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A N D S O C I E T Y



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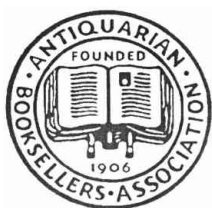
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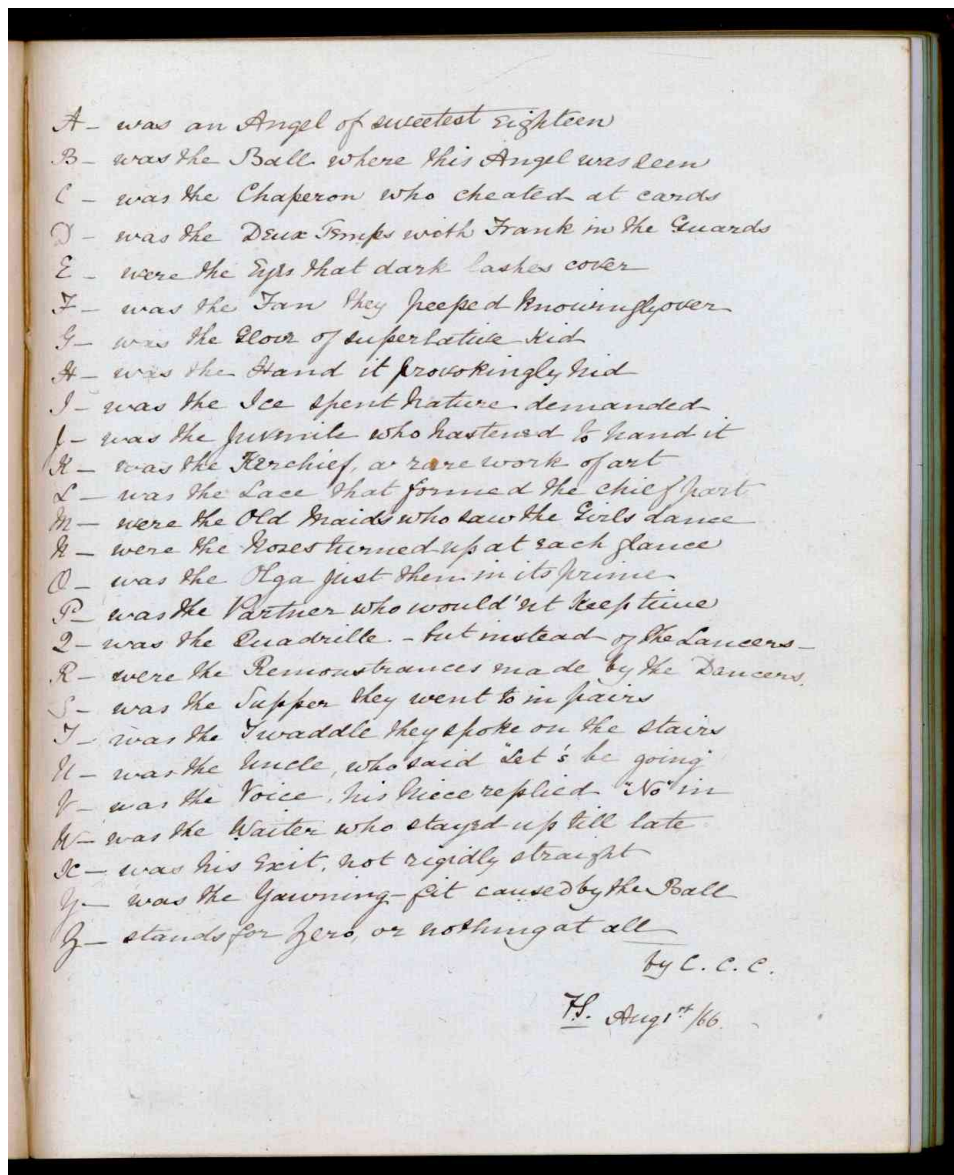
62 [Ann Ryle, *Printer*]

Front cover image is taken from item 67 [Fanny Tercy]

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WITH ENTRIES PENNED BY HER FRIENDS

I [ALPHABET]. [GILLESPIE, Sarah Mary]. A KEEPSAKE ALBUM, presented to Sarah Gillespie by Francis Stewart. [London], October 12th 1864 [-1865]. £ 325

4to, 23.5 x 19 cm, with entries on 26 pages, all tinted sheets, with others unused; full contemporary black morocco gilt lettered 'album', with blind and gilt ruled borders, all-edges-gilt, some slight rubbing to the edges.

The album was presented to Sarah - or rather Mary as she preferred to be called, by her future husband - Francis Stewart, in October 1864.

Various entries have been entered by Mary's friends, including J. Dangars of Clarendon House, Jamie Cole, Lucy Gillespie—Mary's younger sister—Jellie Job, Louie Lloyd [for Dear Mary], J. M. Maclean, C. Robertson, and M. A. Mathieu. The Dangars family are recorded at Clarendon House, St John's Wood, London.

However, the more numerous entries are, of course, by Francis Stewart, who chiefly provides only his initials 'F.S.' These include an alphabet which he credits to 'C.C.C.', although we have not been able to locate the actual origin of this piece: 'A - was an Angel of sweetest eighteen; B - was the Ball where this Angel was seen; C - was the Chaperon who cheated at cards; D - was the Deux Temps with Frank in the Guards; E - were the Eyes that dark lashes cover; F - was the Fan they peeped knowingly over; G - was the Gown of superlative kid; H - was the Hand it provokingly hid; I - was the Ice spent nature demanded; J - was the Juvenile who hastened to hand it; K - was the Kerchief a rare work of art; L - was the Lace that formed the chief part; M - were the Old Maids who saw the Euli dance; N - were the Noses turned up at each glance; O - was the Olga just then in its prime; P - was the Partner who wouldn't keep time; Q - was the Quadrille - but mixed up the dancers; ; R - were the Remonstrances made by the Dancers; S - was the Supper they went to in pairs; T - was the Treadle they spelt on the stairs; U - was the Uncle who said "it's be going"; V - was the Voice his Niece replied "no no" in; W - was the Waiter who stayed up till late; X - was his Exit not rigidly straight; Y - was the Yawning fit caused by the Ball; Z - stands for Zero, or nothing at all.'

Mary's father, George Gillespie, was a retired Scottish merchant who had first lived in Tunbridge in Kent before moving to Oxford Terrace, off Hyde Park, in London. He had died in 1863, leaving a respectable inheritance of some £30,000, and it appears that the Rev. Francis Stewart was probably betrothed to her soon afterwards. She would have been seventeen in 1864, and possibly her mother was then looking to find suitable partners for all her five children as they came of age.

When this alphabet was penned, Mary had actually already turned nineteen, but who was counting. Married in 1869 Mary and Frances went on to have several children before her death in 1903.



A FOR AN APPLE ROUND AND RED

2 [ALPHABET]. [SCANNELL, Edith, *Illustrator*]. ABC. London: Ernest Nister, [24] St Bride's Street E.C. [Printed] by E. Nister at Nuremberg (Bavaria), [1892]. £ 300

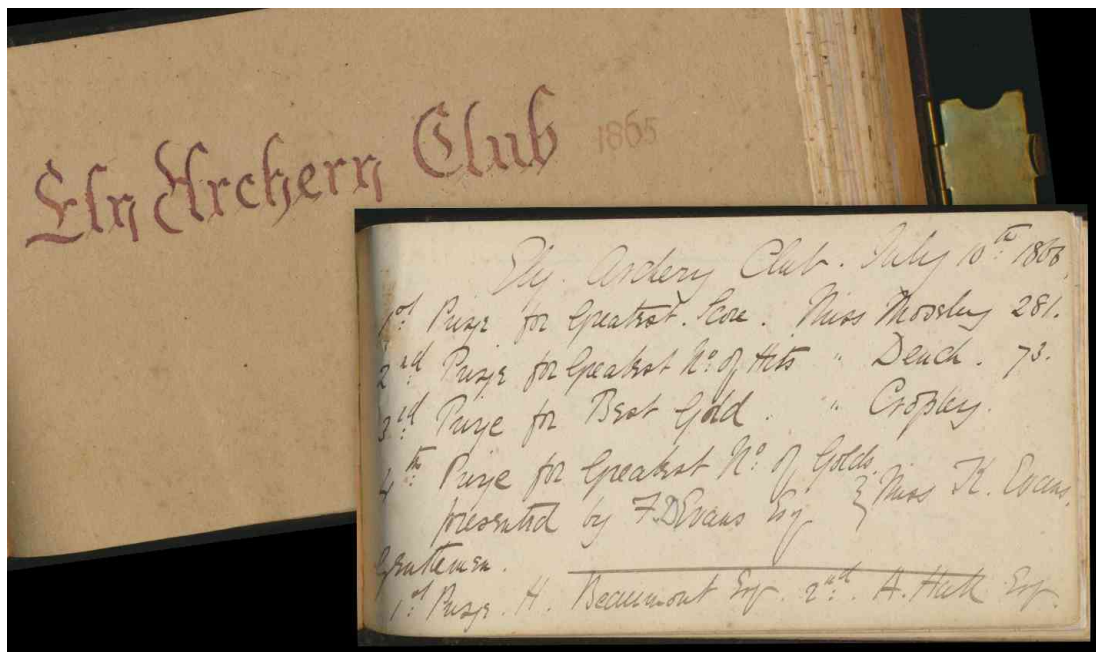
Shaped oblong folio [23 x 18.4 cm (9 x 7¼ inches)] coloured and monochrome text and illustrations on cream card, some minor creasing to couple of leaves; original decorative illustrated upper cover, some minor creasing and small piece missing from lower cover, partly losing the imprint, a pleasing copy, nonetheless.

A prettily illustrated alphabet by Edith Scannell where one side of the leaf has a coloured illustration opening with the verses such as 'A for an apple round and red, B for Baby, and for Bed', whilst the facing page printed in monochrome has a different set of verses beginning 'A brought an apple in her hand. B was the baby, just able to stand.'

Edith Maud Susanna Scannell (1852-1940) was partly Irish by descent, her father having been a doctor in Kerry. His death occurred when Edith was an infant and mother decided to move her young family to Italy and France for a number of years. Edith soon developed a taste for art and studied with Alessandro Lanfredini at Pisa, Augusto Bompian at Florence and latterly Claudius Jacquand at Paris. In 1870 she had a painting accepted for the Royal Academy exhibition, where her works were almost yearly exhibited thereafter. She appears to have returned to London about 1871 and became one of the 'Slade Girls' from her studies with Alphonse Legro at the Slade School of Art. Her picture 'In the School Room', exhibited at the RA, began her professional career in 1882, and from this time portraits of children and illustrated books kept her busy for the rest of her life.



OCLC locates one copy at the British Library.



THE UNSPORTING MISS DENCH

3 [ARCHERY]. ELY ARCHERY CLUB. Score and club notebook. Ely, Cambridgeshire, 1865-1869. £ 275

ORIGINAL NOTEBOOK. Oblong 8vo [9 x 15.5 cm], 85 leaves, ruled in red ink and including scores, membership and some club minutes; originals diced russia, an incorporated pencil holder and a small pocket for keeping loose notes brass clip; rebaked with new endpapers.

