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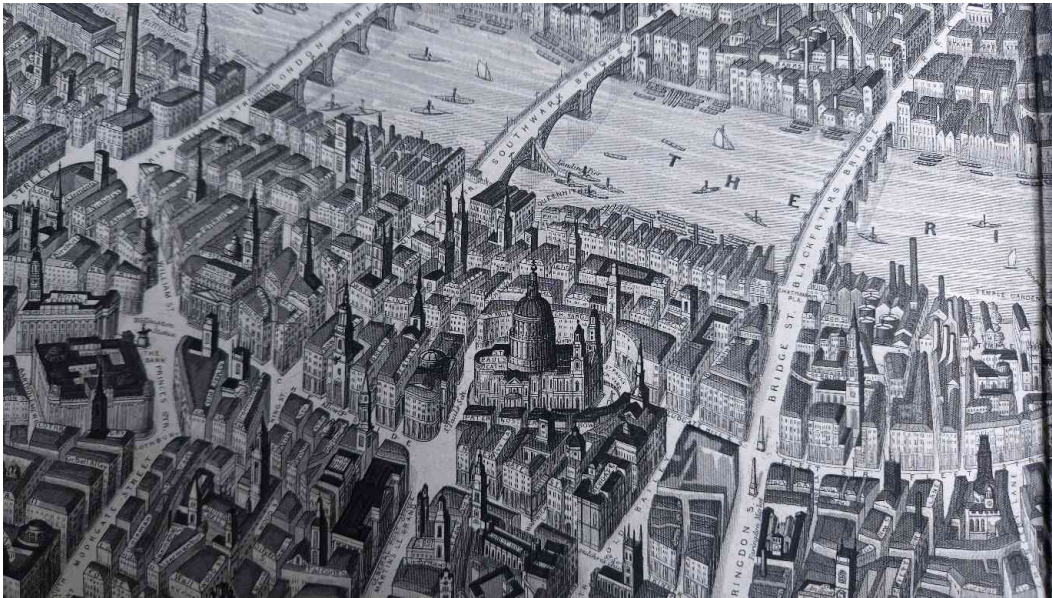
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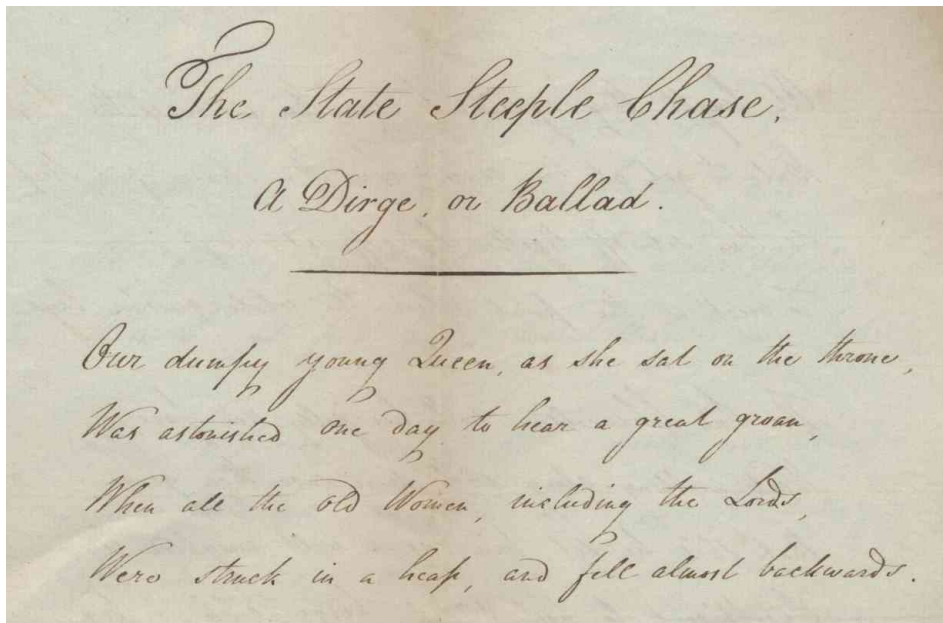
1 **[BANKS, John Henry]. A BALLOON VIEW OF LONDON** [as seen from Hampstead], Exhibiting 8 square miles shewing The Great Crystal Palace, all Public Buildings, Railway Stations, Parks, Palaces, Squares, Streets &c. London: Published as the Act directs... by Banks, & Co, 4 Little Queen Street, Holborn. May 1st, 1851. **£ 2,500**

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

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



This panorama-cum-map was produced for the crowds attending the Great Exhibition at the Crystal Palace which is shown majestically situated on the south side of Hyde Park. Other parks and squares give a sense of space and openness to the whole city which is still remarkably rural in parts with nursery gardens visible just to the south of Kensington Gore, the London Westminster Cemetery laid out in neat (and as yet apparently unoccupied) plots and an extensive chequered pattern of fields to the south of the river. Many of the fields, though, are crossed and re-crossed by an extensive network of railway lines; the Bricklayers Arms Branch, the London and Greenwich Railway and to the far south, the Grand Surrey Canal - all presaging the heavy suburban development that would soon obscure this landscape. The Thames itself is packed with vessels of all sizes and shapes and even miniature trains are represented on the railway lines, but the streets themselves are depicted as devoid of traffic giving the whole city something of a post-apocalyptic feel. - The latest impression known of this print is from 1862, after the plate had gone through the hands of several London map publishers. Hyde 3 (1).

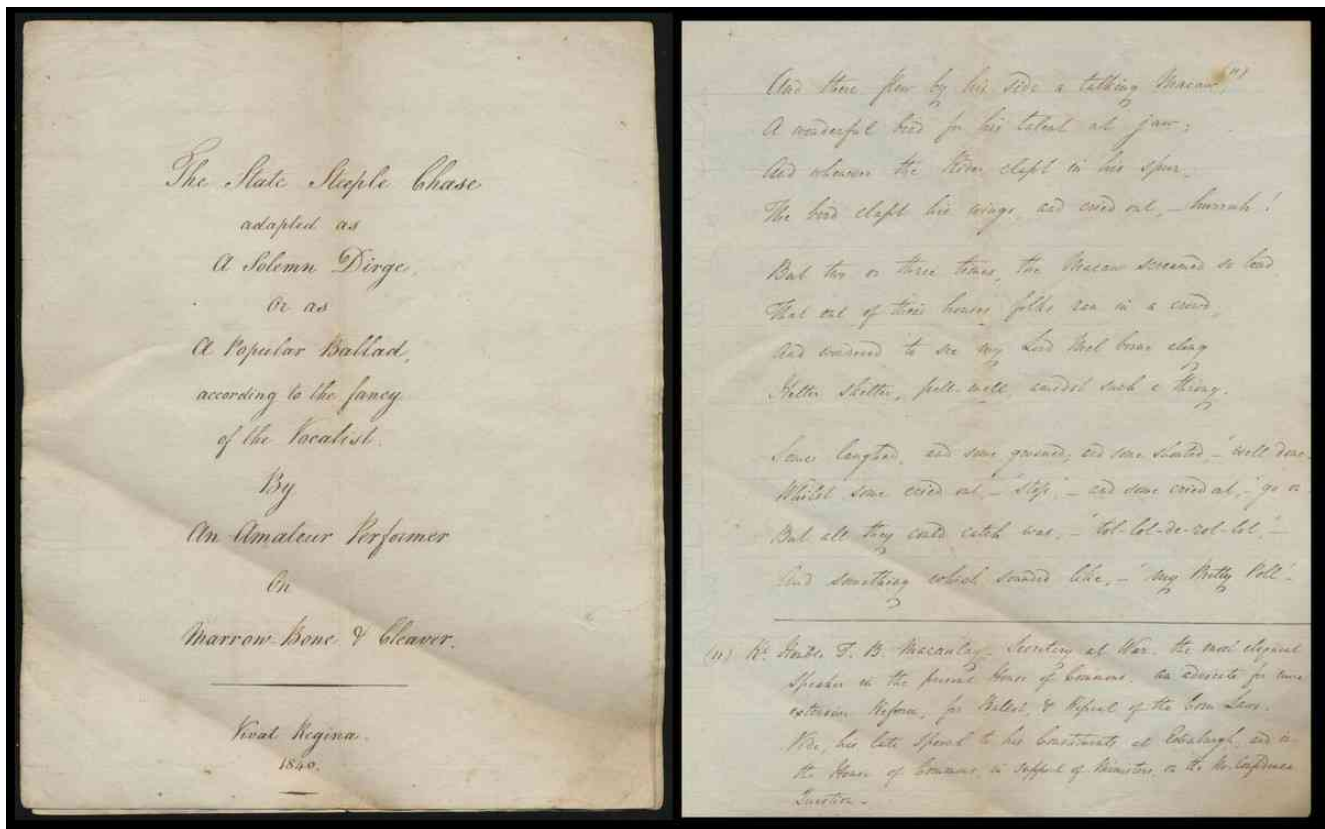


'OUR DUMPY YOUNG QUEEN...'

2 **['BEDCHAMBER CRISIS']**. THE STATE STEEPLE CHASE, adapted as A Solemn Dirge, Or as A Popular Ballad, according to the fancy of the Vocalist. By An Amateur Performer On Marrow-Bone & Cleaver. Vivat Regine. 1840. **£ 450**

MANUSCRIPT IN INK. Folio [25 x 20 cm], pp. [12], verso of title blank; some old marks and a central fold torn in places, docketed on the last page 'State steeple chase'; stitched as issued.

Comical doggerel verse depicting the ministers of Queen Victoria's government during what became known as the 'Bedchamber Crisis' of the second Melbourne ministry during August 1839.



The young Queen was so attached to her Whig ladies of the bedchamber that after Melbourne's resignation in August 1839, she refused to let Sir Robert Peel replace them with Conservative ladies. This was known as the Bedchamber Crisis, and led to Peel's refusal to form a government. Melbourne therefore resumed, and continued in office until the Conservatives finally won a House of Commons majority in the General Election of 1841.

The opening stanza's relate that 'Our dumpy young Queen, as she sat on the throne, / Was astonished one day to hear a great groan.' The Privy Council discover 'At length they agreed, 'twas the groan of the people.' Each of the ministers sets out to find the cause 'So they set off together by different ways / To meet the point where the whole question lays.' Obviously the cause of the 'great groan' lay at the feet of the Melbourne administration, and no doubt a Tory or disaffected Whig wrote the lines identifying the faults of various member of the Melbourne's government in turn.

'Lord Morphius [Viscount Morpeth] next passed, a pretty good Rider, / If he could but have opened his eyes a bit wider.' The next stanza describes Palmerston, then foreign secretary 'Then Cupid came next, on a smart little pony / As pretty a turn-out as you'd wish to see / But instead of before, he was looking behind / His Ma'mselle Labon, chere amie. to find.' 'Labou' here is Henry Labouchere, President of the Board of Trade. Later in the verse the Prime Minister is found to be ahead of the race with Francis Thornhill Baring, his chancellor, on his tail. Also with them was Thomas Babington Macaulay who has three stanzas devoted to him 'And there flew by his side a talking Macaw / A wonderful bird for his talent at jaw.'

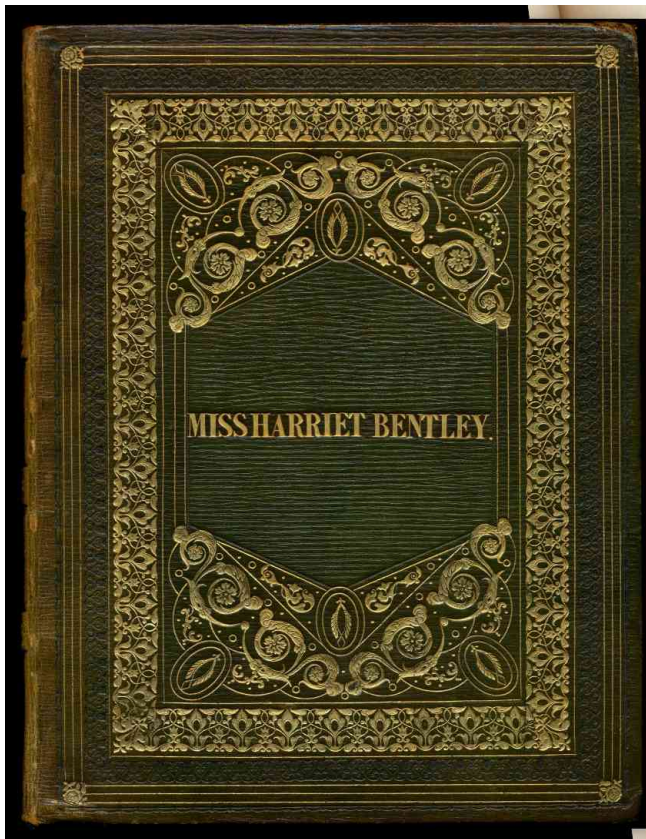
Lord John Russell is described as missing his chance to take over from Melbourne, the clamour and 'groan of the people' is however quelled and Melbourne visits Queen Victoria to offer his resignation only to have it refused 'What disclosures were made between the Ex conscience Keeper and our dumpy young Queen / Must remain a State Secret - Suffice it to say, / He made a low bow and she wished him good day.' As related above Melbourne was then able to form a new cabinet, but with Prince Albert now Victoria's consort the influence of the Whig ladies on the Queen was no longer assured with the result that Melbourne's administration fell in 1841.

We have not been able to identify who the verse is by, although a clue to their authorship is given by the initials and date 'C.T. 1840' at the end of the work.

WELL CONNECTED

3 **BENTLEY, Harriett. COMMONPLACE ALBUM.** Chiefly relating to the Methodist community in Yorkshire and the North-West of England. Huddersfield and Liverpool, [1826-1832]. **£ 950**

MANUSCRIPT IN INK. 4to, [19.5 x 25 cm (7½ x 10 inches)], 120 leaves, of which 63 leaves have been inscribed with poems, reflections and quotes, paper watermarked 'J. Whatman, 1821 and 1823; original green panelled morocco, decorated in blind and gilt with the name 'Miss Harriet Bentley' on the upper cover, spine similarly gilt and lettered 'Album', spine sunned; binding signed by 'J. Brook, Huddersfield'.



To the Owner of this Album—

What can I wish thee?—Thine are joys,
Such as the vain terrestrial toys,
That please the thoughtless, never could create;
Thine is that shallow social bliss,
And thine those tender charities,
To God and to Religion consecrate:
But oh! I pray, that He, whose eye,
From His high cross on Calvary,
In love beheld thee, yet unborn,
And bore for thee all anguish, shame and scorn,
May watch thee still, and love thee to the end,
And be to thee a Brother, and a Friend,
Then from thy fond embrace each earthly friend is torn!

What can I wish thee?—round thee rise,
From slumbering vales to sun-lit skies,
All Nature's charms, in grandeur soft and still,
And all, enchancingly combin'd
In one deep spell, the musing mind
With a calm, constant Sabbath feeling fill:—
Lady! I pray, that, when the head
Is lower than that valley laid,
Thy spirit above you skies may shine,
Laid in the pure light of the Lamb Divine;
There 'tis all Bloom, and there 'tis always Spring,
Where Jesus ever smiles, and Seraphs sing,
Where Jesus will to rest—Oh may that Rest be thine!

Harriet was the daughter of the notable nonconformist brewer Timothy Bentley (1868-1834), who had opened a successful brewery in Lockwood, Huddersfield. In 1829, she married the Wesleyan Methodist minister William Maclardie Bunting, who had been received into full 'connection' the previous year after serving in the Salford and Manchester circuits. Thereafter, he performed the role of an itinerant minister in circuits in Huddersfield, Halifax, Manchester, and London. The contents of Harriet's album were collected chiefly between 1826 and 1828, from the time she was 19 until her marriage at 21.

A few pages into the album is a full-page poem titled "To the Owner of the Album" by Harriet's future husband, dated "Lockwood, Ap. 6, 1826." This strongly indicates that they were already engaged when the album was commenced. The number of people connected to Bunting's circle is evident throughout, with contributions

If we expect more from the creature than it
can impart, disappointment must follow: If
we expect less from God than He hath
graciously promised, we dishonour Him
and rob our own souls.

J. Wood

Samuel
 ॐ नमो भगवते वासुदेवाय ॐ नमो भगवते वासुदेवाय ॐ नमो भगवते वासुदेवाय
 ॐ नमो भगवते वासुदेवाय ॐ नमो भगवते वासुदेवाय ॐ नमो भगवते वासुदेवाय

Situs close

Nāna unukho Atha, An. arin. An. ch. Ma
 Aey. ye. ne. ya. mun, Gāg. asty. nam. an. had. duk. k. v. an. in.

Translated. I baptize thee in the name of the Father,
 of the Son, & of the Holy Ghost. J. C.

The primitive condition of man is thus
beautifully described by a modern writer:
 His soul was the habitation of the Deity & those
 passions now so turbulent & so unwieldy were mi-
 nistered in humble & holy subjection before the
 Lord: Love stood before the altar & pouring on
 the sacred incense kept up the hallowed flame:
 Fear with reverential awe bowed down before
 the

O groote Christus eeuwige Licht,
 Niets is bedekt van uw gezicht,
 Die ons bestaalt waar wy ook gaan
 Al schijnt geen zon, al licht geen maan

Translation

Thou art Christ, eternal light,
 All things are open to thy sight,
 Thou shinnest brightly on us here,
 Though neither sun nor moon appear.

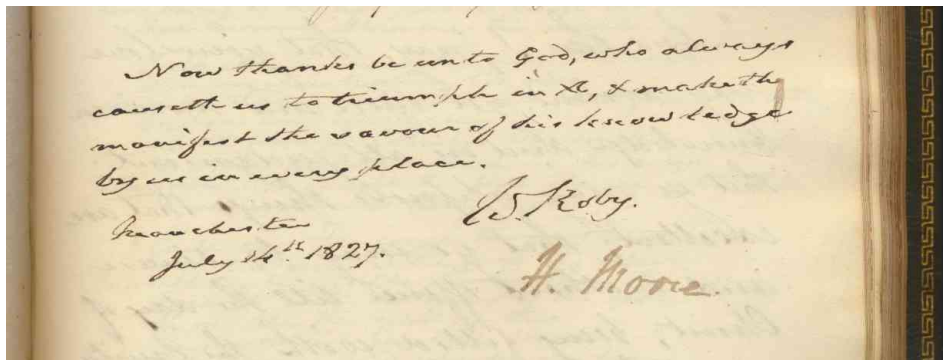
A verse of the evening hymn
 sung by the Namagwas of Lily Fountain
 in South Africa.

Lockwood }
 Dec. 24. 1826 }
 Wm. Shaw

from the Reverend Joshua Marsden, a missionary in Nova Scotia and Bermuda; Isaac Woodcock, a Wesleyan minister in Newcastle-under-Lyme; Jacob Newton, a Rotherham Methodist minister; and Rev. David Stoner of Huddersfield—names that are now largely forgotten except in Methodist history, but then all important proselytizers.

Bunting's father, the more famous Jabez Bunting, was elected President of the Wesleyan Methodist Conference held in Liverpool in 1826. It would seem that Harriet, probably with her father, stayed in Liverpool for the duration of the meeting. Consequently, we find numerous contributions from participants like M. Tobias, Thomas Waugh (the Irish Representative at the conference), Thomas Edwards (Superintendent of the Mission Schools), and Rev. Valentine Ward from Leeds. A host of other preachers also penned good words and sound Methodist doctrine. Isaac Keeling (1789-1869) contributed a poem titled 'On the Death of Miss M.A. Smallwood of Macclesfield,' and Titus Close, a former missionary in India, penned his contribution in Tamil.

While there are few lighter moments in the album, with the contents generally of a pious and evangelical nature, it does help to highlight the interrelationships and networking among the Methodist community in the early part of the nineteenth century. There are only a couple of later entries from 1831 and 1832, including one from Peter Jones, or Kahkewaquonaby (1802-1856), the Ojibwe Methodist minister. Jones, who was touring Britain and giving sermons in traditional attire, aimed to raise desperately needed funds for the Wesleyan Mission in Upper Canada. It is also interesting to note that Harriett managed to get an autograph from the ageing Hannah More at some point between July and August 1827. In Hannah More's last years, philanthropists from all parts made pilgrimages to Wroughton in rural Somerset (where she had built a comfortable house and laid out a garden in 1802), and perhaps the family visited her during a summer holiday to the South coast.



William Maclardie Bunting's health gave way in 1841 and he lived out his remaining years in London until his death in 1866. He was not afraid to oppose his father in Conference, and was a minor hymn writer. Like his father he was not a supporter of abstinence from alcohol which must have made the marriage with Harriet uncontentious. Harriet lived out the rest of her life in Highgate London but apart from our album nothing is known about her except that record in her husband's biography 'that he fell deeply in love with the lovely and accomplished lady who, in 1829, became his wife, and who was his wise, faithful, and affectionate companion to the end.

The album was purchased, or more probably commissioned, from Joseph Brook at 1 Westgate, a Huddersfield printer, subscription library owner and vendor of patent medicines and to our knowledge not known for bookbinding.



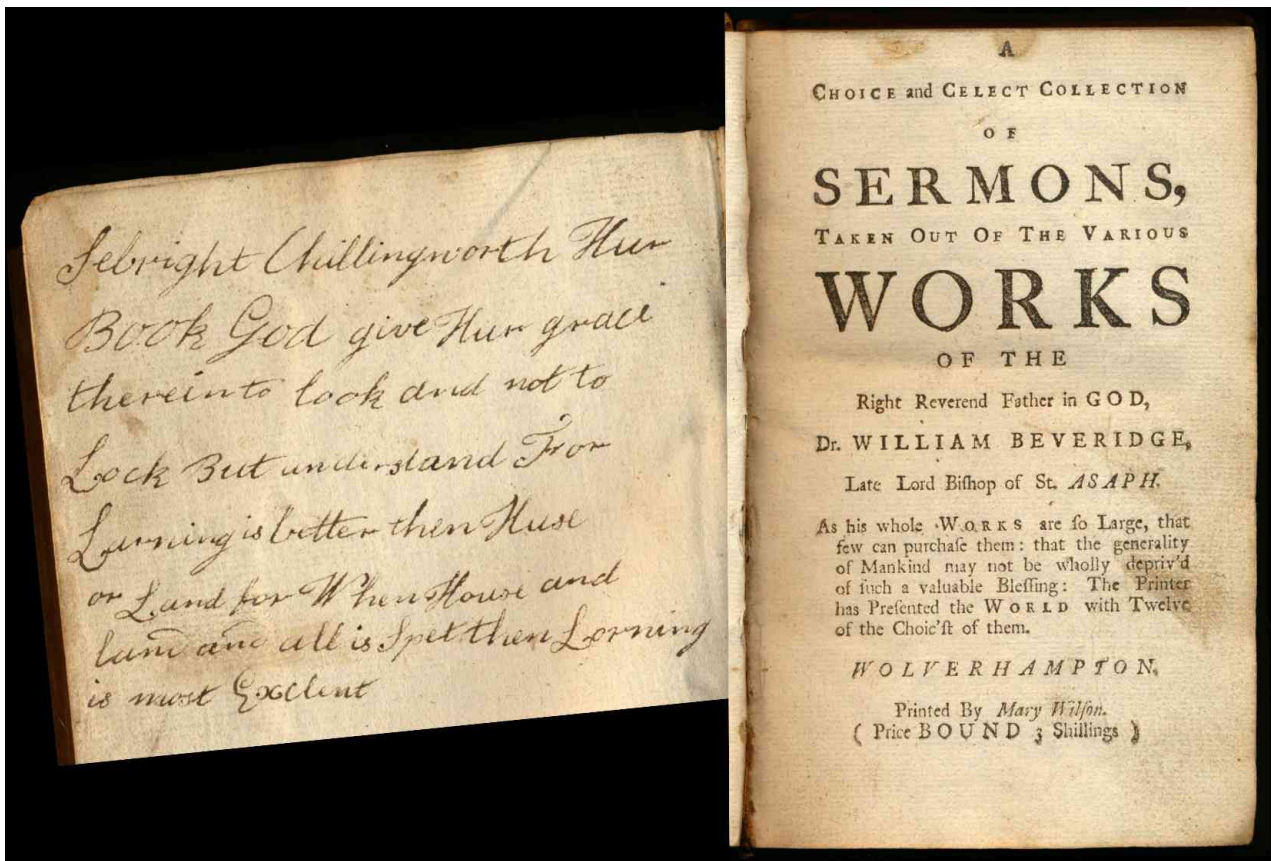
PRINTED BY A LADY, OWNED BY A LADY

4 **BEVERIDGE, William.** A CHOICE AND CELECT [SIC] COLLECTION OF SERMONS, taken out of the various works of the right reverend father in God, Dr. William Beveridge, late lord bishop of St. Asaph. Wolverhampton, Printed by Mary Wilson, 1757 (Price BOUND 3 Shillings). **£ 750**

FIRST EDITION THUS. 8vo, pp. [ii], vii, [i] blank, 301, [1] blank; with contemporary ownership inscriptions to endpapers (see below); bound in the original panelled calf, spine in six compartments, tooled in gilt, with red morocco label lettered in gilt, head chipped, corners worn and some surface wear and rubbing to extremities, otherwise a desirable copy.

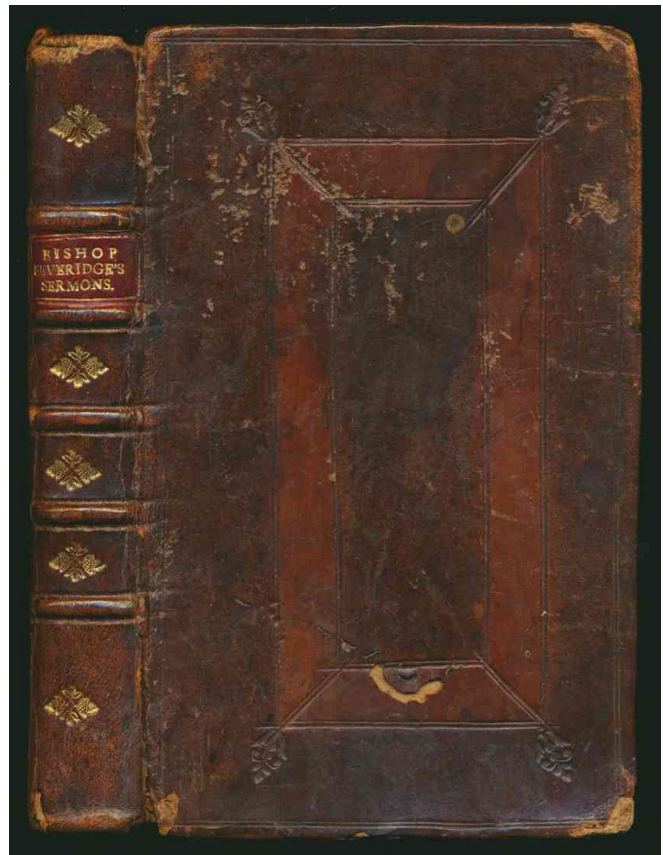
Mary Wilson was the wife of George Wilson who printed works at Wolverhampton from about 1724 until his death in 1748. His widow succeeded him although her output was probably chiefly confined to locally produced printed flyers and stationary work, as only two publications appear to have her own imprint.

The 'Choice and Celect Collection' were derived from the two volume folio volume edition published in 1720. The subtitle explains 'As his whole Works are so Large, that few can purchase them: that the generality of Mankind may not be wholly depriv'd of such a valuable Blessing: The Printer has Presented the World with Twelve of the Chois't of them.' Mary Wilson, or possibly someone who worked with her took just twelve of the, 151 sermons for reprinting. In his time Beveridge was called the 'the great reviver and restorer of primitive piety' which may have



Wolverhampton had a population of some 7,500 at the time the Beveridge *Sermons* were printed: 'In the mid-eighteenth century the educated and wealthy people of Wolverhampton had an active and enlightened associational culture. There was a flourishing debating society which allowed women 'of rank and distinction' to become members....The town became a stronghold of dissent and there were sporadic outbreaks of sectarian conflict. John Wesley visited Wolverhampton frequently from 1760 onwards and encountered mob violence; he wrote of 'this furious town'. By 1800 a wide range of nonconformist denominations - including Congregationalists, Irvingites, Methodists, Quakers, Trinitarians and Unitarians - had established chapels or meeting houses, often receiving support from local manufacturers.

This copy is inscribed on one of the endpapers 'Sebright Chillingworth Her Book, God give her grace there into look and not to Lock But understand For Learning is better than Huse or Land for When House and land are all Spetthem Learning is most Excellent' Another inscription by her is subjoined together with the name 'Henry Chillingwort[h]'. We have traced that Seabright Chillingworth was baptised in 1738, the daughter of Sarah and Shadrack Chillingworth of Kidderminster near Worcester and so this copy probably given to her or purchased when she was in her early 20's. We know she married Edward Spencer in 1759 at Worcester but have not been able to discover more about her; Henry Chillingworth may have been Seabright's nephew but we can't be sure.



OCLC records four copies in the UK, at the British Library, National Library of Scotland, Birmingham, and Manchester, and three in North America, at Florida, Emory and Cornell; ESTC adds further copies, all in the UK, at the National Library of Wales, Wolverhampton Central Library, and the Bodleian.



FOR OLIVER'S SAKE, SOME PAINTER WILL YET
PERHAPS TAKE A CORRECT LIKENESS'

5 [BRIGHTWELL, Cecilia Lucy]. TWO ETCHINGS OF MR. PAGE'S HOUSE AT ELY, by C. L. B. 1849. [N.p., but Norwich] [1849]. £ 550

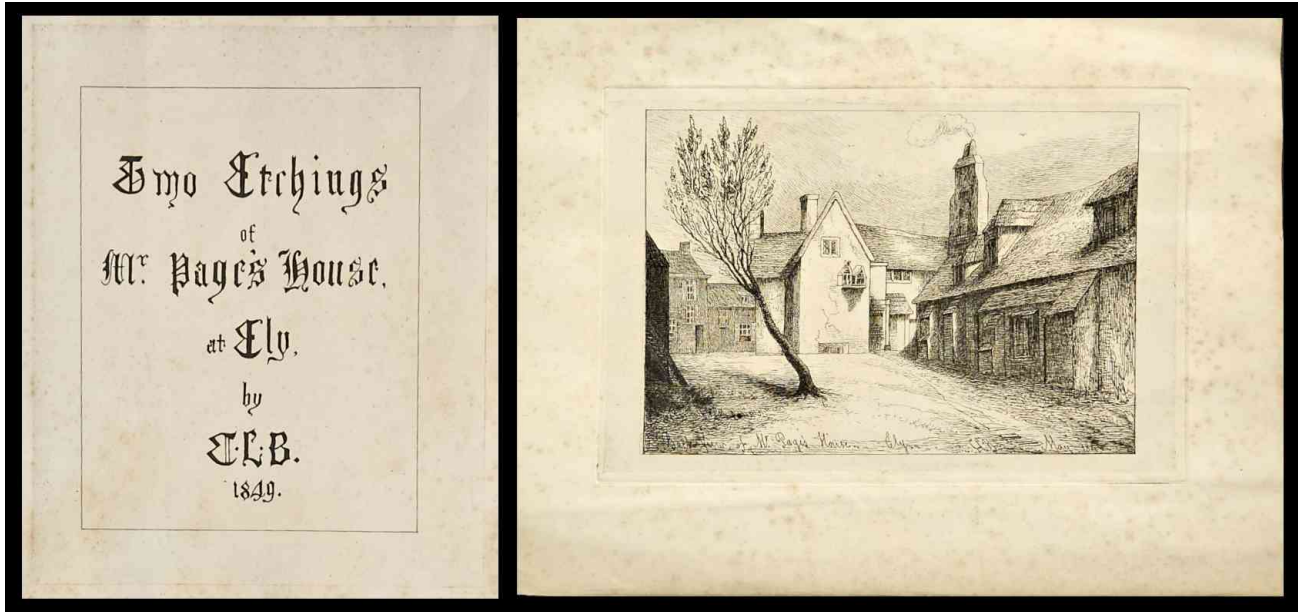
FIRST EDITION. 4to, pp. 2; with two etchings with tissue guards; some spotting and foxing; in the original publisher's blue printed wraps.

The etchings show the only surviving house previously lived in by Oliver Cromwell and were produced by Cecilia Lucy Brightwell to accompany Thomas Carlyle's *Oliver Cromwell's Letters and Speeches* (1845). Unfortunately, there was a serious problem that frustrated this plan, which possibly accounts for the rarity of the etchings.

With Carlyle's concern that the 'house, though somewhat in a frail state, is still standing,' and that 'for Oliver's sake, some painter will yet perhaps take a correct likeness,' his meeting with Brightwell in 1848 likely encouraged her to preserve images of the building. At that time, the house, which had been deserted by the Page family, was being used as an alehouse.

A copy of the *Two Etchings* was given to Carlyle who wrote to Brightwell on 24 April 1849 'My dear Madam, Many thanks for your beautiful Etchings: a perfect resemblance of an object well worth having its likeness taken! I am much gratified and obliged.— Your offer of the Plates is abundantly kind and generous: certainly they would be of real use to my Bookseller; but unluckily, so far as I can measure, the size will not suit that of the Book; unfortunately you have forgotten that there must be a margin to the Plate! How much margin (whether the same as the Letter-press has), I do not know, I suppose any Printer knows; but some margin there must evidently be, or the Print can never be bound among these Leaves.— However, that, as it happens, is of no consequence; the second edition of C's Letters and Speeches being quite sold off some months ago;—and the Book being now at press again, under another form (4 volumes, with pages rather smaller), which it is likely to retain henceforth. I suppose there is no possibility of reducing this Print so as to suit the 3d edition (which is of the size of my other Books,—I think, this here inclosed is a page of it)? What a pity!— I did speak to the Bookseller about it; and probably he would have joyfully closed with such an offer as yours, the "expence" being his only objection. Meanwhile please to keep carefully these Plates till we see what farther comes of them. And if you would be so kind as send, by any opportunity you have, a Copy of these Prints to Mr Childs of Bungay ("John Childs Esq. Bungay"), you will do a great favour to him,—and a new one to me, who have (in a Note today) promised him that you wd send them.'

Two years earlier, Brightwell had published in Norwich her *Twelve Etchings*, which featured reproductions from Rembrandt and other master etchers. She was somewhat shy about acknowledging her original etched works, as although produced in the same style as her previous publication the *Two Etchings* were only acknowledged with her initials. However, anyone familiar with her earlier work would have instantly recognised the identity of the artist.



Very few copies were probably ever printed, and these were likely circulated privately. Today, we can find only one other extant copy held in Norwich. Carlyle's work on Cromwell probably instilled in the town of Ely the idea of preservation, and the building eventually became a vicarage. Today, it still exists as a tourist attraction, albeit much 'restored' compared to Brightwell's etchings. Apart from the palace of Hampton Court 'Page's House' is the only other house surviving that Cromwell was known to live in.

Cecilia Lucy Brightwell (1811–1875) was an accomplished etcher and author from Thorpe, near Norwich. She was the eldest child of Thomas Brightwell, a solicitor and microscopist, and Mary Snell. Known as Lucy, she lived at 3 Surrey Street, Norwich, and was part of the nonconformist community closely linked to Norwich's artistic and literary circles. She studied under John Sell Cotman and was renowned for her precise etchings, including indistinguishable copies of works by Rembrandt. A deeply religious woman, she wrote over twenty biographical works, her most notable being the *Memorials of the Life of Amelia Opie* (1854). After her father's death, she wrote about him in *Memorials of the Life of Mr. Brightwell of Norwich* (1869). In later life, she developed cataracts leading to blindness and died on 17 April 1875. She is buried at Rosary Cemetery, Norwich. See ODNB for a fuller biography.

Not in OCLC; *Bibliotheca Norfolciensis* (1896), p. 56.

'HERE HE "STAYS"'

6 [BROWNE, H. F., aka "NORROY"]. A TALE OF A WHALE. Written and Illustrated by "Norroy". London: Dean & Son. 160A Fleet Street, E.C., [1884].

