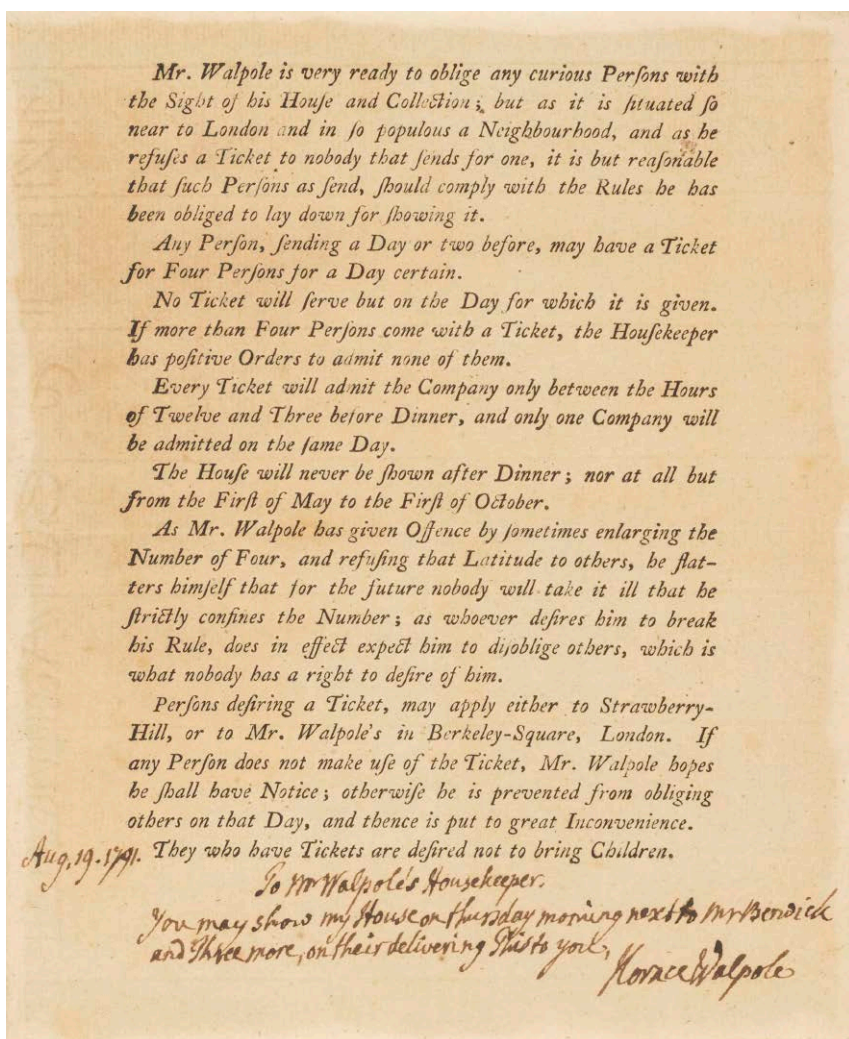
¶ A copy is recorded at the Folger Shakespeare Library. A ticket for a performance in the grounds of estate of Sir Watkin Williams-Wynn. A patron of the arts, Williams-Wynn regularly held summer performances at a specially-built theatre on his estate at Wynnstay, in North Wales. This admission ticket, designed by caricaturist Henry William Bunbury and engraved by Francesco Bartolozzi, 'shows personifications of Comedy, Tragedy, Farce, and Pantomime playing around a tree, sharing the space like a perfectly-balanced theater season. A windmill in the background names each on a sail, just in case the viewer needs help recognizing them. The titles of the season's plays have been incorporated into the image: Venice Preserved, The Confederacy, and As You Like It appear on banners, The Agreeable Surprise can be read in large letters on the broadside in Farce's hands, and Harlequin's Invasion appears as a rebus: Harlequin, representing Pantomime, wields a club emblazoned "Invasion".'

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WITH MANUSCRIPT NOTE IN WALPOLE'S HAND

60. **WALPOLE, Horace, Earl of Orford.** Mr. Walpole is very ready to oblige any curious Persons with the Sight of his House and Collection; but as it is situated so near to London and in so populous a neighbourhood, and as he refuses a ticket to nobody that sends for one, it is but reasonable that such persons as send, should comply with the rules he has been obliged to lay down for showing it. ... (Twickenham: printed at Strawberry Hill, 1784.) Small 4to broadside, 22 x 16.5cm, 28 lines printed on recto only. Laid down on to card; age browning to both sheet & card. The first edition printed in italic type; there followed a 1792 edition not printed at Strawberry-Hill. [104033]



followed a 1792 edition not printed at Strawberry-Hill. [104033]

¶ ESTC T6284, BL & Trinity College, Cambridge; 3 copies at Huntington, and 4 copies at the Walpole Library, Yale. Copac adds copies at NLS & York. See A.T. Hazen: *A Bibliography of the Strawberry Hill Press, Detached Pieces*, No. 33.

With a manuscript note in Horace Walpole's hand, signed and dated Aug. 19. 1791. 'To Mr Walpole's Housekeeper. You may show my House on Thursday morning next to Mr Berwick and three more, on their delivering this to you, Horace Walpole.' The reference to the number of the party is alluded to in the document 'as Mr Walpole has given offence by sometimes enlarging the Number of Four, and refusing that Latitude to others, he flatters himself that for the future nobody will take it ill that he strictly confines the Number...'. Walpole would often retreat to his cottage in the flower garden, while his housekeeper gave tours to the public. In one letter to his friend, Horace Mann, he wrote: 'I have but a minute's time in answering your letter, my house is full of people, and has been so

from the instant I breakfasted, and more are coming; in short, I keep an inn; the sign 'The Gothic Castle' ... my whole time is passed in giving tickets for seeing it, and hiding myself when it is seen. Take my advice, never build a charming house for yourself between London and Hampton-court: everybody will live in it but you'. Of the four recorded copies in the Walpole Library at Yale, one has Walpole's notes to his housekeeper and is dated 15th Sept, 1787. Another has a manuscript title, and the other two are neither signed nor annotated. The Cambridge copy has a note in the hand of Walpole's printer Thomas Kirgate; the three Huntington Library copies appear to be unsigned.

from the instant I breakfasted, and more are coming; in short, I keep an inn; the sign 'The Gothic Castle' ... my whole time is passed in giving tickets for seeing it, and hiding myself when it is seen. Take my advice, never build a charming house for yourself between London and Hampton-court: everybody will live in it but you'. Of the four recorded copies in the Walpole Library at Yale, one has Walpole's notes to his housekeeper and is dated 15th Sept, 1787. Another has a manuscript title, and the other two are neither signed nor annotated. The Cambridge copy has a note in the hand of Walpole's printer Thomas Kirgate; the three Huntington Library copies appear to be unsigned.