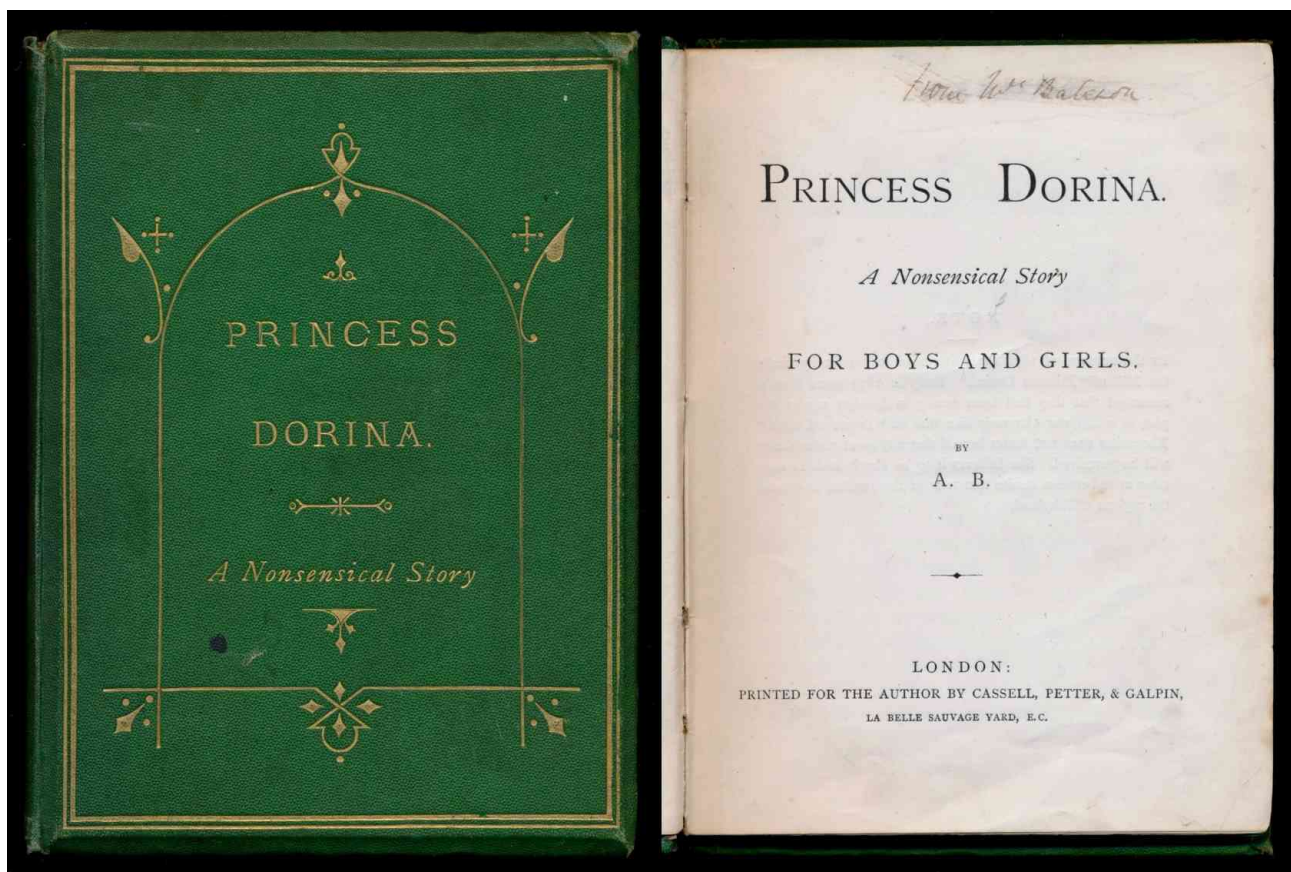
The Ely Archery Club appears to have survived for only about five years, and one feels that this was due to certain players constantly carrying the prizes, such as Miss Annie Dench, who rather unsportingly tended to win every women's event she participated in!

Ely held several fêtes during 1865 at which men also competed, rather desultorily at first compared to the female contingent; however, when the Rev. G. Hall presented a challenge cup for the male winners there seems to have been an upturn in their interest. This was a sport for the gentry and families of some general standing in and about Ely, with Miss Dench being among this social class being apparently related to the Dench family of solicitors practising in the immediate area.

Competitions were arranged for May 6th, June 3rd, June 6th, July 1st, August 5th, and 2nd September in 1865, with similar dates in the following years. In the women's competition Miss Dench came in first most often, with Miss Cropley and Miss Mosely generally running as second and third. There were from six to eleven competitors at each of these matches, each consisting of two rounds of fifty and sixty yards with each participant given twenty-four attempts to hit the target.

N ^o of Cards	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	Total
Miss Mary Mosely	7	+	1	9	+	1	+	+	+	+	+	+	+	+	7	5	+	1	+	5	+	5	+	+	43
Miss Annie Dench	31	1	5	115	3	1	+	33	3	+	+	+	3	11	55	+	3	3	75	5	5	35	73	55	103
Miss Fanny Bidwell	1	1	1	+	7	7	5	+	7	+	+	+	1	1	+	+	11	+	+	+	1	1	1	57	48
Miss Mary Bidwell	3	51	+	+	13	+	+	+	+	+	+	+	+	3	+	3	3	+	+	1	+	+	+	+	25
Miss Maudie	51	+	+	+	+	+	+	+	3	+	+	+	+	+	+	+	+	+	+	+	3	1	+	+	13
Miss Fanny Evans	+	5	9	+	1	7	71	+	75	+	+	+	3	+	+	+	+	1	+	3	7	+	+	+	57
May 6 th 1865 at 60 yards.																									

By 1868-69, competitions had dwindled to just three or four participants, and the club had probably then become defunct. Although popular since the Middle Ages, archery enjoyed a revival in Victorian Britain as a nostalgic, elegant and healthy pastime. Largely embraced by the wealthier strata of society, archery clubs were exclusive social occasions and, unusually for the period, among the few competitive sports in which men and women could compete on equal terms. Its leisurely pace and lack of a prescribed uniform allowed women to remain fashionably dressed, despite the practical drawbacks of restrictive clothing. By the 1870s, however, the tennis craze reduced its appeal, and as women increasingly took up other sports, interest in archery rapidly declined.



ROLICKING FAIRYTALE

4 [B., A.]. Mrs. BATESON? PRINCESS DORINA. a nonsensical story for boys and girl. By A. B. London: Printed for the Author by Cassell, Petter, & Galpin, Le Belle Sauvage Yard. [1871]. £ 385

FIRST EDITION, PRESENTATION COPY? 8vo, pp. 79, [1] imprint; original decorated green cloth with bevelled edges, upper cover and spine with title in gilt, gilt edges; recased with signs of old repair to last leaf and endpaper. Inscribed on the title in ink 'From Mrs Bateson'.

A delightful fairy tale with all the proper ingredients of king, queen, princess, unsuitable possible husbands, a dashing young hero of low birth, and a magic potion.

The fairy tale revolves around the court of King Coffercost and Queen Silverchinks: 'They were a good-natured, but we are sorry to say, rather vulgar old people.' They have a daughter, Princess Dorina: 'Yes, she was their only child, though very unlike them in most respects... All gentle in nature, modest and sweet, she could not bear to be bedizened in imitation of the gay macaws that were her mother's favourite birds, but chose rather the pearly grey tints that she admired in her own doves.'

It transpires that her childhood companion is Fidelis, who was picked off the battlefield by the king and queen when his father was killed fighting for them in a war. He was soon adopted, becoming one of the family despite not being of royal birth. After a time the king and queen wished to separate Dorina and Fidelis before they might fall in love as they felt that a prince of higher station would be a more suitable husband for their Princess. Fidelis, now 'become taller of late than pages ought to be', also wished to spread his wings and become independent: 'It would be dreadful to leave his dear companion, and to leave her in the midst of uncongenial society, but the wrench must be made. He had never known till now how great that wrench would be.' Fidelis obtains a post in the neighbouring province of Farandwide, but 'Dorina's consternation was very great indeed, though Fidelis said everything he could to comfort her.'

Princess Dorina's parents meanwhile are still determined to find a suitable match for their daughter. They also have at their disposal a magic potion that, when taken, reveals the true mind of any person who drinks from it. The first prince invited by the king and queen must, of course, have a fortune, and they decide upon Prince Titefist. True to his name, at the end of an extravagant banquet given in his honour, and the potion having taken effect, he turns to Dorina, explaining that 'Women are the chief offenders in this respect; and if you madam are to become the mistress of my hearth and home, I give you fair warning beforehand that strict economy is to be the order of the day.' The queen is rather incensed and despatches the erstwhile groom from the palace.

A second suitor, Prince Noddagen, arrives, who is also undesirable for his indolence. Yet another possible marriage prospect appears in the form of Prince Lackgelt, who turns out to be a spendthrift with no money and wishes to take a loan from the king; he too is despatched as unsuitable. Prince Grimgeist fares no better, being 'malignant, spiteful and insufferable.' He is also cruel to animal life, for when he is in a passion he would

'kick the spaniels, wring the neck of a favourite macaw, and (when he fancied himself unobserved) reduce a beautiful Persian cat to the condition of a tailless Manx pussy. That fine, bushy, silky tail actually gone, and for nothing else but to gratify his wanton love of destruction.'

Princess Dorina still pines for Fidelis, who has now been made a count at the court of Farandwide. He is invited by the king and queen to the palace, as they believe that by giving him the magic potion he will reveal his true nature and their princess will finally reject him. Of course, the opposite happens, and he effusively declares his love. In the end, the king, now being old, gives way, and the prince and princess become king and queen to general rejoicing.

The work is almost certainly by a Mrs Bateson, from the inscription on the title-page, although we are unable to be more definite as to her identity. Certainly she would have had the means to have the work published at her own expense, for the book is clearly produced for private circulation among friends and family and therefore never advertised or reviewed.

OCLC records one copy in the UK, at Cambridge, and one more in North America, at Bryn Mawr; apparently no copy in the British Library.



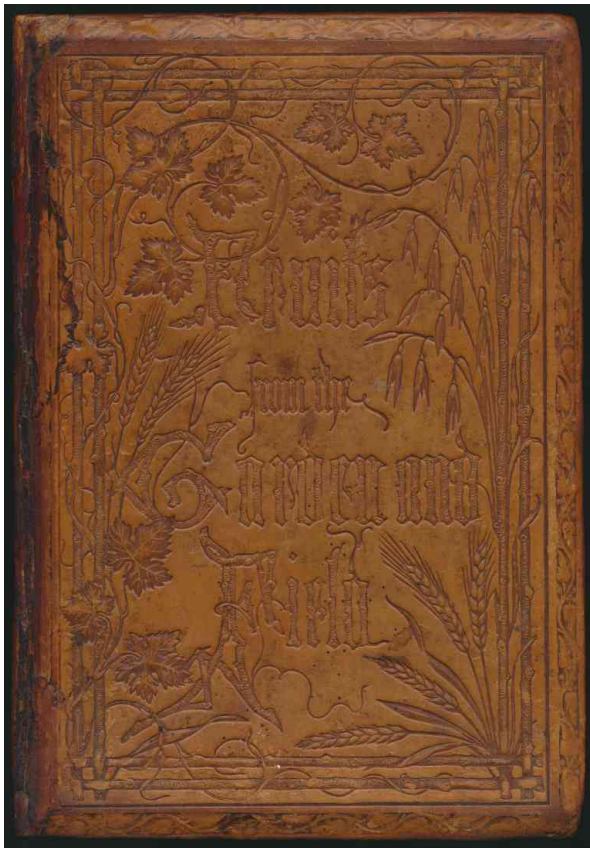
FINE EXAMPLE

5 **BACON, Mary Anne, verses and Owen JONES. FRUITS FROM THE GARDEN AND FIELD.** London: Longman & Co. 1850. **£ 650**

8vo [27 x 19 cm], pp [34] printed in colours and gold; lightly foxed in places as usual; original 'Relievo leather' binding embossed with a design by Owen Jones, stamped in black at foot of endpaper 'Bound by Remnant Edmonds & Remnants'; spine neatly repaired, some rubbing to extremities, otherwise a very good copy.

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

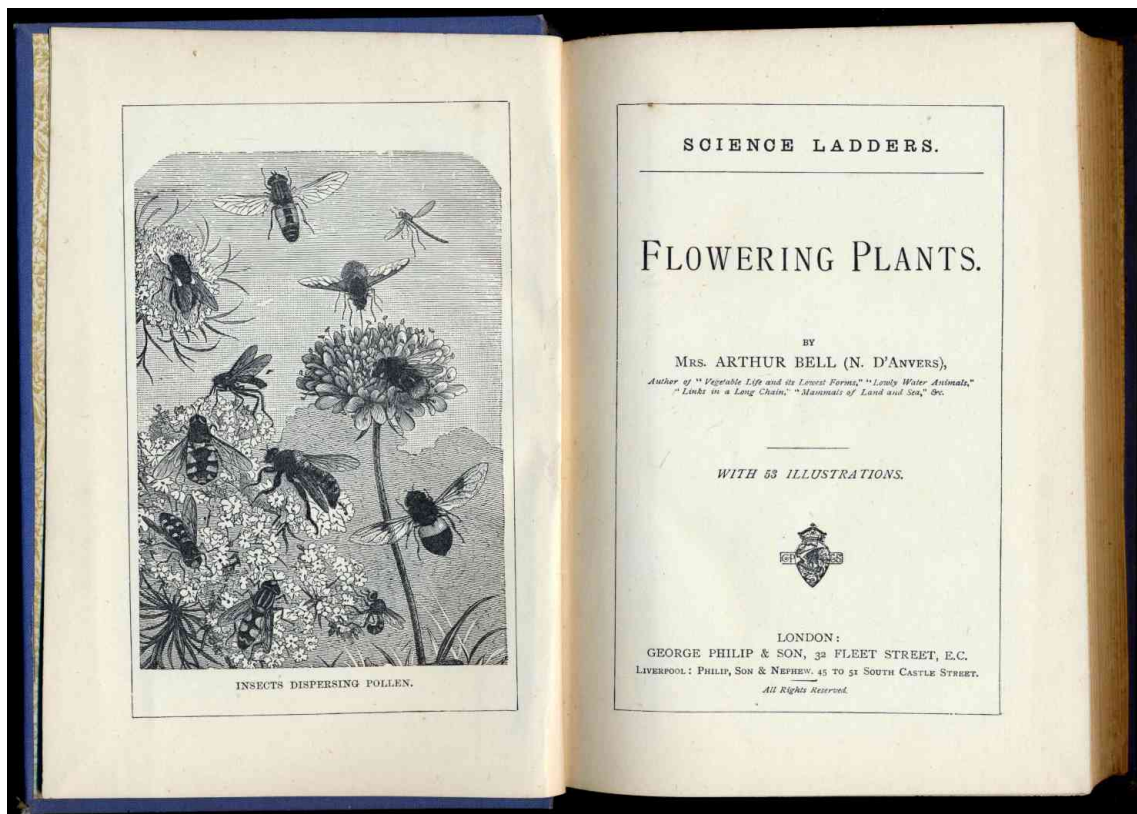
This was a companion work to Longman's *Flowers and their Kindred Thoughts* of 1848 in which they used the same team of author artist and lithographer for a series on fruit. 'In 1848 Longman also published a different kind of illuminated book, *Flowers and their Kindred Thoughts*, printed and designed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



The subjects and associations chosen for the work included: Oranges - Affection; Strawberries - Kisses, Cherries-Smiles, Mulberries-Tears; Peach - Sensibility; Pomegranate - Ambition; Apricots - Independence; Grapes - Hospitality; Apples-Utility; Blackberries and Barberries - Charity; Hops and Wheat - Strength and Health; and Nuts and Oats - Retrospection.