[bound with:] THE STRANGE ADVENTURES OF A CARP by "Norroy" author of A Tale of a Whale. London, Dean & Son, 160A Fleet Street. E.C. [1884]. £ 385

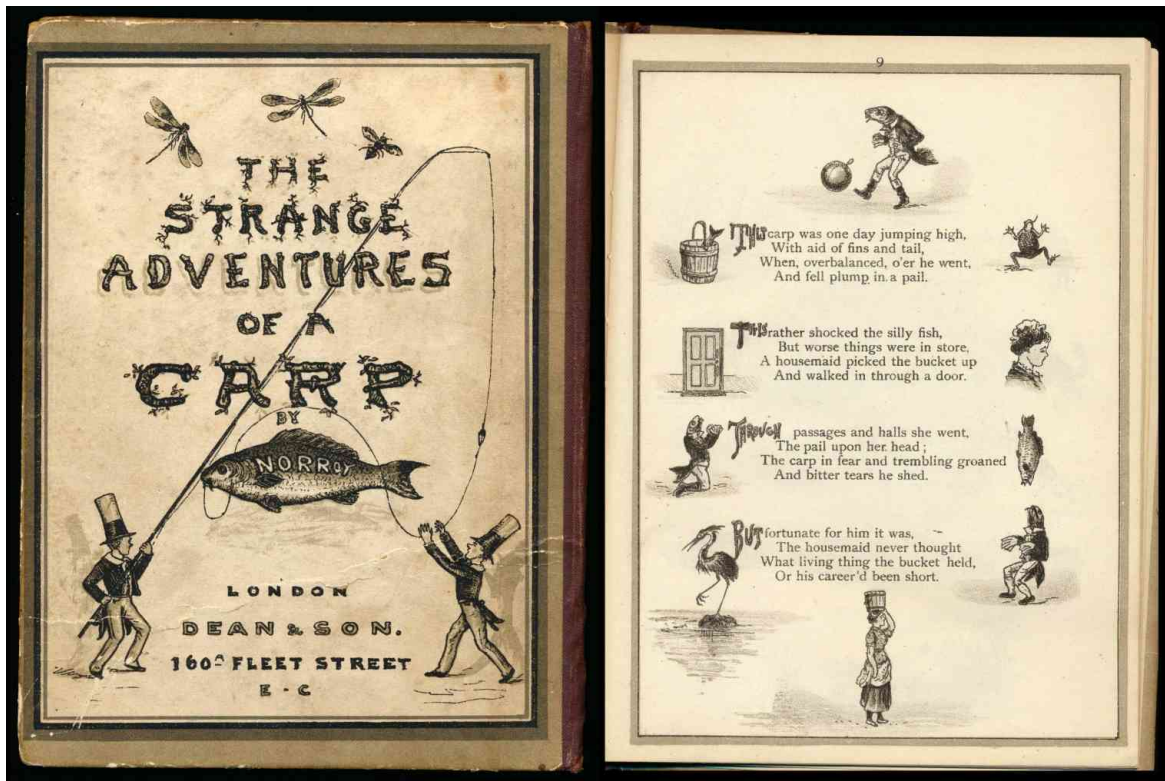
FIRST EDITIONS. *Two works bound in one, 8vo, pp. 19; 19; with four plates, numerous vignettes in margins and on title and half-title throughout; in the original cloth backed publisher's pictorial boards, lightly dust-soiled and with crease visible along bottom half of each board, though not detracting from this being a very desirable item.*

Rare first editions of these two tales in comic verse, both charming and tragic in equal measure, or as the reviewer in *The Bookseller* (July 5th, 1884) notes: 'Written and illustrated by "Norroy" – two clever nursery rhymes for old and young, giving the history of an adventurous whale and an equally adventurous carp, illustrated by innumerable quaint vignettes, initials and tailpieces.'

The first work comprises the rather tragic biography of a whale, with the stark realities of 'whaling' laid bare both in the vignettes and the accompanying verse: "They tighten their waists / Which shows their bad tastes," Said Old Mother Whale, still sobbing; "And they uses our oil, / To lighten their toil, / And they fits out ships for this robbing!" (p. 9), before concluding 'They kill'd Father Whale / Dead as a door nail, / And to the Local Museum / They sent his old bones, / As interesting loans / And just now that's where you see 'em!' (p. 19), with a vignette of the 'Local Museum of Natural History' and ending line 'The End of a Whale. Here he Stays!' with an illustration of a woman's fitted bodice.

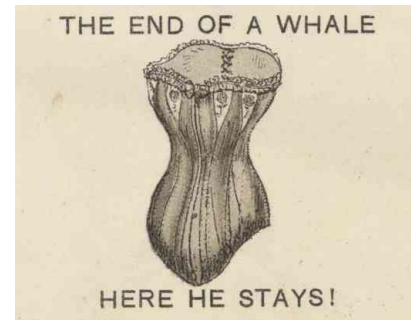


The second work is rather more sedate, detailing the 'strange adventures of a carp', as told to the author, by a cod, 'Of high renown and race'. However, in spite of a promising opening: 'The carp, the hero of this tale, / Was in a palace born, / And, like his noble kindred, felt / For common fish deep scorn' (p. 6), like the story of the whale, there is no happy ending: 'I took him home along with me / (He rather wished to stay), / I gave him to the cook, and she, / Boiled him without delay!' (p. 18).



We have discovered that "Norroy" was a pen-name used by the Canadian artist, H. F. Browne. On further investigation we have found that he also intended to publish another work in the same vein, entitled 'Mab's Voyage', though a little more gentle with a little girl falling asleep by a brook and dreaming of sailing away. It seems that this title was never published, and only extant in a manuscript mock up, along with three other manuscript titles by the same author, housed in the Osborne Collection at the Toronto Public Library.

OCLC records no copies of these two titles bound together, as here, but when individually issued the 'Whale' is found at the British Library and Liverpool in the UK, and Toronto and Harvard in North America, with the 'Carp' at the British Library, National Library of Scotland, Oxford and Cambridge in the UK, and Harvard and Lafayette College in North America.



'A COMPACT AND MAGNIFICENT PRESENT BOOK FOR ALL SEASONS'

7 [BROWNE, Halbot Knight 'Phiz' & HUMPHREYS, Henry Noel, *illustrators*] & Paul JERRARD, publisher. SHAKESPERIAN TABLEAUX. London: Paul Jerrard, 111 Fleet St. [1855]. £ 1,500

Large 8vo [27.8 x 19 cm], 15 leaves printed in gold and colours and heightened in gum arabic including, title, presentation leaf, 12 leaves with hand-coloured plates, each with a scene from a Shakespeare play and accompanying quote and a leaf advertisements; original tan bevelled cloth, the upper cover including a large decorative design enclosing the title, gilt, decorated gilt endpapers by Humphreys; some light rubbing to cloth, but overall an exceptional copy, unusually bright, with contemporary neat inscription to presentation leaf 'T. I. Warren to his wife, Madeline Warren, June 26th 1858'

The illustrations for each of the plates are unsigned, however these are by Hablot Knight Browne (Phiz) of Charles Dickens fame. Heretofore the only knowledge of these plates stems from an undated privately issued folio from circa 1890 that was limited to 50 copies under the title *Illustrations to Shakespeare by Halbot K. Browne*. We know that Browne and his family moved out of London in the early 1850's and this long absence the capital finally took its toll on Phiz's finances, with 1855 and 1856 being particularly lean years for the illustrator. Perhaps he took the commission from Paul Jerrard in extremis, but whatever the reason, and despite being a known illustrator, Browne preferred, or was asked not to sign his name on the illustrations. The colouring and finish of the illustrations in the *Shakesperian Tableaux* is far more detailed than in their later iteration too, but for whatever reason it seems that Jerrard decided to sell the plates as they appear in a Hodgson's auction in December 1857 and issued his work again with new scenes but decidedly inferior designs. Also uncredited in the work, although thanks to the diary of his son we know that Henry Noel Humphreys had an extensive and in some cases comprehensive involvement in the books published by Jerrard; the decorated gold borders and text facing each of the plates for the *Shakesperian Tableaux* were certainly all executed by Humphreys.



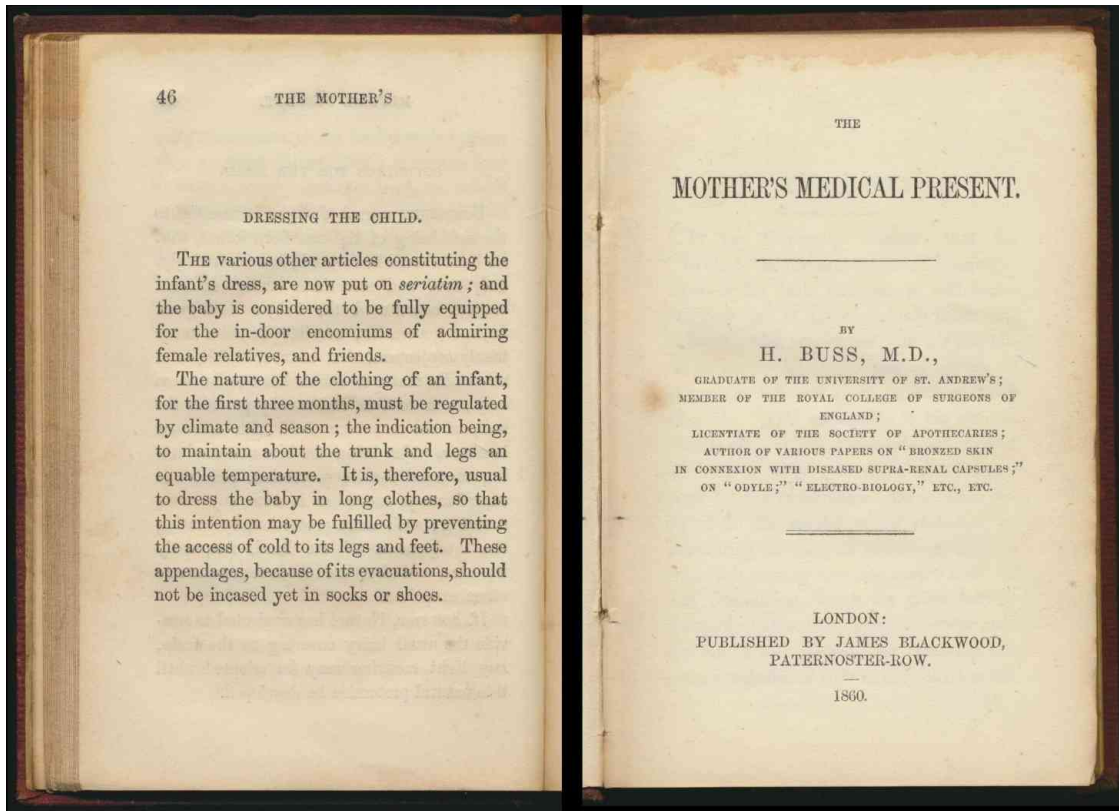
The Shakespeare plays depicted include 1) King Lear. Act V., Scene III; 2) Macbeth. Act IV., Scene I; 3) Pericles, Prince of Tyre. Act V., Scene I; 4) Romeo and Juliet. Act I., Scene V; 5) King John. Act V., Scene VII; 6) The Winter's Tale. Act III., Scene II; 7) The Tempest. Act V., Scene I; 8) Hamlet. Act V., Scene I; 9) King John. Act IV., Scene I; 10) Much Ado About Nothing. Act IV., Scene I; 11) Othello. Act I., Scene III; 12) The Merry Wives of Windsor. Act IV., Scene III.

The advertisement leaf reports the work as 'just ready, price 25s., in cloth... Paul Jerrard's New Christmas Book... a series of pictures illustrative of passages in the plays of Shakspeare; consisting of twelve highly finished compositions, richly coloured in facsimile of the original drawings. Each picture is accompanied, on the opposite page, by the passage from the play, printed in gold, and enriched with appropriate ornamentation, in which miniature vignettes from the leading scenes of the plays are interwoven. The work is bound in a rich and novel binding, forming a compact and magnificent present book for all seasons'.

'Most of the Jerrard items with which Humphreys was associated are gift books that were published during the 1850s. They have been given an almost brazenly lavish treatment. The majority consist of hand coloured lithographs on the versos featuring floral, ornithological, or Shakespearian subjects. They are set in elaborate, gold-printed, eclectically styled frames which could best be described as Rococo in spirit. Facing these is the text, usually verse, also printed in gold and surrounded by a matching frame. Similarly, in keeping with the style of the contents, the endpapers feature an elaborate Rococo pattern printed in gold on glazed paper. For some titles, it has additionally been blind embossed so as to break up the surface and create the semblance of watered silk. The covers to these books are strikingly ornate. The cloth bindings are generously decorated and incorporate a frame and freely drawn lettering. These have also been rendered in an eclectic style and printed in gold. Some of the covers have been further enriched and enlivened by means of coloured paper onlays. [Leathlean]

Paul Jerrard (1810-1888) was the son of a tallow chandler of the same name who had moved from Dorset to London where he was a map colourer. No doubt his son who through his father became a lithographer. 'He is primarily associated with lavishly produced gift books featuring elaborately hand-coloured lithographs, with text and ornament lithographed in gold... This gave unity to the page, and increased the decorative possibilities. The task must have been time consuming, and called for great precision and dexterity, quite apart from artistry... [Jerrard's books] were aimed at women, and intended as objects of display. But Jerrard's market is likely to have been less upper-class than that of earlier annuals, and the Rococo style itself can be associated by mid-century with what were considered less cultivated tastes. Nonetheless, there were still explicit references to female consumers.' [Leathlean]

See Paul Leathlean, 'Henry Noel Humphreys' *The Book Collector*, vol. 38, no. 2 and 'Paul Jerrard, Publisher of 'Special Presents', op. cit., vol. 40, no. 2; OCLC records two copies in the UK, at Nottingham and the British Library, and two more in North America, at Harvard and Pennsylvania.



COMMON SENSE GUIDE FOR MOTHER'S

8 **BUSS, Henry.** THE MOTHER'S MEDICAL PRESENT. London: Published by James Blackwood, Paternoster-Row. 1860. £ 450

FIRST EDITION. 12mo, pp. iv, [ii] contents, 139, [1] blank, viii index; light damp mark at head throughout the first half of the work, not affecting the text; in the original red blindstamped publisher's cloth, spine and upper board lettered and tooled in gilt, some light marking and sunning, but still a pleasing copy.

Scarce first edition of this useful guide for young mothers on the best care for themselves and their babies, before, during and after birth.

'In the human female, nature has most skilfully and beautifully provided for the fulfilment of her mission during a period of thirty years. The *girl*, as such, differing but slightly in her outward form from the boy, no sooner enters her "teens," than mysterious changes occur in her person and temperament, and she gradually assumes the attributes and instincts of the *woman*. The mammary glands, which hitherto were flat, now become supplied with an abundance of blood, by which their development is effected; and they enlarge into the hemispherical appendages, which form so graceful an adornment of the female form. The eyes become more lustrous and vivacious; and the new, awakening instincts are reflected in the modesty of the maiden countenance' (p. 3).

The work is set out under the following headings, 'Peculiarities of the Female Sex', covering puberty, pregnancy, preparations for labour, after pains and 'consequences of not suckling to the mother'; 'Treatment of the Infant', covering bandaging the navel, dressing the child, sleep, suckling, and 'consequences of not suckling to the child'; 'Bathing', covering the theory, and how to judge the fitting temperature whether hot, tepid or cold, exercise and amusements; and finally 'Head affections' (eyes, nose, ear, mouth, tongue, thrush) and other 'affections' (hooping cough, bowels, skin eruptions, and burns and scalds).

Most of the information we have on the author, Henry Buss MD (1810-1899), is contained in a 350 page biography he had privately printed in 1893. Clearly he had a lot to say for himself and names everybody he met. Yet it is difficult to separate out much about the man as the work is almost a parody of Charles Pooter's 'The Diary of a Nobody'. His father was best remembered for his association with Dickens, with his son appearing to have been a baker before embarking on a medical career in 1858. He went to Scotland and became a 'Graduate of the University of St. Andrew's' just two years before our work was published. As the title states he was also 'Member of the Royal College of Surgeons of England; Licentiate of the Society of Apothecaries; Author of various papers on "bronzed skin in connexion with diseased supra-renal capsules"; on "odyle"; "electro-biology," etc., etc.' He does not seem to have ever practised as a doctor and we think he was something close to being a quack. Apart from our work his only other publication, written in the third person it must be added, was the above mentioned autobiography *Eighty years' experience of life*.

OCLC records three copies, at Oxford, Cambridge and the National Library of Scotland; apparently no copy in the British Library.



HARKING BACK TO A VICTORIAN NOVELTY DIET!

9 [CARD GAME]. MANUSCRIPT GAME OF SNAP, including a depiction of a “Disappointed Bantingite”. [British], [n.d., c. 1865]. £ 950

Complete set of 52 handmade manuscript cards, in pen, ink and watercolour [90 x 62 mm (3.5 x 2,4 inches)]; comprising of 13 sets, some wear from use and marks from use; contained in modern blue cloth fold over box.

A cleverly designed variation of the card game *Snap* using various humorous figures, entertaining elements, and geometric shapes for the thirteen sets.

The card depicting ‘A Disappointed Bantingite’ dates the set to the mid 1860’s following on from William Banting’s weight loss diet. This card also has the legend ‘Entd at Star’ as if the set was published and registered - however, we have been unable to find any commercially issued sets and presume that this was just a fun addition by the maker of the cards.

- 1) A disappointed Bantingite; a corpulent figure sits on a large weighing scale.
- 2) A bird sitting under a parasol, on a branch.
- 3) An old lady wearing a bonnet and carrying a basket and umbrella, walking with a stick.
- 4) A goat wearing a top hat, smoking a cigar.
- 5) A uniformed boy soldier or possibly a bell-hop.
- 6) Two crossed flags, a cross of St. George and what might have been meant to be a French flag.
- 7) An acrobat performing a handstand, touching his toe to his mouth.
- 8) A young man in suit and hat, his hands in pockets, smoking. One of the four not smoking and in a blue, not black suit.
- 9) A blue triangle composed of three other triangles.
- 10) An older lady with pronounced chin and nose, and wearing a cap, hold a book and what might be a “birch” for chastising pupils. A teacher possibly.
- 11) A girl wearing a white frilly dress, with a bow at her waist, sits on a red cushioned stool.
- 12) A red and blue quartered ball.
- 13) A flower shaped geometric design in four colours.



William Banting (1796–1878) was a well-connected English undertaker who popularized a weight-loss diet. In 1863, he published a pamphlet titled *Letter on Corpulence, Addressed to the Public*, describing his own dietary changes guided by physician William Harvey. Banting detailed his unsuccessful attempts to lose weight under various medical experts and then outlined the diet that ultimately worked for him. His regimen consisted of four meals a day that included meat, greens, fruits, and dry wine, while avoiding sugar, starch, beer, milk, and butter.

10 [CHRIST'S HOSPITAL]. A LIST OF THE GOVERNORS OF CHRIST'S HOSPITAL. London: Printed in the Year MDCCLVIII [1758]. £ 500

8vo, pp. 15, [1] blank; title lightly soiled, and some minor marking in places, with the word 'History' written in ink in a contemporary hand at head of title; stitched in modern marbled wrappers.

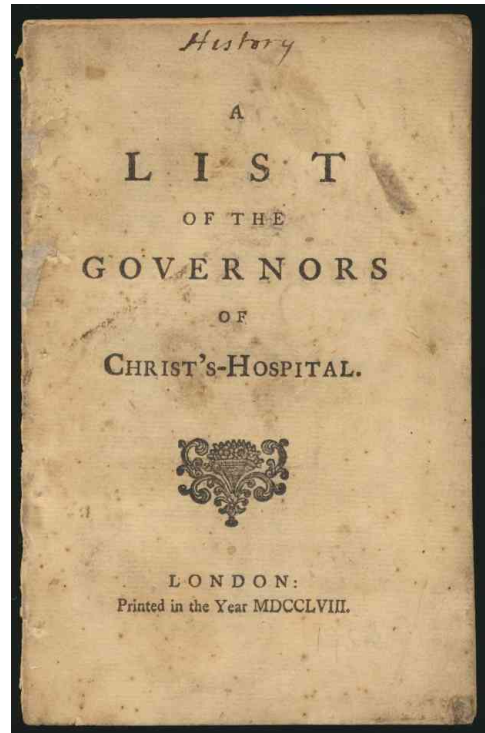
Unrecorded list of the governors of Christ's Hospital, as they were in 1758.

Governors at this period were always elected at the hospital itself, as was common with the other London Hospitals. The lists were sent every St. Matthew's Day - 21st September - to the clerk of Christ's Hospital, and were by him given to the lord mayor, who handed them to the town-clerk in the presence of the aldermen, without objection or alteration. Presumably in the 1750's it was thought proper to actually publish a list, although we cannot be very sure if such lists were printed at more frequent periods or not.

Notable governors in the present list include Sir John Barnard, William Beckford, Isaac Hawkins-Browne and Edward Gibbon - not, it would seem, the historian (who was only 21 years old in 1758), but likely his father, also Edward.

An examination of the other extant lists shows just how few governors, or their offspring, were duty bound to follow in their family tradition, and equally how many were supplanted by the newly elected.

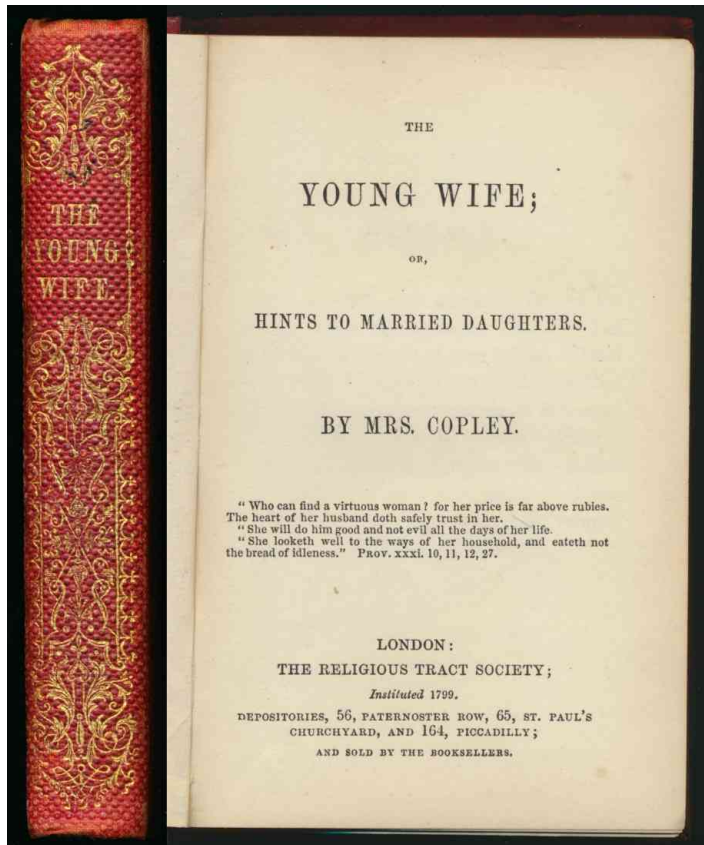
Not in ESTC or OCLC, which records similar lists for 1730? (Oxford only) and 1757 (Oxford and five copies in the US - Case Western Reserve, Louisiana State, Kent State, Wright State and Brown).



ADVICE FOR YOUNG WIVES, FROM THEIR WEDDING DAY TO WIDOWHOOD

11 COPLEY, Esther. THE YOUNG WIFE; or, hints to married daughters... London: The Religious Tract Society; Instituted 1799. Sold at the Depository, 56, Paternoster Row, and 65, St. Paul's Churchyard; and sold by the Booksellers. [n.d., c. 1850]. £ 285

FIRST EDITION THUS. 12mo, pp. viii, 234, 10 advertisements; a clean copy throughout; in contemporary blindstamped publisher's cloth, spine lettered in gilt; a very good copy.



Scarce first edition thus of this guide by Mrs Copley for young wives, or 'hints to married daughters', from their wedding day to widowhood.

The work provides indispensable advice for young wives, with chapters covering 'The Wedding Day'; 'Personal Piety'; 'Importance of Female Character in Married Life'; 'General Duties of a Wife'; 'Peculiar Duties of Wives in Various Stations of Life'; 'Domestic Management'; 'Society and Recreations'; and 'Outward Circumstances'. The chapter on the role of 'The Mistress', is particularly enlightening, not least for the advice proffered on the treatment of servants: 'As to provisions, servants ought not to be encouraged in extravagance and profusion, much less in waste; but they ought to have a reasonable and liberal supply of whatever is necessary to the support of life, health, and comfortable activity. A servant who is moderate in her own requirements, and frugal in the use of whatever passes through her hands, deserves encouragement and reward. An occasional present of the value of a few shillings, given with specific reference to her care and moderation, will be well bestowed and gratefully received. Such a servant will, almost imperceptibly, save her employers many pounds in the course of a year' (p. 193).

The present work appears to have originally been published in *The Young Woman's Own Book and Female Instructor: A Compendium of Practical Instruction, Designed to Form the Character for the Various and Important Duties of Daughter, Sister, Wife, Mother, Friend* (1840), with the preface stating that 'the ensuing hints originally formed the principal part of a volume, entitled "The Wife and Mother"'. A new edition of that work being required, it was deemed preferable that the two characters should be treated of distinctly. Hence the present volume is confined to the Wife alone, and the original hints to Mothers, with large additions of new matter, are given in a detached volume, entitled "The Young Mother" (Preface).

The prolific London-born writer Ester Copley (1786–1851) published tales for children, tracts, works on domestic economy, religious history and biography.

OCLC records four copies in North America, at Brigham Young, Vassar College, Trent and Waterloo.



'IMPENETRABLE', BUT WORKING ON A SIMPLE PRINCIPLE

12 [COURTESY GAME]. MOLINEUX, Thomas, *Compiler* THE MAGICAL CARDS, Le Secret Impenetrable. A New Edition. Price 2s 6d. [Leicester, Printed and Sold by R. Tebbutt; and Sold by G.B. Whitaker, London, 1829]. £ 850

Complete with 20 cards [11.5 x 7.5 cm (4½ x 3 inches)] printed on pink and white card together with a pp. 4 of printed instructions; original pink card box with a printed title label on the upper side; ribbon pull for extracting the cards replaced.

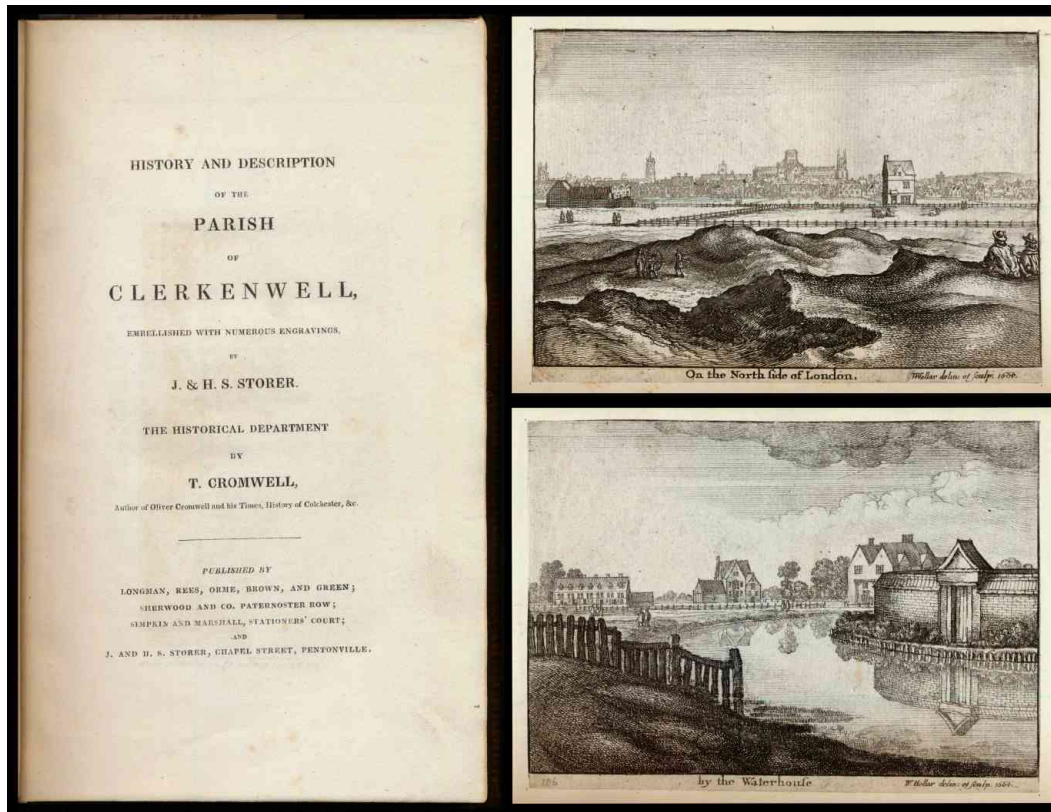
The Magical Cards work on a simple principle but to anyone not knowing the trick it seems pretty 'Impenetrable.'

There are two sets of ten cards, with each set printed on either white or pink cardstock. Each white card has a set of ten sayings, which are repeated on one of the pink cards but in a different and seemingly random order. The holder of the cards asks their friend to pick a saying from one of the white cards and also to identify which pink card contains the same saying. The magical element is that the holder can quickly and accurately identify the corresponding saying on the pink card, even though there are no obvious clues indicating how this could be achieved!

The trick is that certain words on the white card can be equated to the numbers 1 to 10, and by counting down the lines of sayings on the chosen pink card the answer can be found. The precise instruction included with the game explains that they are 'designed for the private use of [the] purchaser only, and ought not to be shewn with the Cards, when they are produced for the amusement of strangers.'

Thomas Molineaux who devised his game was born in Manchester in 1759. He was taught by mathematician Henry Clarke at his Salford mathematical and commercial school at Salford and in 1775 became writing-master and teacher of accounts in King Edward the Sixth's Grammar School at Macclesfield. He published several works chiefly for use at the school in Macclesfield including *The scholar's question-book: Or, An introduction to practical arithmetic* (1781); *A short introduction to the use of the globes* (1792); *The elements of short-hand: being an abridgement of Mr. Byrom's universal English short-hand.* (1793) *Stenographical Copybook* (1809) etc. several of which went through several editions. *The Magical Cards* which were first published in Macclesfield in 1821 appear to be his last work although he lived on at Macclesfield until his death in 1850.

Although the game is mentioned in advertisements in the back of Molineaux's other works we have not been able to find another example of this or any earlier edition.



EXTRA ILLUSTRATED WITH SIX VIEWS BY WENCESLAUS HOLLAR

13 CROMWELL, Thomas, STORER, James & Henry Sargent. HISTORY AND DESCRIPTION OF THE PARISH OF CLERKENWELL, embellished with numerous engravings by J. & H. S. Storer. The Historical Department by T. Cromwell. London; Longman, Rees, Orme, Brown, and Greene [and others]. 1828. £ 1,750

FIRST EDITION, EXTRA ILLUSTRATED. 8vo, pp. viii, 448, v, [1] blank index; engraved dedication and 30 engraved plates on India paper; one folding; an engraved folding map and approximately 112 extra illustrations mounted or bound in; green polished calf, spine decorated and lettered in gilt, somewhat sunned, top edge gilt; ex libris W.A. Foyle, Beeleigh Abbey.



The first major work to be published on Clerkenwell. Two issues were published, one on ordinary paper in duodecimo at 15s or, as here, in octavo with proof impressions of the plates on India paper.

Extra illustrated with some 112 portraits, views etc. the volume includes a set of Wenceslaus Hollar's 'Views near London' from 1665 - all but one in their first state. Each is engraved with the legend 'W. Hollar delinset sculp. 1665 title and imprint below: 1) 'Ye Waterhouse' 2) 'By Islington, 3) 'By Islington', 4) 'On the North side of London' 5) 'Waterhouse by Islington and 6) 'Ye Waterhouse' this last being in the second state with the addition of the text 'Sould by Iohn Ouerton.' [Pennington 915.I, 916.I, 917.I, 918.I, 919.I, and 920.II]. Alas several have been mounted at the corners suffering some loss, cut to the margin or otherwise repaired. Despite this still these delightful images.

In the summer of 1665, Wenceslaus Hollar's only son died during an outbreak of the bubonic plague, but, unlike many others with the means, Hollar did not flee the city for the safer countryside, but remained in London. During this time he produced a series of views of, or from, Islington, which was far less populous than the urban centre, and which had long supplied the city with water. While there, he produced a series of six views of the area that often feature its important waterways.



FOLLOWING IN HIS UNCLE'S FOOTSTEPS

14 **CRUIKSHANK, Percy and William COWPER. COWPER'S DIVERTING HISTORY OF JOHN GILPIN** with Twenty Illustrations by Percy Cruikshank [cover title]. London, Read & Co., 10 Johnson's Court, Fleet Street. Circa 1857. **£ 650**

Hand coloured wood-engraved panorama, concertina-folding into the original illustrated boards; measuring 12.5 x 288 cm, folding down to 14 x 15.5 cm.; neat repair to tear on one image, and ink inscription (scribbled out) on verso of another; otherwise clean throughout; original mauve cloth with an onlaid blue label incorporating the title, the artist, the imprint, and a picture of Gilpin on the calender's bolting horse at the point where he looses his hat and wig, small chip at foot and light rubbing to extremities; a very good copy overall.



A nicely produced panorama consisting of twenty comic images illustrating William Cowper's 'Diverting History of John Gilpin'. At the foot of each image appear three verses, each of four lines. On the seventeenth image there are two more verses at top right, and on the nineteenth there is one.

Cruikshank illustrates Cowper's comic ballad as his uncle George had done as early as 1828. The ballad concerns a draper called John Gilpin who rides a runaway horse. Cowper heard the story from Lady Anna Austen at a time of severe depression, and it cheered him up so much that he put it into verse. The poem was published anonymously in the *Public Advertiser* in 1782, and then published with *The Task* in 1785. It was very popular, to the extent that pirate copies were being sold all across the country, together with Gilpin books and toys.

OCLC: 13038043.

RARE ANTI-CARTESIAN DIALOGUE

15 [DESCARTES]. LENTULUS, Cyriacus. NOVA RENATI DES CARTES SAPIENTIA faciliori quam antehac methodo detecta a Cyriaco Lentulo. Herbornae Nassoviorum, 1651. £ 850

FIRST EDITION. 12mo, pp. 369, [1] blank; apart from some light browning in places, due to paper stock, a clean copy throughout; bound in contemporary vellum, lightly dust-soiled with a stronger stain to lower board, nevertheless, still an appealing copy, with contemporary ownership signature on front pastedown.

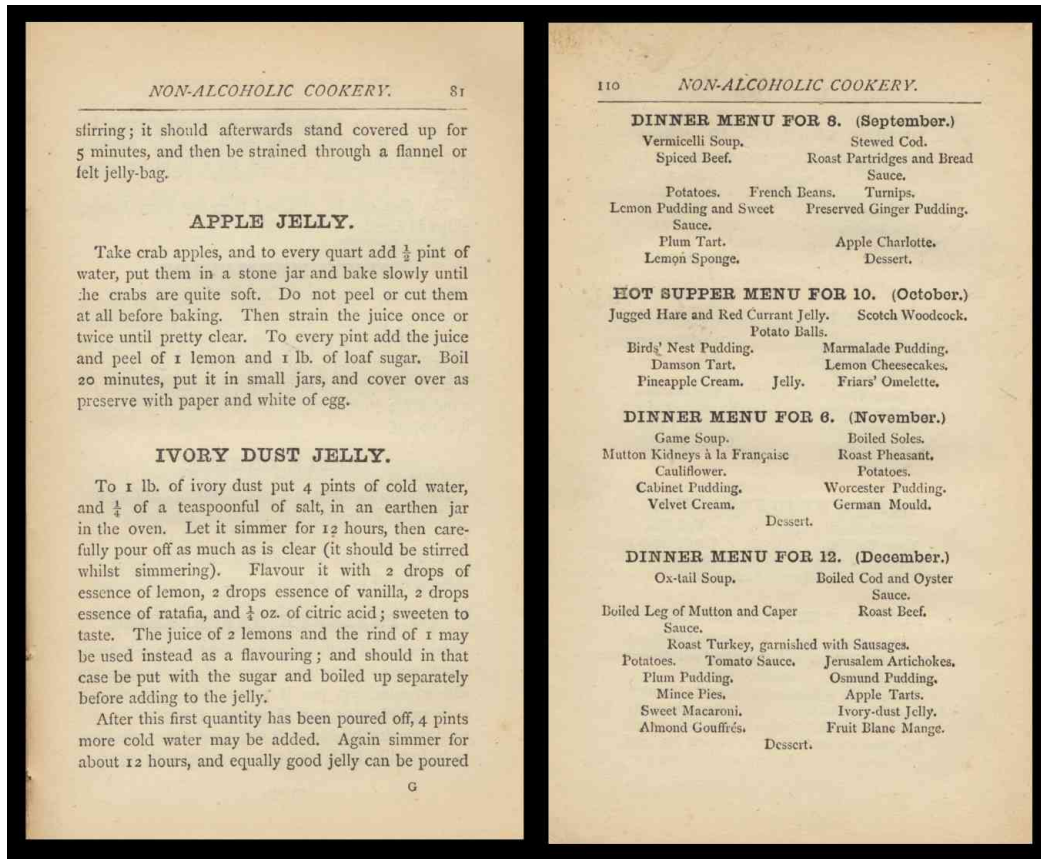
Rare first edition of this anti-Cartesian work by Cyriacus Lentulus (1620?-1678), set in the form of a dialogue between "Cartesius" and Lentulus.

'In 1647, Rene Descartes explained why he had chosen to leave France and live in Holland... Not everyone was convinced by Descartes' description of the Netherlands as a hideaway, or of himself as the retiring philosophical hermit cached within it. In 1651, for instance, the anti-Cartesian Cyriacus Lentulus insisted that Descartes' real craving had not been for seclusion, but rather for fame. He pointed out that no place on earth was better for garnering scholarly celebrity than the place in which Descartes has allegedly chosen to make himself invisible - a fact which, he insisted, Descartes knew better than anyone' (Carol Pal, *Republic of Women: Rethinking the Republic of Letters in the Seventeenth Century*, 2012, p. 27). Further still in the present work, Lentulus 'objects to the rejection of the syllogism in the *Discours* on the grounds that there is simply no alternative to the use of syllogistic logic for the derivation of conclusions from premises' (Tad M. Schmaltz, *Early Modern Cartesianisms: Dutch and French Constructions*, 2017, p. 81).

On July 1, 1651 Count Louis Henry of Nassau sent a letter from Dillenburg to the universities of Leiden, Franeker, Groningen, Utrecht, and Harderwijk, and to the illustrious school of Breda. As patron of the college in Herborn (in present-day Hessen, Germany) he was worried about the unrest at this institution arising from the appointment of Johannes Clauberg (1622-1665) as professor of philosophy in 1649 and Christopher Wittichius (1625-1687) as professor of theology and mathematics two years later. 'These young scholars were both followers of the French philosopher Rene Descartes (1596-1650), and this was not at all the liking of their colleagues, especially a certain Cyriacus Lentulus (?- 1678), professor of history and political science. If we can believe Wittichius, Lentulus had spread the rumour that students were now being taught skeptical and outright atheistic "novelties". Louis Henry wanted to know from the Dutch institutions what they thought of Cartesianism. More specifically, he was interested in their opinion on the relation of this new philosophy to the higher faculties, particularly that of theology. Finally, he inquired about the role of Cartesianism in the curriculum of the Dutch universities' (Willem Frijhoff and Marijke Spies, *Dutch Culture in a European Perspective: 1650, hard-won unity*, 2004, p. 281).

OCLC records two copies in North America, at Chicago & Saint Bonaventure University.





AVOIDING 'DANGEROUS FLAVOURINGS'

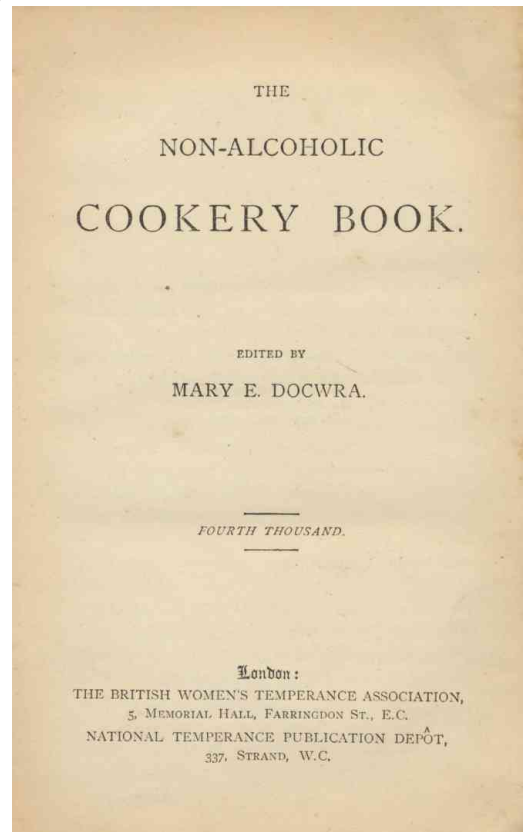
16 **DOCWRA, Mary Elizabeth.** THE NON-ALCOHOLIC COOKERY BOOK. Edited by Mary E. Docwra. Fourth Thousand. London: The British Women's Temperance Association, 5, Memorial Hall, Farringdon St., E.C., National Temperance Publication Depot, 337, Strand, W.C. [c. 1886]. £ 300

8vo, pp. xii, 116; some light marking in places; in the original publisher's cloth boards, upper board ruled and lettered in black, cloth marked, but still a good copy nonetheless, with contemporary inscription to front free endpaper 'Susan Webb from M. H. W. Decr. 1888'.

'Fourth Thousand', but all early editions rare, of this unusual cookery book published at the behest of The British Women's Temperance Association, 'issued with the desire that it may convince many who still use wine, brandy, etc. in their culinary operations that such dangerous flavourings may be wisely and completely dispensed with. The book is commended to the favour of ladies generally, and all the friends of temperance are urged to promote its circulation as one means among many of removing the drink curse' (advertisement in *The Wiltshire Witness: A Monthly Temperance Journal*, 1883, p. 63).

The work is set out in twelve sections, viz. Soups; Fish; Game; Poultry; Meat; Entrees and Made Dishes; Sauces and Gravies; Vegetables; Puddings, Pastry, Creams, Jellies, etc. (by far the largest group of recipes!); Yeasts and Unfermented Bread; Cakes and Biscuits, etc.; and Summer Drinks, before concluding with suggested, rather grand, 'seasonal' dinner parties for groups of 8, 10 and 12 people, one for August including 'Prince of Wales Pudding' in honour of the future Edward VII - a lifelong heavy smoker, but not a heavy drinker, though he did drink champagne and, occasionally, port - evidently it was felt this could be overlooked for the present work!

The author, Mary Elizabeth Docwra (1847-1914) was the daughter of Quakers and a temperance activist from an early age.



She was a founder member of the British Women's Temperance Association when it was founded in Newcastle-upon-Tyne in 1847, and would attend National meetings of the BWTA to represent the Kelvedon branch where her mother was the local President. In 1879 she put forward the idea of a cook book, and became the lead for the project gathering together recipes during 1879 and "The Temperance Cookery Book" was ready for publication in March 1880. It soon became known under the present title, "The Non-Alcoholic Cookery Book" and was sold out within weeks, her involvement mirroring her increased profile at the national level. She went on to become the President of the BWTA in 1898, serving until 1900.

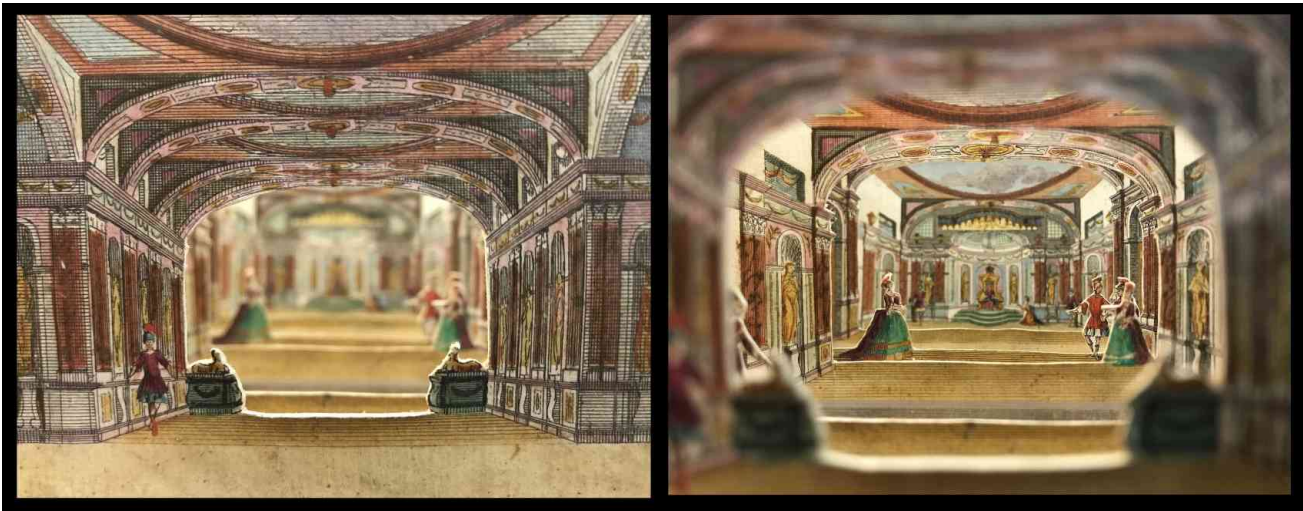
OCLC records three copies of this issue, at Oxford in the UK, and Chicago and Loma Linda in the US.

THE SPLENDOUR OF ANCIENT ROME

17 [ENGELBRECHT, Martin]. A THRONE ROOM WITHIN A HALL. [Augsburg, Martin Engelbrecht, c. 1760]. £ 850

Five hand-coloured cut-away engraved scenes and backdrop; some soiling and scuffing but generally fine.

An unusual subject recreating a view of a throne room within a palace in the time of Ancient Rome. The design probably derived as much from the theatre as any antique model.



The cut-aways depict [1] the end of a classical room with painted ceiling and doors with columns to left and right; [2] two soldiers conversing and a lady approaching to the left and right classical statues in wall niches; [3] a soldier approaching from the right left with doors to left and right; [4] a lady from the right and to her left and right female statues in niches; [5] a crossing within the room with sphinxes on pedestals toward the rear; [6] an emperor seated on a gilt throne and raised on a pedestal within an alcove the walls with niches with sculpture and three soldier, one on supplicating himself before the throne.

Martin Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in Charlottenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly on subjects connected with the decorative arts. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. However it was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him.

'A LADY'S BOOK, GRATIFYING ALIKE TO THE EYE AND THE MIND'

18 FENNEL, James H., and Mrs. E. E. PERKINS, *Illustrator*: DRAWING-ROOM BOTANY... With illustrations, by Mrs E. E. Perkins, Professor of Botanical Painting. London: Joseph Thomas, Finch Lane, Cornhill. 1840. £ 500

FIRST EDITION. 8vo, pp. 32; with 18 fine hand coloured engraved plates (including the frontispiece); some foxing but generally clean internally; original publisher's green cloth gilt, lettered cloth, upper cover with loss of gilt, spine and joints worn, and corners bumped.

Dedicated to Jane Loudon, the object of this work 'is to enable Ladies (for whom it is principally written)... to determine the class to which any flower belongs... [and] to interest its readers in the beautiful science of which it treats.'

James Hamilton Fennell (1815-1884) who described himself as a 'Scientific and Literary Writer' also published such titles as *The Child's Book of Zoology* (1839), *A Natural History of British and Foreign quadrupeds* (1841),

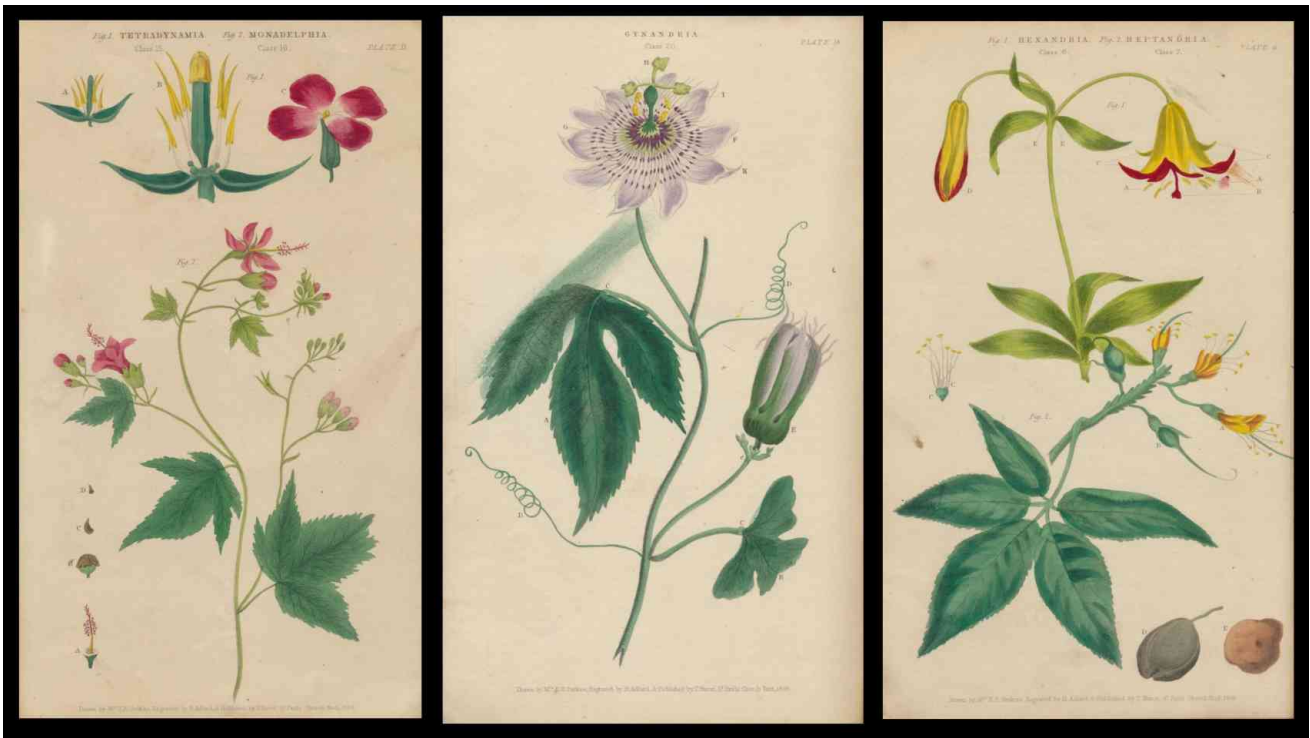


and various type facsimile reprints of early newspapers. He also produced three journals called *The Shakespeare Repository* (1856); *The Shakespeare Cyclopædia*; (1862); *The Antiquary, a monthly journal* (1876) none of these succeeded in getting very far and were probably used as vehicle for selling second-hand books. One could be unkind and call him a useful writer rather than a hack, for he probably filled endless column inches for small fees and no acknowledgement.

He joined his lot with another writer/illustrator Mrs E. E. Perkins to capitalise on the growing demand for books on 'Ladies Botany'. The *Literary Gazette* enthusing that 'This volume is prettily illustrated with no fewer than Eighteen Coloured Plates; and is at once very simple, natural, and instructive to the botanical student, or amateur. It is also quite a lady's book, gratifying alike to the eye and the mind, and containing the elements of the science, amusingly relieved by apt quotations relating to the subject matter discussed.'

Every reference ascribes our 'Mrs E. E. Perkins' to Miss Elizabeth Steele Perkins (1797-1864) of Sutton Coalfield, but this is wrong. Although a 'Miss E. S. Perkins' published a work containing colour plates of flowers, *Flora and Pomona's Fête* at the same period as our illustrator she is very definitely not our illustrator. Mrs E.E. Perkins we have now identified as Priscilla Mary Perkins (1809-1870), born in Portsea in Hampshire the daughter of a warder to a convict prison named Webb! We do not know how or when she came to know botanical painting but presumably before her marriage to Edward Emanuel Perkins in 1829. The reason that Priscilla published a small flurry of works during the 1830's was because her husband became a bankrupt with unsecured debts amounting to several thousand pounds. He appears have been a man of schemes who said he 'owned' the Holloway Water-Works, another water works in Portsea, and also dabbled as a wine merchant. He authored *A Treatise Haberdashery and Hoisery* in 1833, and we suspecthe also authored a guide to archery, and other anonymous works all hovering under the Thomas Hurst imprint. Or were these ghosted by his wife? Priscillaalso had published *Elements of Drawing and Flower Painting, in opaque and transparent water-colours* (1834); *The Elements of Botany* (1837) - this latter work dedicated to both the Duchess of Kent and her daughter Princess Victoria. She also wrote a work on Cryptograpy, a *French Pearl Pronouncing Dictionary* and had issued *Lithographic Drawing of Covehithe Ruin, in Suffolk!* By all accounts Priscilla's husband was a scoundrel, for in the midst of this publishing abandon he was imprisoned for eighteen months in 1835. At the time the present work was published they were living in Norwood, Edward having reinvented himself as devising improvements in the manufacture of soap but soon back in court again in 1845 and then disappears. Priscilla, now widowed, remarried in 1860 a Joseph Knight, and later lived and died in the rather insalubrious Manchester Road near the London Docks on the Isle of Dogs. This potted history leaves a lot to be learned about the precarious life of this female botanical painter.

Very scarce, OCLC records Cambridge, NLS, Nat Hist Museum, BL, and Oxford in the UK; Lloyd Library, Hunt Institute, and New York Botanical.

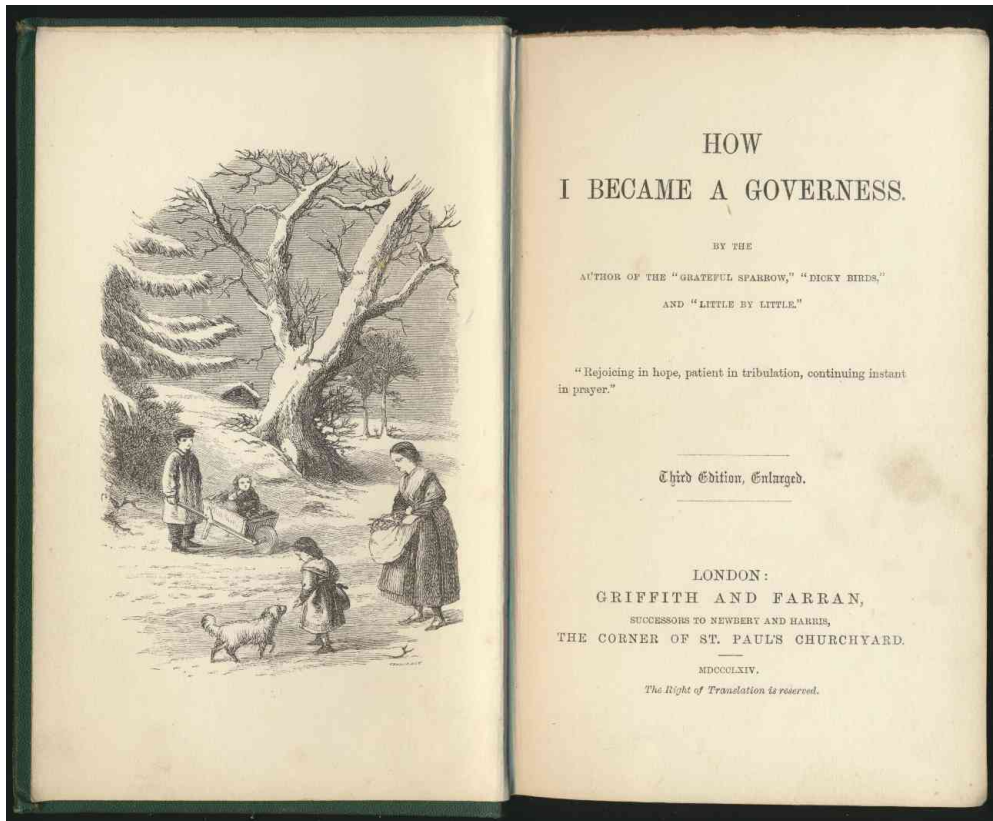


BASED ON THE AUTHOR'S OWN EXPERIENCES

19 [FITTON, Sarah Mary]. HOW I BECAME A GOVERNESS. London: Griffith and Farran, successors to Newbery and Harris, the corner of St. Paul's Churchyard. 1864. £ 385

THIRD EDITION, ENLARGED. 8vo, pp. [ij], 158, 32 advertisements; with engraved frontispiece; apart from a few minor marks, a clean copy throughout; in the original green blindstamped publisher's cloth, spine and upper board lettered and tooled in gilt, lightly rubbed, but still a very desirable copy.

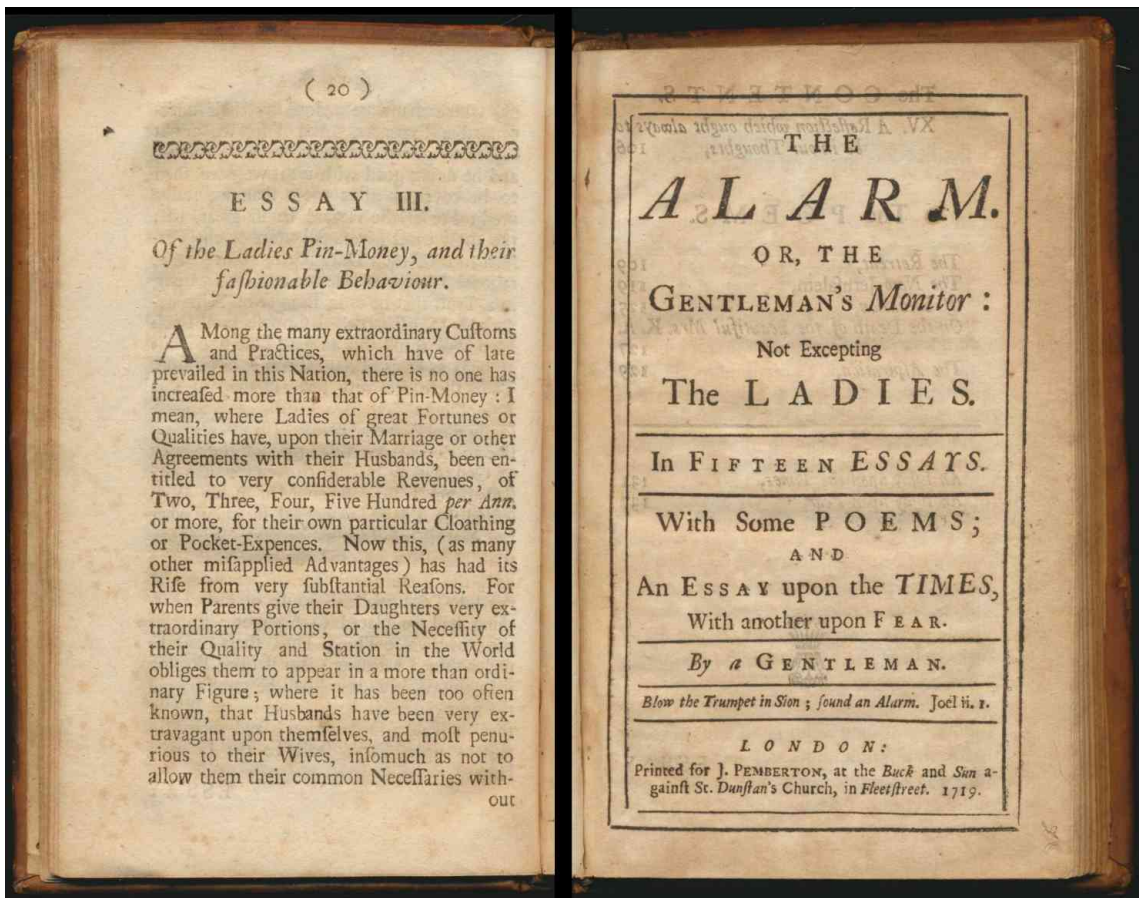
Third, enlarged edition of Sarah Fitton's novel, *How I became a Governess*, seemingly based on her own experiences, having taken a position as a governess in France at some point in her life.



'Sara Mary Fitton's *How I Became a Governess* (1861) centres round the heroine's experience of a school in France. As it is set in a school and not in a private family, this novel is disqualified from being a pure governess novel; but its depiction of a young woman's educational path towards a good position as a governess is nonetheless of interest for this study. The protagonist, Margaret, is a clergyman's daughter who is first educated by her elder sister at home, then spends some years at a school in England and, after the unexpected death of her father and sister, goes to Paris in order to obtain "a tolerable knowledge of French, acquired in France, [which] was considered indispensable for an English governess". Teaching English in return for French lessons, Margaret is dismayed by the low standard of her pupils and indeed by the school as such. Fitton apparently wished to convey the impression that this was not unique, as she had Margaret state that the "slight knowledge of French to be acquired by a short residence in a French school is more than counterbalanced by the possible destruction of health [and] by the un-English habits likely to result from living in a state of false independence amongst foreigners" (Cecilia Wadsö Lecaros, *The Victorian Governess Novel*, Lund Studies in English, 2001, p. 73).

Sarah Fitton (c. 1796-1874) was an Irish writer and botanist, born in Dublin to Nicholas Fitton, a Dublin attorney, and his wife Jane Greene. She had one brother, William Henry Fitton, and two sisters, Elizabeth (fl. 1817-1834) and Susanna. For much of their lives, Sarah, her sisters and her mother were satellites of their brother William, following him to Edinburgh, Northampton, and London. William was trained as a physician and was by avocation a geologist. He was active in scientific circles both professionally and socially, including among his circle of friends such notables as botanist Robert Brown, of the Linnean Society of London. In 1817, Sarah and Elizabeth Fitton published *Conversations on Botany*. In 1820, William married heiress Maria James, enabling him to give up medical practice, follow his interests as a gentlemen scientist and travel extensively... In addition to her popularization of botany, Fitton wrote other instructional books and short stories for children. Her *Conversations on Harmony* (1855), a work on music, was dedicated to Cipriani Potter of the Royal Academy of Music in London. *Little by Little* (1857) consisted of lessons in reading music, [with the present work first appearing in 1861]. Her last book was published in 1866'.

All editions are rare, with apparently none recorded outside the UK: OCLC records three copies of the third, at Oxford, Cambridge and the National Library of Scotland, with the same three institutions holding the second edition (1862), and also three for the first of 1861, at the Bodleian, Cambridge and British Library.



'NOT EXCEPTING THE LADIES'

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

£ 950

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



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

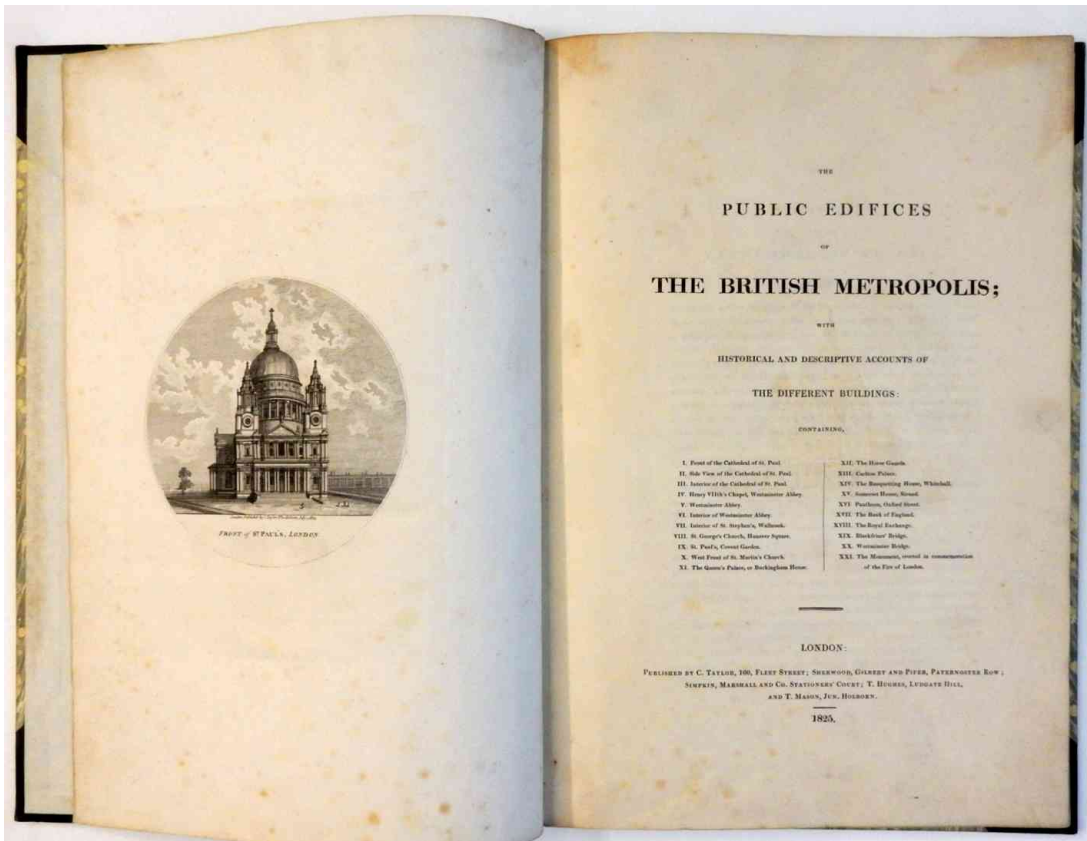
The work is made up of fifteen essays, as follows: 'Of Exercise and Employment'; 'Of Riches'; 'Best or Worst, &c.'; 'Of Absurdities and Contradictions, &c.'; 'Of the Folly of being Proud'; 'Of the Ingratitude of Mankind'; 'The Christian Life, a Life of Tryals'; 'Of the Excellence of a Devout Mind'; 'Of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

'Among the many extraordinary Customs and Practices, which have of late prevailed in this Nation, there is no one has increased more than that of Pin Money: I mean where Ladies of great Fortunes or Qualities have upon their Marriage or other Agreements with their Husbands, been entitled to very considerable Revenues, of Two, Three, Four, Five Hundred *per Ann* or more, for their own particular Cloathing or Pocket-Expences... The sum of what I have to say amounts to this: that there are Ladies (and much to their Honour and Reputation be it spoken) who justly deserve all that Revenue which their Parents or their own Prudence has secured to them; Who discover as much Greatness of Mind, as of Quality in their Habit and Expences; Who adorn themselves with every thing that is most becoming them, and despise every thing that is superfluous; Who know the Manner of wearing to be the best Set off, and the most commendable thing in the Habit; Whose natural Modesty, Humility, and Fearfulness to expose themselves, give a much truer Lustre to their Figure, than can be seen in the boldest, most glaring, and the forwardest Ladies; Who by such Advantages find a Benefit in their Expences too. For by this means (and by avoiding the scandalous Hazard of Gaming) they are secure of a Fund, To encourage their Children in all Virtuous Improvements; To be generous to their Friends, and to all that stand in need of their Help; and to lay up an unexhaustible Treasure for themselves, in the Prayers that are put up for them by the Poor and Diftressed' (pp. 20-25).

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

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





LONDON IN THE ROUND

21 [GIRTON, Thomas]. THE PUBLIC EDIFICES OF THE BRITISH METROPOLIS, with Historical and descriptive Accounts of the Different Buildings: London, Published by C. Taylor, 160 Fleet Street; Sherwood, Gilbert and Piper, Paternoster Row; Simpkin, Marshall and Co., Stationers' Court: T. Hughes, Lidgate Hill, and T. Mason, Jun, Holborn. 1825. £ 1,250

Folio [36 x 24 cm], 21 leaves of descriptive text each accompanied by an engraved circular plate; modern dark green half morocco over marbled boards.

Originally appearing in the 1790's, in a periodical entitled *The Temple of Taste*, these engravings were collected together for publication in 1820 and again in 1825. Engraved by Taylor (a pupil of Bartolozzi), they are probably after originals by Thomas Girton.

'Charles Taylor, one of the two bookseller sons of the engraver Isaac Taylor, was apprenticed to his father and studied with Bartolozzi and therefore naturally gravitated towards the publication of illustrated works, e.g. Fenelon's *Adventures of Telemachus* (1792) with roundels engraved by himself, John Corbould and William Nutter. In November 1794 he launched a monthly magazine of which each Number was illustrated by two or three plates: one or two of allegorical or classical groups drawn by Samuel Shelley and stipple-engraved by Nutter in the Bartolozzi manner and one line-engraving of a London building: "The Temple of Taste comprising, Elegant, Historical Engravings; also, Views of the Principal Buildings in London; also, a select variety of elegant and amusing subjects with the histories and other connected information at large. By the Best Artists: Designers, and Engravers. London: Printed for C. Taylor, No 10, Holborn, near Castle Street."

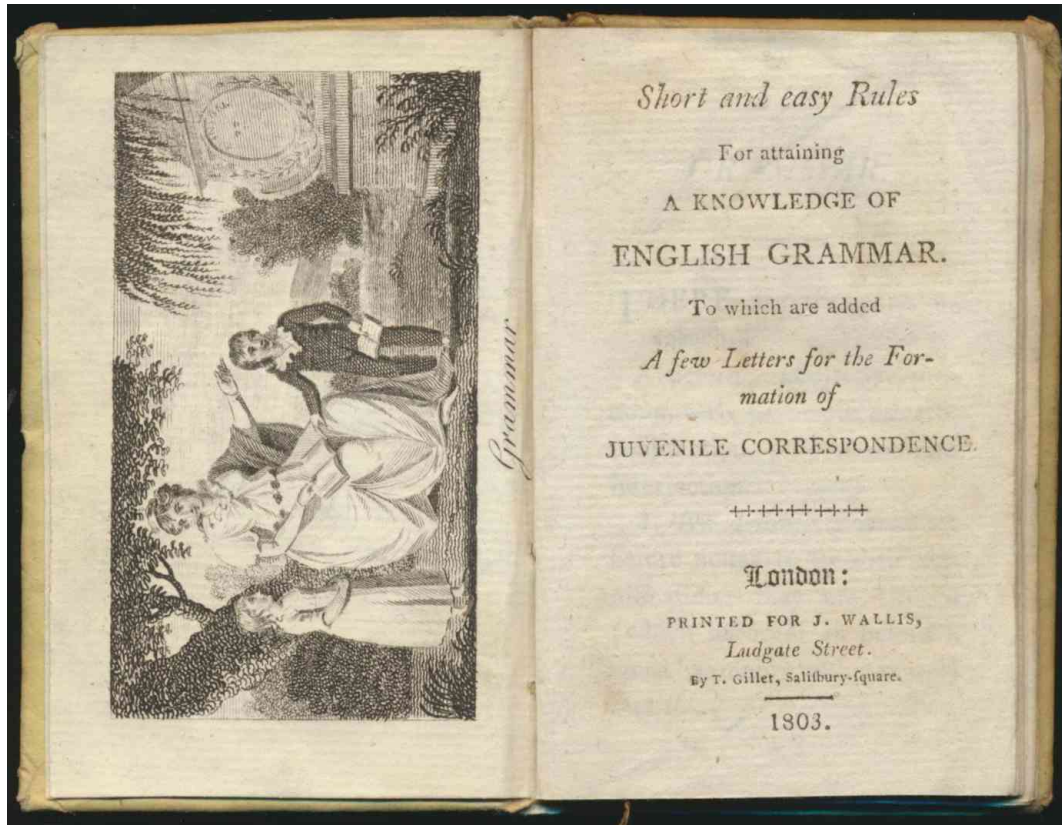
'The London buildings were discontinued after July 1796 but by then 21 of them had been published. Like the Fenelon illustrations they were all engraved as roundels, about 125mm in diameter in a circular thread-line frame. Two centimetres above the base of the roundel the view is ruled off and in the lower segment are engraved the publication-line and the caption in voided capitals against a hatched background. In the Guildhall Library is a pen and ink sketch of the Royal Mews which follows this formula exactly, even to the precise dimensions, and there is another, of the Banqueting House, Whitehall, in the Victoria and Albert Museum (Dyce Bequest, D.721). Both are signed by Thomas Girton, the first being apparently rejected and the second engraved.