It was probably to Edward La Trobe Bateman (1815-97) that credit is due for the flowers rather than Humphrey's. Bateman was an apprentice of Jones who was to emigrate to Australia during the gold rush. He produced similar work to the present volume in Australia once his gold fever had receded. The poet Mary Anne Bacon (1806-1875) was a daughter of the Norwich printer and publisher Richard Mackenzie Bacon, like all his children she was well educated and wrote chiefly poetry and on music for her fathers newspaper.

OCLC: 8577464.



BOTANY LESSONS FOR CHILDREN

6 BELL, Nancy Regina Emily, *nee* Meugens. FLOWERING PLANTS. by Mrs. Arthur Bell (N. D'Anvers). London: George Philip & Son, [1897]. £ 285

FIRST EDITION. 8vo, pp. 204; with frontispiece (wood engraving of insects) & 52 other illustrations mostly from photographs; in the original pale blue publisher's cloth, upper cover lettered in gilt.

Scarce first edition of this informative work on *Flowering Plants* for children, published as no. 8 in the 'Science Ladders' series.

“Flowering Plants,” though complete in itself, takes up the Story of Plant Life where it is laid down in Vegetable Life and its Lowest Forms. The two books taken together give a general summary of the laws governing all vegetable life, with examples of the various forms assumed by plants, from the lowly invisible Fungus to the stately Oak. The Illustrations in the present volume are, with two or three exceptions, from photographs taken directly from nature’ (Author’s Note).

The work is set out in sixteen lessons, under such headings as ‘I. How the pollen of flowering plants is carried about’; ‘III. Vegetable Life in the Past’; ‘XII. The Great Rose-Family’; ‘XV. Some Flowers which prove that union is strength’; and ‘XVI. About a few British trees, from the Holly to the Oak’.

The author, Nancy Regina Emily Meugens Bell (1844-1933) was a British translator and author of partial Belgian descent. Bell produced a surprisingly large volume of work while active, under the pseudonym Nancy D’Anvers or N. D’Anvers (Nancy of Antwerp) until her marriage, after which she wrote as Mrs Arthur Bell. Her first major work was a translation of Jules Verne’s *Les pays des fourrers*. The original work had been published in France on 19 June 1873, and Bell had finished her translation by October, with Sampson Low publishing *The Fur Country* in November, in time for the Christmas market. This was only the first of her three Jules Verne translations. She may have contributed to a fourth translation, of *Around the World in 80 Days*, but the extent of her input is uncertain. She continued to work until 1920, producing translations, and religious, travel, and art history books until about 1920. She was an ardent Catholic and produced several hagiographies. She also wrote some books for children including *Nanny, Pixie, Dobbie, Red Jem, Pierre: A Tale of Normandy, Hindu Tales*, etc’.

OCLC records three copies, all in North America, at UC Berkeley, New York Botanical Garden Library and Boston Public Library.

LUXURY GIFT FOR YOUNG LADIES

7 [BONBONNIERE TRANSFORMATION BOX]. [MARRIAGE & PRESENTATION]. [France], Circa 1830. £ 3,000

Circular box [16.5 cm diam x 3.8 cm], the glass lid with a gilt and green paper mount, discoloured in places, with an oval cutaway to show a scene; a metal lever with a tuned bone knob, when the lever is pulled the scene changes through a hidden roller mechanism; the side of the box with embossed gilt paper patterned paper, gilt metal banded edges, upper band slightly loose.

A large bonbon box a young couple having just arrived in a carriage are about to enter a church for the baptism of their child; before them a beadle welcoming them at the church door, also a beggar seated hoping for alms; behind the couple is their nurse carrying the baby in her arms together with friends also in attendance.

On pulling the lever a ballroom scene, replete with four chandeliers, appears, the host and hostess receive a couple graciously whilst other guest mingle around.



‘REALLY SUITABLE AND ATTRACTIVE FOR CHILDREN’

8 [BORTHWICK, Jane Laurie]. THE PARENTS’ TEXT-BOOK. For Little Children. edited by H.L.L., author of “Thoughtful Hours,” &c. &c. London: T. Nelson and Sons, Paternoster Row. Edinburgh; and New York. 1877. £ 350

FIRST EDITION THUS. 12mo, pp. 127, interleaved with ruled pages as issued, printed in red, throughout, all blank; a clean copy throughout, save for the odd mark in places; in the original ochre publisher’s cloth, blocked in gilt and black on spine and upper cover, a lovely copy, with contemporary inscription ‘Daisy Benson from her mother in the hope she will make use of it every day’.

Rare, apparently unrecorded, *Parents’ Text-Book* designed to teach ‘little Children’ scriptural passages for each day of the year, and interleaved throughout so that they might copy the passages, or add memorable information such as birthdays.

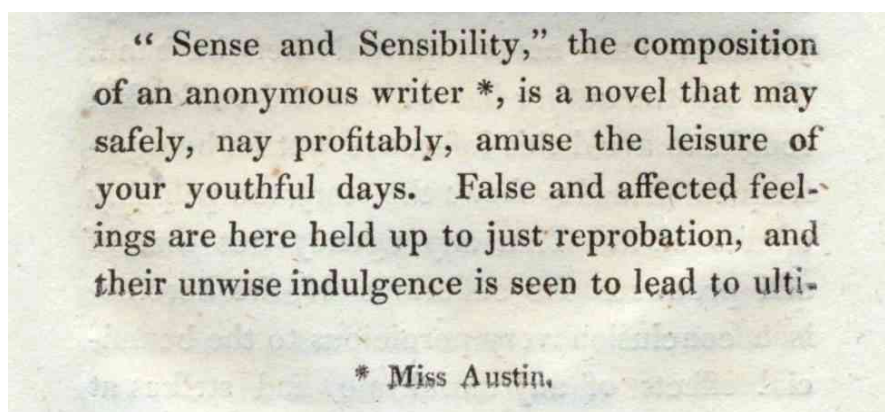


'To impart such early, blessed knowledge, must be the earnest desire and endeavour of Christian parents or teachers, with regard to the "little ones" most dear to their hearts, "The Parents' Text-Book" has been arranged with a hope of giving some assistance in this labour of love. A single daily text committed to memory, or simply explained and enforced, may prove the seed corn which shall in future years spring up and bear fruit hundred fold. The editor has bestowed much time and care in selecting such verses, alike of Scripture and of hymns, as should be really suitable and attractive for *children* (Preface, pp. iii-iv).

The editor of the work is credited as the Scottish hymn writer, Jane Laurie Borthwick (1813-1897). A translator of German hymns and a noble supporter of home and foreign missions, she worked closely with her sister, Sarah Laurie Findlater, and published works under the pseudonym: H. L. L. after her best known work *Hymns from the Land of Luther*. Today her best known works are probably the translation 'Be still, my soul' and the original text 'Come, labor on.' Like her contemporaries Catherine Winkworth and Frances Elizabeth Cox, she greatly contributed to English-language hymnody by mediating German hymnody.

The work appears to be a reissue of *The Souvenir; a daily textbook*, first published in 1874, with Nelson apparently deciding to make the title more child friendly.

Not in OCLC, apparently unrecorded.



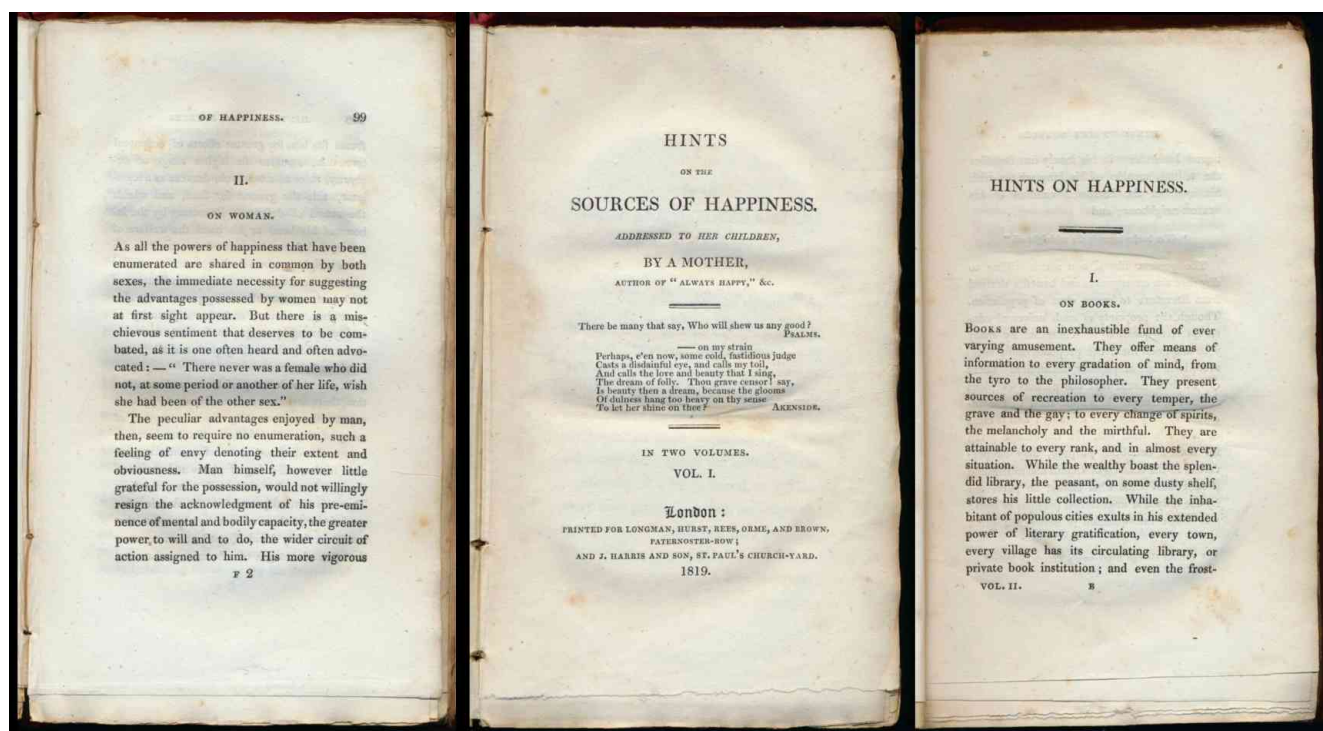
HOW TO MAKE CHILDREN HAPPY, RECOMMENDING AUSTEN'S *SENSE & SENSIBILITY* AS SUITABLE TO 'AMUSE THE LEISURE OF YOUR YOUTHFUL DAYS'

9 [BUDDEN, Maria Elizabeth]. HINTS ON THE SOURCES OF HAPPINESS. Addressed to her Children, by a Mother... In Two Volumes. Vol. I [-II]. London: Printed for Longman, Hurst, Rees, Orme, and Brown, Paternoster-Row; And J. Harris and Son, St. Paul's Church-Yard. 1819. £ 1,250

FIRST EDITION. Two volumes, 12mo, pp. x, [i] contents, [i] errata, 353, [1] blank; [iv], 328; irregular pagination and cancelled leaves at the end of vol. I, but complete; some light foxing in places; uncut in the original pink publisher's boards, with remains of printed labels on spines, rather rubbed and worn, with some soiling to boards, but still an appealing copy nonetheless, with original label of the Chelmsford bookseller, 'H. Guy' to front pastedown of vol. I.

Uncommon first edition of Maria Budden's *Hints on the Sources of Happiness*, giving moral instruction to children, 'by a mother', based on the author's first hand experience.