'On the publication of the first Number of the *Temple of Taste* Girton was still only 19 and had just made his debut at the Royal Academy with a water-colour of Ely Cathedral. He had escaped from his onerous apprenticeship with Edward Dayes and was living with his mother and stepfather at 2 St Martin's-le-Grand. To a great extent he was self-trained and until his admission to the Royal Academy as a student late in 1795 he had set himself to copy architectural prints, including the aquatints of the London illustrator Thomas Malton junior, and had sketched out of doors on the shores of the Thames. To get pocket money he tinted prints, alongside the youthful J.M.W. Turner, for the engraver and printseller John Raphael Smith and eventually had drawings

accepted for publication in James Walker's highly regarded monthly, the *Copper-plate Magazine*. It is therefore quite within the bounds of probability that at this juncture he would welcome a commission to supply a monthly drawing of London to *The Temple of Taste* and that this was a source of income for him until July 1796. The engraving was probably by Taylor or one of his associates but Girton's name, unlike that of the well-established Samuel Shelley, was still too obscure to appear as a credit on the prints.

'Taylor continued selling the roundels as individual prints long after the magazine had ceased publication and copies survive on large wove paper watermarked 1815' which were in demand as a change from the engraved rectangle in the extra illustration of Pennant (no 67). In 1820 he decided to collect them in a binding, adding three more plates, a printed title and a description, on both sides of 12 printed sheets, of all 24. In 1825 he dropped the three extra plates, revised the title and reduced the text to 11 sheets.' [Adams]

Adams, 135.



CHILD'S POCKET GUIDE

22 [GRAMMAR]. SHORT AND EASY RULES FOR ATTAINING A KNOWLEDGE OF ENGLISH GRAMMAR. To which are added a few letters for the formation of juvenile correspondence. London: Printed for J. Wallis, Ludgate Street, by T. Gillet, Salisbury-Square. 1803. £ 450

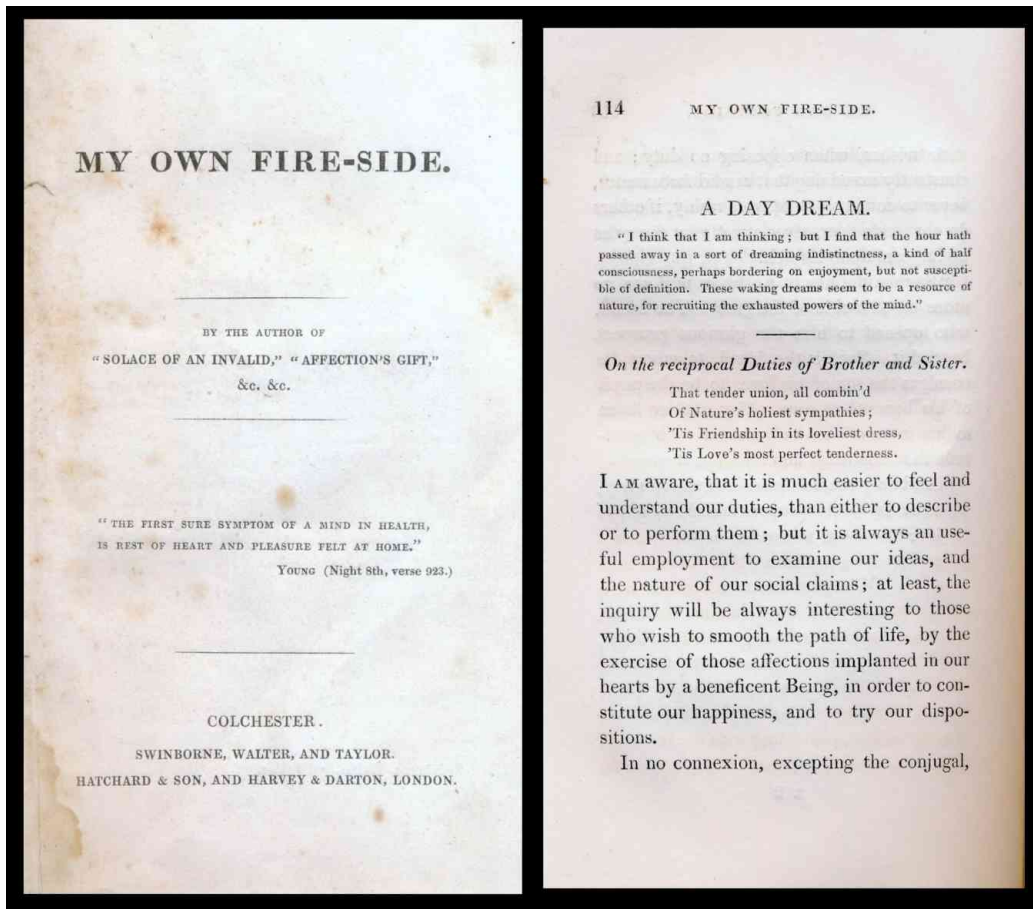
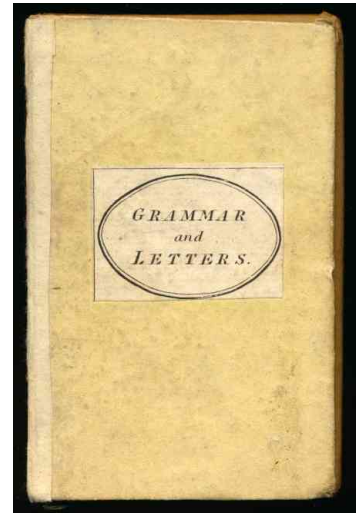
16mo (93 x 60mm), pp. 64; with engraved frontispiece; original yellow paper boards, later paper reback, with printed paper label to upper board.

Scarce work for children providing them with 'short and easy rules for attaining a knowledge of English grammar'. Although issued separately, the work was also designed to be included as part of Wallis's 'Bookcase of Knowledge', which comprised ten works on a variety of subjects, such as Arithmetic, Astronomy, Botany, Geography, History, Mythology and Natural History, all housed in a custom made miniature wooden bookcase to form a juvenile library.

'During the 1790s Ellenor Fenn was a force to be reckoned with in the promotion of what might be called home-reading-without-tears. A number of her books from this period mention or advertise boxes of letters and other equipment which were designed to help children learn through play. These experiments culminated in a series of brilliantly conceived "miniature libraries" initiated by her publisher, John Marshall. They were sets of tiny books, planned around themes and housed in wooden boxes whose lids were made to resemble the front of a bookcase. The first of these was actually the largest, *The Juvenile, or Child's Library* (1799-1800), but it was quickly followed by the smaller *Infant's Library* (1800-1) - sixteen little books in a box - which proved to be the most popular of a whole succession of imitations... Once John Marshall had shown the way, other publishers were quick to market alternatives to his Juvenile and Infant's libraries. As might be expected, John Wallis, with his involvement in maps, games, puzzles, and so on, was one of the foremost competitors.' (Anderson & Oyens, *Be Merry and Wise: Origins of Children's Book Publishing in England, 1650-1850*, 2006, p. 128).

In 1800 London publisher John Marshall decided that parents were not the only ones who deserved the pleasure of a book-filled library. Small children should have their own, and henceforth *The Infant's Library* was conceived, designed and produced: John Wallis immediately copied his idea, although he chose to issue the books in 1801, apparently without a wooden cabinet at first, which was only supplied modelled on Marshall's in 1803.

OCLC locates copies one copy of this issue, at Princeton, with only four copies recorded of the first appearance of 1800 (Florida, Princeton, UCLA, & North Carolina); see also Alderson, *Miniature Libraries for the Young*, 1983.



ABOUNDING 'WITH LESSONS OF PRACTICAL UTILITY'

23 [HEDGE, Mary Ann]. MY OWN FIRE-SIDE. Colchester: Swinborne, Walter and Taylor. Hatchard & Son, and Harvey & Darton, London. [1832]. £ 385

FIRST EDITION. 12mo, pp. xxiv, 230, [1] advertisement, [1] blank; some minor marking in places, otherwise clean throughout; original moiré patterned green cloth, spine with paper label, now somewhat worn and splitting on joints, lacking front free endpaper; inscribed in pencil on front pastedown 'Charlotte Smyth, Berechurch Hall' the daughter of of two of the subscribers.

Hedge seems to have been in rather low spirits when she wrote the work, explaining in her preface that she was 'under a combination of evils, physical and mental – these shadows of my mind and feelings have been embodied by my pen'. She reiterates in her conclusion that 'it has pleasingly occupied what will probably prove the concluding hours of my existence.' Indeed, we know that around this time she had her name cut on the family tombstone in readiness for her death! However, she cannot have been that keen to depart to 'a better world' for at the end of the work is, not only a list of her twenty-seven previous publications, but also three further titles 'Preparing for Publication'.

The review in the *Essex Standard*, admittedly the only one we can find, was full of praise for their local author: 'The work before us is composed of detached thoughts upon various subjects; in which the Authors chief aim appears to have been, to render the slight incidents of the Tale, the vehicle through which to convey her moral sentiments and devotional reflections. We consider she has succeeded; for although but few passion moving scenes are depicted, yet no one will read her book, without an influence stealing on their minds, sad yet sweet, hushing each under-passion into quietude; and striking upon some finer chords of feeling, too deeply seated to vibrate to every passing emotion. There is a healthy tone in the code of Ethics laid down by Miss Hedge, the pages of her work abound with lessons of practical utility—her morals breathe spirit of devotional enthusiasm—and her observations on Religion, while they point out the necessity of its exercise, soften and spiritualize its enactments, rendering it far unlike the cold, dull, formal, outward ceremonies of that sect, where all indeed now of "earth, earthy." With her "the voice of conscience—as is elegantly expressed by Madame Stael— delicate that it is easy to stifle it; but it is clear, that it is impossible to mistake it."

Curious that the work is so rare today, the subscription list runs to some 250 names with many taking two or more copies. Joanna Baillie indeed subscribing to four copies, Lady Byron taking two, the majority of the other subscribers were also women.

Mary Ann Hedge (1776-1841) 'was born on 23 Nov. 1776 at Colchester, the youngest child and only daughter of Nathaniel Hedge (1735-1821), a jeweller and goldsmith, and his wife Martha Gibson, a milliner. By 1811, all seven of her brothers had died. Her mother died in 1816 and her father in 1821. Although he left an estate including property to her, legal complications reduced her inheritance and she struggled thereafter. Her uncle died in 1814 and three of his children died in 1816 (She edited the juvenile poetry of her nephew Henry Thomas Hedge, the son of her brother Thomas, as *Memorials of Early Promise*, 1817.) She was left the sole survivor of her family and in 1827 was forced to apply to the Royal Literary Fund for assistance. Joanna Baillie, who knew her but slightly, supported her application. She died on 23 Jan. 1841, aged 64, in Colchester. She produced various domestic tales for children, historical summaries and compilations of British history, and exotic tales such as *The Koromantyn Slaves* (1823), *Sambo; or, The African Boy* (1823), *Radama; or, The Enlightened African* (1824), and *Alexis Himkof* (1827). Eleven works by her are as yet unattributed in the British Library catalogue. [Jack Bibliography of Romantic Poetry, University of Toronto Libraries website].

Not in OCLC, apparently unrecorded.

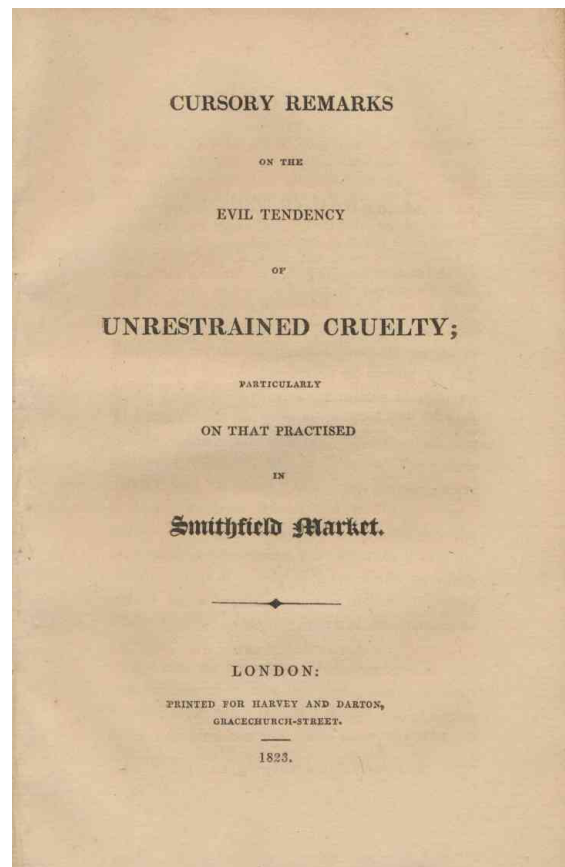
‘CRUELTY SEEMS TO BE ONE OF THE MOST
CONTAGIOUS OF MORAL DISEASES’

24 HEYRICK, Elizabeth. CURSORY REMARKS ON THE EVIL TENDENCY OF UNRESTRAINED CRUELTY; particularly on that practised in Smithfield Market. London: Printed for Harvey and Darton, Gracechurch-Street. 1823. £ 850

FIRST EDITION. 8vo, pp. 24; light toning to paper, otherwise clean throughout; in recent wraps.

Rare first edition of this controversial essay denouncing the abuses of animals in London's Smithfield Market and describing from first hand experience their gratuitous ill-treatment by humans.

'Let the friends of humanity, the great philanthropists, who unite the love of justice with the power to administer it - the abhorrence of cruelty with the power to restrain it: who deeply feel, and anxiously desire to restrain, the depravity and consequent misery of their own species, as well as the suffering inflicted by that depravity on the lower creation, visit Smithfield, on a Monday, (the great cattle-day,) between the hours of ten in the morning and three in the afternoon: let them take their station at an upper window, commanding a general view of the market; and, from this field of observation, they will acquire a deeper insight into human nature - into the extremes of depravity into which it may be sunk, than they could easily obtain from any other quarter: and, from thence, they will perceive the necessity of some more effective restriction upon the propensity to cruelty, than have ever yet been adopted (p. 4)... The allowance of public and habitual exhibitions of cruelty, has a most injurious influence upon the public character. Cruelty seems to be one of the most contagious of moral diseases: on the thoughtless multitude, its frequent exhibition leads insensibly to its practice; and its influence upon the most humane, when once it becomes familiar, is hardening, if not corrupting' (p. 23).



Those who have not witnessed the use of it, may suppose that the shortness of the point prevents its being very injurious*. But I have seen wretches fix it in the bodies of animals, and press it into them with such violence, as to bend the shaft, in which it is fixed, into the form of a bow; and have often observed blood flowing from the incisions made by it, in different parts of their bodies.

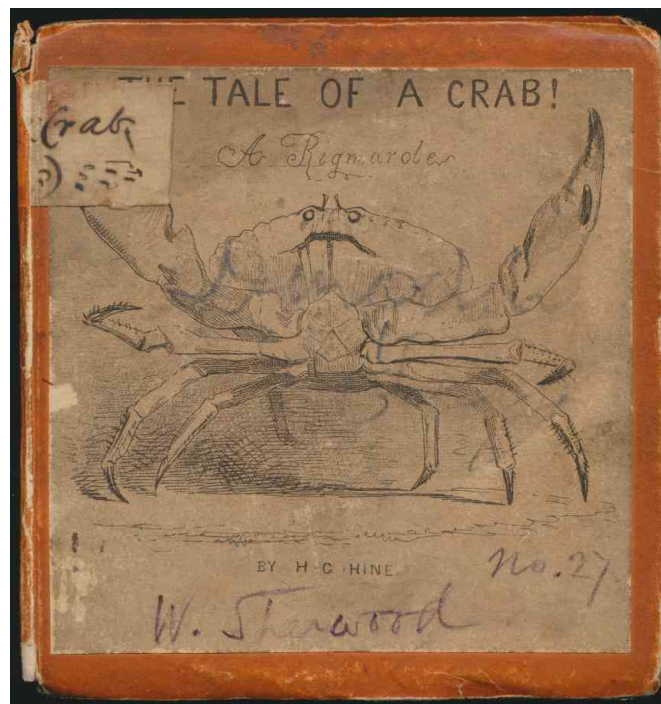
I have seen drovers, and especially boys, passing carelessly on from one group to another, prick and drive their goads into the most tender and sensitive parts of animals, which were standing quite still in their proper places, as if for amusement, for the very pleasure they experienced in inflicting torment.

* The length has been restricted, by act of parliament, to one eighth of an inch, to prevent injury to the hides: they are, notwithstanding, often found to be much longer.

Elizabeth Heyrick, née Coltman (1769-1831), was an English philanthropist and campaigner against the slave trade, supporting immediate, rather than gradual, abolition. Heyrick came from a dissenting background (her father had been taught at Warrington Academy by John Aikin the elder, father of John Aikin the younger and Anna Laetitia Barbauld, the celebrated writers for children), and she later became a Quaker. She was described as being 'singular in her childhood', and several anecdotes 'depict her giving scarce pennies to a beggar and rescuing a kitten'. In later life she is said to have stopped a bull-baiting session by purchasing the bull and to have liberated numerous poachers from prison by paying their 'gaol fees' herself (Nicholls 1993: 308). Whether this represents a romanticised view of her life or not, Heyrick certainly published extensively on a variety of issues including slavery, war, prisons, corporal and capital punishment, the plight of the industrial poor, vagrancy legislation, cruelty to animals and elections. Her most successful work was *Immediate, not Gradual Abolition; or, an Inquiry into the shortest, safest, and most effectual means of getting rid of West Indian slavery* (1824), which is said to have sold hundreds of thousands of copies in Britain and America. Its arguments against a gradual approach to the abolition of

slavery were directed as much against the leading figures of the abolitionist campaign as against those who wished to maintain the legality of slavery. Likewise, her *Appeal to the hearts and consciences of British Women* (1828), an appeal for a boycott of slave-produced sugar, was directed not at the legislators but at those who could through their own direct action force change. Other works included *Bull-Baiting: a Village Dialogue between John Brown and John Simms* (1809), a pamphlet in the style of Hannah More's *Village Politics* or some of her *Cheap Repository Tracts*, and *Cursory Remarks on the Evil Tendency of unrestrained Cruelty, particularly on that practised in Smithfield Market* (1823)' (see <https://hockliffe.dmu.ac.uk/items/0097.html>).

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



MOCKING ANTI-CATHOLIC HYSTERIA

25 HINE, Henry George. THE TALE OF A CRAB! A Rigmarole. By H.G. Hine. [London, Ackermann] [1850]. £ 850

Folding lithograph panorama [11.8 x 220.5 cm] consisting of three sheets conjoined, some light off-setting to plates in some places; folding down into original boards the upper cover with decorative lithograph title over orange boards, head and tail chipped, lightly dust-soiled with contemporary ownership signature 'W. Sherwood, No 27' in pencil, and label pasted at head of spine.

Rare satirical panorama depicting the anti-Catholic hysteria gripping the United Kingdom, largely due to a Papal Bull which had established a Roman Catholic hierarchy, resulting in the enthronement of Cardinal Wiseman as the Archbishop of Westminster in December 1850.



The story shows a Fisher woman making her way over the Downs with her basket, accidentally she loses a live crab which wanders off and worries a sheep and then a shepherd boy. He is so frightened out of his wits he runs home and tells the village what he has seen. The villagers take equal fright and raise a troop to confront the beast, but they too are confounded and make a swift retreat from the enemy. Consulting 'The Oldest Inhabitant' they take the decision to wheelbarrow him up to see the monster upon which he declares it to be 'A Horrid Thing'. The old man asks his fellow villagers 'if they ever see a Spread Eagle? - or a Roman Catholic? - or a Wild Irishman' to which they reply collective ignorance of such things. 'Of this he seems for a long time incredulous - but yielding at last to the agonizing prayers for a solution of the Terrible Mystery he annihilates them by pronouncing it to be A Roman Catholic.'

This vociferous Protestant backlash was even inflamed by the Prime Minister, Lord John Russell, in his famous 'Durham Letter.' This letter to the Bishop of Durham severely censured not only the recent Papal Bull but also imputed Cardinal Wiseman and for good measure the proceedings of the Tractarian clergy of the Church of England.

Another panorama was issued this time with the Ackermann imprint and designed by Augustus Sala under the inflammatory title *No Popery* which had immense sales. Probably Ackermann's thought to produce an antidote to Sala's fairly offensive efforts, if so it failed to sell, and is unrecorded in any collection.

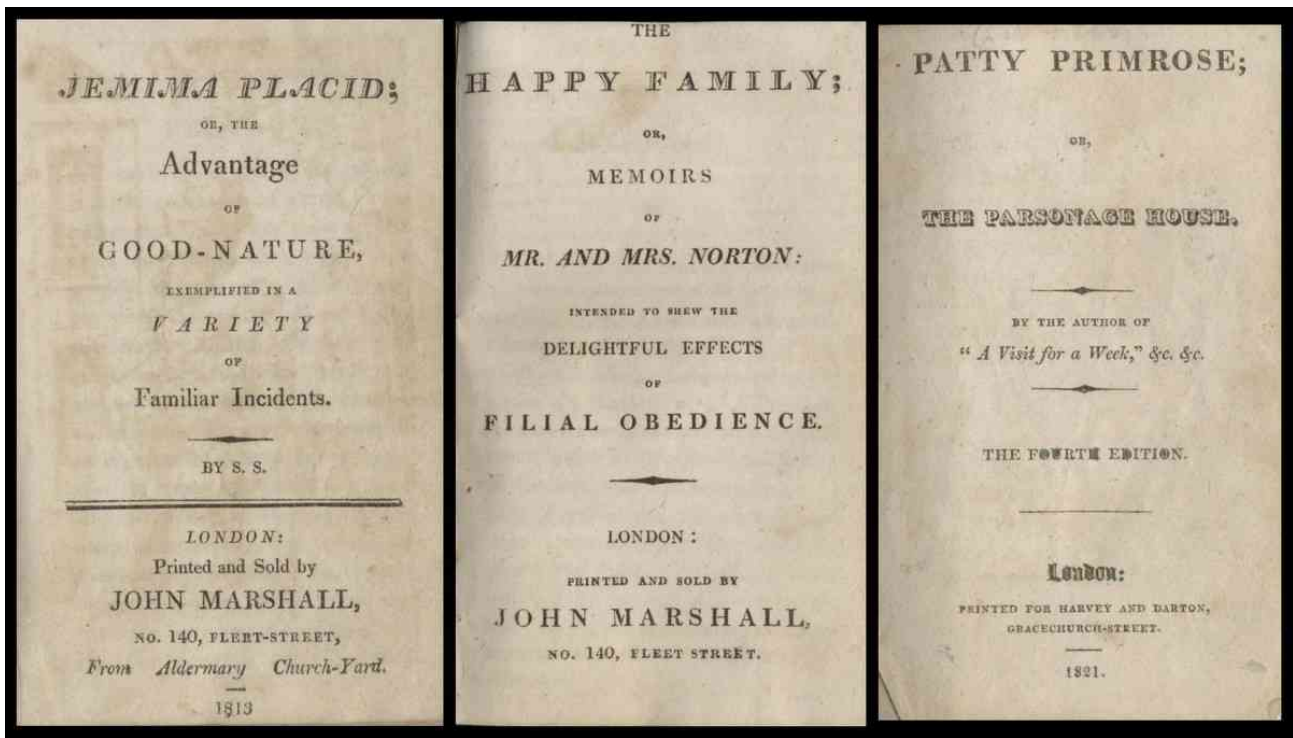
Henry George Hine, (1811–1895) was both a comic artist and landscape painter, born at Brighton in Sussex. 'He was entirely self-taught as an artist, though he was encouraged in his study of nature by a vicar of a neighbouring Sussex village, who had a collection of watercolours by Copley Fielding, whose style strongly influenced Hine's own. Hine made his name in Sussex with seapieces and scenes of the coast near Brighton before moving to London, where he was apprenticed as a draughtsman to the engraver Henry Meyer.... In 1841 he was discovered by Ebenezer Landells, who at that time was projecting the publication of a landscape periodical called *The Cosmorama*. Pleased with a little comic sketch by Hine of a dustman and his dog, Landells recommended that he become a contributor to *Punch*, the first number of which had appeared on 17 July 1841. Hine's first contribution appeared in September and he continued to work for *Punch* until 1844, supplying 'blackies' (black comic sketches) and cartoons. Thereafter, he contributed to several short-lived rival publications, such as *Puck*, *Joe Miller the Younger*, and the *Man in the Moon*, as well as to the *Illustrated London News*, before returning to landscape painting. His favourite subject remained the Sussex countryside of his youth' (ODNB).

OCLC records one copy in the UK, at the Bodleian, and three in North America, at Yale, Texas and Brigham Young.

RARE GROUP OF CHILDREN'S BOOKS: 'OUR NURSERIES ARE STORED WITH VERY LIBERAL PUBLICATIONS'

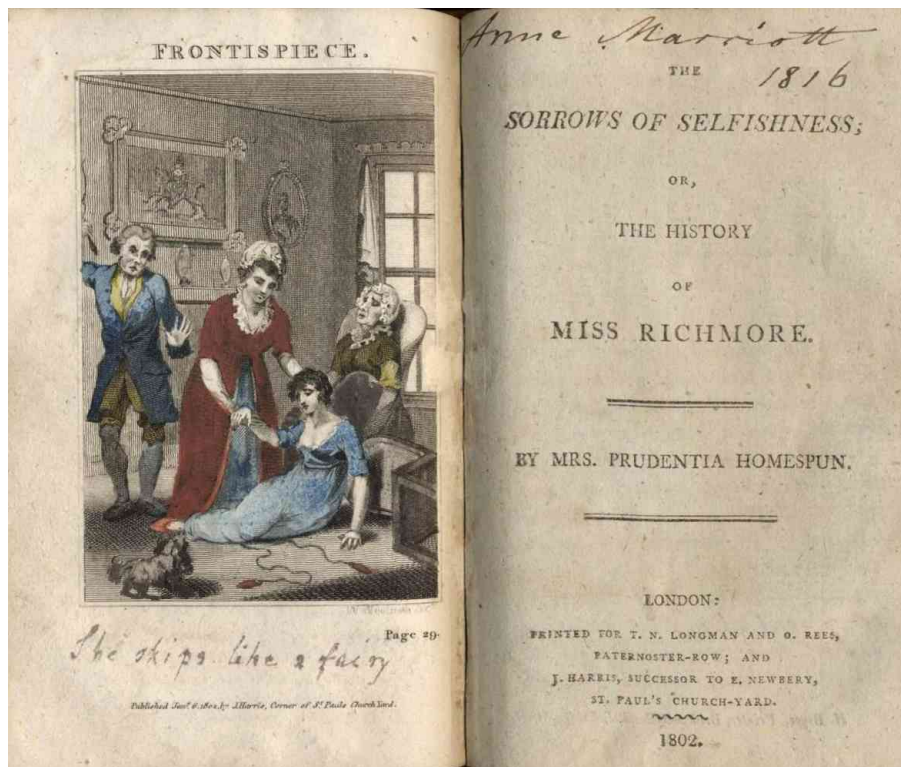
26 **HOMESPUN, Prudentia.** [WEST, Jane]. THE SORROWS OF SELFISHNESS, or the history of Miss Richmore. By Mrs. Prudentia Homespun. London: Printed for T. N. Longman and O. Rees, Paternoster-Row; and J. Harris, successor to E. Newbery, St. Paul's Church-yard. 1802. FIRST EDITION. 12mo, pp. xvi, 92; engraved frontispiece, partially hanceloured in a near contemporary hand; with the contemporary ownership signature, 'Anne Marriott, 1816', at head of title.

[bound after:] [KILNER, Mary Ann]. JEMIMA PLACID; or, the advantage of good-nature... By S.S. London: Printed and Sold by John Marshall, No. 140, Fleet Street. 1813. LATER EDITION. pp. iv, 72, with frontispiece and six plates (one with minor loss to the blank margin); leaf C6 loose, cropped close at foot in places but with no loss of text.



[bound after: [KILNER, Mary Ann]. THE HAPPY FAMILY; or, memoirs of Mr. and Mrs. Norton: intended to shew the delightful effects of filial obedience. London: Printed and Sold by John Marshall, No. 140, Fleet Street. [n.d., c. 1813]. LATER EDITION. pp. vi, 7-66, [2] advertisements; with six engraved plates (two with crude handcolouring), possibly lacking the frontispiece, though this later edition may not have included it; cropped close in places, but with no loss of text.

[bound after:] [PEACOCK, Lucy]. PATTY PRIMROSE; or, the Parsonage House. By the author of "A Visit for a Week," &c. &c. London: Printed for Harvey and Darton, Gracechurch-street. 1821. Fourth Edition. 12mo, pp. 90; with engraved frontispiece, crudely handcoloured and with light stain just visible. £ 1,250



Four works bound in one volume, collations as above; bound in contemporary half calf over mottled board boards, spine ruled in gilt, some surface wear and rubbing to extremities, with the ownership signature of 'E. S. Marriott' on front pastedown, the works evidently put together by the female members of the Marriott family; a desirable collection.

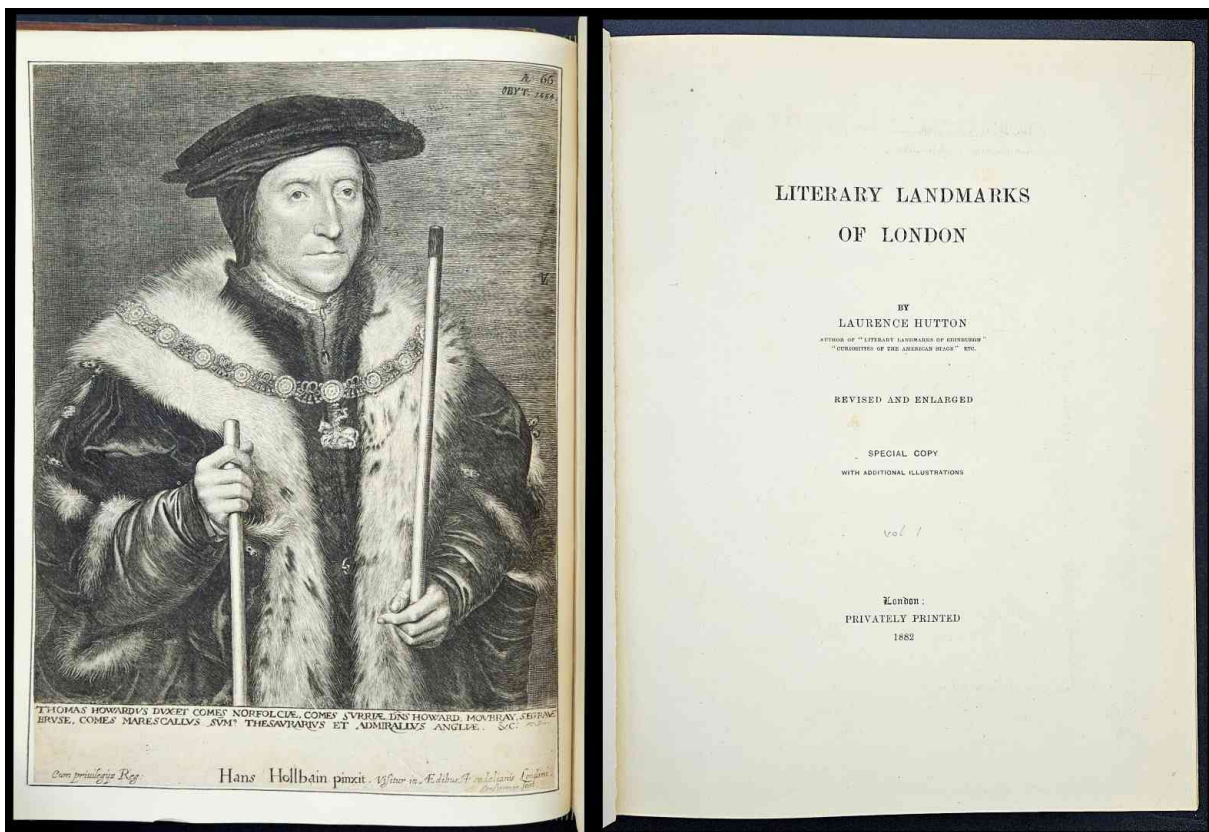
Charming and rare group of children's books by Mary Ann Kilner, Lucy Peacock, and perhaps most desirably, Jane West, writing under her pseudonym, 'Prudentia Homespun'.

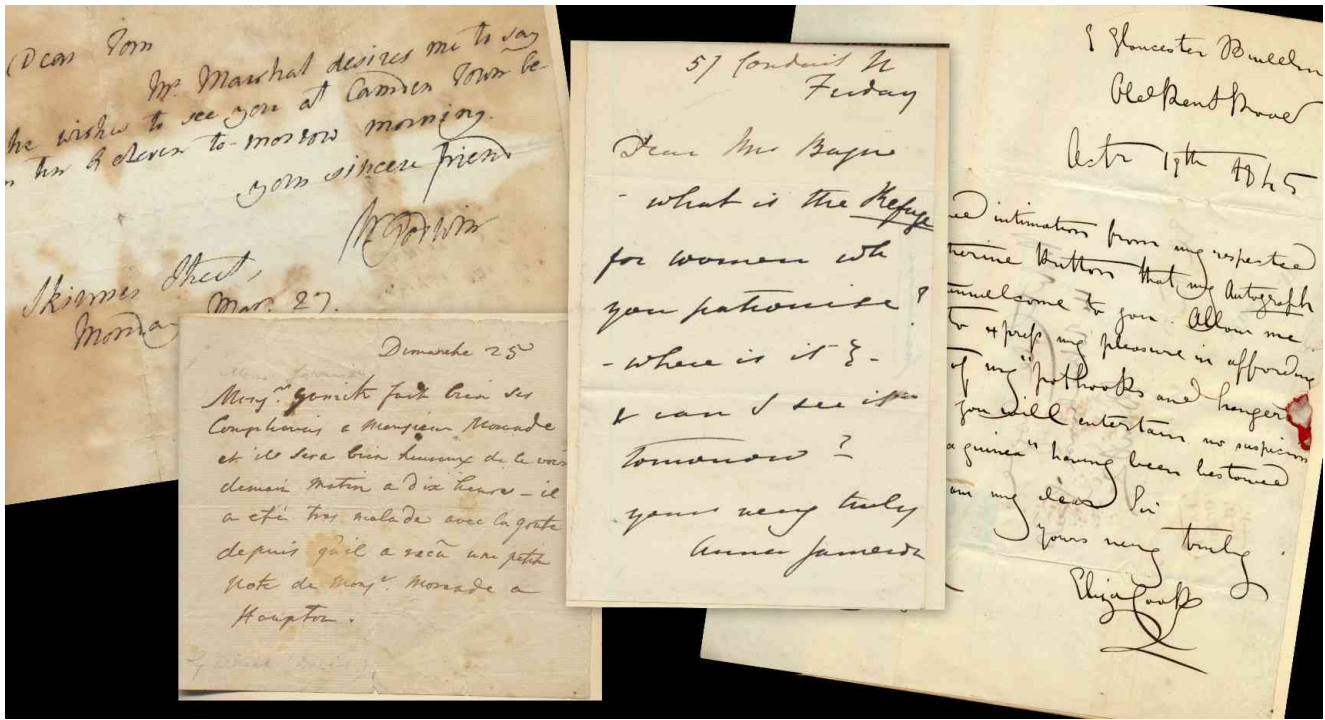
Although West herself called *The Sorrows of Selfishness* a 'remarkably pretty' children's book, it 'reveals an otherwise obscured link between discipline and physical violence by bringing the juvenile reader's body in to the text as the site of potential punishment. The narrator, Prudentia Homespun comments: "When any young lady, in my own care, is so unfortunate as to be troubled with fits upon receiving any disappointment, I always take as large a bundle of birch twigs as I can grasp in my hand, and, binding it tight with a piece of string, I apply it with all my strength, till I bring her to her senses"' (see Lisa Wood: *Modes of Discipline*, 2003, p. 63). The Address to Parents is also particularly enlightening, including the following damning footnote: 'Every serious person must lament the striking alteration which has taken place in the fabricating of children's books within these few years; formerly the writers of these bagatelles remembered that they were addressing the offspring of Christian parents. They frequently enforced their observations by quotations from scripture; they recommended a punctual performance of religious duties; and they reminded their young readers, that they were immortal beings. It is not from accident, but design, that these subjects are now avoided. Our nurseries are stored with very liberal publications, equally adapted to the instruction of Jews, Turks, Pagans, or infidels. No degree of cleverness in the composition, however, superlative it may be, can atone for this insuperable contamination.'