The work, dedicated 'to an only and beloved sister', begins with an opening chapter where 'the subject is proposed' with a letter addressed to 'My dear children', and then proceeds with over twenty chapters under such headings as 'On the Senses'; 'On the Mind'; 'On the Useful Arts'; 'On the Sciences'; 'On Books' (recommending Jane Austen's *Sense and Sensibility*, 'a novel that may safely, nay profitably, amuse the leisure of your youthful days', vol. II, pp. 20-21); 'On Servants'; 'On Habit'; 'Novelty and variety'; 'How to take a walk'; and 'On Women', where it is noted 'The present system of female tuition is assuredly much more rational than any former one; and therefore perhaps it is that a general spirit of mental improvement and refinement seems to pervade society. Whether a higher intellectual culture would be more productive of happiness to woman, is another question to be decided by experience. But if every degree of mental expansion confers enlarged powers of enjoyment, the answer is at once given in the affirmative' (vol. II, p. 101).

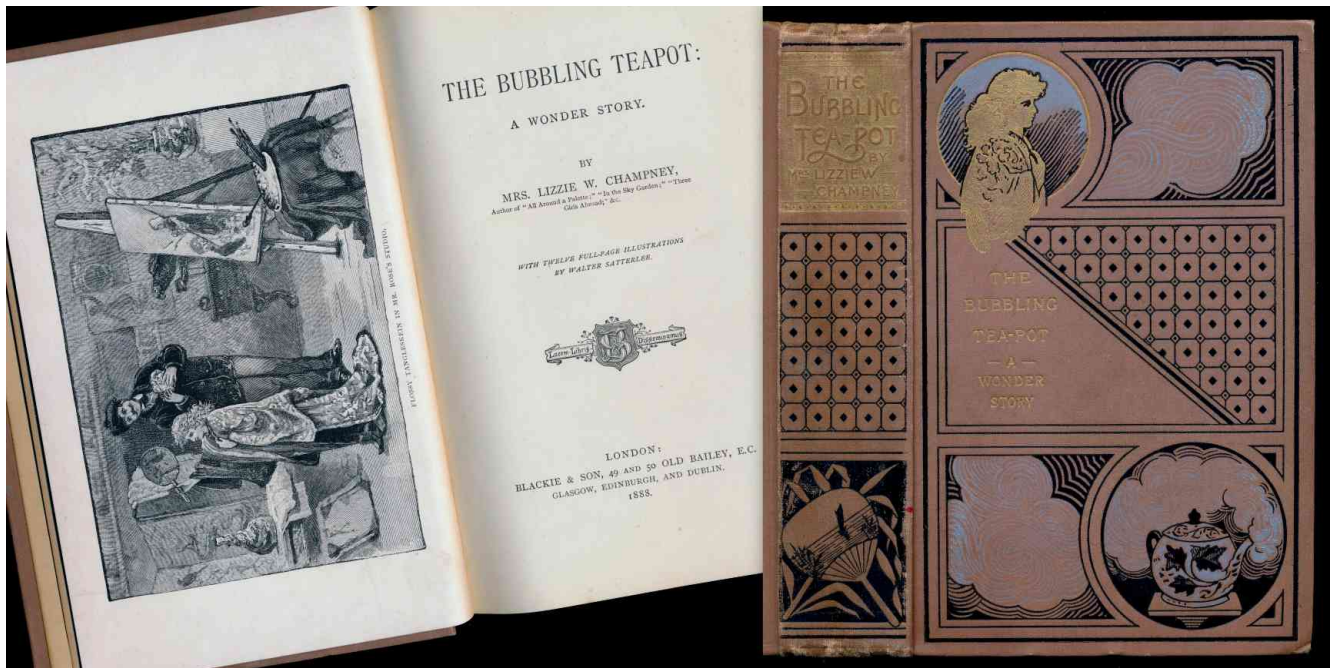


The European Magazine and London Review gave the work a fairly detailed review which is worth quoting in full: 'This is a didactic work adapted to the comprehension and the taste of young persons, for whose use it is avowedly designed. The author has undertaken to refute the general and frequent complaint that in this state of existence misery is predominant and happiness unattainable; a complaint which she censures as ill founded, and as tending to depress hope, to damp enthusiasm, and to relax those exertions in the cause of virtue, for which it is the object of education to prepare the minds of youth on their entrance in its active life. She deprecates that well meant but injudicious solicitude, which would fortify them against disappointment, by the admonitory caution, "expect not happiness" but which not unfrequently exceeds its aim, by placing the pure principles of moral conduct, which they have imbibed in collision, with the worldly maxims of the mercenary and the profligate. If a young man be persuaded that misery is not merely the consequence of vice and crime, but is predominant among mankind, and that happiness is not attainable even by the wise and the good, he will be too much inclined to abandon the strict rule of right to square his actions by his interest and his convenience, to make the choice of good and evil an affair of mere calculation, and to forego no present gratification from an abstract sense of duty. Aware of the mischiefs to be apprehended from this fearful compromise between virtue and vice, the present author has undertaken to demonstrate the converse of the proposition above cited, by shewing that the causes for happiness preponderate over the causes for sorrow, and that even those real afflictions that are permitted to cloud our existence, serve to heighten its joys while they chasten and refine our taste for them. She has shewn that temperance confers happiness, that industry confers happiness, that moderation, magnanimity, disinterestedness, benevolence, confer happiness; and that religion with the hope which it inspires, confers a happiness, which the world can neither give nor take away. She has also shewn that in every state and condition of life, the active and conscientious discharge of these duties leaves ample leisure for the enjoyment of those pure and innocent pleasures, of which so many sources exist in the beautiful creation around us, in the records and evidences of those achievements, by which man has attained his present state of civilization and in the advantages ensured to society by the united influence of

arts, science, and literature. After enumerating the powers of enjoyment as existing in the senses, the affections, and passions, and the intellectual faculties, she proceeds to an investigation of the pursuits and occupations, in which those powers may be most worthily exercised for the attainment of the end proposed.' [Vol. 76, 1819, pp. 345-348].

Maria Elizabeth Budden, (née Halsey, c. 1780-26 April 1832) was a prolific and best-selling novelist, translator and writer of didactic children's books, who frequently signed her work "M. E. B." or "A Mother". Little, however, has come to light about her life. Her most popular work throughout the first half of the nineteenth century was her anonymously published *Always Happy!!: Or, Anecdotes of Felix and his Sister Serena. A Tale* (1814).

OCLC records four copies in the UK, at the British Library, Cambridge, Aberdeen and Glasgow, and four more in North America, at UCLA, Florida, Utah State and the Newberry Library; Majorie Moon. *John Harris*, 76.



A YOUNG GIRLS MAGICAL TRANSFORMATIONS

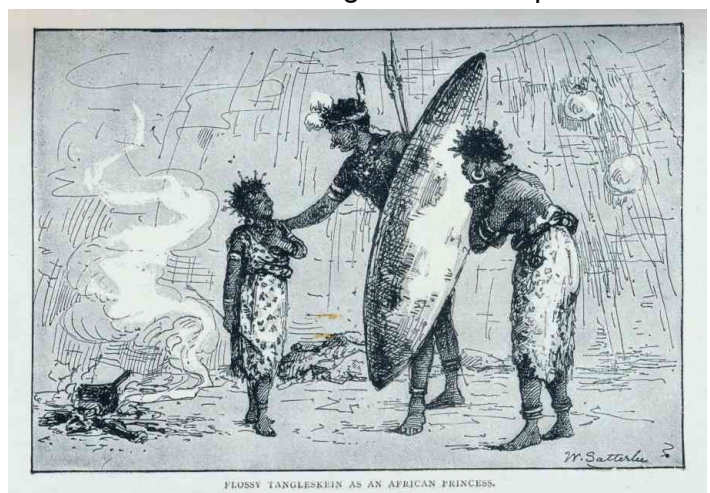
10 **CHAMPNEY, Elizabeth 'Lizzie' Williams.** *THE BUBBLING TEAPOT: A Wonder Story.* London: Blackie & Co. 49 and 59 Old Bailey, E.C. Glasgow, Edinburgh, and Dublin. 1888. £ 225

FIRST ENGLISH EDITION. 8vo, pp 266, 32 'Blackie & Son's Books for Young People'; half-tone frontispiece and plates; original decorated cloth in blue black and gold on a brownish pink ground.

A fun fantasy book in which Flossy Tangleskein, a clever young girl, dreams of being 'some other kind of girl.'

She arrives at Mr Rose's studio to have her portrait painted, the studio is filled with curiosities, and unbeknown to the artist one of his curiosities turns out to be a magic Japanese teapot. This allows Flossy to transform twenty-four times by exchanging her form into the teapot and then into a girl of different places around the world. She is first transported to Japan, but also becomes a Breton girl, a Hindu, Laplander, Arab, African, Egyptian, Spanish, and Brazilian Indian girl, among others, and only when the teapot is accidentally broken does Flossy return to the studio. This of course all acts as a foil to describe the life of girls in other countries and their customs and lives.

'Although Elizabeth W. Champney (1850-1922) grew up in a small town near Dayton, Ohio, she did not have a provincial upbringing. Her parents, Judge Samuel B. and Caroline Williams, were well educated, and they made sure that their daughter was, too. She graduated from Vassar College in 1869 after which she travelled throughout Europe. When she returned to America, she married James Wells Champney, a well-known artist, and commenced her writing career. Some of her first publications were travel articles which appeared in



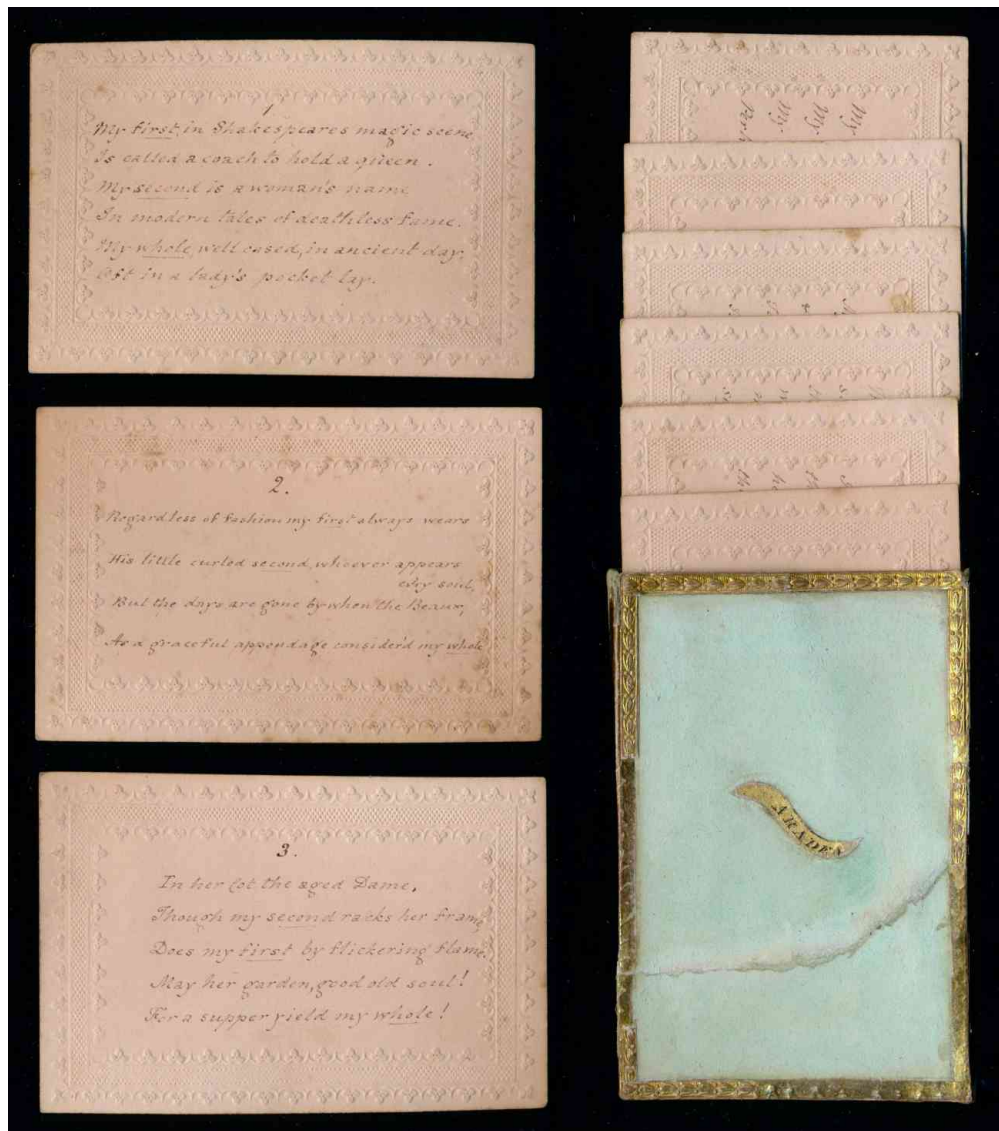
FLOSSY TANGLESKEIN AS AN AFRICAN PRINCESS.

Harper's and other popular magazines. Encouraged by the success of these articles, she decided to write travel books for children. In 1883, she published *Three Vassar Girls Abroad*, the first book of a twelve-volume series in which three college students tour the world. This series established Champney as a popular children's author.

'Over the course of her career, Champney published two significant fantasy books. The first, *In the Sky Garden*, appeared in 1877. Illustrated by her husband, the book consists of fairy tales about constellations and other astronomical features. Her next fantasy book was *The Bubbling Teapot: A Wonder Story*, published in 1886. Like the *Three Vassar Girls* series, this book is a travel story of sorts, but it incorporates many fantasy elements, including several magical transformations.' [Mark I West, *Before Oz : juvenile fantasy stories from nineteenth-century America*, 1989.]

The work was first published in America in 1886 and was reprinted, using the original format and illustration, for the UK Christmas market the following year.

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



AFTERNOON OR EVENING ENTERTAINMENT FOR LADIES

11 [CHARADES]. MANUSCRIPT CHARADES GAME. [British], [c. 1830].

£ 650

MANUSCRIPT. Set of 25 cream cards with embossed borders [92 x 61 mm (2½ x 3½ inches)]. each numbered with a charade below; contained in the original green paper cover box with gilt embossed paper edging and a lettered gilt banderole lacking a couple of letters and an old paper repair.

Neatly produced manuscript charade game dating from the 1830's and probably played as an evening or afternoon entertainment.

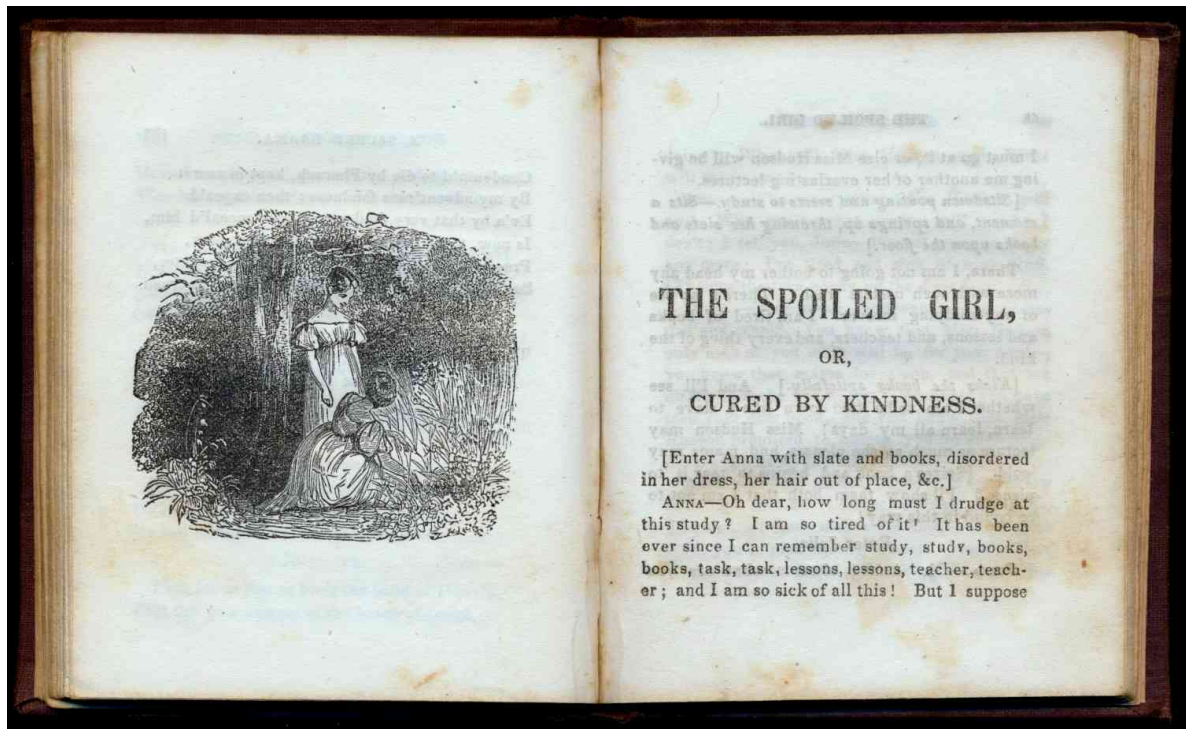
We have not been able to find a source for any of the questions and presumably they were conceived by the maker. They appear to increase in difficulty with the first puzzle in the set less of a conundrum: 'My first in Shakespeare's magic scene / Is called a coach to hold a queen / My second is a woman's name / In modern tales

of deathless fame / My whole well cased, in ancient days / Oft in a lady's pocket lay' which would answer to Nut + Meg = Nutmeg. The second puzzle is likewise fairly simple 'Regardless of Fashion my first always wears / His little curled second, wherever appears ev'ry soul/ But the days are gone by when the Beaux, / As a graceful appendage consider'd my whole'. this would answer to Pig + Tail = Pigtail.

By question seventeen things become decidedly harder 'My first is myself, and, however absurd, / Something looking my 2d. occasions my 3d.' We think the answer is a play on words: I + See + You = Issue, but are by no means quite sure. Puzzle twenty is slightly easier: 'A crawling reptile is my first / My next a scripture name; / My whole, in deepest science versed, / Has never dying fame.' which by playing again with the sounds rather than spelling must answer to Newt + John = Newton.

The last card is, however, quite hard and we are by no means really certain of the answer: 'One letter laying wagers, one giving dinners, / another carrying a flambeaux, / & a fourth pulling the church Bell, / forms four words.' We believe the answer to be Belt from the leading letter in the four words Bets, Eats, Lights & Tolls, but this is an educated guess rather than a solid answer.

We will leave the buyer to struggle with the rest of the cards as we have taxed our poor brains far enough!



INCLUDING A JUVENILE DRAMA FOR 'FORTY CHILDREN, 29 GIRLS AND 11 BOYS'

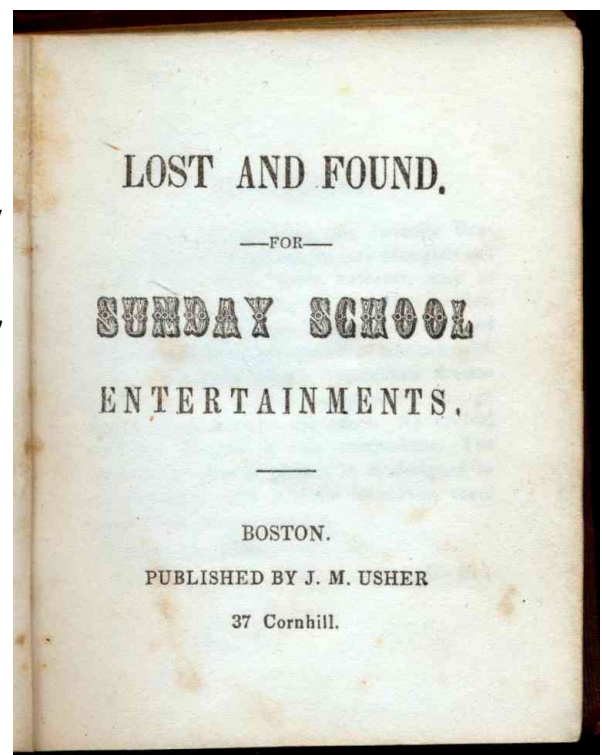
12 [CHILDREN]. GEMS FOR BOYS AND GIRLS!
Uncle John, Editor. Boston: Published by J.M. Usher.
1850. £ 350

FIRST EDITION. *Small 8vo (10.3 x 8.3cm), pp. [ii], 95, [1] blank; bound in the original blindstamped publisher's cloth, spine lettered and tooled in gilt.*

Rare first edition of these *Gems for Boys and Girls!* containing five separate works, including 'Lost and Found for Sunday School Entertainment's' – 'Moses in the Bulrushes: a sacred drama' – 'The Spoiled Girl, or, cured by kindness' – 'Imaginary Dialogue between Joseph and his Brethren', and lastly a poem in six stanzas, 'The Children's Six Wishes'.

The editor 'Uncle John' was used prolifically for children's works during the mid-nineteenth century; however, the first title, 'Lost and Found', is signed with the initials 'U.C.' at 'Lowell, Jan. 1850'. The most likely candidate would be the Rev. Uriah Clark, pastor at the First Universal Church at Lowell, Mass., at least for the first of these works.

The texts are admittedly rather heavy-going, although there is no doubt as to the author or authors' intent in providing children with the correct examples to follow. In the



explanation preceding the first religious drama 'Lost and Found', the author explains that 'For a full representation, this Juvenile Drama requires forty children, twenty-nine girls and eleven boys ... The stage must be large. The piece is designed to accommodate a large number of scholars, with parts of little labor. ... It is designed to blend religion with juvenile innocence, rapid incident and natural scenery.' Clearly this would have taken some little organising and possibly Uriah Clark, if indeed he is the author, may have had the work performed at Lowell.

'Moses in the Bulrushes' is an altogether more domestic drama, with the need of only four players, two each of Hebrew women and Egyptians, but allowing for some 'other Attendants'. The remaining works are simply to be read rather than acted, although they each contain parts that could be used to identify personal faults or virtues.

OCLC records three copies, at Chicago, Kansas and the Buffalo & Erie County Public Library.

SIGNED BY ONE OF JAMES II'S MISTRESSES

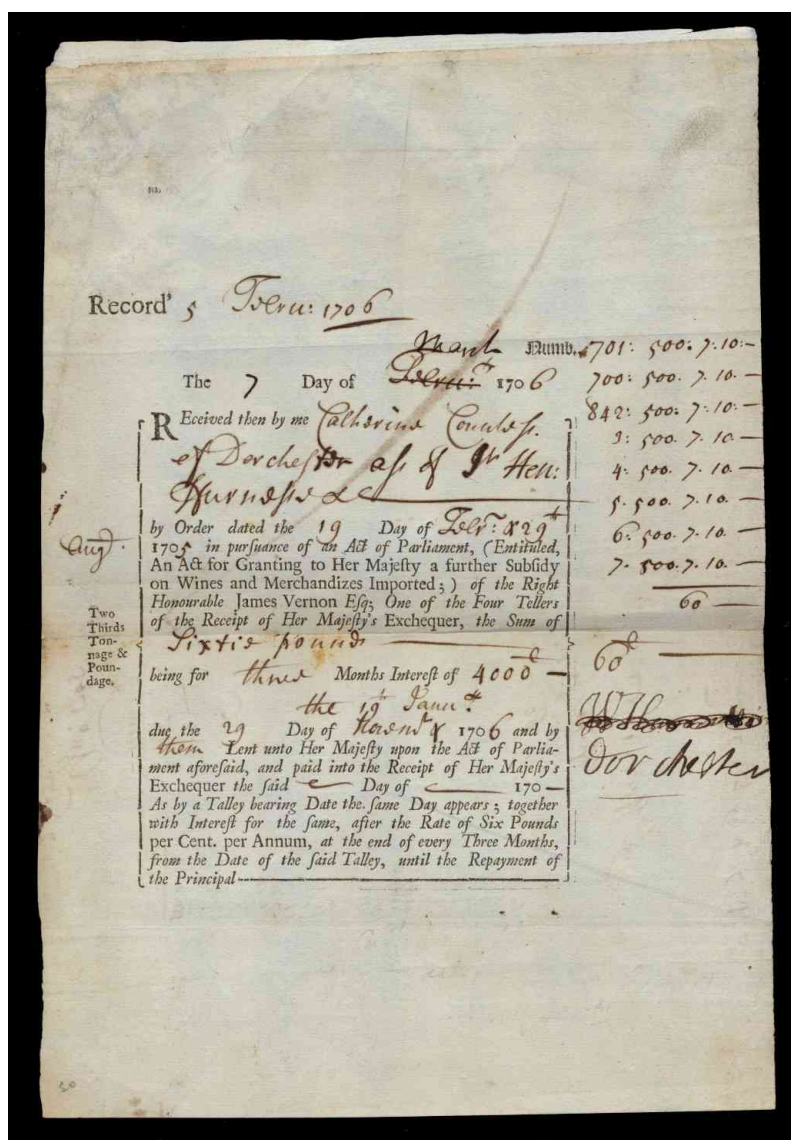
13 [COLYEAR, Catherine, Countess of Dorchester]. PRINTED RECEIPT SIGNED, with Manuscript Additions in another hand, for money lent to Queen Anne. Published by London; 7 March, 1706. £ 450

One leaf, dimensions roughly seven inches by ten and a half, printed text with manuscript additions on recto with calculations in a contemporary hand on the reverse.