Jane West (1758-1752), was a novelist, poet, playwright, and writer of conduct literature and educational tracts. Her 'conservative views on woman's role are particularly strident in her popular conduct literature: *Letters to a Young Man* (1801), written to her son and dedicated to Percy, went through six editions by 1818. This was followed by *Letters to a Young Lady* (1806), which was dedicated to Queen Charlotte and addressed to Miss Maunsell, who died in 1808. In many respects *Letters to a Young Lady* forms an ideological counterpart to Mary Wollstonecraft's *Vindication of the Rights of Woman* (1792). Where Wollstonecraft advocates 'Rights', West insists on 'Duties'. However both, as feminist critics have pointed out, were involved in the debate on the 'Woman's question' and foregrounded the necessity of improved education for women, although not for the same ends' (Oxford DNB).

Also included in the volume are two later editions of works by Mary Ann Kilner (1753-1831), a prolific writer of children's books during the late eighteenth century. Together, she and her sister-in-law, Dorothy Kilner, published over thirty books. Mary Ann published under the name "S.S.", as evident on the title of *Jemima Placid*, which stood for her home in Spital Square, London. Lucy Peacock (fl. 1785-1816) was an author, editor, translator, bookseller and publisher of children's books during the late eighteenth century. Her best known work is *The Adventures of the Six Princesses of Babylon, in Their Travels to the Temple of Virtue: an allegory*, which she published when she was seventeen years old.

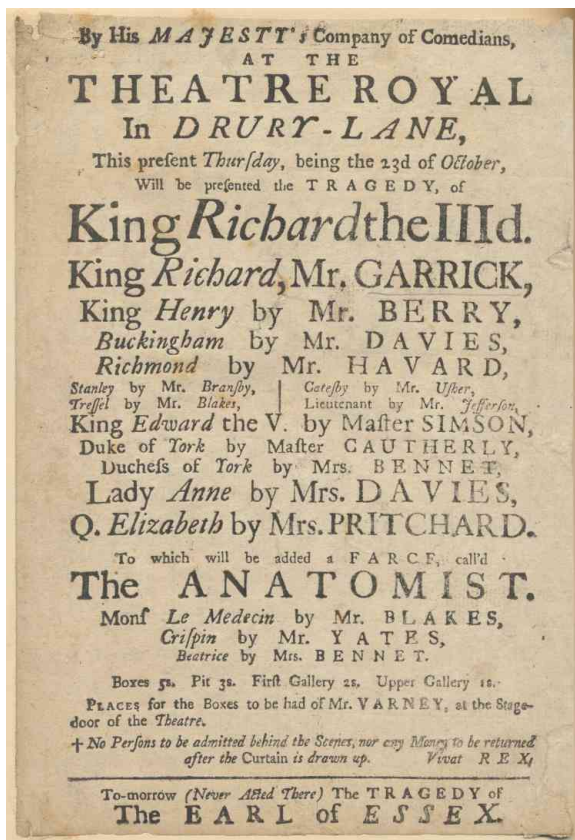
I. Moon 974; OCLC records three copies in the UK, at Nottingham, the Bodleian and the BL, and one in North America, at NYPL; II. OCLC records one copy of this edition, at the BL; III. OCLC records an 1807 edition collating the same as ours, but we believe ours is later; IV. Not in OCLC, which records 1810, 1813 and 1816 editions, all rare with only one or two locations.





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

27 **HUTTON, Laurence.** LITERARY LANDMARKS OF LONDON, revised and enlarged. London: Privately Printed. 1882 [but c. 1892].. **£ 3,000**



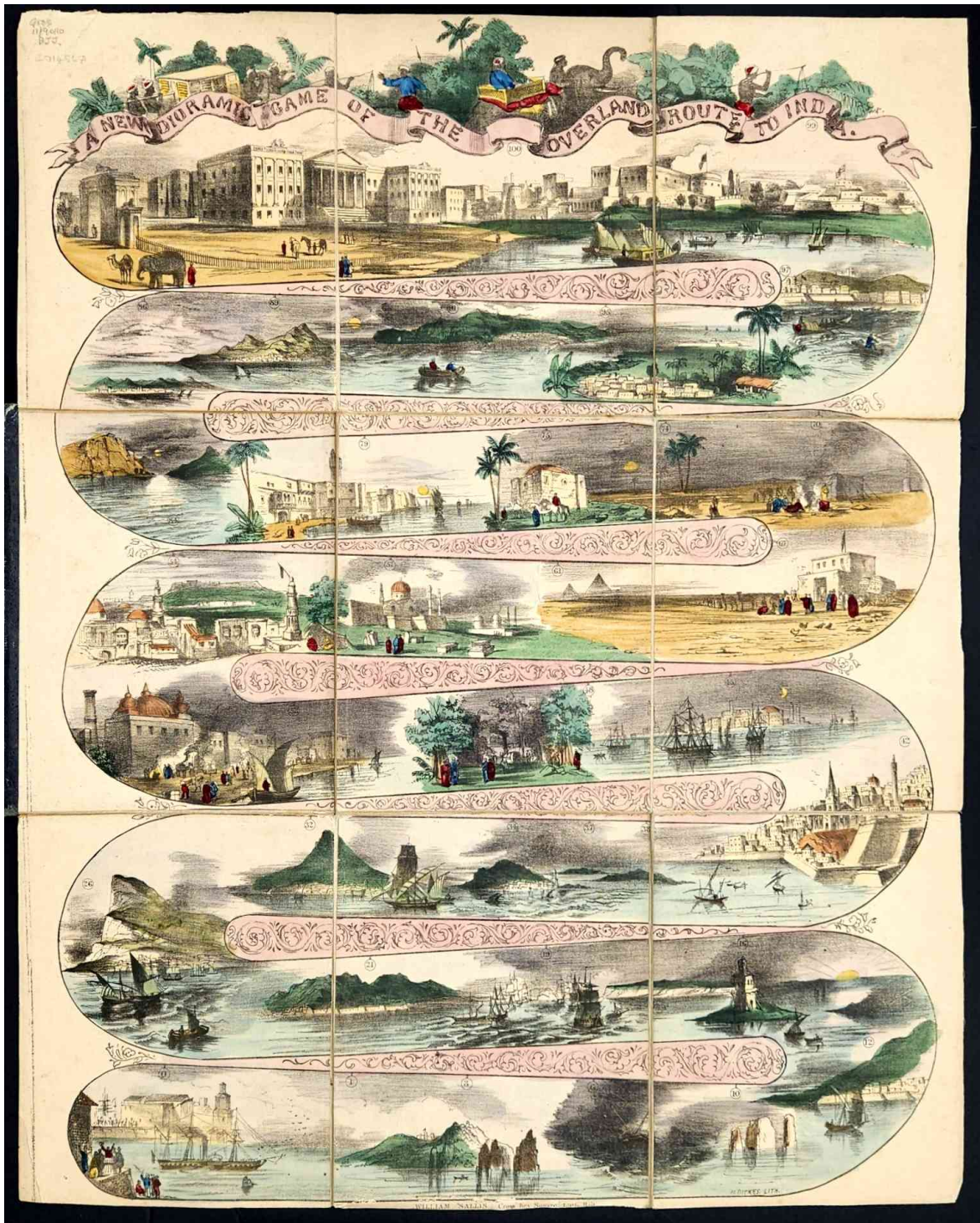
One volume bound in three, 4to [25.5 x 20 cm]; specially printed letterpress titles, 8vo text extended to size; the original illustrations replaced and EXTRA ILLUSTRATED with 375 additional illustrations (150 views [eight coloured, 123 mounted to size]; 182 portraits [four coloured, 154 mounted to size];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

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

Laurence Hutton (1843-1904) was an American essayist and critic born in New York City. Educated privately, he became a prolific traveller, spending summers abroad for about 20 years. He began contributing to periodicals around 1870 and served as the dramatic critic for the *New York Evening Mail* (1872-1874) and literary editor for *Harper's Magazine* (1886-1898). Hutton helped organize the Authors' Club and the

International Copyright League and collected literary curiosities. He received honorary degrees from Yale (1892) and Princeton (1897). From 1901 until his death, he lectured in English at Princeton University.

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



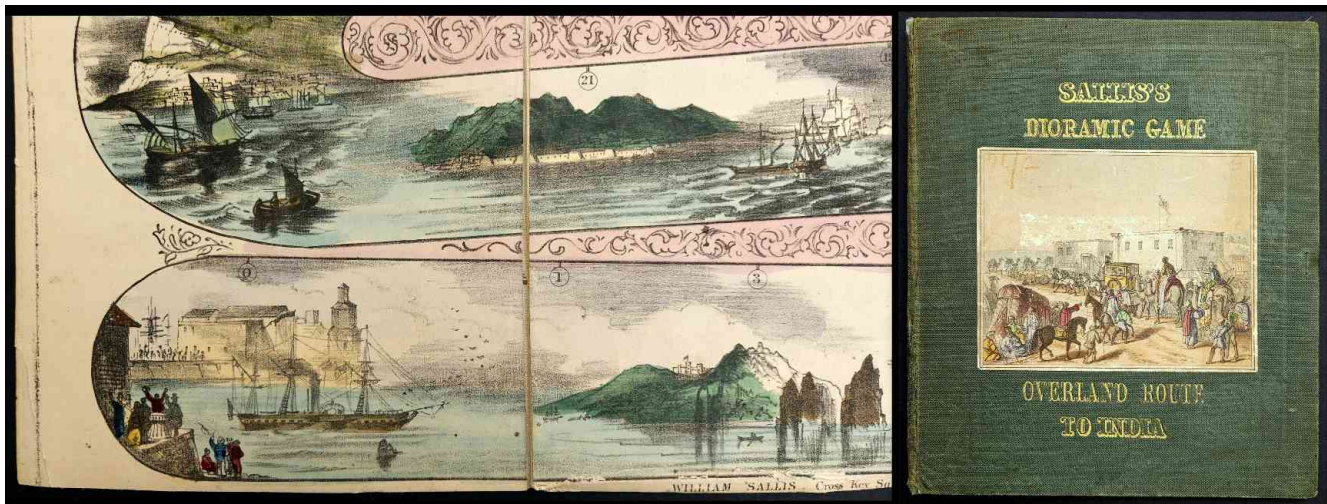
FROM PORTSMOUTH TO MUMBAI IN A 100 SPACES

28 [INDIA GAME]. A NEW DIORAMIC GAME OF THE OVERLAND ROUTE TO INDIA. London, William Sallis, 5, Cross Key Square, Little Britain. [c. 1853]. £ 3,500

Hand-coloured lithograph, 60.6 x 49 cm (23.75 x 19.25 inches), dissected and mounted on linen, folding into original blind stamped green cloth covers, with publisher's label, spine rubbed.

Attractive geographical race game showing an early steamship leaving port in England, then journeying through many countries on the way to Mumbai.

The game begins in Portsmouth travelling past the Isle of Wight and out through the English Channel and down the Atlantic coast of France, Spain, and Portugal on their way to Gibraltar. In the Mediterranean the steam calls at Malta, eventually arriving at the Egyptian port of Alexandria, then on an overland route to Suez, via Cairo and the Great Pyramids. Once at Suez the journey continues down the Red Sea, and out into the Indian Ocean to Sri Lanka and eventually arriving at Mumbai. The game is beautifully illustrated with views of the ports and cities along the way, with the local inhabitants and shipping.



William Sallis (1782-1865) was a bookbinder and producer of table-games and puzzles. Among his other table-games were, a 'Dioramic game of the overland route to India' (c.1853); 'Why, what and because; the road to the temple of knowledge', (c.1855); and 'The Pyramid of History' (c.1850).

Whitehouse p. 44.

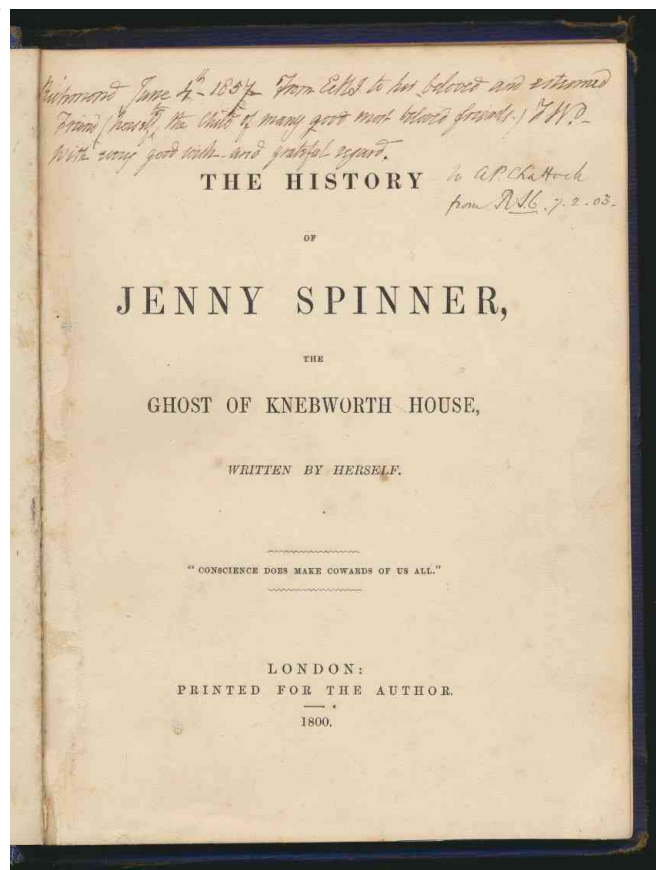
PRESENTATION COPY OF THE KNEBWORTH GHOST

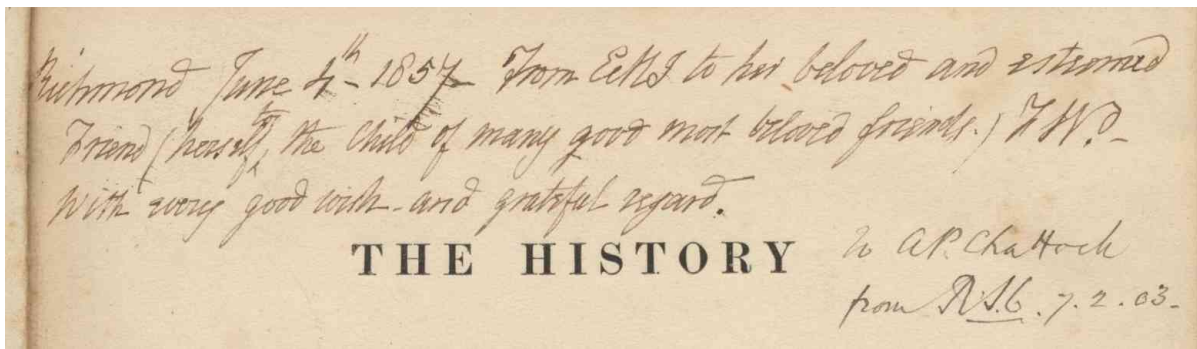
29 [JAMES, Elizabeth Maria]. THE HISTORY OF JENNY SPINNER, the Ghost of Knebworth House, written by herself. London: Printed for the author. 1800 [but London, Reynal & Wright, circa 1857].
£ 850

FIRST EDITION THUS, PRESENTATION COPY. *Small 4to, pp 70, [2]; a clean copy throughout, save for the odd mark here and there; in the original blue blindstamped ribbed cloth, upper cover with central cream onlay lettered in gilt, blue endpapers, neatly recased with original spine laid down, wear to corners, inner joints neatly reinforced, but still a very desirable copy, inscribed by the author at head of title (see below).*

The story of Jenny Spinner was an eighteenth century legend, dug up by Elizabeth Maria James and later elaborated into Gothic status by Bulwar Lytton [of Knebworth], who, as an interesting aside, wrote a letter to James in 1856 declaring her work a 'masterpiece' (admired by great authors, such as Dickens), 'the delight of his childhood' and further enquiring 'where have you hidden your genius?... now that I have found you, do let us know each other'.

'The History of Jenny Spinner, the Ghost of Knebworth House [Written by Herself], which was originally published in London in 1800 when the haunted room [at Knebworth] was still in existence. It was composed at Christmastime of that year by a Miss E.M. James, then aged 25, who during a party at Knebworth House responded to a challenge to the guests to write an account of the origins of the spinning ghost, in much the same way that Mary Shelley created *Frankenstein* and John Polidori set down his *The Vampyre* (a seminal story from which it is possible to trace the origins of Stoker's *Dracula*) at the Villa Diodati on the shore of Lake Geneva in 1816. Miss James' account was completed in three days and for inspiration drew on the traditional theme of a starved spinning girl which was commonplace in the house at the time. Fortunately for Jenny her ending is a happy one as she is rescued from her prison and her sinister captor ultimately gets his just desserts. Although the whole story of 'Spinning Jenny' is clearly fictional, it seems highly likely that at some point in Knebworth's past, paranormal phenomena (aural and possibly physical) that gave the impression of the operation of a spinning wheel were experienced in the former Tudor east wing over time and which today survives in a colourful romance which itself is now over 200 years old' (Paul Adams, *Haunted Stevenage*, 2015).

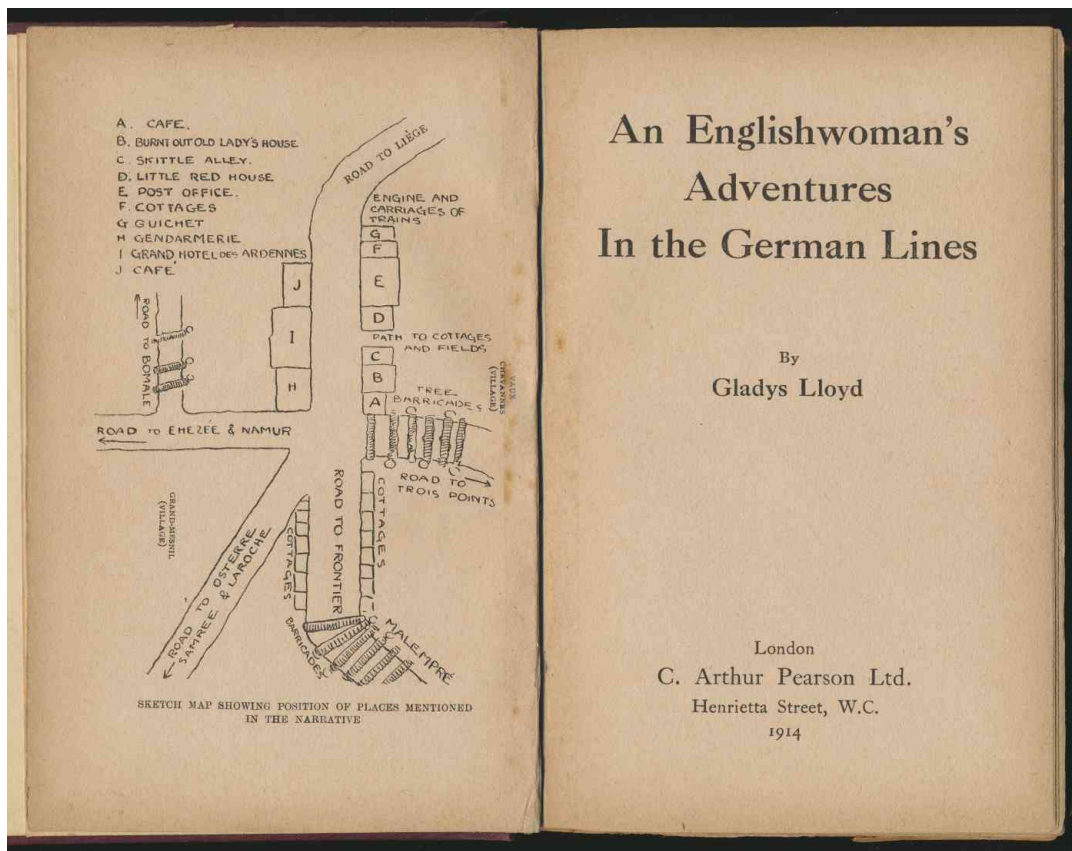




The work originated from a hugely rare 1800 chapbook, published by Crosby at Chatham, here reprinted [with some changes] in a small privately printed edition. As with all copies it bears an inscription from the author 'Richmond June 4th 1857. From EM] to her beloved and esteemed Friend [herself the child of many good most beloved friends] J.V. With every good wish and grateful regard.' Miss James must have been quite old at the time of this publication, with her writing career going back as far as 1794. There is scant information on James' life, but a typed note in the copy held in the British library usefully gives some biographical details, such as her being acquainted with Mary Russell Mitford, and having lived in Richmond and Bath: 'The last years of this clever and amiable old lady were passed at Bath where she died at a very advanced age retaining to the last all the vivacity of a bright, sensible, active spirit, and surviving her long lived neighbour Walter Savage Landor to whose orphaned nieces she was warmly attached'. There is also second presentation to one 'A P Chattock' on the title page, dated 1903.



OCLC records two copies in the UK, at the British Library and National Library of Wales, and two more in North America at UC Riverside and Michigan State.



'THE FUNK OF A SCARED GERMAN Oozes INTO HIS RIFLE'

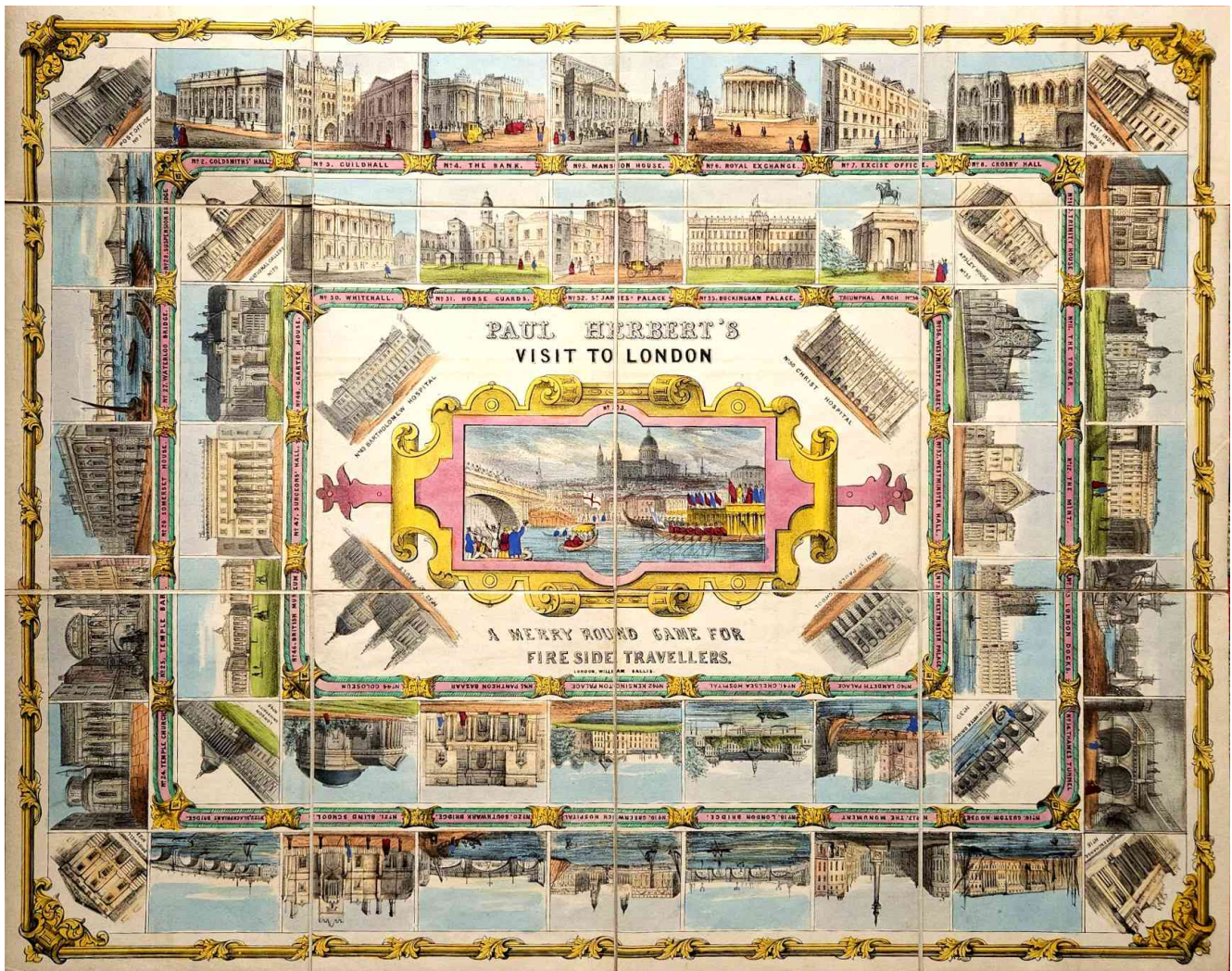
30 LLOYD, Gladys. AN ENGLISHWOMAN'S ADVENTURES IN THE GERMAN LINES. London: C. Arthur Pearson Ltd., Henrietta Street, W.C. 1914. £ 250

FIRST EDITION. 8vo, pp. 128; prelims with neat repairs to gutters, evenly toned throughout, due to paper stock. in the contemporary burgundy cloth, spine lettered in gilt, lightly rubbed to extremities.

Rare first edition of this first hand account of *An Englishwoman's Adventures in the German Lines*, in which the author, 'Miss Lloyd who was afterwards taken prisoner by the Germans and deported, draws a striking picture of the treatment meted out by the Germans to the Belgian villagers' (*Royal Magazine*, vol. 33, 1915, p. 222), after the Germans had invaded in 1914.

'I long for an earthquake to swallow us up, so deadening becomes the effect of those continually marching troops. On they come, cavalry, infantry, artillery, baggage waggons, Red Cross ambulances, caissons, pontoons, on they come in a never-ending orderly procession. Every now and again we pass the still steaming field-kitchens, mounted in carts, each drawn by two horses, ready to supply the hot meal which every soldier expects and gets. The men are fully equipped and fresh looking. They for the most part have not yet been shot over. They direct quizzical glances at my escort, as if enquiring what kind of cargo they have on board' (p. 110).

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



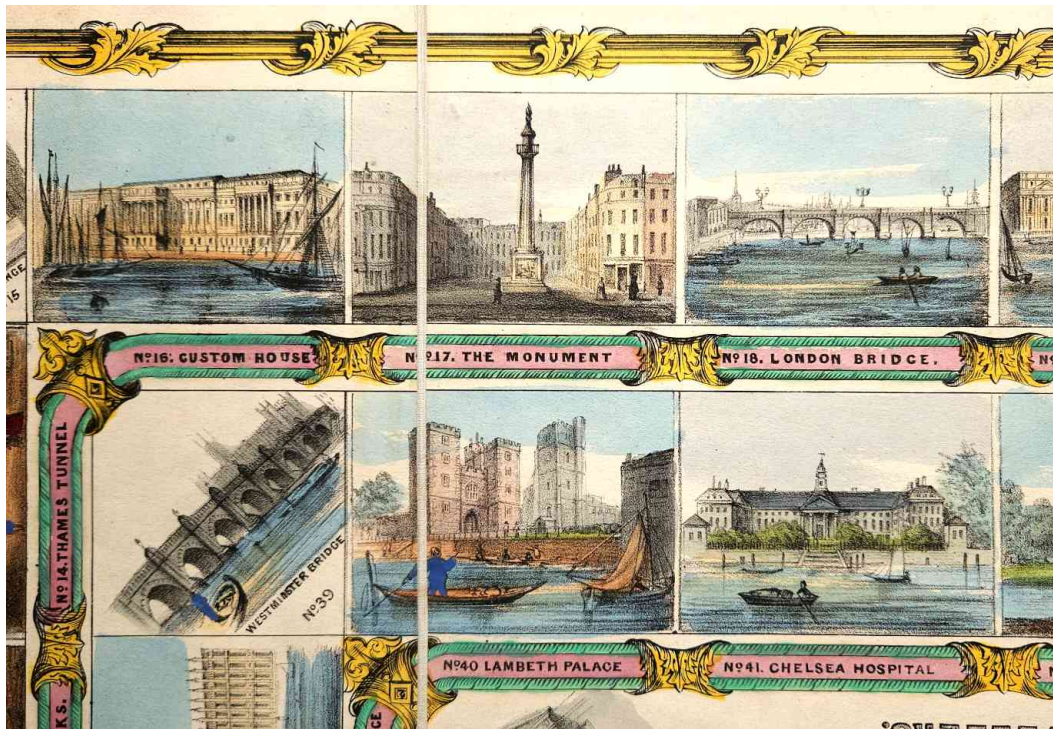
FIRESIDE TRAVELLERS RACE ROUND LONDON

31 [LONDON GAME]. PAUL HERBERT'S VISIT TO LONDON: A Merry Round Game for Fireside Travellers. London, William Sallis, 5, Cross Key Square, Little Britain. [c. 1850]. £ 2,500

Hand-coloured lithograph, 51 x 64 cm (20 x 25 inches), dissected and mounted on linen, folding into original blind stamped green cloth covers, upper cover lettered in gilt.

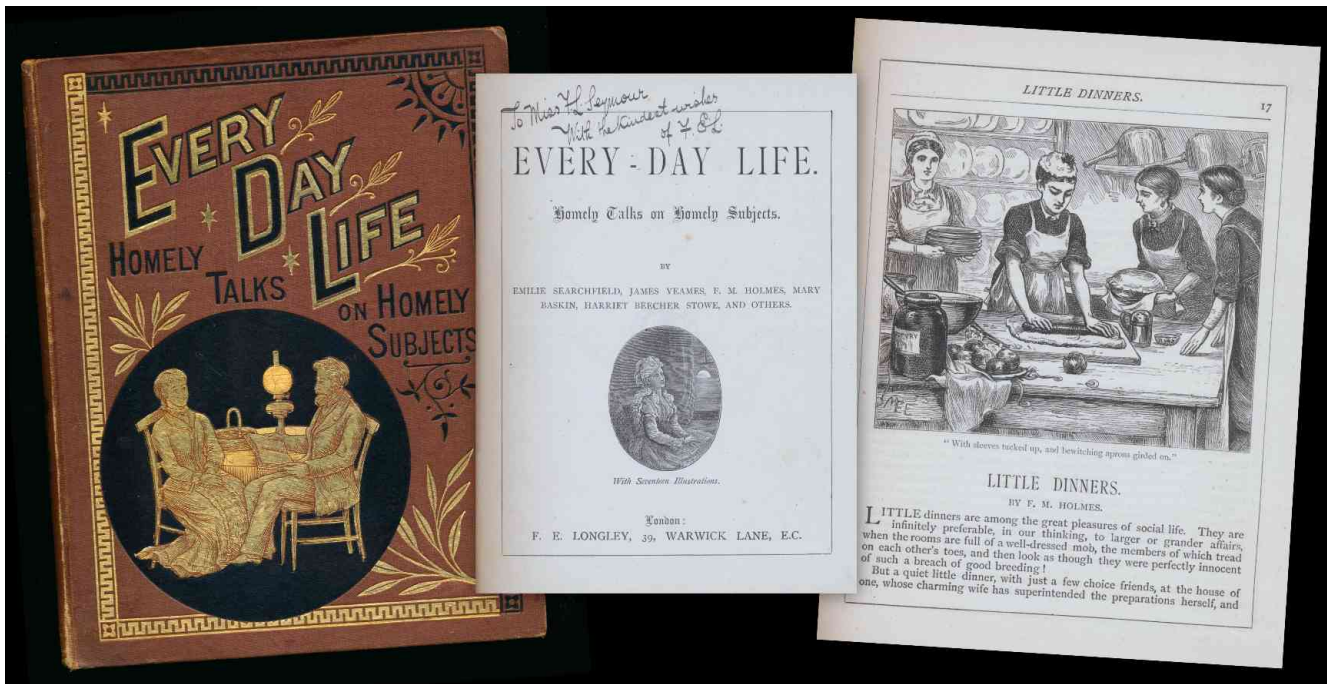
Based on a tour of London, this board game features 53 views of the capital's various buildings. The track around which players, or 'fireside travellers', must race begins at the Post Office on square one, and ends St Paul's Cathedral on square 53, seen from across the Thames. At the centre of the playing area is a cartouche depicting London. From the title, it appears that the narrative of the game is based on a visit made to capital by one Paul Herbert, although it is not clear whether this is a real or fictional person.

William Sallis (1782-1865) was a bookbinder and producer of board games, card games, jigsaw puzzles, and maps from his premises at 5 Cross Key Square, London. Sallis' career spanned and reflected the transition from games being mounted on linen, folded, and pasted into embossed and gilded covers, to games mounted on the far more economical cardboard. The 15 board games he produced used both formats, the present game being



an example of the former style. Among his other table-games were, a 'Dioramic game of the overland route to India' (c.1853); 'Why, what and because; the road to the temple of knowledge', (c.1855); and 'The Pyramid of History' (c.1850).

Extremely rare. We are only able to trace one institutional example: that held at Princeton University.

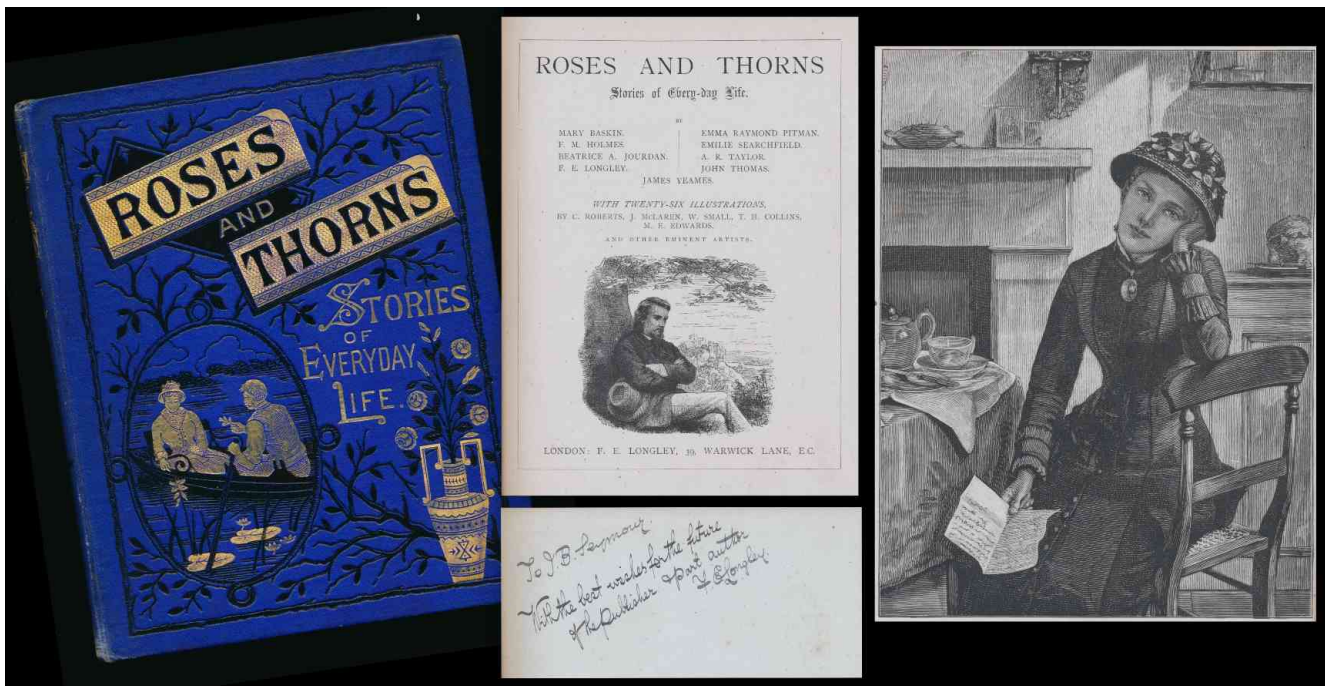


PUBLISHER, WRITER, JOURNALIST

32 [LONGLEY, Francis Edward, *Editor*]. EVERY-DAY LIFE. Homely Talks on Homely Subjects by Emilie Searchfield, James Yeamis, F.M. Holmes, Mary Baskin, Harriet Beecher Stowe, and Others... London: F. E. Longley, 39, Warwick Lane, E.C., [1883].