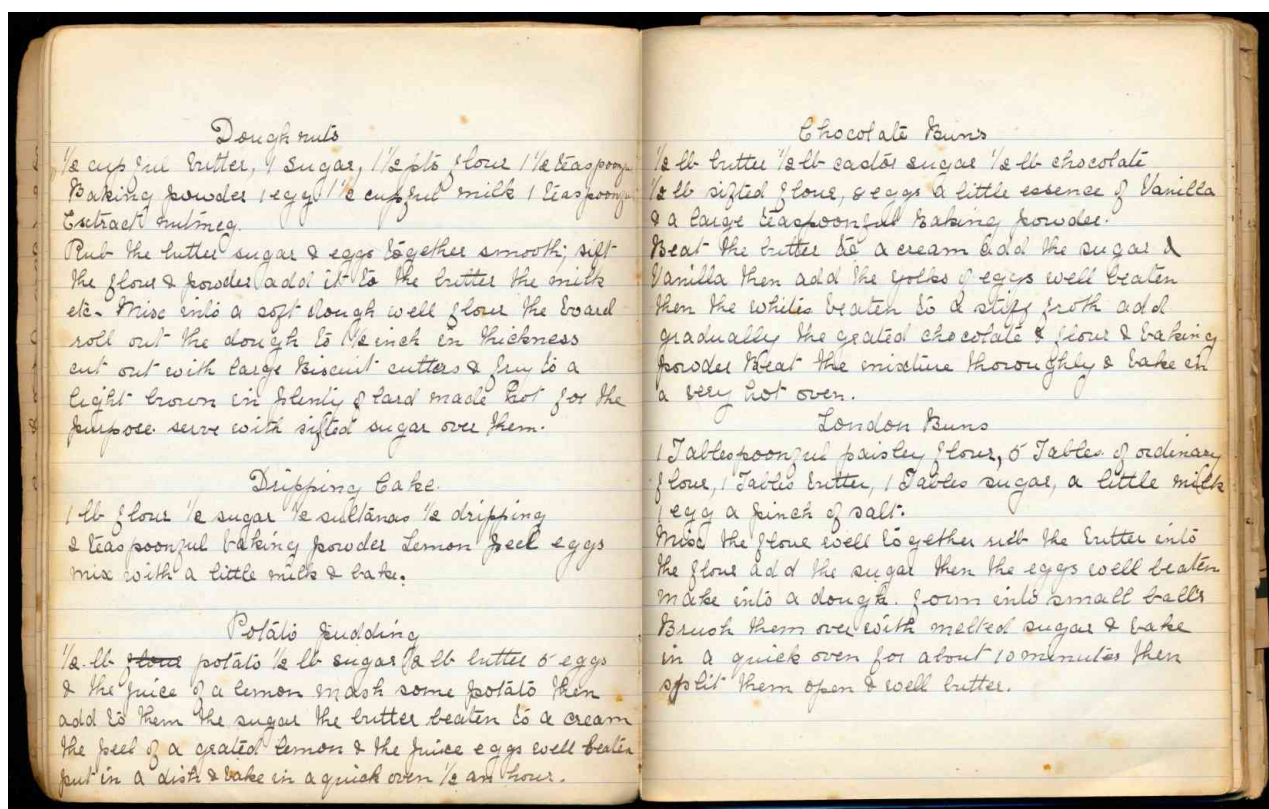
Rare survival of this original receipt 'of the Right Honourable James Vernon Esq; One of the Four Tellers of the Receipt of Her Majesty's Exchequer', of sixty pounds for three months interest on £4000 lent by the Duchess and Sir Henry Furnesse on 19 January 1706, and signed 'Dorchester'.

Catherine Colyear, *suo jure* Countess of Dorchester and Countess of Portmore, née Sedley (1657-1717) was an English noble and courtier. She was the mistress of King James II of England, both before and after he came to the throne. Catherine was noted not for beauty but for her celebrated wittiness and sharp tongue. 'She worked for Mary of Modena, who had just married James, Duke of York, heir presumptive to the thrones of England, Scotland, and Ireland. This eventually led to an affair with him. She was bewildered at having been chosen by James. "It cannot be my beauty for he must see I have none," she remarked incredulously. "And it cannot be my wit, for he has not enough to know that I have any." James in fact was often attracted to women like Catherine and Arabella Churchill who were generally considered plain, if not ugly; his brother King Charles II once joked that his confessor must impose these mistresses on him as a penance... She was created Countess of Dorchester for life in 1686, an elevation which aroused much indignation and compelled Catherine to reside for a time in Ireland. In 1696 she married Sir David Colyear, 2nd Bt, who was created Earl of Portmore in 1703, and she was thus the mother of Charles Colyear, 2nd Earl of Portmore. After the Glorious Revolution when Queen Mary II refused to receive her at court, Catherine inquired how Mary, who had broken the commandment to honour her father, was in any way better than Catherine, who had broken the commandment against adultery.

At the court of George I she met Charles II's mistress Louise de Kérouaille, Duchess of Portsmouth, and William III's mistress Elizabeth Hamilton, Countess of Orkney, and exclaimed "God! Who would have thought that we three whores should meet here." At George's coronation in 1714 when the Archbishop of Canterbury, Thomas Tenison, ritually asked if the people accepted their new king, Catherine, observing the number of soldiers on duty, asked caustically "Does the old fool think that anyone will say No?"



By James II, Lady Dorchester had a daughter, Lady Catherine Darnley (died 1743), who married James Annesley, 3rd Earl of Anglesey, and after his death married John Sheffield, 1st Duke of Buckingham and Normanby. As an interesting aside, through Catherine Darnley she was the ancestress of the Barons Mulgrave and of the Mitford sisters. Through her son, Charles, Lord Portmore, she was the grandmother of Elizabeth Collier, wife of Dr Erasmus Darwin, the physician, scientist, poet and grandfather of Charles Darwin.



RECIPE BOOK OF A TRAVELLING COOK

14 [COOKERY MANUSCRIPT]. MANUSCRIPT COOKERY BOOK BELONGING TO C. E. ANDREWS. [Derbyshire and elsewhere in England, circa 1895 and later]. £ 300

4to, 97 leaves of manuscript recipes on printed ruled paper followed by a few blank leaves; some leaves loose and slightly frayed at edges from use; black limp boards, rebaked.

The recipe book was probably kept by a professional cook, for in several places mention is made of the locations from which the recipes originate, including Neston Park in Wiltshire, Chapel Allerton Hall, and Springfield in Essex.

Although containing a good number of everyday recipes, such as scones, marmalade, almond cake, and blackcurrant jelly, there are also recipes of some sophistication and a fair number of French origin, including Bouchées à la Moutoise, Roulade d'Agneau, Bavarois à la Ceylon, Timbale of pheasant à la Maigot, Crème de Volaille à la Financière, etc. Yet other recipes are almost taken down as shorthand: 'Soufflé balls', for example, simply has the instructions '2 oz butter, 4 flour, ½ pt water, 4 eggs', so it is clear that a number of these were more in the nature of an aide-mémoire which [Andrews] felt did not require any fuller instructions.

Several menus are also noted, one for 27th December 1901 for forty people listing the menu for a dinner at Neston Park that included 'Clear turtle soup, Game soup, Boiled turbot, Filleted soles, Capilotade of sweetbread, Pigeon cutlets à la Sicilienne, Boiled turkey, Saddle of mutton, Wild duck, Pheasants, Pudding à la Diplomate (2), Coffee Charlotte Russe (2), Olives à la Terrier, Dessert ices', and a note that at the 'Front Hall' were to be ready 'Tea & Coffee, Cakes & Ices'.

It is unlikely that C. E. Andrews was a head cook at any large house, and much more likely that, as she moved from place to place, she added what was useful and could later be helpful when taking up a position as cook in middle-class homes.

We believe that the writer, from a few pieces of ephemera collected in the manuscript, was based somewhere in Derbyshire during the Edwardian period, but have not been able to accurately pinpoint this.

'A NUMEROUS AND INTERESTING CLASS OF SOCIETY'

15 COPLEY, Esther. THE LADS OF THE FACTORY; with Friendly hints on their duties and dangers. London: The Religious Tract Society; Instituted 1799. Depositories, 56, Paternoster Row, 65, St. Paul's Churchyard, and 164, Piccadilly; and sold by the Booksellers. [1845]. £ 285

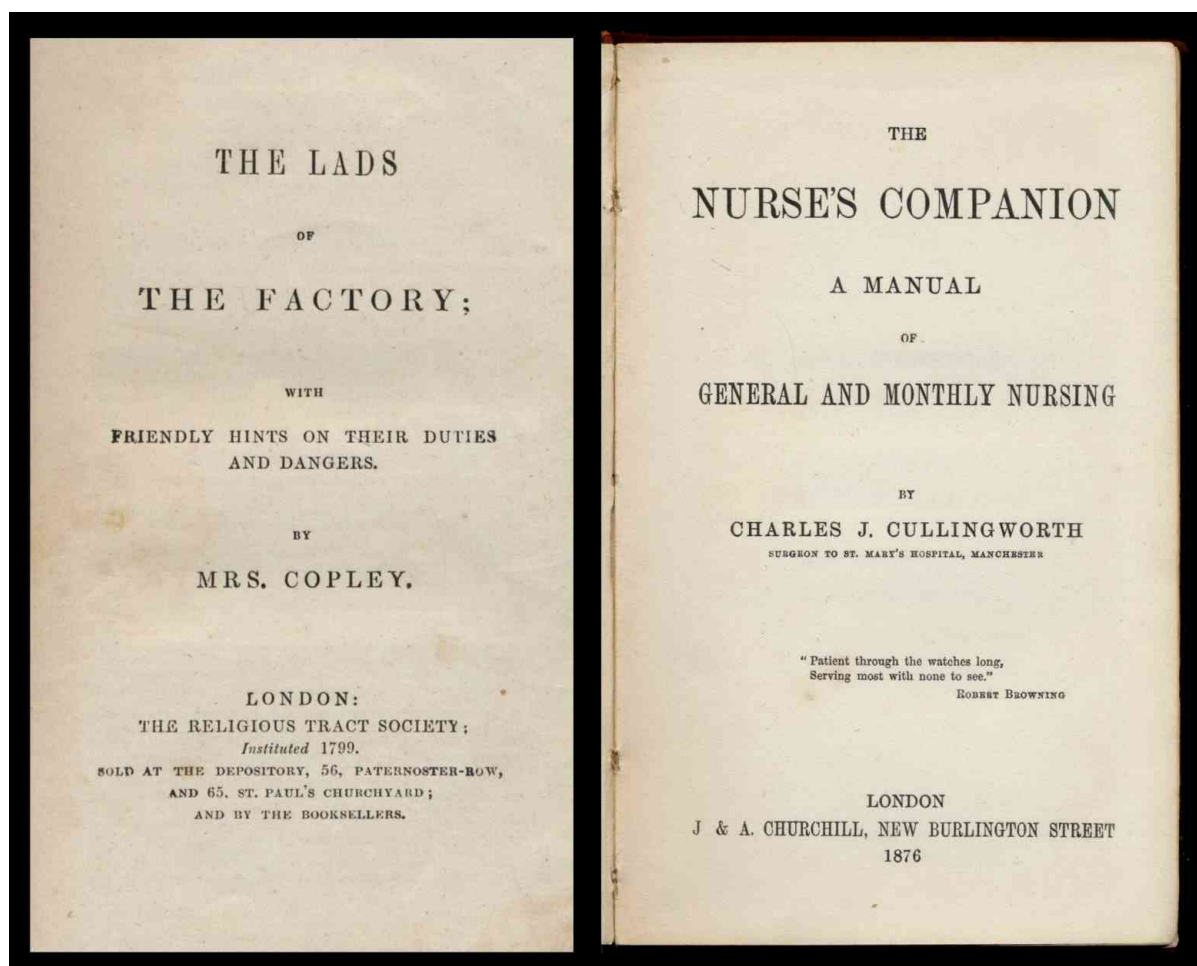
FIRST EDITION. 12mo, pp. viii, 172; lightly marked in places, otherwise clean throughout; in the original maroon blindstamped publisher's cloth, upper board and spine lettered and tooled in gilt, light rubbing to extremities, and cloth a little sunned, but still a good copy nonetheless.

A scarce first edition of Esther Copley's *The Lads of the Factory*, offering moral and practical guidance for young male factory workers and illuminating middle-class perceptions of the working classes.

The opening letter in chapter I, addressed to 'Dear Young Friends', states that 'an interesting and numerous class of society' comprises an unknown number of boys working in factories under the age of sixteen. The book is then interspersed with little narratives of exemplary fates and fortunes of young workers. The protection of the employer's profit seems to be Copley's highest moral aim, because 'if you loiter away any of the time you sell to your master, it is just the same as if you robbed him of the money... Whether it hurts him or not it is a sin for you to rob him' (p. 65). For all these good words the working hours and exploitation made sure that any contemporary young worker would never really have the leisure time to read such high-minded advice. Copley was more for saving their souls, when her work would properly be better aimed towards their masters. They in the main were pretty safe from young robbers in their factories, with the continued shortage of jobs, suppression of wages and excluding any youngster with criminal intent.

The prolific London-born writer Esther Copley (1786–1851) published tales for children, tracts, works on domestic economy, religious history and biography. There was also a companion volume to the present work, entitled *The Young Women of the Factory* (1845), written much in the same vein for young female factory workers.

OCLC records five copies in North America, at Yale, Chicago, Columbia, Brigham Young and the Iliff School of Theology, with three in the UK, at the British Library, Oxford and the University of Leicester.



HANDBOOK FOR NURSES

16 CULLINGWORTH, Charles James. *THE NURSE'S COMPANION. A Manual of General and Monthly Nursing...* London, J & A. Churchill, New Burlington Street. 1876. **£ 350**

FIRST EDITION. 8vo, pp. xv, [i] blank, 134, [2] advertisements; lightly and evenly toned, otherwise clean throughout; rear endpaper removed; in the original ochre publisher's cloth, upper cover lettered in gilt, minor rubbing to extremities, but still a very good copy.

Uncommon first edition of *The Nurse's Companion*, a 'plain and practical text-book for nurses, defining the scope of their duties, and entering sufficiently into detail to be helpful to them in their daily work' (Preface).

After an introduction detailing the 'Present aspect of question of nursing'; the 'Education of nurses'; and 'Nurses' dress, meals, rest and conversation', the work is set out in two parts; the first, on 'General Nursing', includes chapters on the nursing 'room' its layout and contents; 'Administration of food [and of] Medicine'; 'Enemata'; 'Formentations'; 'Bed Sores'; 'Clinical Thermometer'; 'Bandaging' and 'Rules to be observed during and after attendance upon infectious cases'. The second part, under the general heading 'Nursing during pregnancy, labour, and the puerperal state', includes chapters on 'Signs of Pregnancy'; 'Management of Pregnancy'; 'Haemorrhage during pregnancy'; 'Precautions after previous miscarriage'; 'Signs approaching labour'; 'Duties of a nurse during labour'; 'Number of persons in the room'; 'Duties during second [and third] stage'; 'Management of the newly-born infant'; and concluding with 'The Puerperal state'.

Charles James Cullingworth (1841–1908), son of the bookseller Griffith Cullingworth, was a gynaecologist and obstetrician. Born in Leeds of Wesleyan stock, although he afterwards joined the Church of England, he was educated at Wesley College, Sheffield. On leaving school he was employed in his father's business, but on the latter's death in 1860 entered the Leeds School of Medicine (1861), and at the same time served four years as an apprentice to a general practitioner in Leeds. In 1873 Cullingworth began specialist work, on being appointed honorary surgeon to Saint Mary's Hospital, Manchester for women and children, and then worked for the Manchester Medical Society for 19 years, as honorary librarian (1872–8) and honorary secretary (1879–84). In Manchester, too, he helped to found the *Medical Chronicle*, a monthly magazine providing abstracts of work in medical journals. In 1888 Cullingworth gave up his posts at Manchester to become obstetric physician at St. Thomas's Hospital, London, and remained on the active staff until 1904, staying on for three years beyond the usual age limit.

OCLC records copies in the UK at the British Library, Oxford, Cambridge, Royal College of Nursing and the National Library of Scotland, with three more in North America, at Duke, Johns Hopkins and the National Library of Medicine.

BODYSNATCHERS, UNDERTAKERS, AND MEDICAL MEN

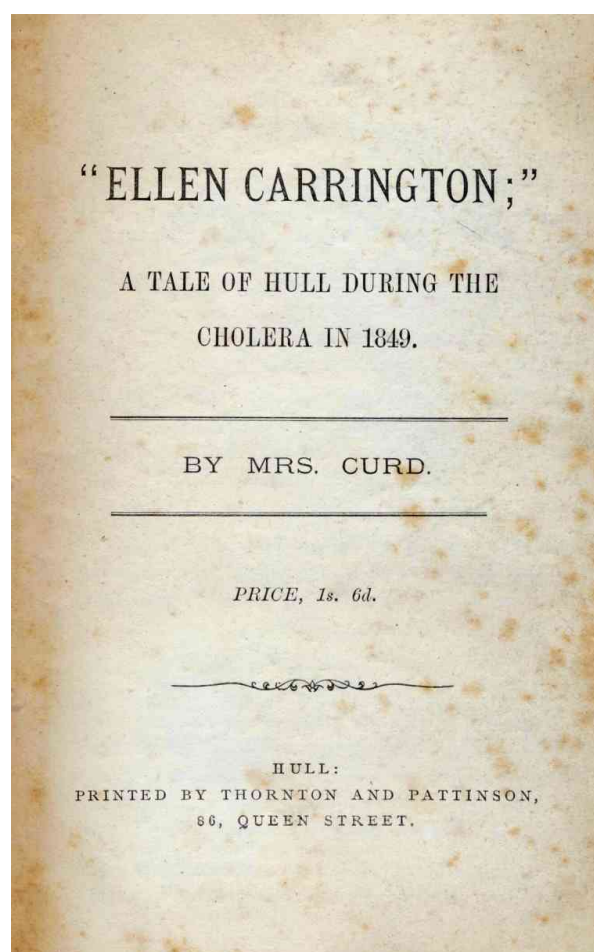
17 **CURD, Isabella.** ELLEN CARRINGTON; A Tale of Hull during the Cholera in 1849. By Mrs. Curd. Hull: Printed by Thornton and Pattinson, 86, Queen Street. [1875]. **£ 285**

FIRST EDITION. 8vo, pp. 113, [1] blank; title partially foxed; original printed grey boards, lower joint split and some scuffs but otherwise a clean copy.

Scarce first edition of this story which takes place during the height of the cholera epidemic of 1849, in an English industrial town.

Mr. Carrington, a successful businessman who had made his own fortune, receives bad news that one of his investments has failed, plunging his business into certain bankruptcy. He has a young niece whom he and his wife look after, who at the age of twenty-one will inherit a fortune of some sixty thousand pounds. This is Ellen Carrington, who spends all the time she can ministering to the sick during the cholera outbreak with the young Rev. Henry Walker. Carrington travels to London to see if he can arrange a loan from the moneylender Mr. Streeter. Whilst there, Carrington can give no real security for a loan, and Streeter, who seems to know a lot about the niece, suggests that nobody would notice if she died during the cholera outbreak. He leaves on his desk a small book on poisons which Carrington absent-mindedly carries away with him. Having begun his business using certain sharp practices, the idea of killing his niece begins to manifest in his mind as he travels home. When he arrives home, Ellen has begun to show the signs of having caught cholera and in a short time dies, and her uncle, now having inherited her fortune, finds himself saved from bankruptcy.

The next scenes are of bodysnatchers, undertakers, and medical men. The bodysnatchers dig up Ellen and sell her magnificent mahogany coffin back to the undertaker, who they say is sure to be able to use it several more times before the outbreak is over. They also take Ellen's body to a dissecting room for medical students to practice upon. There, to their horror, they detect that life is not fully extinct - to their consternation they find that Ellen is in a trance-like state but still alive, 'and in an instant the shroud was torn open, and the air played freely on the face and neck.' Ellen is returned home and her uncle now sees he is doomed. The young Rev. Henry Walker is of course in love with Ellen, and they being now betrothed, he tells Mr Carrington that he loves his niece for her beauty and not for the dowry. Carrington, however, now seeing the errors of his ways, promises to pay back every penny and lead a good life.



OCLC records five copies in the UK, at the British Library, Oxford, Cambridge, Leeds and the Wellcome, and one more in North America, at Cornell.

£ 350

Printed chart 53 x 34 cm (20.5 x 15.5 cm), mounted on linen (slightly browned), and folding down into a decorated cloth cover.

Helen Deakin was seventeen in 1871 and already a schoolmistress who taught from home, together with her younger fifteen-year-old sister, who acted as a 'daily governess' to the children at The Hollies, Soho Park, Handsworth, Birmingham.

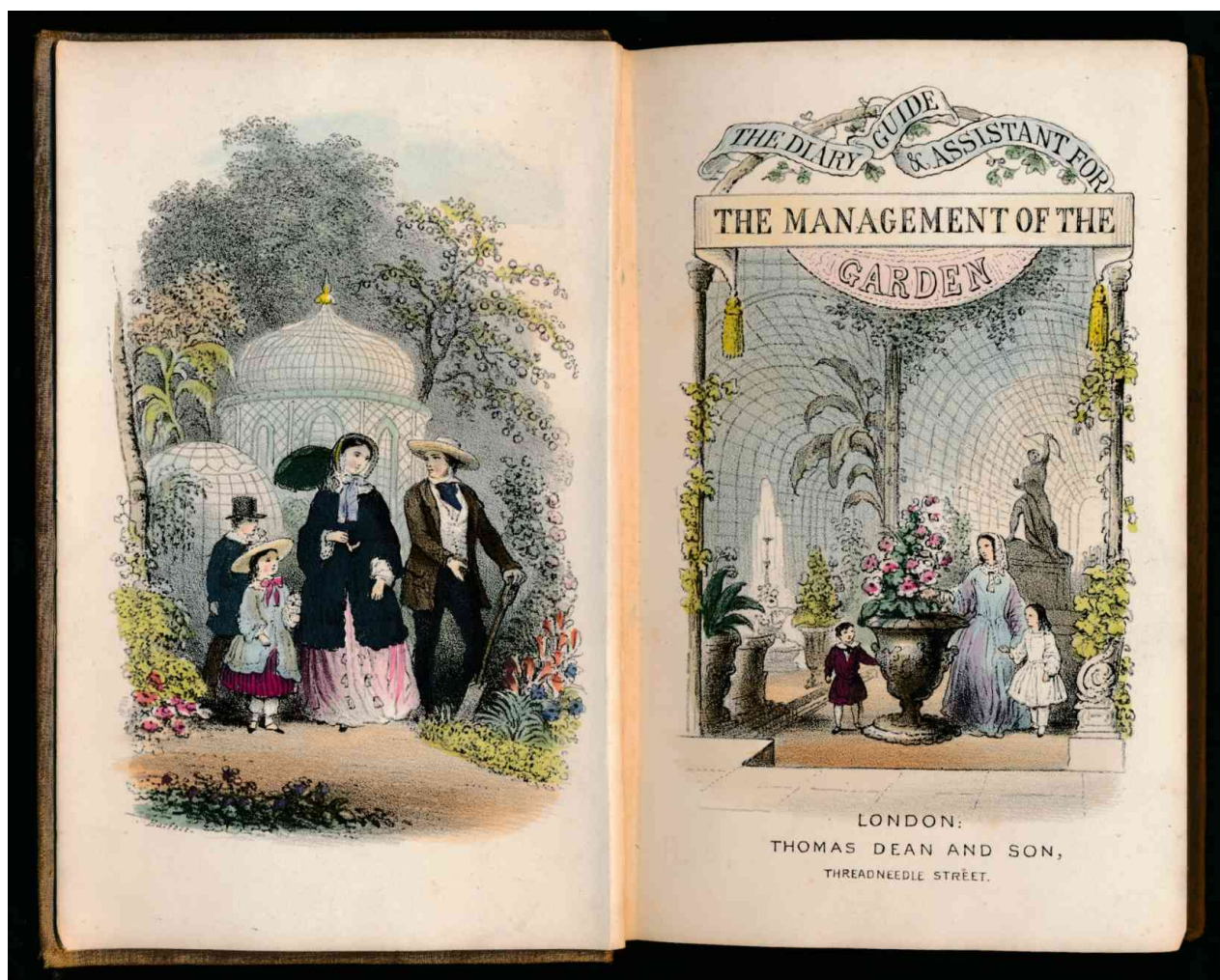
The chart is simple but effective in design, with columns devoted to sovereigns, duration of reign, hereditary titles, marriages, eminent men - Mrs Hemans is the only concession to the one half of the population - with the last and most detailed column containing events, wars, &c.

In her introduction facing the chart Helen gave her idea of how her work would be most effectively used: 'Attention should be first directed to learning the names of the Sovereigns, with the dates of accession and duration of reigns. Next the Hereditary Titles should be learned, in connection with the names of the Sovereigns; then the Marriages, in a similar manner; and so on with the list of Eminent Men, Events, etc. It may be made of use as soon as the study of English History is commenced, in connection with any small Handbook.'

Her father, Andrew Deakin (1824–1903), was a 'Professor of Music' and also a local organist, music critic for several local papers, a minor composer, and had a *Musical Bibliography* published in 1891. Apparently he was entirely self-taught, and probably like many nonconformists of his generation, a strong advocate of education. Perhaps it was a natural occupation for his two daughters to take up, however theirs was not a long career as both predeceased their parents, Helen when only twenty-four and her younger sister, who continued to teach from home, dying in 1901.

This example with a later cloth cover, probably from the 1890's but with the text unchanged and ending at the Franco-Prussian war of 1870.