[*Together with*.] [LONGLEY, Francis Edward, *Editor*]. ROSES AND THORNS. Stories of Every-day Life. By Mary Baskin. F.M. Holmes. Beatrice A. Jourdan. F.E. Longley. Emma Raymond Pitman. Emilie Searchfield. A.R. Taylor. John Thomas. James Yeames... London: F. E. Longley, 39, Warwick Lane, E.C. [1883].

£ 650



FIRST EDITIONS, PRESENTATION COPIES. *Two volumes, 4to, pp. 192, [2] & 144; each work with wood-engraved text illustrations; original decorated blue and brown cloth blocked and lettered in black and gilt; each inscribed by the editor/publisher; both exceptionally clean and fresh.*

Unusual and rare copies of two works specifically produced in order to be sold through newsagents and stationers rather than booksellers.

The publisher and part time storywriter, Francis Edward Longley, was the son of an advertising agent and a dressmaker living a precarious life in various parts of London. Born in 1853 he appears to have started his working life as a publisher's assistant before trying his hand as an independent publisher. His father was pushing such patent medicines as Magnetine from his address at 29 Farringdon Street and his son, by 1873, had already an impressive list of books and tracts being sold under his imprint. These were almost exclusively of a religious nature together with rewards and gifts for children, and photographs of Wesleyan ministers. From the beginning of his career he advertised that he was 'prepared to undertake for Authors and others the entire production and publication of Books, Pamphlets, Magazines, etc., and will be happy to furnish estimates with all necessary information on application.' He evidently kept the copyright of quite a number of his publications and so began to reprint them in very neatly produced volumes, each well illustrated with wood-engraving and attractively bound in decorated cloth. The illustrations he used were wood-engravings from previous publications of the 1860's and 1870's, some cut down so the artists and engravers names are now missing, some other illustrations, uncredited by Longley, can still be identified as after Mary Ellen Edwards (1838-1934) or engraved by Moritz Klinkicht (1843-1932) etc. This was clearly a way of keeping costs down, but Longley had an eye to keep the quality of his publications at a generally high level in order to attract sales.

By the time these two volumes were published Longley had become a writer himself, even including one of his own stories 'Cissy and I' in *Roses and Thorns*. Published in November 1883, the books probably had a very short shelf life and were sold more probably by newsagents and stationers rather than booksellers. By the late 1880's Longley had begun to issue holiday guides and by 1894 sold out the semi-religious, gift and reward book business to another publisher and continued chiefly as a journalist until his death in 1921.

Still a neglected form of literature that was aimed at the aspirational lower middle classes.

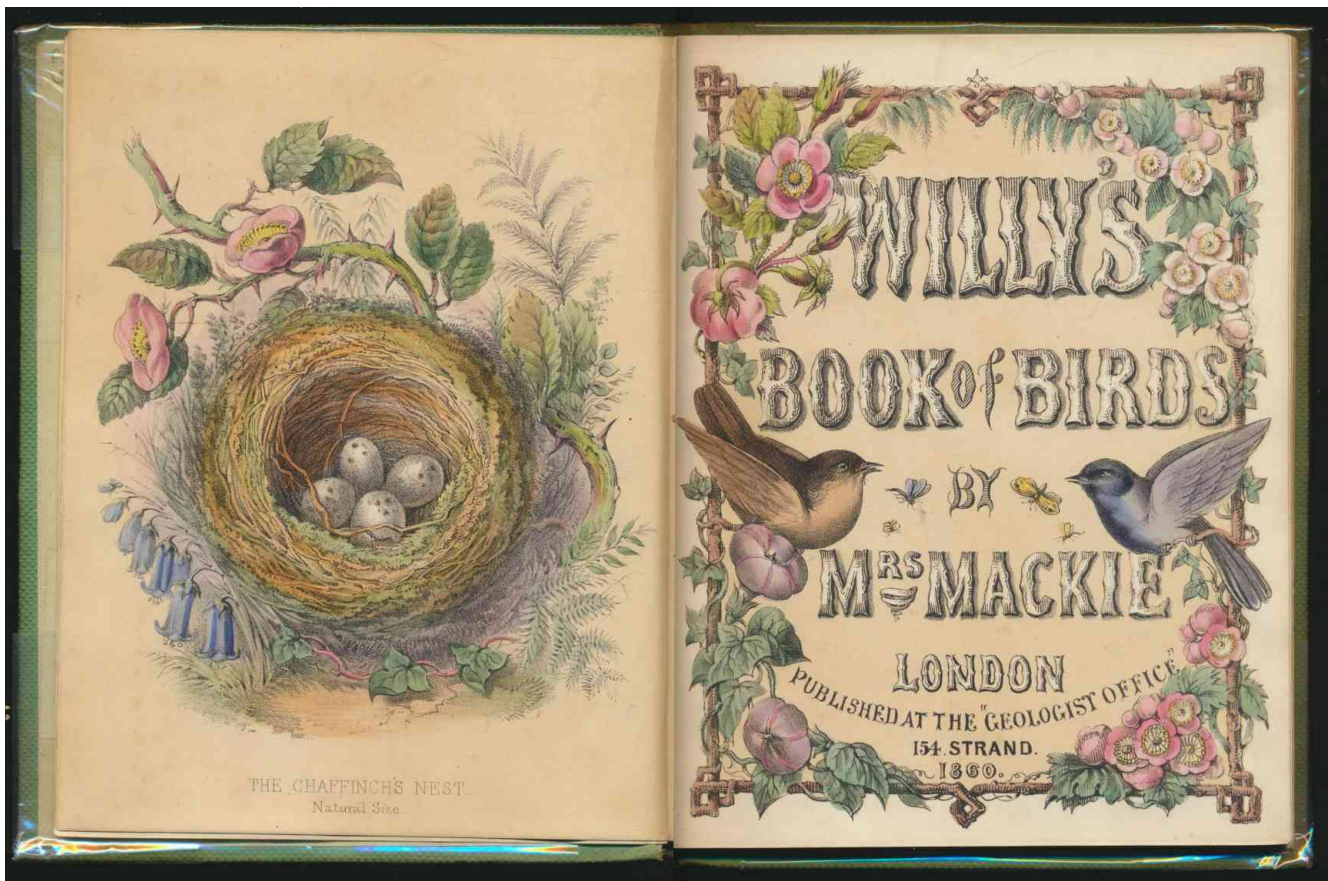
Neither publication in OCLC, and apparently unrecorded, as far as we are aware.

BEAUTIFULLY HAND-COLOURED

33 MACKIE, Susan Arabella, nee WALBANK. *WILLY'S BOOK OF BIRDS* by Mrs. Mackie. London: Published at the "Geologist Office", 154 Strand. 1860. **£ 450**

FIRST EDITION. *8vo, pp. [iv], 44; hand coloured lithograph frontispiece, engraved title and 14 engraved plates, all coloured by hand; some light foxing in places, but generally clean throughout; bound in the original green blindstamped publisher's cloth, upper board lettered in gilt within a decorative gilt border; some darkening to spine and light sunning to boards, but not detracting from this being a very desirable item.*

Almost certainly published to earn some capital as the authors husband Samuel Joseph Mackie had recently gone bankrupt and was being detained for a while at the Queen's Prison as an insolvent debtor.



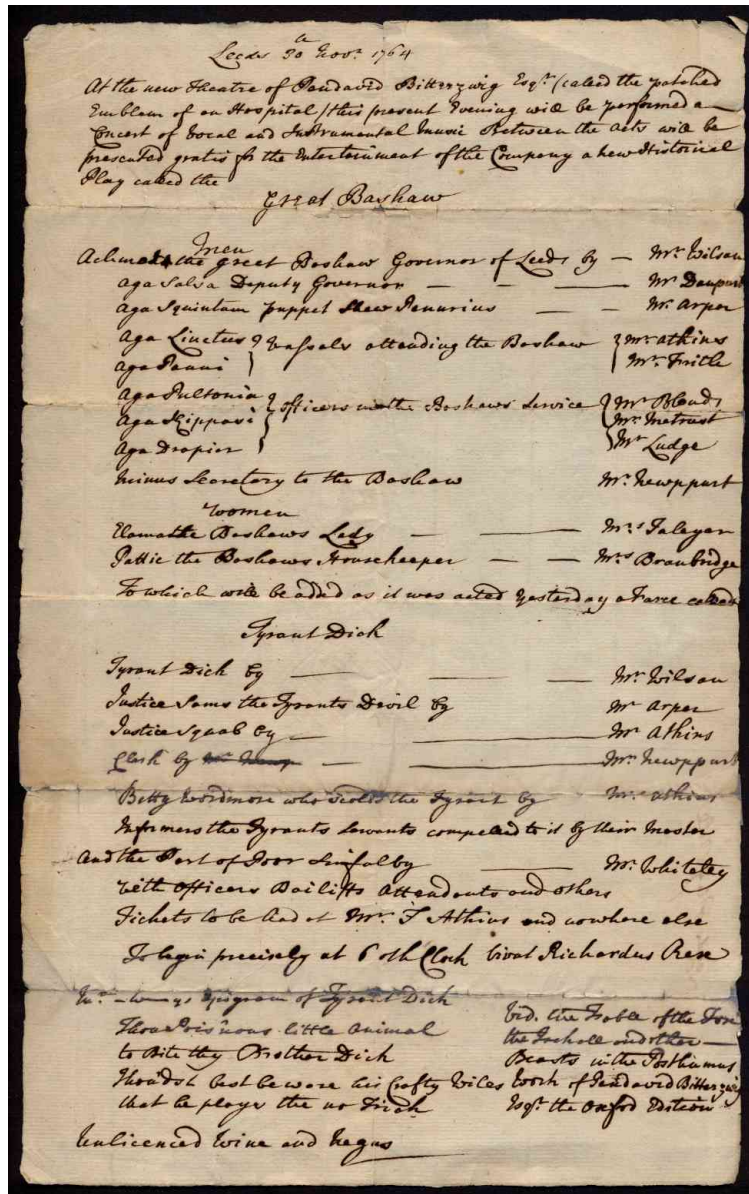
Arabella - she appears to have preferred this name to Susan - states in the introduction that her models for the illustrations were taken from the showrooms of the naturalist, taxidermist and purveyor of various arsenic based poisons for pests, Buffon & Wilson of 391 Strand. Their premises had only recently been reopened after having been consumed by fire in 1857, they may have had some financial interest in the work to in getting their business restarted. The illustrations include: The Chaffinches Nest; The Sparrow; The Chaffinch; The Water Wagtail and Cuckoo; The Blackbird; The Moor-Hen; The Storm Petrel; The Cuckoo; The Swallow; The Robin; The Starling; The Owl; The Lark; The Nightingale; and the Canary. The work was later reissued by Darton and Hodge in 1862 and although the text is the same the number of plates was drastically reduced from fourteen to just six.

The author was born in 1828 at Moreton Hampstead on the edge of Dartmoor in Devon and later became a governess to the Moseley children of Buildwas Park in Shropshire. She married Samuel Joseph Mackie (1823-1902) one of the earliest founders of the Geologists' Association, who also played an important part in its formation during late 1858. Samuel was variously, an unmarried father, a customs official, a bankrupt, a geological publisher, a civil engineer, a journalist, an artist, lithographer and inventor. As Samuel was widowed in 1852 with three young children he probably thought Arabella a good match when they married the following year. Unfortunately with Samuel having gone bankrupt in 1857 and imprisoned, the couple lived a somewhat precarious existence through the 1860's. Samuel was already editing and writing articles for his own journal *The Geologist: a Popular Monthly Magazine of Geology*, a precursor to the *Geological Magazine* at this time, and hence the imprint of the work being sold through his journals office.

We do not know much more of the author although she had a patent to her name in 1890 for a washing machine called 'The Torrent Washer.' What appears clear though, is that both Arabella and Joseph lived a life always either on the edge of insolvency or actually insolvent. Arabella died in 1900 and her husband in 1902 when the probate recorded his wealth at just £1 7s.

See Darton H1002; OCLC records two copies in the UK, at the Bodleian and the British Library, and one in North America, at Florida.





TOO SCANDALOUS TO PERFORM

34 [MANUSCRIPT PLAYBILL]. [LUND, John]. AT THE NEW THEATRE OF PENDAUID BITTERZWIG ESQ. (Called the patched Emblem of an Hospital / this present Evening will be performed a Concert of Vocal and Instrumental Music. Between the Acts will be presented gratis for the Entertainment of the Company a New Historical Play colled *Great Bashaw*... To which is added as it was acted yesterday a Farce called *Tyrant Dick*... Leeds, 30th November, 1764. £ 850

MANUSCRIPT IN INK. Single sheet [31 x 19.5 cm (12¼ x 7¾ inches)], some slight wear at there folds and strengthened with archival tape, a few minor nicks to edges; docketed on the verso 'Leeds Play Bill'.

Highly desirable and unusual manuscript playbill. The play looks to have been written as a satire on the governance of Leeds, but was then not allowed to be performed.

The first work to be given was the *Great Bashaw*; this had as its two leads 'Aclimt the great Bashaw, Governor of Leeds' and 'Aga Salva, Deputy Governor', so there is no doubt who were the victims of the play's wit. Other parts reenforce this idea and includes among them various vassals, officers, a secretary, a lady Bashaw and 'Pattie the Bashaws Housekeeper'. The second play, or farce, *Errand Dick*, who is also the eponymous lead, has 'Justice Sams, the Tyrants Devil', 'Betty Wordman who scolds the Tyrant', together with various other acolytes in the lesser roles as well as a number of 'Informers' and 'Officers'.

Throughout the long eighteenth century, Leeds in Yorkshire was governed by the merchant class of the town; it sent no members to Parliament and was probably no more corrupt than any other eighteenth-century borough. The close constitution of the Corporation meant that every recurring vacancy was an absolute and uncontrolled self-election, with family influence predominating. 'Fathers and sons and sons-in-law, brothers and brothers-in-law succeed to the offices of the Corporation, like matters of family settlement.' [*Municipal Corporation Commissioners Report 1835*]

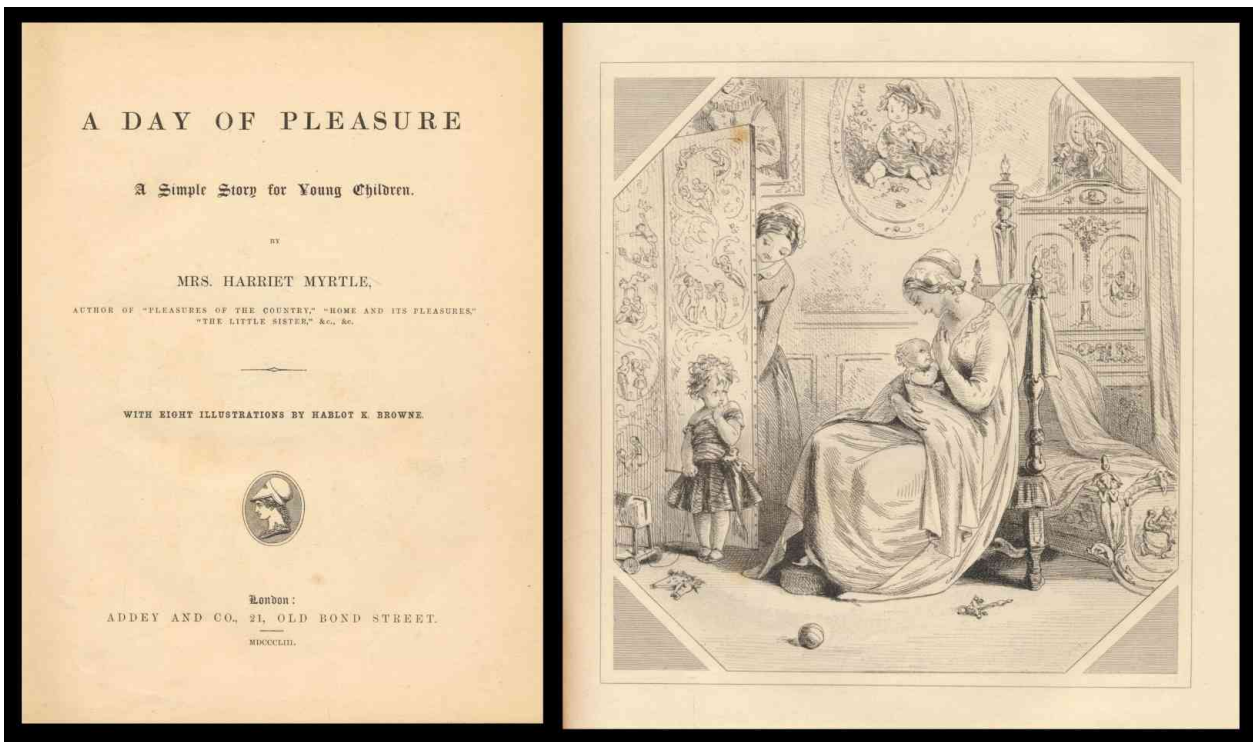


The playbill may have been produced to satisfy a local magistrate or another town official. Folded and docketed on the verso of the manuscript is penned 'Leeds Play Bill,' which may have led to it being accidentally preserved, perhaps with other papers, held by a lawyer. There is no record of a performance ever having taken place, and indeed, the satires may have been just too much of a provocation to those governing Leeds to be allowed to go ahead.

The playwright John Lund (1726-1786) was chiefly a barber, wig maker, and part time satirist. We know that he lived in Beastfair and the Shoe Market at Pontefract in Yorkshire and that his play *Ducks and Green Peas, or the Newcastle Rider* was published in 1776. Apart from this scant information, little more is really known about him. The use of the nom de plume 'Bitterzwig', however, firmly identifies the playbill with Lund.

Where the 'new theatre' was meant to be is unknown, although it would probably have been a very ad hoc arrangement. Of the actors who were to perform in the two plays, the only recognisable name is a 'Mr Atkins', as he is later noted on a surviving printed Leeds playbill for 1778. At the foot of the manuscript, the playbill states that 'Tickets to be had at Mr F. Atkins and nowhere else', so presumably he was also a resident in Leeds. Other actors and actresses include Mr Wilson, Mr Daupan, Mr Arpin, Mr Newpport, Mrs Bainbridge, Mrs Taley, etc., none of whom we have been able to identify.

An unusual and revealing document on the theatre, or lack of it, outside London in the eighteenth century.



WITH ILLUSTRATIONS BY PHIZ

35 [MILLER (née FRASER), Lydia Mackenzie Falconer] 'Mrs Harriett Myrtle'. A DAY OF PLEASURE. A Simple Story for Young Children. By Mrs. Harriett Myrtle... With eight illustrations by Hablot K. Browne. London: Addey and Co., 21, Old Bond Street. 1853. £ 350

FIRST EDITION. 8vo in 4s, pp. [iv], 88; with eight engraved plates (including frontispiece) by Hablot Browne; some light marking in places, otherwise a clean fresh copy throughout; bound in the original olive green publisher's blindstamped cloth, upper board and spine lettered in gilt, sunning to spine and boards, but not detracting from this being a very desirable copy, with contemporary ownership signature on recto of frontispiece.

Uncommon first edition of this charming story by Mrs. Harriet Myrtle, particularly desirable for the accompanying illustrations by Hablot Knight Browne, the preferred illustrator of Dickens, better known as 'Phiz'.

'The subject of this clever and useful little book is the history of one day in the life of a spirited, wayward, but loving child of four years old; we presume that it is written to be read by parents and nurses in the hearing of children about the same age. The difficulty of writing a good book for such a purpose is far greater any one who has not tried it can imagine; even the attempt is honourable; and success, which this case is complete, is a triumph of no common occurrence. This work, trifling as some may think it, could only have been written by a mother impressed with the sacredness of her responsibility, and endowed with sufficient wisdom to read the inmost heart of her child. The illustrations are graceful designs from the pencil of one whose works are familiar to the public, and are etched in a superior and effective style. The mother and child at page 26 is a delightful domestic picture, and the drawing of the series is admirable' (*Tait's Edinburgh Magazine*, 1853, p. 121).



Lydia Miller (1812-1876), who wrote under the pseudonym of Mrs Harriet Myrtle, produced a group of cleverly written children works between 1840-1870. In 1837 Lydia married Hugh Miller (1802-1856), the stonemason journalist and 'when in 1840 Hugh became editor of *The Witness* in Edinburgh, Lydia at first assisted him in the management of the paper, occasionally writing articles and reviews. While bringing up their four surviving children, among them Harriet Miller Davidson, and keeping abreast of Hugh's theological, geological, political, and social theories, she wrote, under the pen-name Mrs Harriet Myrtle, about twenty educational and moral, but often adventurous and light-hearted, stories for children. Her only adult novel, *Passages in the Life of an English Heiress, or; Recollections of Disruption Times in Scotland*. She adapted the present work into English prose from the German verse of Wilhelm Hey's *Das Kind von der Wiege bis zur Schule* (1850).

OCLC: 5503730.

THE KING OF PRUSSIA'S 'ZOOLOGICAL GARDEN'

36 [NATURAL HISTORY TOY]. DER WILDPARK. The Zoological Garden. [Germany] Bei F. Fechner in Guben. [circa 1845]. £ 1,850

Game consisting of 27 shaped and hand coloured lithograph pieces mounted with blue paper backing on wooden stays (listed below); all contained in the original light blue box [14 x 18.2 x 2.8 cm] the lid decorated with a hand coloured lithograph scene of the 'Wildpark' enclosing the title in German and English above the imprint; bordered by embossed paper.

The game is clearly based on the Wildpark adjacent to Sanssouci at Potsdam, which was created in 1843 by the Prussian court gardener Peter Joseph Lenné for King Frederick William IV.

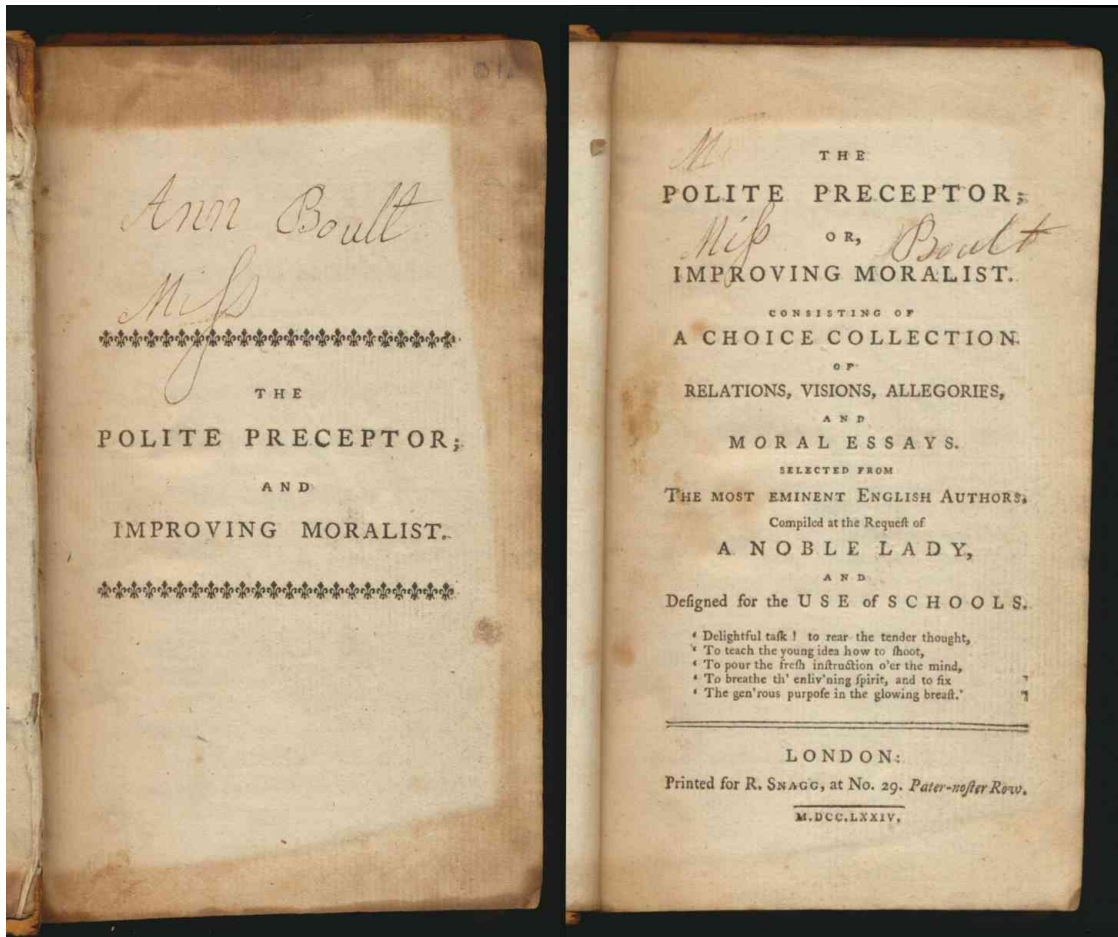
The park was for the private use of the King of Prussia and unlike Sanssouci park, not open to the public. Not that this deterred the publisher Friedrich Fechner, or at least the unknown artist, from imagining the park. Fechner's business at Guben was located about 100 miles east and like Potsdam also in Brandenburg. He also shared a few imprints with Joseph Myers, the toy seller, in London and this may account for the dual German and English title - unlike many of the games emanating from Nuremberg *Der Wildpark* does not stretch to French or Spanish in the title. However, there is some evidence that Fechner at least explored the British market with the publication of *The German emigrants or Frederick Wohlgemuth's voyage to California...*

translated by Leopold Wray of 1840 and Little Tales for Boys. An amusing book for the moral improvement of children the same year. The latter was a joint imprint with Joseph Myers, a major games importer and wholesaler in London who probably had other connections with Fechner in the marketing of toys and games.



The pieces of the game include: buck and doe fallow deer; buck, doe and fawn red deer; buck, doe and fawn roe deer; buck, doe and fawn mountain reindeer; wild boar and sow; three single, and a group of rabbits; a pine tree; oak tree; a babbling brook, three bushes and shrub; wild mushrooms; and three rustic criss-cross fences with trees and shrubs.





**'COMPILED AT THE REQUEST OF A NOBLE LADY,
AND DESIGNED FOR THE USE OF SCHOOLS'**

37 [NOBLE LADY]. THE POLITE PRECEPTOR; or, improving Moralist. Consisting of a choice collection of relations, visions, allegories, and moral essays. Selected from the most eminent English authors. Compiled at the request of a noble lady, and designed for the use of Schools. London: Printed for R. Snagg, at No. 29, Paternoster Row. 1774. **£ 650**

FIRST EDITION. 12mo, pp. [4], viii, [4], 247; with the contemporary ownership signature of one "Ann Boulton" on half-title and title-pages; full contemporary blind-ruled calf, rubbed and worn with spine ends chipped away and corners showing; the spine in six compartments with raised bands, the leather flaking; the joints and hinges cracked and tender; with boards holding by threads only; lacking free endpapers but pages are generally clean and all text is legible.

Several anthologies of the late eighteenth century explicitly state that they are for use in schools, but in style, and sometimes in content, they are chiefly derived from the tradition of home reading. Because authors and publishers were deliberately aiming at both of these markets it was natural that anthologies of selected works were produced that could be put to use in both categories of learning and reading. The present example is one of the earliest to be published where 'School' is specifically mentioned on the title. Issued by Richard Snagg this type of work was just the sort of publication he would stock at his 'Little Book Warehouse', dealing in chiefly in children's books.

The introduction makes clear that *The Polite Preceptor* was a safe text to place in the hands of impressionable young minds: 'Novels and Romances, though many of them contain some few good morals, are not worth picking out of the rubbish intermixed; 'tis like searching for a few small diamonds, amongst mountains of dirt, which, when found, are too inconsiderable to reward the search. The best of these kind of writings, to say no worse, is little better than loss of time to peruse; but some of them are attended with the most pernicious consequences. By drawing characters which never exist in life, by representing persons and things in a false and extravagant light, and by a series of improbable causes bringing on impossible events, they are apt to give a romantick turn to the mind, that is often productive of great errors in judgment, and fatal mistakes of conduct.' The 'Noble Lady' further suggests that 'The following sheets are calculated to amuse at the same time that they instruct: and as the greatest pains have been taken to render vice odious, and to set off its amiable contrast, virtue, in the most striking light, the editor flatters herself that the labours of a pen (never more pleasingly employed than in the service of the public) will be received by them with the approving smiles of candour and approbation.' [Introduction].

The forty extracts, all chiefly having some moral undertone, of tales, essays, and poems for the young, are gathered from some of the leading journals of the time, including *The Spectator*, *The Guardian*, and *The Universal Magazine*. There is some argument for thinking that the book was aimed more towards girls than boys with the inclusion of several extracts from *The Lady's Magazine*, *Female Spectator* and the *Oeconomy of Female Life*, and furthermore the present copy being owned by a young lady, certainly adds to the weight of evidence.

OCLC records one copy only, at Pennsylvania; with ESTC adding copies at the British Library, Oxford, Cambridge, The National Trust and Queen's University, Ontario.



THE FRENCH MAKING FUN OF THE BRITISH

38 [NOÉ, Amédée de]. MŒURS BRITANNIQUES PAR CHAM. Paris, Chez Aubert & C^{ie}. Edit^{rs} des Caricatures du J^{al} le Charivari. place de la Bourse. 29. [1846-47]. £ 750

FIRST EDITION. *Vignette title and 15 hand coloured lithograph plates heightened with gum-arabic; lightly foxed in places, and three plates with repairs to tears in lower margin; original publisher's glazed pictorial boards, the upper board reproducing the title-page in uncoloured state, and little rubbed and chipped to extremities, and with loss to foot of spine, nevertheless, still a very appealing copy.*

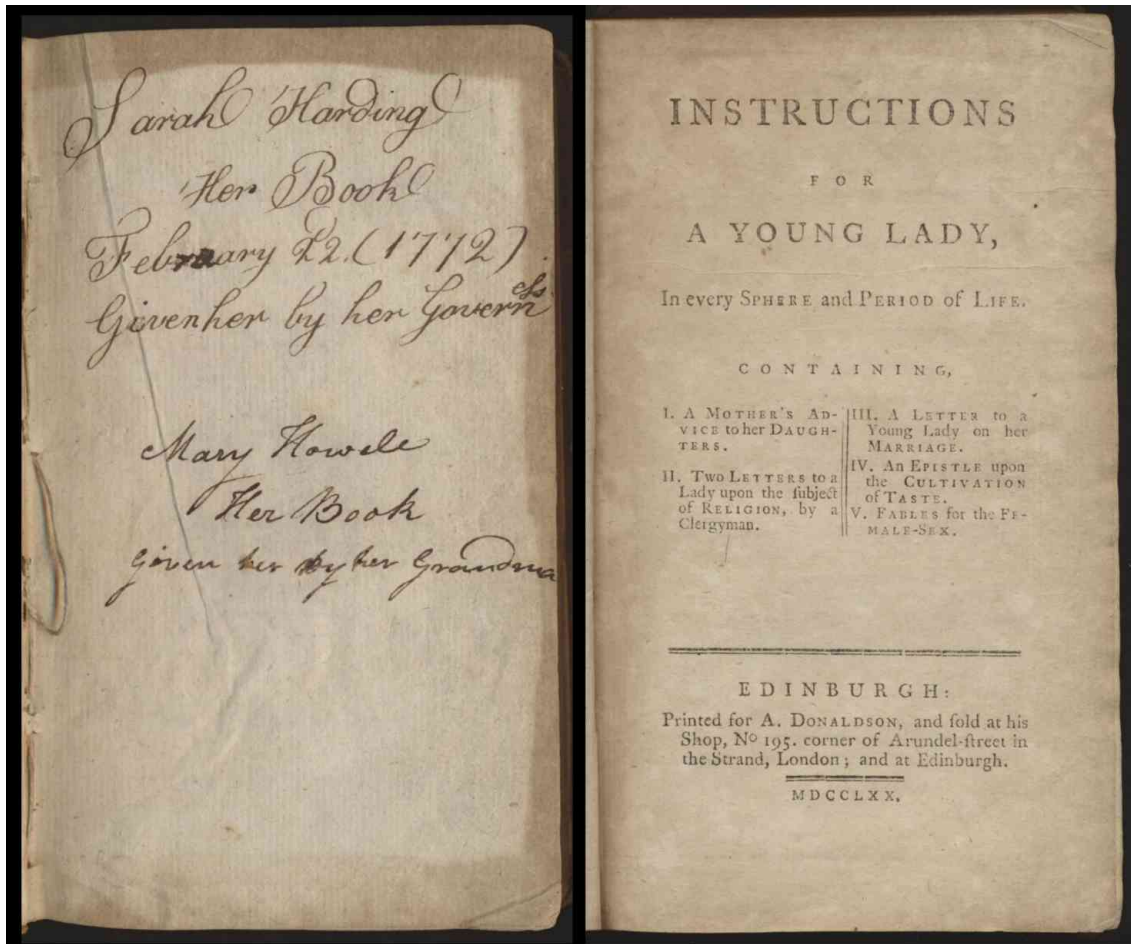
Uncommon first edition, and the more desirable coloured version, of this humorous French view of British eccentricities.

Of this seemingly endless subject Noé gives full vent to the ridiculous ways and customs of the British. The English, Scots and Irish all have fun poked at them with stock characters of English yeomen in smocks, Irishmen in rags wielding shillelagh, clearly a reference to the famine then raging in Ireland, and Scots with tammies and tartan plaid. Each plate is subjoined with a title and humorous descriptive text:— 'Une femme bien attachée,' 'Le Quaker,' 'Le Recruteur,' 'Visite au Musée,' 'Mariage d'inclination,' 'Les Hauts grades,' 'Philanthropie. Bien entendue,' 'Les Boxeurs,' 'l'Écossais,' 'Un Costume national,' 'Baragouin Britannique,' 'In the Stocks,' 'Le Péage du turn-pike,' 'L'Invalide de Chelsea,' and 'Smithfied Market.'

The prolific French illustrator Amédée de Noé (1819-1879) produced a number of similar themed works including an idiosyncratic look at the Great Exhibition of 1851 and a series of pamphlets depicting French life dating from the late 1860's. Noé who used the nom de plume Cham (i.e Ham, the son of Noah) was said to have an idea a day contributing much of his best work, like Daumier, to the *Le Charivari*.

OCLC lists copies at the V&A, Getty, UCLA, Texas and the Morgan, all curiously mis-dated to 1870 and unascrbed to Noé; and a copy at Fribourg.





GIFTED BY A GOVERNESS

39 [PENNINGTON, Sarah; SWIFT, Jonathan; MOORE, Edward; etc]. INSTRUCTIONS FOR A YOUNG LADY, In every sphere and period of life. Containing, I. A mother's advice to her daughters. II. Two letters to a lady upon the subject of religion, by a Clergyman. III. A letter to a young lady on her marriage. IV. An epistle upon the cultivation of taste. V. Fables for the female-sex. Edinburgh: Printed for A. Donaldson, and sold at his Shop, No. 195. corner of Arundel-street in the Strand, London; and at Edinburgh. 1770. **£ 585**

FIRST EDITION THUS. 12mo, pp. [iv], 284; lightly foxed and browned in places; bound in contemporary calf, spine tooled in gilt with red morocco label lettered in gilt, joints cracked, but cords holding firm, head and tail chipped and some surface wear and rubbing to extremities, nevertheless, still an appealing copy, with contemporary inscription on front free endpaper 'Sarah Harding. Her Book, February 22 (1772) Given her by her Govern^{ess}' and later inscription below 'Mary Howell, Her Book, given by her Grandma', and also two twentieth century bookplates.

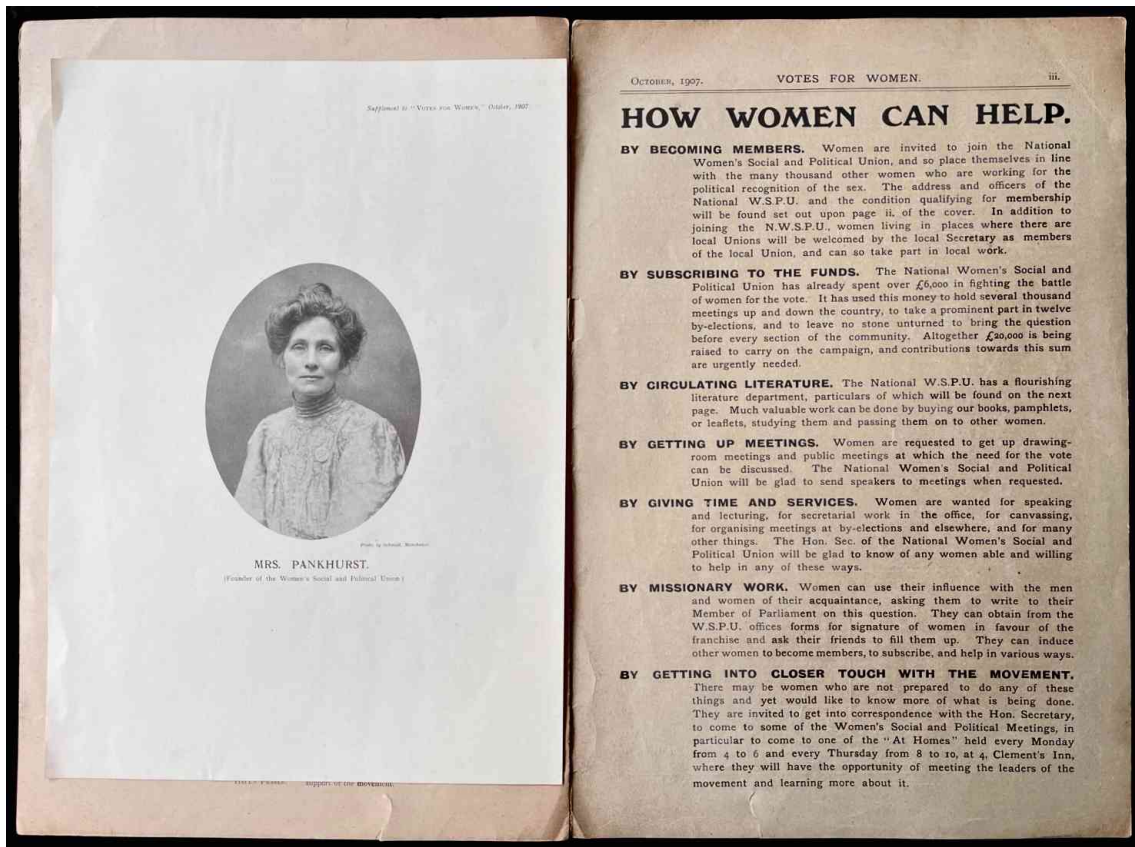
Scarce compendium of prescriptive literature for young ladies, giving advice 'in every sphere and period of life', and including an edition of *An Unfortunate Mother's Advice to her Absent Daughters* by Lady Sarah Pennington.

'I advise, that your company at home should consist of men, rather than women. To say the truth, I never yet knew a tolerable woman to be fond of her own sex. I confess, when both are mixed and well chosen, and put their best qualities forward, there maybe an intercourse of civility and good-will; which, with the addition of some degree of sense, can make conversation or any amusement agreeable. But a knot of ladies, got together by themselves, is a very school of impertinence and detraction, and it is well if those be the worst' (pp. 170-1).

After being estranged from her husband, Lady Pennington (1740-1793) wrote her book instructing women on religion, prayer, dress, needlework, the theatre, books, marriage, dancing, and other "feminine" pursuits. Originally published in 1761, her work deals with the issues of women's education and the moral conflicts that many women faced. Interestingly enough, although Lady Sarah was a writer herself, she did not approve of fictitious novels, these she considered to be unrealistic. She was distrustful of texts leading women into poor judgement and encouraging them to make fatal mistakes in their conduct. Her own text differs from these in that it instructs and gives advice as to how to navigate the realities of life.

The present work was first issued in 1762, with this reissue including Edward Moore's *Fables for the female-sex* for the first time.

OCLC records two copies in the UK, at the BL and NLS, and further copies in North America, at Duke, Illinois, UCLA, New York Public library, Princeton, Case Western Reserve, Louisiana State, Kent State, Temple, Brown and Mount Saint Vincent.



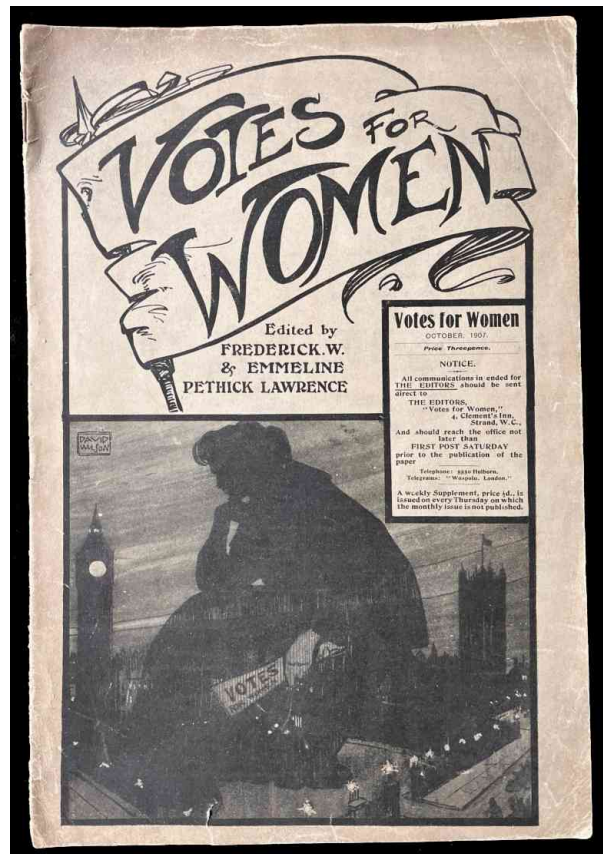
'TO THE BRAVE WOMEN WHO TO-DAY ARE FIGHTING FOR FREEDOM'

40 PETHICK LAWRENCE, Frederick William and Emmeline, *Editors*. VOTES FOR WOMEN. edited by Frederick & Emmeline Pethick Lawrence. [Vol. I. No. 1] October, 1907. London: The Reformer's Press, 4, Clements Inn, W.C. [1907]. £ 750

FIRST EDITION. Folio, pp. 12; with a portrait of Mrs. Pankhurst and a flyer for 'The Deadly Parallel' loosely inserted; lightly toned (due to paper stock), and short tear at foot throughout; stapled as issued in the original printed wrapper; neat repair to spine hinge, some light surface wear, but overall a very clean and desirable copy.

The scarce first number of *Votes for Women*, the important newspaper of the Women's Social and Political Union devoted to women's suffrage, which was to go on to become the organ of the 'militants'. It contained a wealth of practical information for supporters of the cause, including many articles by Pankhurst, details of planned protests, and numerous advertisements relevant to the employment of women.

'The Pethick-Lawrences became powerhouses for reform in the poorer areas of London, working to better conditions for Chinese labour and to increase representation for the working-class in Parliament. From 1907 they both worked with Christabel Pankhurst in the Woman's Social and Political Union (WSPU), seeking votes for women. Pankhurst and the Pethick-Lawrences were the Union's directing force. Emmeline was the treasurer. Pankhurst called Frederick their 'godfather'. He represented suffragettes in the law courts and used his money to stand

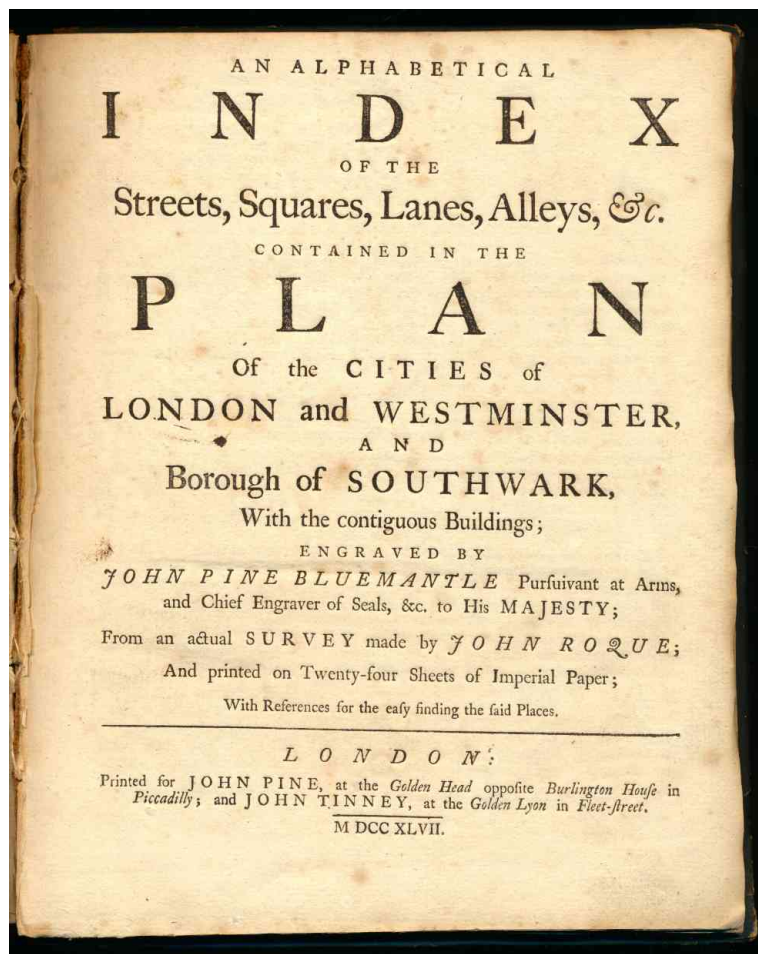


bail for many of them. In 1907 the three founded the seminal periodical *Votes for Women*, which supported extreme agitation. The Pethick-Lawrence home was used as a hospital for suffragists recovering from their prison experiences. Emmeline was imprisoned six times between 1906 and 1912. During her 1909 imprisonment, Frederick was made the Union's joint treasurer. His presence in the inner circles of the WSPU helped make suffrage seem less a conflict between women and men' (see <http://www.25.uua.org/uuhs/duub/articles/frederickpethicklawrence.html>).

In Mr Roy Jenkins's *Asquith* the onset of 'militancy' is said to date from October 1905, when Christabel Pankhurst and Annie Kenney wrecked Edward Grey's meeting in Manchester. It seems to have been adopted as a deliberate policy in 1908, including breaches of the law and acts of public violence. Hunger strikes were practised by those in prison, and the activities of the suffragettes, as they were by now commonly called, became a major government preoccupation in the years immediately preceding the outbreak of the First World War. More bills were introduced during this period, all equally abortive, and the failure of the most promising was said to have been due to disgust with the 'militants'.

This first issue was published in October 1907, and it was then printed weekly from the following April (up until 1912 when the Pethick-Lawrences left the WSPU and took the newspaper with them). The front cover, showing the silhouette of a woman above the House's of Parliament, is by David Wilson (1873-1935), a political cartoonist, caricaturist, illustrator and painter.

See *Printing & the Mind of Man* 398.



41 [ROCQUE, John]. AN ALPHABETICAL INDEX OF THE STREETS, SQUARES, LANES, ALLEYS, &c. CONTAINED IN THE PLAN OF THE CITIES OF LONDON AND WESTMINSTER, and Borough of Southwark, with the contiguous buildings; engraved by John Pine Bluemantle Pursuivant at Arms, and Chief Engraver of Seals, &c. to His Majesty; from an actual Survey made by John Rocque; And printed on Twenty-four Sheets of Imperial Paper; With References for the easy finding the said Places. London: Printed for John Pine, at the Golden Head oppsite Burlington House in Piccadilly; and John Tinney, at the Golden Lyon in Fleet Street. MDCCXLVII [1747]. **£ 2,500**

4to, pp. xii, 46, [2]; engraved folding 'Contracted Sketch of the Plan of London'; original calf backed blue boards, cracking to upper joint but otherwise fine.

Rocque's accompanying text for his justly famous 24 sheet plan of Georgian London, this copy with the all important key map.



'If exact Plans had been made and preserved of all the great Cities in the World, the Disputes concerning their different Magnitudes might soon have been determined. We should have been able to compare together not only those which flourished at the same Time, but Babylon and Rome might have been collated with London and Paris. The latter Satisfaction, however, is not now to be hoped for with any Degree of Certainty: But it is in our Power to ascertain the Claims of modern Cities, which, for want of taking the proper Method, have 'till this Time been continual Subjects of Dispute. After all the Demonstrations which Englishmen think they have given to the contrary,' the French still retain their Prejudices in Favour of their beloved Paris. The Abbé le Blanc, the last Gentleman of that Nation who has visited us and published his Remarks, in spite of his good Sense, cannot help discovering his Bias in this Respect. Our Rivals have challenged to the Proof, and hitherto with good Reason, having several large, beautiful, and it is supposed exact Plans of their Capital, while we had not of ours any one that was tolerable. This Complaint was some Years ago made by the ingenious Mr Maitland, whose Words, as they are on several Accounts to our Purpose, we shall here transcribe.' [Rocque's introduction].





REMARKABLE JUVENILE SCRAPBOOK, HANDMADE
BY A SISTER FOR HER BROTHERS

42 [ROWLEY, Amelia Elizabeth]. [JUVENILE SCRAPBOOK]. [Norfolk & London], [circa 1840-42].
£ 1,500

4to [23.5 x 18.5 cm], 18 leaves, watermarked 1832, containing watercolour drawings and hand coloured scraps and manuscript; a few leaves detached; the wrappers illustrated with a dog and a crab, the front paste-down with a carriage all within designed water-colour borders.

A desirable handmade juvenile scrapbook created by Amelia Rowley for her younger brothers, containing various scenes, both real and imaginary, of Rowley's younger siblings in everyday activities.

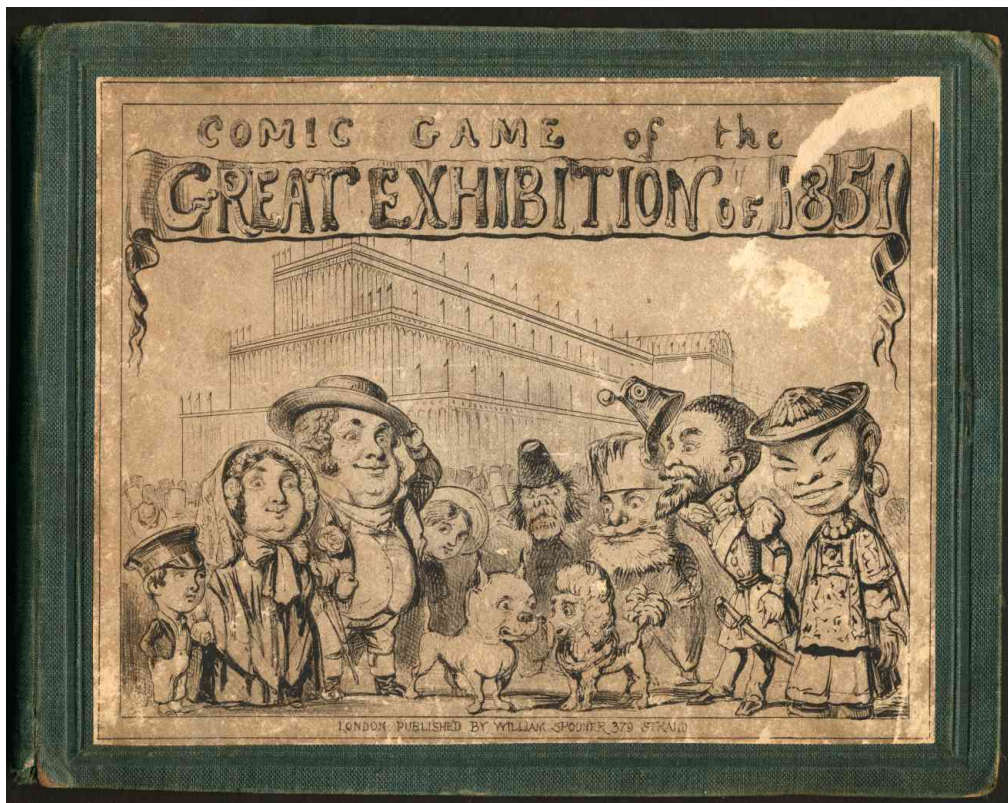
The children are usually shown attempting to feed or control various animals, including scenes in a deer park, feeding some large owls mice, a fox having killed a rabbit but being shadowed by a dog, two dogs fighting with one of the boys trying to disentangle the bloodied creatures. Also, rather exotic scenes with a couple of marmosets and a caged rhinoceros, a lioness chained to a pole, two leopards, one of which is feeding on the head of another animal, a caged lion and leopard together with a boy feeding a large bird, holding onto a sheep and a deer by ropes, a scene showing boys feeding two large reptiles while a girl looks on from the other side of a fence, a blind beggar being given some money and his dog some food, and two other scenes with horses and donkeys.

There is no text accompanying the scenes, however from another manuscript work produced by the same hand we know this is certainly the work of Amelia Elizabeth Rowley (1831-1886) It is also clear that the other children shown must include John Angerstein Rowley (1834-1870), Charles John Rowley, (1832-1919) and Julius Henry Rowley (1836-1915) and possibly other siblings or friends. As John's name suggest they were all great grandchildren of John Julius Angerstein (1735-1823) whose art collection formed the basis of the British National Gallery. The children's parents were Richard Freeman Rowley, a son of Admiral Sir Charles Rowley Bart, and Elizabeth Julia, neé Angerstein, a granddaughter of Angerstein. As Johnny's father was, like his own father, an officer in the Royal Navy, the family although stationed at Portsmouth did not really have a settled home. Instead the family probably lived rather peripatetically at the Angerstein country house of Weeting Hall in Norfolk, and Rowley family home of Woodlands in Blackheath, London.



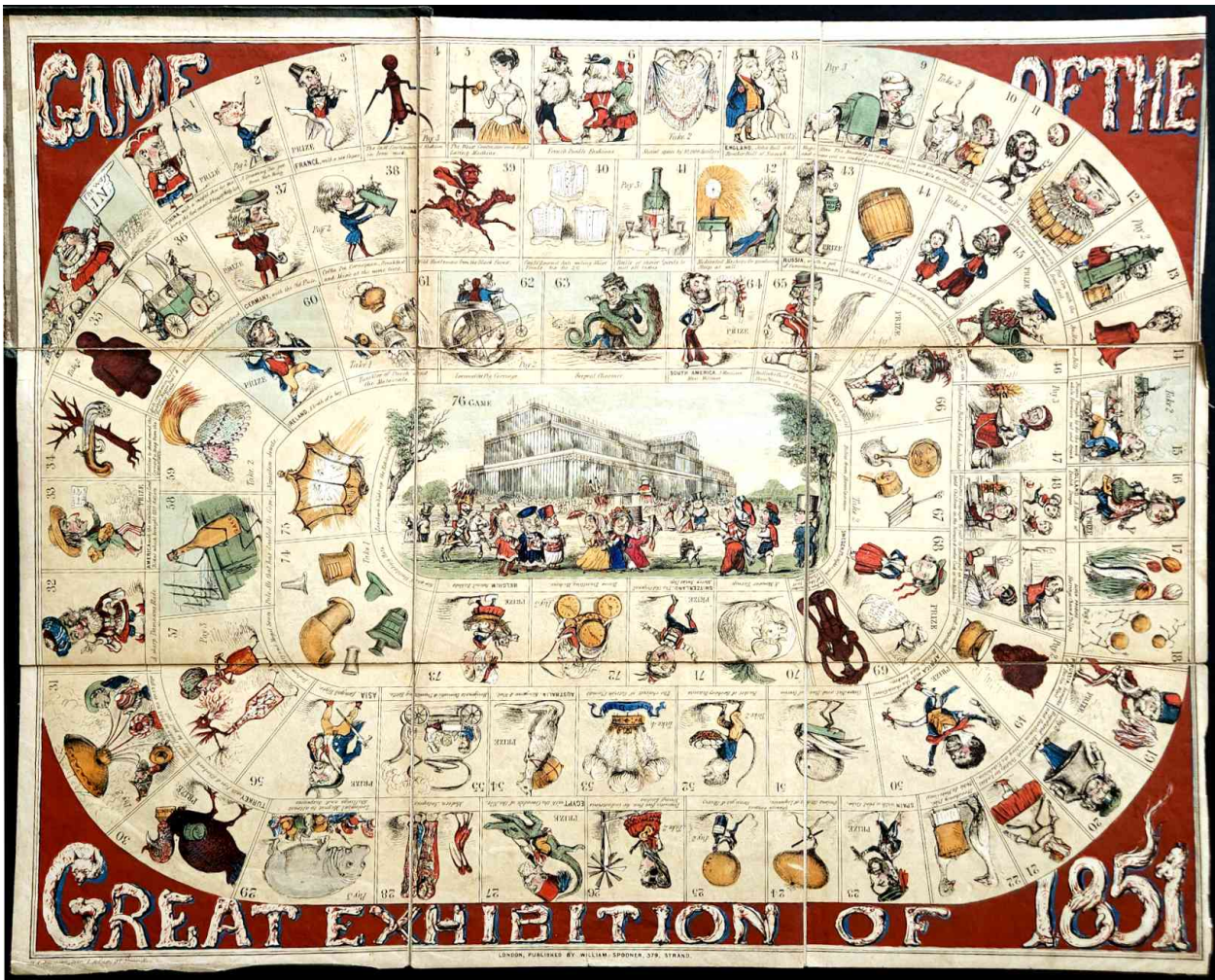
Amelia would have been about ten or eleven when the scrapbook was made. As an adult she married in The Rev William Hay Chapman in the 1860's, with the couple subsequently living at High Cross, near Ware, Southwold, Doveridge, Lowestoft and Clifton, and between them producing at least ten children of their own to entertain!

Altogether an unusual and delightful item.



FINEST GAME PRODUCED FOR THE GREAT EXHIBITION

43 [SALA, George Augustus]. COMIC GAME OF THE GREAT EXHIBITION OF 1851. London, Published by William Spooner, 379, Strand. 1851. £ 5,500



FIRST EDITION. Coloured lithograph and hand-coloured sheet (495 × 610 mm) with 76 comic subjects, dissected into 9 sections and mounted onto linen, lightly browned; folding into the original green cloth covered boards (230 × 275 mm) with large pictorial lithographic label on front cover; and printed rules on front paste down, spine expertly repaired, and some dust-soiling and surface wear to label.

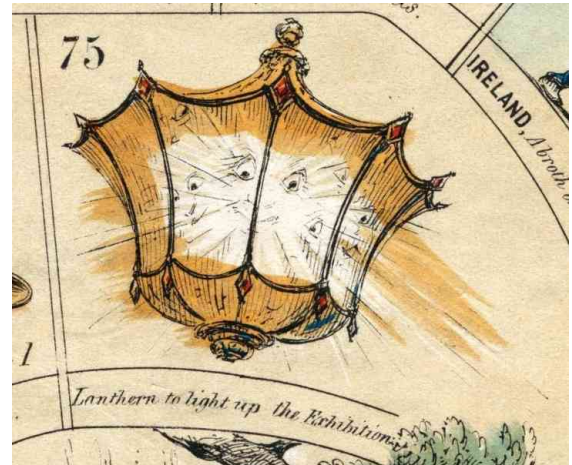
Probably the finest board game produced during the 1851 Exhibition. Although no artist name appears in the design penultimate square No. 75 has a 'Lantern to Light up the Exhibition' a typical conceit by Sala in using his initials 'G.A.S.' to identify himself.

In Sala's autobiography, he describes how he was apprenticed to Adolphus Ackermann at the 'Repository of Arts' at No. 96 Strand: 'There I toiled and toiled during the day. At night, I worked on the artistic commissions I received in a studio on the ground floor of a house where I was a tenant, in Wellington Street North, Strand.' Diagonally opposite Ackermann's premises was No. 379 Strand, the location of William Spooner's premises. One can see how the *Comic Game* might have been one of the 'artistic commissions' he worked on 'at night.' With Sala's *The Great Exhibition, Wot Is to Be, and how it's all Going to be Done*, being marketed by his employer Ackermann, the artist probably thought it sensible to hide his name behind a gas lamp.

Every country in turn is caricatured as the game spirals towards the central winning turn. China with a teapot headed figure; France with poodles dressed in the latest French fashion; England has a magic stove 'The animals go in at one side and come out cooked joints the other'; Spain with onion and orange headed individuals drinking sherry or consuming sticks of liquorish; Turkey a 'Social Hooka so no ones pipe may be put out'; America a revolver to shoot round corners and a 'Anti concussion India Rubber Steam Boat & Railway Dress.'

The centre of the game is illustrated by a view of the 'Crystal Palace' with groups of visitors from different nations mingling, with a suspicious and rather alarmed British family taking a somewhat defensive position in the midst of the scene.

Not in Whitehouse.

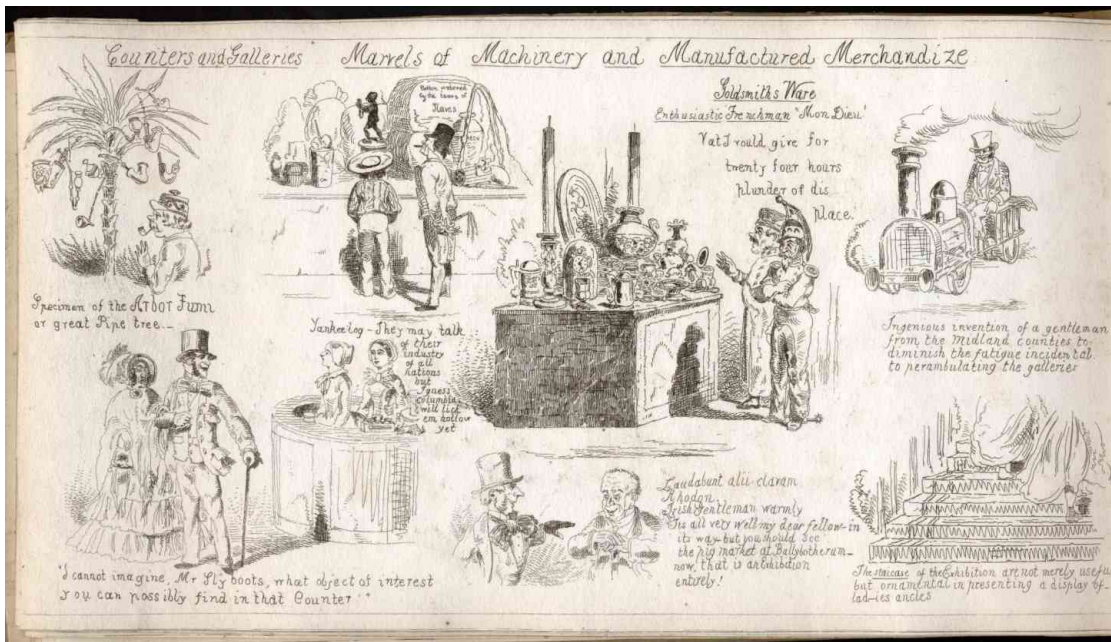




WILL IT OPEN IN TIME?

44 **SALA, George Augustus.** THE GREAT GLASS HOUSE OPENED, The Exhibition wot is!! With a good deal of what isn't - but what ought to have been..., London, The Company of Painters & Glaziers, 1850. £ 1,250

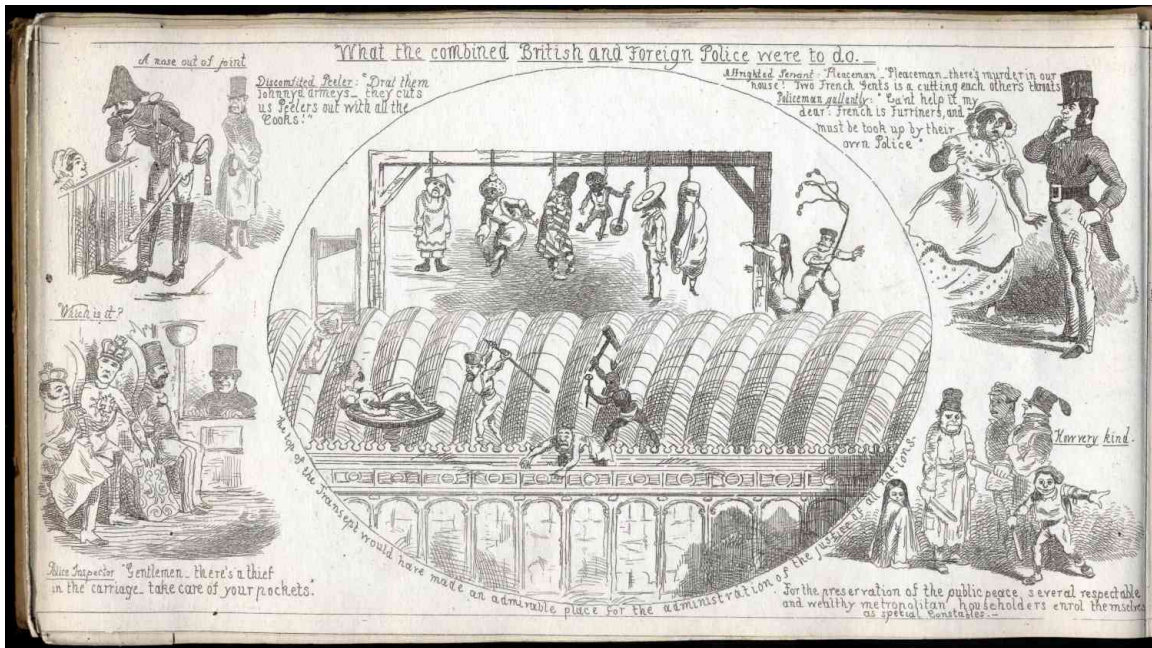
Strip panorama folding into covers, consisting of eight sheets conjoined, and measuring 13 x 550.5 cm overall. original upper board with printed label, rebacked with backboard expertly replaced, some light dust-soiling, but still a very good copy.



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

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

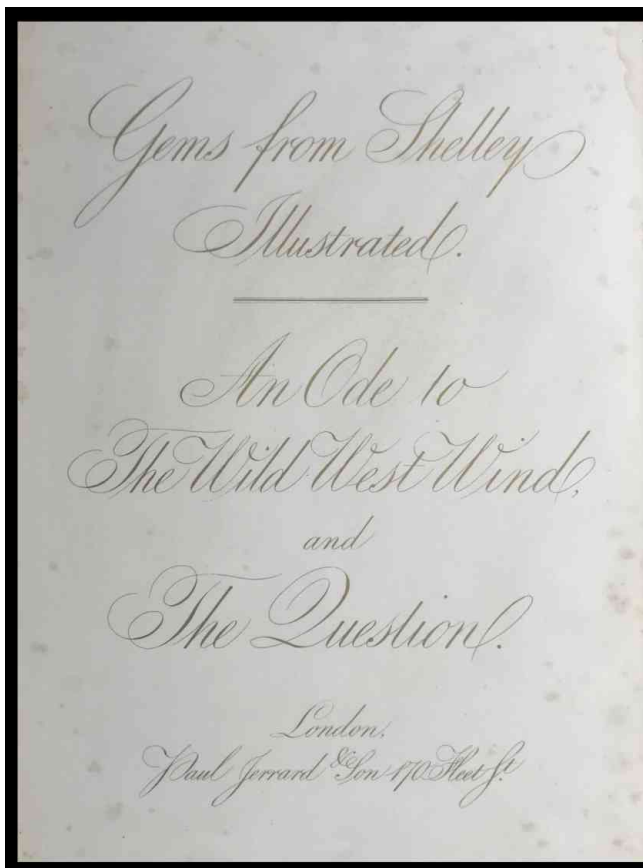
On the panorama itself appear scores of vignettes relating to the Exhibition's visitors and the exhibits. It begins with the opening day, with the grand opening procession, 'sketched from the top of a tree in the transept.' Then follow such topics as 'Some of our Visitors arrive per Train'; 'Heads of the People...'; '...Marvels of Machinery and Manufactured Merchandize'; 'Little Omissions concerning the admission of The British Public'; 'Anticipated



Freaks of those confounded Foreigners'; 'Grand Fair at Notting Hill which nobody went to'; 'Machine Models'; 'Crimes and Casualties which were to have occurred during the Exhibition'; 'What the combined British and Foreign Police were to do' (death penalties and tortures being administered on the roof of the transept); 'Tradesmen's Tricks upon Travellers'; 'The World Spiritual'; and 'The World's [alcoholic] Spirits'. The vignettes near the end include one captioned, "The Artist bids the Reader a respectful and affectionate farewell", consisting of what one presumes to be a Sala self-portrait.

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

Abbey, *Life*, 594.



VICTORIAN COLOUR PUBLISHING FOR THE DRAWING ROOM

45 [SHELLEY, Percy Bysshe]. JERRARD, Paul *publisher*. GEMS FROM SHELLEY ILLUSTRATED. An Ode to the Wild West Wind, and the Question. London, Paul Jerrard & Son, 170 Fleet St. [1859]. £ 650

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

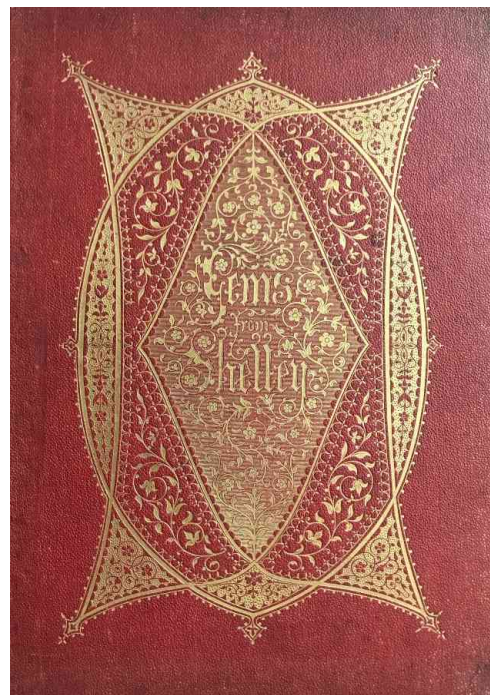
A later publication issued by Paul Jerrard for the drawing room, still incorporating his colourful trademark flamboyant and exotic design.



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

Although uncredited, a number of Jerrard's earlier works are now known to have been designed Henry Noel Humphreys, however for *Gems from Shelley Illustrated* Jerrard used a different, as yet unknown artist, who is identified only with a reversed 'E' in the style of medieval script found on several of the illustrations.

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



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



KEEPING SHOP

46 [SHOPPING GAME]. BARFOOT, James Richard, *designer*. THE YANKEE TRADER, or What d'ye Buy. By Dr. Busby. [London], [c. 1860]. £ 2,250

Comprising of 12 hand-coloured pictorial cards [70 X 63 mm.] and 72 printed cards with tartan backs [30 x 52 mm.], folding printed sheet of rules [14.5 x 30.5 cm]; contained in the original varnished pine box [153 x 121 x 38 mm.]; the sliding lid with a hand coloured lithograph depiction of a 'Yankee Trader' selling his wares to a group of children, scene with some old spots of discolouring; marked on back 2/-, possibly by the original retailer.

An entertaining game of commerce revolving around the day-to-day events of keeping shop by various trades. Dr Busby is the player's guide, and by encouraging them to adopt the persona of a trader, each of the players take charge of the one of the picture cards of their chosen trade and pile of six associated stock cards. The trades chosen for the 'Yankee Trader' include the Apothecary - showing a woman dragging a reluctant boy, the sign on the window 'Teeth Extracted' none too enticing; Barber - here shown as a black man shaving a customer; Bookseller; Butcher; Farmer; Fisherman; Hardware Dealer; Musical instruments; Shoemaker; Tailor; an Tin plate worker. One of the players is designated the 'Conductor' whose role it is to read through a prepared text of 72 open-ended sentences, pausing to allow different traders to promote their wares, even though they may be inappropriate to the situation.

The example in the instructions gives an idea of the ludicrous answers: 'Last Saturday night. just at I was preparing to blow out my light and get into bed. I was startled by a loud knocking at my neighbour door. I told my wife that anybody who made each a noise in the night must be either tipsy or — (looking at the *Bookseller* who answer) *Mother Goose*. Then I looked out of the window, and saw that my neighbour had come to the door, and I assure you he looked like (The *Apothecary* answers) A dose of Salts. Instead of a night-cap on his head he had put on — (the *Barber* answers) A Wig. And so on through the game ...' The players would forfeit a turn or some nominal token should they fail to complete a sentence by a count of three.



The 'Dr Busby' in the title is an acknowledgement of *The Game of Dr Busby* the first American card game that originated in Salem, Massachusetts in 1843. As a term 'Yankee Trader' peaked during the 1850s and 1860s in Britain with advertisements for a this game listed in 1860. During the 1840's the toy and game maker Edward Wallis issued a version of the game under the title *What d'ye Buy*, when he ceased trading in 1847 the game was manufactured by John Passmore in the 1850s. *The Yankee Trader* has no imprint however the initials the lid 'J.R.B.' can be identified as James Richard Barfoot. Generally one would suppose that this game was published by 'David Ogilvy at his Repository for Rational Toys and Amusements', although having no imprint it is just as conceivable that Barfoot issued the game himself.

James Richard Barfoot, the artist of this work, was born in Clerkenwell, London in 1794; he married Mary Ann in the 1820's and settled in Islington where they had three daughters and a son. At the time this work was published he rented at 1 Gainsford Place. Although his name appeared in the Court directory and he exhibited a few paintings at the Royal Academy, the family do not seem to have been successful enough to have a live in servant, but did rent rooms to lodgers including a straw bonnet maker and cambric merchant. Like many artists of this period he probably led a rather hand-to-mouth existence with some outward signs of gentility. His name is associated with various jigsaw puzzles, as well as works published under the Betts and Darton imprints, but many of his works remain to be identified as the family, all now working on various products, tended to supply a steady output of designs and puzzles for the wholesale trade to apply their own imprint. In the census the family gave their collective occupation as 'Designer in Wood and Lithographic Artist', and we see that the business began to be transferred to the children. Mary Ann died at Brighton in 1855 and James succumbed to typhus at Gainsford Place in 1863, though their son appears to have still lived at Gainsford Place in the following year, after which references to the Barfoot family peter out, although James is known to have died as late as 1904.

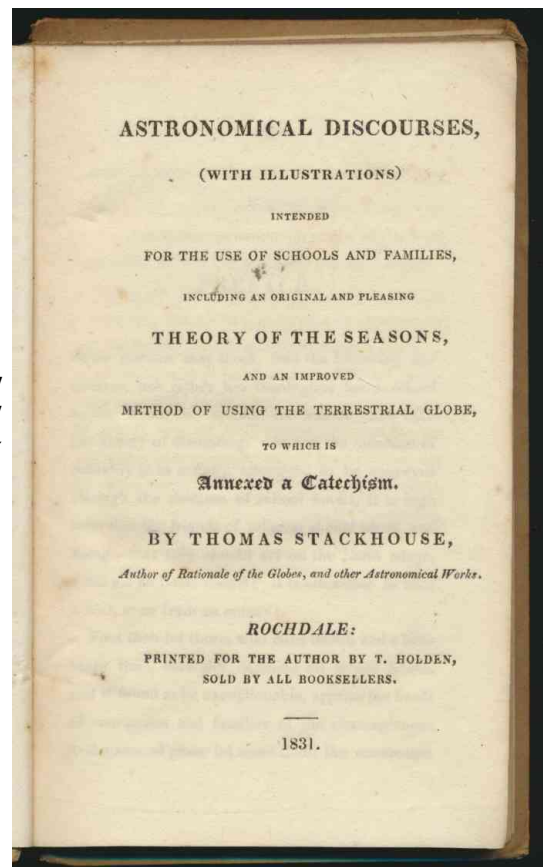
SIMPLIFYING MANY OF THE MORE DIFFICULT ASPECTS OF BASIC ASTRONOMY

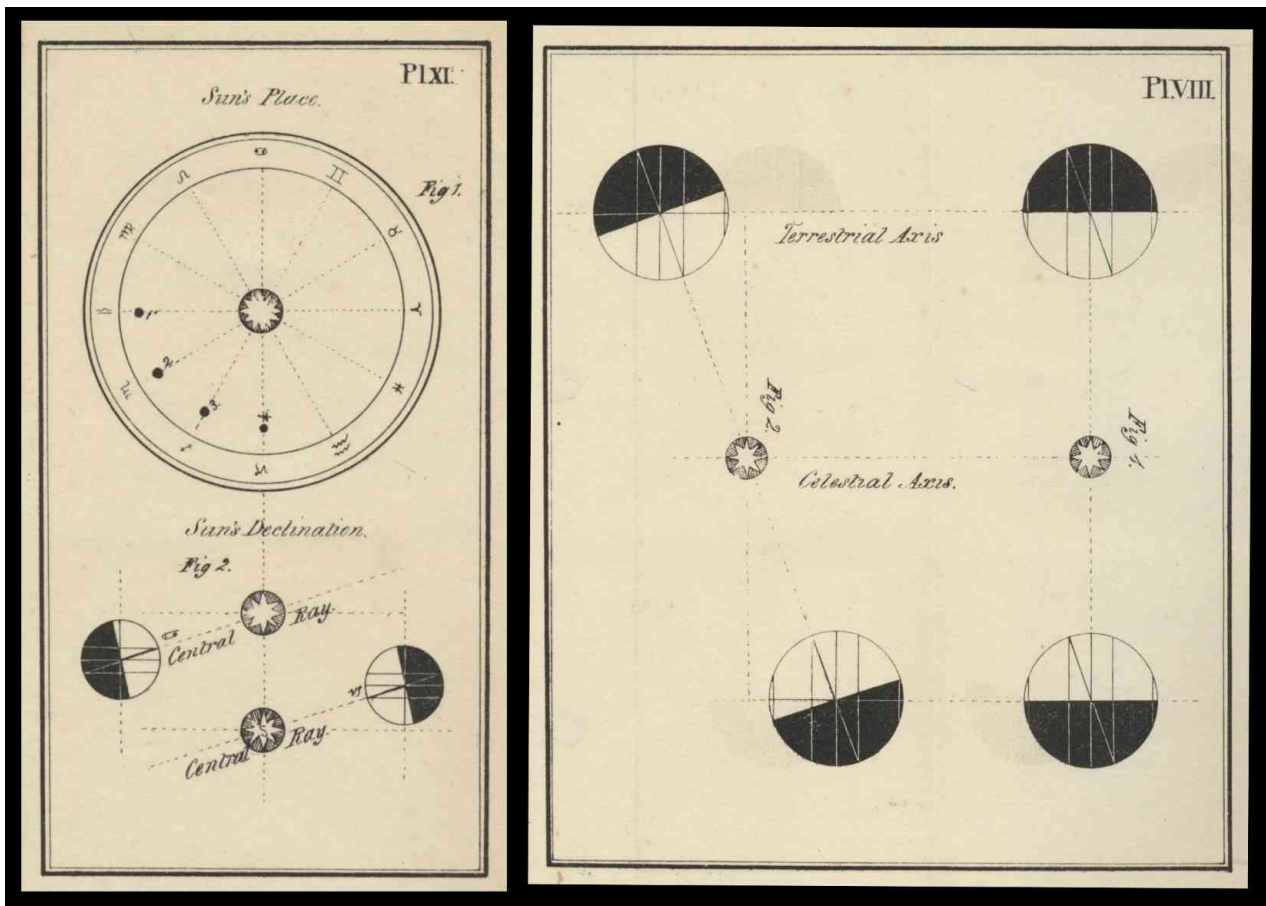
47 STACKHOUSE, Thomas. ASTRONOMICAL DISCOURSES, (with illustrations) intended for the use of schools and families : including an original and pleasing theory of the seasons and an improved method of using the terrestrial globe, to which is annexed a catechism... Rochdale: Printed for the Author by T. Holden, Sold by all Booksellers. 1831. **£ 385**

FIRST EDITION. 8vo, pp. 62, with 11 leaves of plates (some folding); with errata slip pasted to rear pastedown; in the original publisher's boards, upper board with printed spine label, head and tail chipped, but still a very desirable copy, with contemporary ownership signature of Sarah McTaggart July 7th 1831' on front free endpaper.

The work is both a text of instruction on astronomy and an attack on the growing irreligious prevalence in the population of such growing industrial towns as Rochdale.

'Some persons may think, that the following discourses, are rather too theological for a school book. From this opinion the author must take the liberty of dissenting. When the infection of infidelity is so artfully attempted to be conveyed through the medium of school books, it is high time that the friends of religion should be up and doing' (Introduction). Stackhouse although acknowledging the great advances in scientific investigation is persuaded that some things are 'unknowable.'

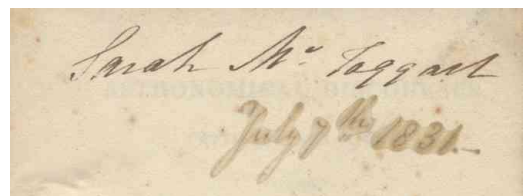




Elsewhere Stackhouse declares that ‘Our philosopher has analyzed the subtle substance of light!—he has even measured the velocity of its motion! Let us ask him, surely he can tell us—nothing can escape his keen penetration; let us enquire of him what the sun is composed of, what is the nature of its structure; and whence those vast reservoirs are replenished, from which such immense floods of light and heat are incessantly emanating? Alas we are disappointed! to these questions he can give us no decisive and satisfactory answer: he has nothing either for himself or us on *this* subject, but vague, if not absurd, conjectures. And why? how is it that he has been so successful in investigating a subject that is invisible and impalpable, and yet is so foiled respecting that which is so conspicuous and so glorious? The answer is ready at hand; he can neither submit the sun to mechanical, nor chemical analysis; nor can he reason about it by analogy, for there is nothing on earth analogous to it.’

Still, he provides good practical knowledge and simplifies many of the more difficult aspects of basic astronomy, all of which are well illustrated in a series of plates. Tellingly, at the end of the work, Stackhouse includes a ‘Catechism’ for children to learn, in which he attributes any difficult or unknowable ideas or knowledge to God. The work was very probably prepared for Rochdale Grammar School, which was then under the headmastership of the Rev. William Hodgson. However, this particular copy was actually used by a girl named Sarah McTaggart.

Thomas Stackhouse, (1756–1836), educational writer and antiquary, was born at Cockermouth on 27 September 1756. He was educated by his uncle Thomas Stackhouse (1706–1784) in London and worked as a tutor in Liverpool. He published a number of school textbooks on punctuation, ancient Greek society, geography, astronomy, and the use of globes, many of which were illustrated with his own drawings and diagrams. He also wrote a few theological works. In later life Stackhouse joined the Society of Friends.



OCLC records one copy only, at the Adler Planetarium; apparently no copy in the British Library.

HOMEMADE MANUSCRIPT FOR A MODERN DAY ‘ADAM AND EVE’

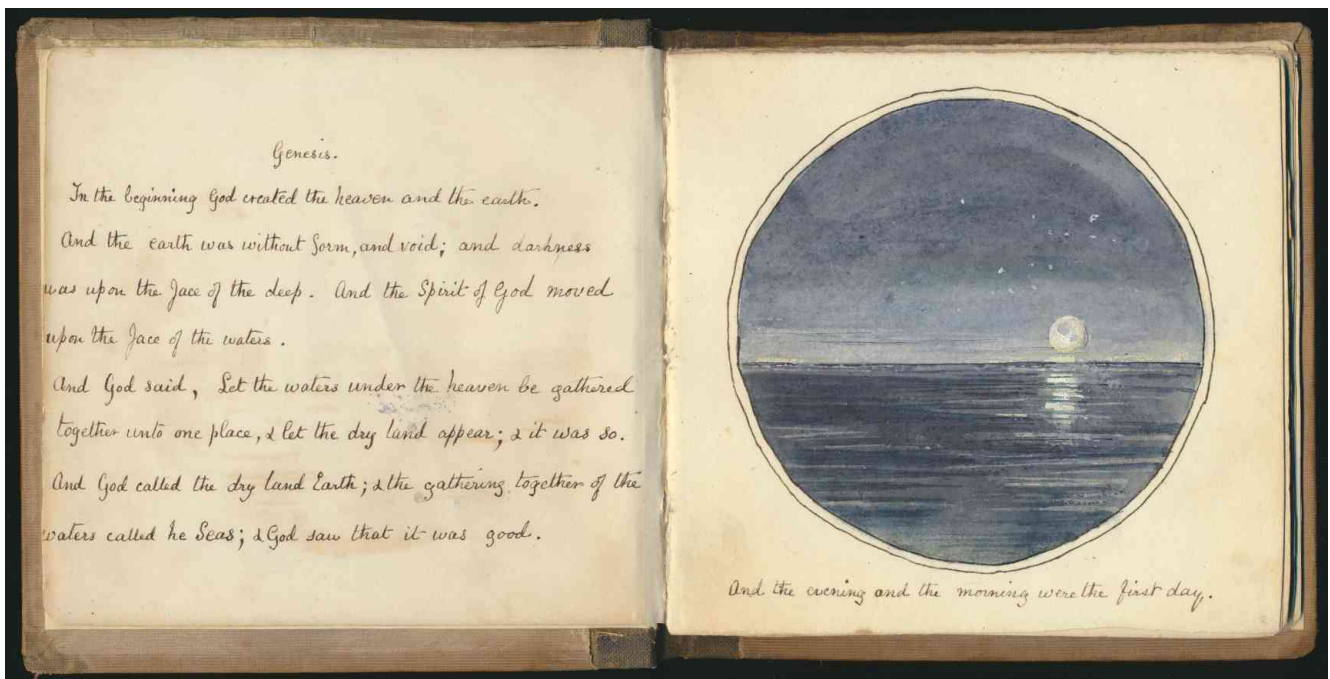
48 [TAYLOR, William & Fanny]. ADAM AND EVE. Helen and Lewis Taylor. Swynerton Rectory, 1860. £ 1,500

Small 4to [14.4 x 14 cm (5.7 x 5.5 inches)], pp. 18 and 9 pen ink and watercolour illustrations on thicker card; original tan cloth, the upper cover neatly titled in manuscript.



A rather delightful home made manuscript celebrating the first two children of the Rev William Taylor and his wife Fanny.

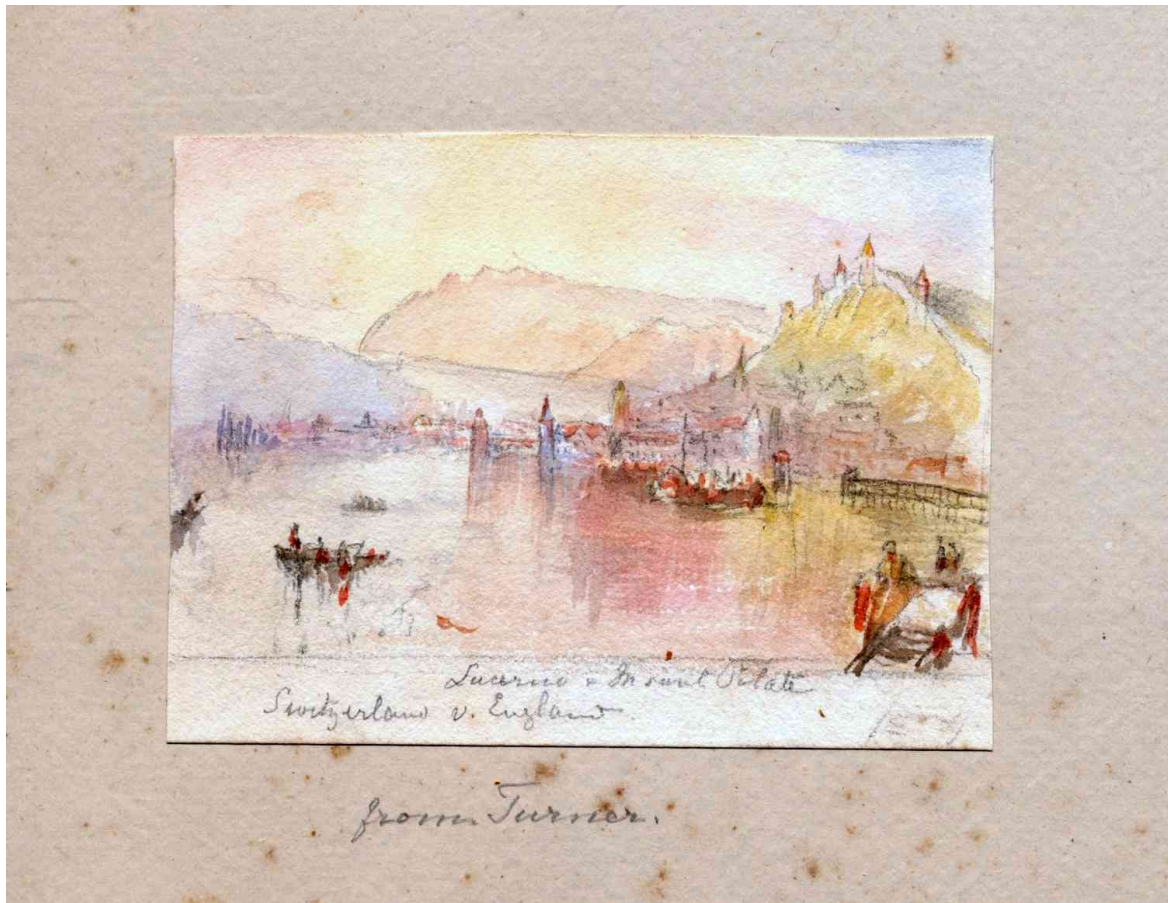
Helen Frances Taylor was born at the Swynnerton Rectory in Staffordshire in 1856 followed two years later by Lewis William Taylor. The text follows the Bible story from the beginning of Genesis and the creation of the world to the death of Noah in Genesis, chapter eight. The text is adorned by nine delightful and accomplished roundels illustrating the key episodes in the Bible story. These include 1) 'The evening and the morning were the first day' 2) 'And God saw every thing that he had made, and behold it was very good.' 3) 'She took the fruit thereof, and did eat, and gave also unto her husband with her and he did eat.' 4) 'So he drove out the man; & he placed at the east of the garden of Eden Cherubim' 5) 'A fugitive and a vagabond shalt thou be in the earth' 6) 'They went in two by two unto Noah into the Ark, the male & female as God had commanded Noah' 7) 'And Noah only remained alive, and they that were with him in the ark.' 8) 'And he sent forth the dove; & to in her mouth was an olive branch pluck'd off'; and 9) 'I do set my bow in the cloud, and it shall be for a token of a covenant between me and the earth.'



These nine scenes were chosen were no doubt as the most visually interesting scenes to illustrate, the artist clearly influenced by contemporary religious art. The title is an obvious foil to link their own 'Adam & Eve' to their own children Helen and Lewis. Probably the intention was to explain to then in an illustrated form the key moral teachings in Genesis, including the creation, man's downfall, man's rebellion, redemption, and God's mercy.



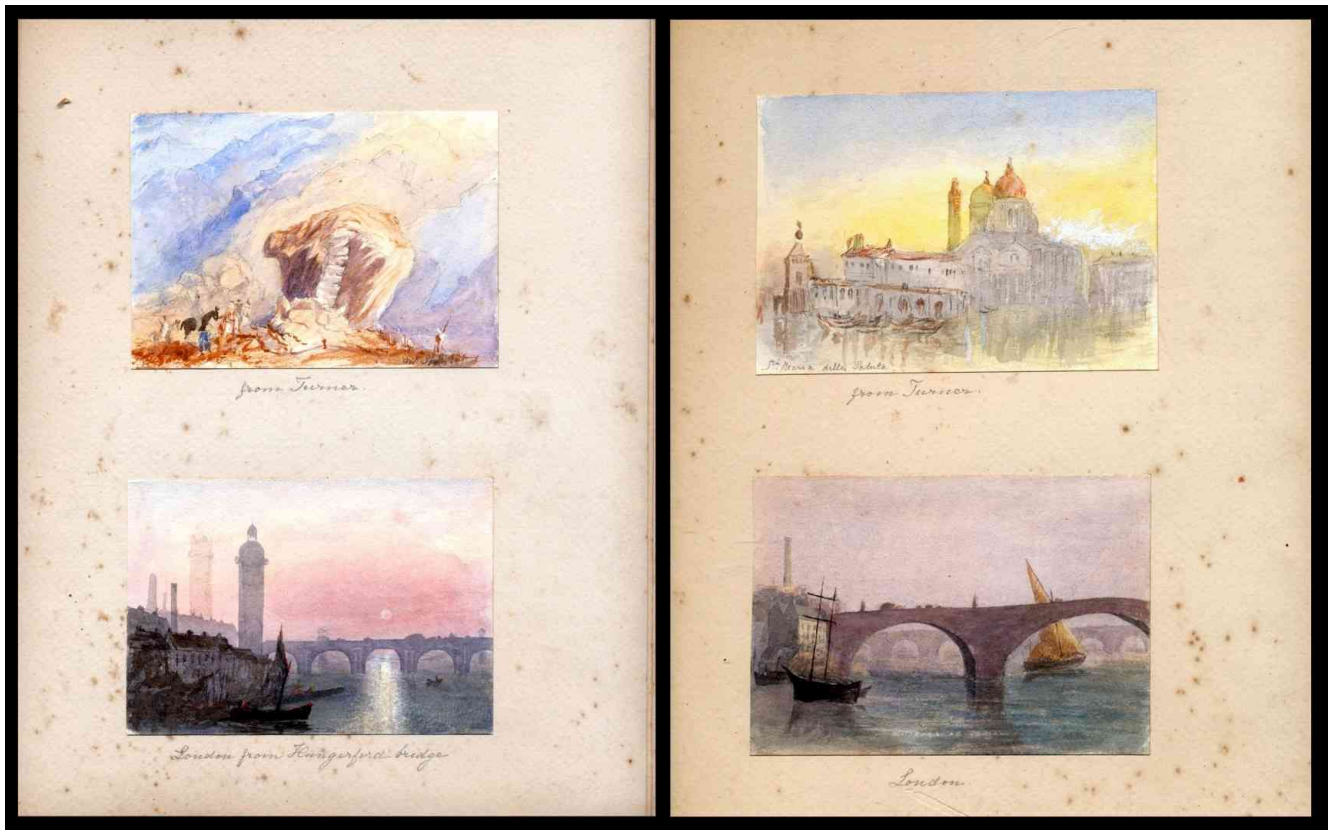
The work is also influenced by the children's books being published in the 1850's and 1860's, many of which were both of the same small format and containing bright and impressive coloured plates. We are unsure if this was produced by William or Fanny Taylor, though one quite probably provided the illustrations and the other the text. We only know that Helen never married and died just short of her hundredth birthday, her brother Lewis became solicitor and predeceased his 'Eve' in 1944.



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

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

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



with them includes copies of several watercolours owned by Ruskin, with annotations indicating Ruskin's direct involvement in her artistic development. Little documentation exists about her connection with Turner and Ruskin beyond this album and an obituary notice, yet it's certainly plausible given the evidence.

Ruskin published his *The Elements of Drawing* in 1857 and 'received an increasing number of requests for advice and assistance in the practice of drawing. Such requests came both from humble students, otherwise unknown to him, and from great ladies.' [Cook]. One of the Turner copies in our album is dated 20/2 '58 pinpointing when Elizabeth would have met with and taken lessons from Ruskin. The previous month Ruskin had met with, and began giving lessons to, Rose la Touche, as Cook tells it 'began the romance, and the tragedy of his life.' Elizabeth Warlow would be 32 in 1858, and although like Rose an unmarried woman - something Ruskin generally avoided - this was a platonic teacher/pupil relationship. Ruskin would have taught her personally, either by way of invitation together with other amateurs to his home at Denmark Hill, or alternatively at the home of another aspiring amateur 'in town' and possibly at the National Gallery. It still leaves the question of how Elizabeth Warlow knew Turner. Intriguingly the 1851 census has her profession as 'Teacher': she certainly did not need to teach as the family had private means, or was there a meeting through Ruskin before Turner's death in 1851?

Who was Elizabeth Warlow? Elizabeth Warlow was born in Cawnpore, India, in 1826, the daughter of Captain Thomas Warlow of the Bengal Engineers and his wife Prudence. After Thomas's death in 1839, Prudence and her children returned to Britain, where she remarried Blackheath doctor Lawrence Hay Fyffe in 1840. Widowed again in 1849, Prudence lived with her daughter Elizabeth, her son (and future historian) C. A. Fyffe, and occasionally with various nieces and nephews from relatives still residing in India. After her mother's death, Elizabeth moved to Acton in the 1870s, where she designed her own house without the help of an architect. According to the *Acton Gazette*, in a notice on her death in 1920, she was described as a personal friend of Turner and Ruskin. Elizabeth also became a socialist, learned several languages including Esperanto, was a committed vegetarian, and fought against anti-vaccination movements. She adopted a daughter, offered financial and personal support to poor women, taught French and other subjects to local police, and had friends from all walks of life. She actively supported progressive social and educational causes, generously helping those in need.



The exact details of how Elizabeth Warlow met Turner and Ruskin remain unknown, but she valued her work with Ruskin enough to preserve it in her album. Her other sketches and watercolours include scenes from Bristol, Dartmouth, Edinburgh, Berwick-on-Tweed, North Berwick, Warwick, and Oxford, as well as from a continental tour that covered Antwerp, Trier, Worms, Koblenz, Cologne, and Mainz.

Below, we have listed the ten Turner works that Elizabeth Warlow copied with Ruskin's assistance, along with their current titles and locations. Additionally, there are two further watercolours depicting views of the Thames: one of a sunrise from Hungerford Bridge in London, and another unidentified Thames scene. We speculate that these may be the work of Henry Dawson and could have some connection to Ruskin.

View of Santi Giovanni e Paolo, Rome, from the Palatine Hill 1819: Turner Bequest CLXXXIX 39.

View of the Arch of Titus and the Temple of Venus and Roma, 1819: Turner Bequest CLXXXIX 40.

View of Orvieto, Painted in Rome 1828/1830: Turner Bequest N00511.

Untitled (Keswick Lake, Cumberland): British Museum 1958,0712.442 - Ex Ruskin - dated '20/2 '58'.

The Desert of Sinai: Private collection see Wilton 1979, no. 1239 - Ex Ruskin?

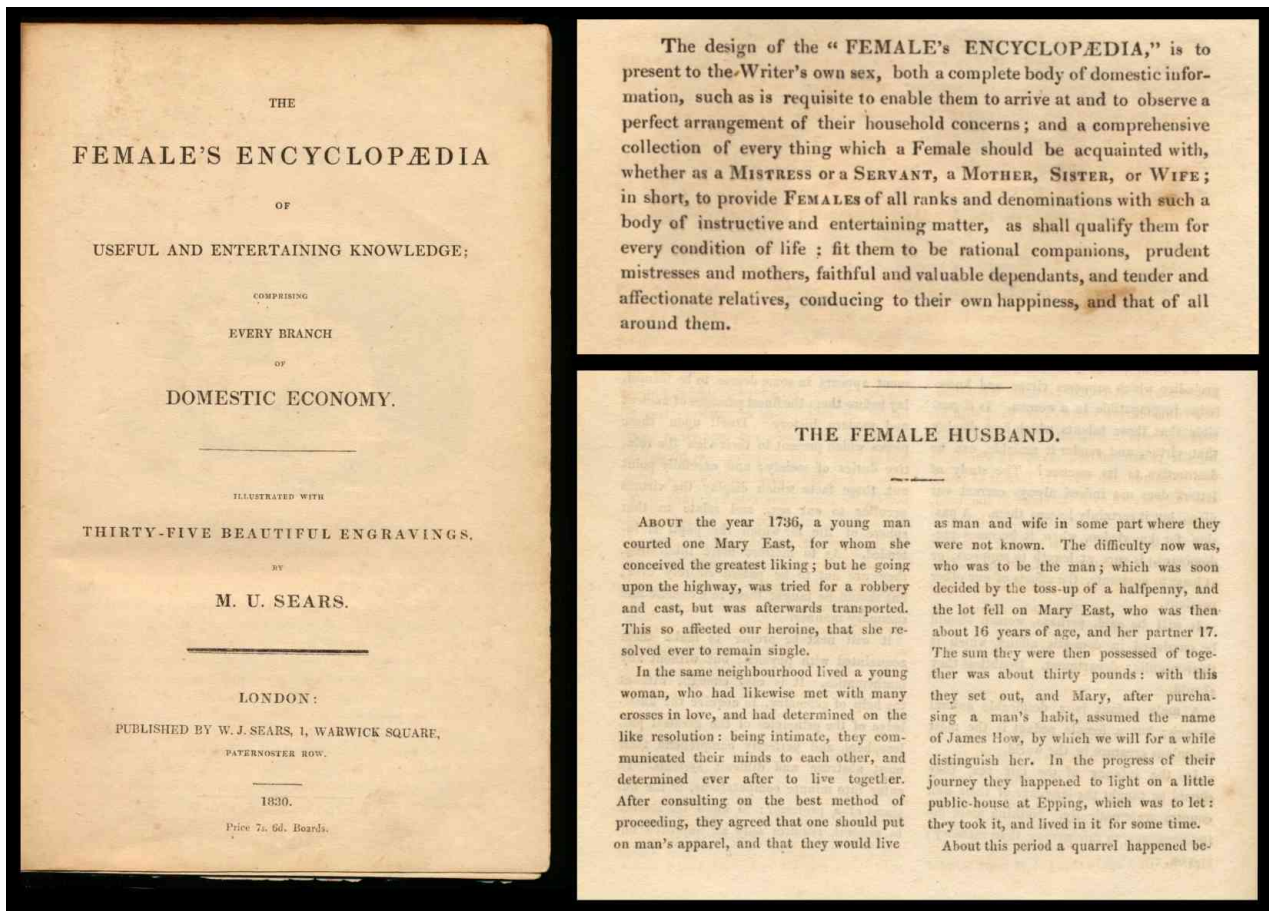
The Dogana and Santa Maria della Salute, Venice, 1840: Turner Bequest CCCXVI 29.

The opening of Walhalla, 1842: Turner Bequest N00533.

Richmond, Yorkshire, 1826: British Museum 1910,0212.276.

Dudley, Worcestershire, c1830-33: Lady Lever Art Gallery, Liverpool LL 3923 - Ex Ruskin.

Lucerne from the Lake, 1845: Morgan Library and Museum 1996.148 - Ex Ruskin.



ENCYCLOPAEDIA FOR RUNNING A HOME

50 [WOMEN]. THE FEMALE'S ENCYCLOPAEDIA of useful and entertaining knowledge; comprising every branch of domestic economy. Illustrated with thirty-five beautiful engravings by M. U. Sears. London, W. J. Sears, 1 Warwick Square, Paternoster Row. 1830. £ 650

FIRST EDITION. 8vo, pp. [ii], vi, 7-440, [6] advertisement; contemporary half calf over marbled boards, spine decorated in gilt with a black skiver lettering piece; binding rubbed and slightly worn in places but overall a good copy.

A well structured work attempting to encompass every aspect of running a home, for 'Young Married Ladies, as well as their Servants.'

'The design of the "FEMALE'S ENCYCLOPAEDIA," is to present to the, Writer's own sex, both a complete body of domestic information, such as is requisite to enable them to arrive at and to observe a perfect arrangement of their household concerns; and a comprehensive collection of every thing which a Female should be acquainted with, whether as a Mistress; or a Servant, a Mother, Sister, or Wife; in short, to provide Females of all ranks and denominations with such a body of instructive and entertaining matter, as shall qualify them for every condition of life: fit them to be rational companions, prudent mistresses and mothers, faithful and valuable dependants, and tender and affectionate relatives, conducing to their own happiness, and that of all around them.' (Introduction)

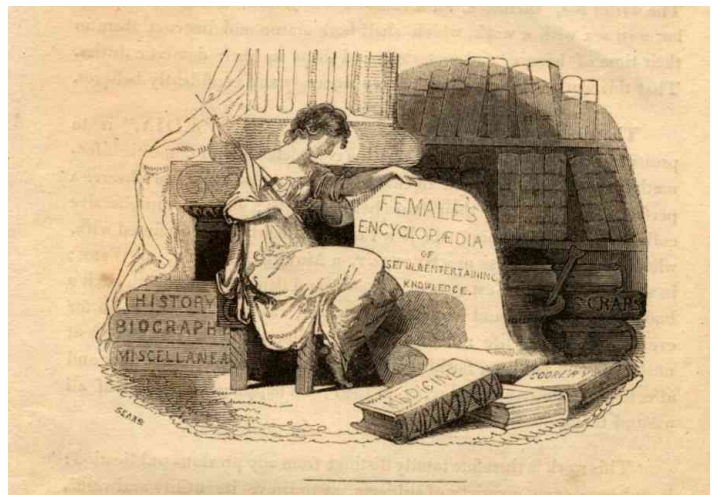
Being a serial publication the information on each of the main subjects is spread throughout the work and include: Ailments, Domestic Memoranda, Domestic Practitioner, Hints on Female Education, Tutoress, Love and Marriage, Duties of Married Life. To relieve this are similarly treated lighter subjects including Female Biography, Aphorisms, English and French Ladies contrasted, and the Querist. This last section answers such questions as What is Happiness?, What is Friendship?, What is Love? and takes the form of an agony aunt column: 'Query 9 - I am a young woman, and have been very dutiful to my parents; but now they have proposed a husband for me whom I cannot love: therefore, how shall I discharge my duty?—whether to oblige my parents, and live an uncomfortable life (for I cannot expect any other, where minds are not equally agreed); or to disoblige them by refusing them what they so earnestly importune.'; 'Query 14 - Can a tender friendship between two persons of diffident sexes be innocent?'; 'Question - Is there now, or will there be at the resurrection, any females in heaven, since there seems to be no need of them there.' All sorts of other miscellaneous information packs out the double column pages including such topics as Portuguese Superstitions, Slippers and Chinese divorce in order to entertain or instruct the reader.

The work was published originally in parts which could be had both weekly at threepence, or monthly priced at one shilling being aimed chiefly at the lower-middle class reader. The first part was issued at the end of September 1829 and continued until part seven when the work replete with a preface and index could be had at seven shillings and sixpence.

The first part of the work reviewed somewhat condescendingly in the *Morning Advertiser*, when it came out in October 1829, chiefly because the author was a woman: 'The present [work] is so far novel in its plan, that the information of which it is intended to be made the medium is addressed to the better half of mankind only; and that, along with the entertaining, it is also to be the organ of inculcating and diffusing useful knowledge. The object is good; but all depends on the execution, and in that respect we have but little yet before us to enable us to judge. We shall, however, in fairness to the fair author, transcribe as much of her introduction as will enable our readers to judge of her intentions; and should we find that in the progress of the work the pledge, which are here given are fully redeemed, we shall return to the work again, and bestow on it what praise it may merit. In the mean time it appears to us that the gigantic and varied nature of the task is by far too much for the superintendence of a lady.'

Who was this mysterious author? It may well have been someone in the Sears family who both published and illustrated the work, so it is possible that it is Johanna Sears, the wife of the publisher William J Sears, or indeed Harriett, the wife of the illustrator Matthew Urlwin Sears.

OCLC: 1538483.



The ABA Chelsea Rare Book Fair

1–2 November 2024
 Friday 1 November, 2pm–7pm
 Saturday 2 November, 11am–5pm

Chelsea Old Town Hall
 King's Road, Chelsea, London SW3 5EZ
 United Kingdom

chelseabookfair.com
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