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



ECONOMICAL GARDENING FOR LADIES

19 [DEAN & SON]. [PRICE, Thomas]. THE DIARY GUIDE & ASSISTANT FOR THE MANAGEMENT OF THE GARDEN. London: Thomas Dean and Son, Threadneedle Street. [1854].
£ 450

FIRST EDITION THUS. 12mo, pp. iv-viii, 9-130; iii-viii, 9-120, 131-148 index [to first work]; with hand coloured engraved frontispiece and title page by James Richard Barfoot (1794-1863), and two further engraved plates in the second part (one coloured by hand); original brown cloth, spine and edges now rather faded, title in gilt to upper cover and spine.

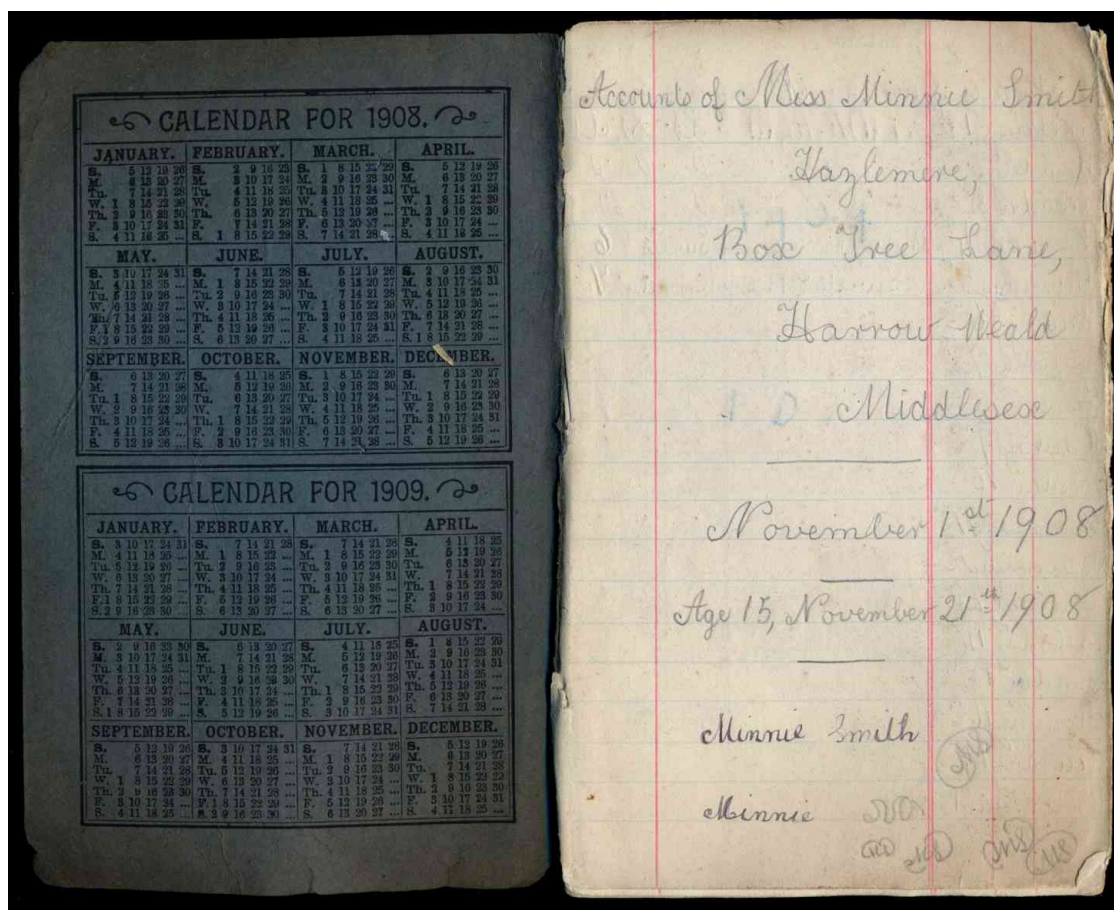
A slightly inexplicable publication, as the volume combines two popular works that Dean and Son already had in print, but now issued together under a new title. Though in truth the ever resourceful Dean was presumably attempting to cash in on the contemporary craze for gardening books chiefly by and for women, when similar works by authors such as Jane Loudon were going through numerous editions and proving enormously popular.

The first of the paired works is Thomas Price's *The Modern Gardener*, which had reached its ninth 'enlarged and improved' edition under the Dean imprint by 1854 and continued to be published in new editions for a further ten years. The second is John Greig's *The Flower-Growers' Instructor*, first published in 1826 and by around 1850 had reached a fourth edition.

This combined volume was largely a marketing strategy. From about March 1854, Dean briefly advertised that the two books could be purchased either separately at 1s. 6d. each, or bound together for 2s. 6d. The combined edition being issued with a newly illustrated title page featuring an impression of the Crystal Palace at its new location on Sydenham Hill, along with a frontispiece depicting a family strolling through their garden.

There is some duplication of content between the two works, but this probably did not matter much to the buyer, and on the whole Dean and Son were probably also trying to capitalise on the opening of the spectacular new gardens at Crystal Palace.

Not in OCLC, this issue unrecorded as far as we are aware.



YOUNG WOMAN'S COMING OF AGE DIARY

20 [DIARY & ACCOUNT BOOK]. SMITH, Minnie Florence. ACCOUNTS [AND DIARY] OF MISS MINNIE SMITH, HAZLEMERE, BOX TREE LANE, HARROW WEALD, MIDDLESEX. Middlesex, 1908-1909 and 1912-1913. £ 285

MANUSCRIPT IN PENCIL 8vo, account book and diary, approx pp. 40; original burgundy stiff wrappers, neat repairs to inner joint, and some minor surface wear.

A rather delightful, if sporadic, private diary and account book, pencilled chiefly in 1908 and taken up again in 1912 during Minnie's romance with Jim.

The first section tabulates all her money spent in November 1908, with such entries as 'Milk Chocolate, and Sweets 6d' on the 4th and 'Sweets & Bengal matches 7d' the following day. On the 6th she bought 'Book (1d) Rattle (2d)' and a few days later 'a game (6d) sweets (1d)'. As the accounts run sporadically into 1909, sweets seem to be her regular addiction.

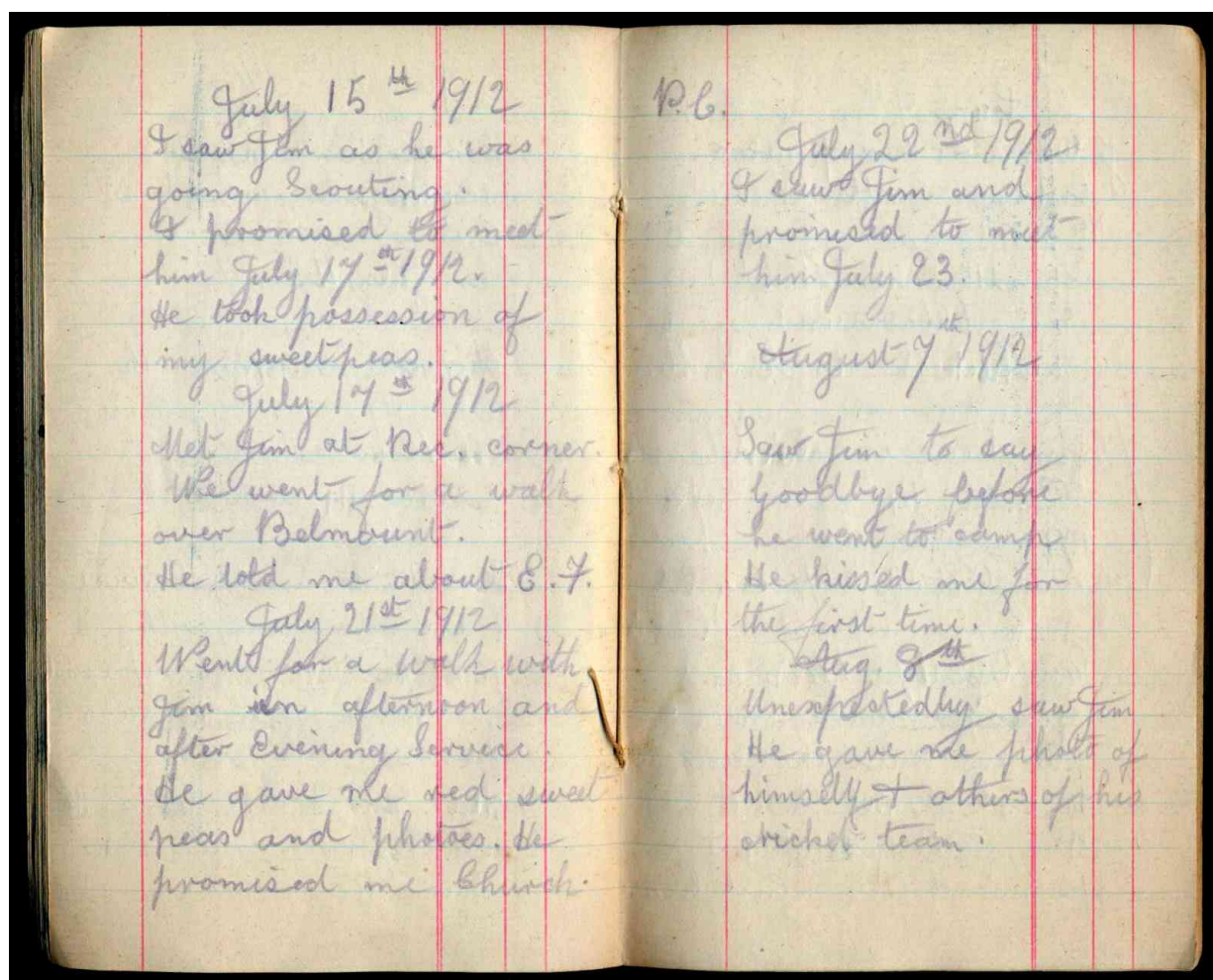
Having turned 18 years old on the 21st November 1911, she used the account book again, but now as private diary, relating her romance with 'Jim'.

'June 30th I first met Jim. I walked to church in company with others with him.' July 7th 1912 I walked home from church with Jim (alone) 'July 10th 1912 I saw Jim going to scouting, he waved to me'; 'July 11th 1912 Stayed talking with Jim by our gate until 10 o'clock'. The entries become more frequent, and on July 21st 1912 she notes 'Went for a walk with Jim in afternoon and after Evening Service. He gave me red sweet peas and photos'; August 7th 1912 'Saw Jim to say Goodbye before he went to camp. He kissed me for the first time'.

A bit of a self recrimination by her over her treatment of Jim was entered on one Sunday in July 1913: 'For some weeks past I have been so foolish & miserable & I have brought it all on myself to fret and worrie [sic] for nothing in consequence I have felt I was losing Jim by degrees. I do love him so very much. It would break my heart to lose him. There is nothing I would not really do for him. I now see the folly of my behaviour and with Gods help I hope to check this selfish nonsense before it is too late. I hope to see J tomorrow and will ask his pardon for the horrid way in which I have treated him today. Oh that I am not too late to regain the complete love I am losing'.

Things seem to have settled, for Jim took Minnie to Herne Bay on August 4th 1913, and on the 8th she notes probably what the trouble was: 'Owing to a reference to E.F. I was jealous and unhappy. J. guessed something was wrong & soon found out what wrong. He then said "I love you & you only & shall always do so" In the beginning of July we were talking (J & I) and he said if he had sufficient money his one object would be, to marry me.'

Here the diary ends, and having pried into this very personal diary we would love to relate that Minnie and Jim got married and lived happily ever after, but alas, this is not so. Minnie Florence Smith was born in 1894 at Chappel in Essex, the daughter of a builder and his wife. She was chiefly brought up however in Hazlemere in Middlesex, and appears to have lived out the rest of her life in this county. We suspect that Jim, being a keen Boy Scout, would have been one of the young men who patriotically joined the army and was slaughtered during the First War. Minnie never married and so lived on initially looking after her parents, and then remained single until her death in 1973.





SOPHISTICATED TOY FOR FRENCH GIRLS

21 [DOLL TOY]. DENISETTE et son Trousseau. Poupée à bourrer à monter et à habiller soi même. F.N. Paris. [i.e. F. Nathan, r. Fossés St Jacques]. [c. 1925]. **£ 650**

Containing a 'rag doll' cut-out sheet [31 x 40 cm] and assortment of fabrics, threads, patterns, lace, button, and hair (presumably human); contained in the original fitted box, [28 x 20 x 5.5 cm] the hinged lid with a large printed decorative label in yellow and blue.

Quite a sophisticated toy for a young girl, and presumably an adult was at hand to help with the more complicated task of cutting out the patterns.

The design of the doll is based on those produced in Britain by the Dean's Rag Book Co. Ltd who had begun marketing their rag dolls from around 1905. We cannot be sure if the idea was licensed to the manufacture of our example F. Nathan, but probably not. The possibility of registering something so generic was probably impossible. The patterns, however, were registered but Nathan, unlike the British company, designed a doll that needed to be dressed and added materials and a box to contain all the parts, something that Dean's never aspired to.

This example is, apart from a few metal snap button and needles, complete and maybe both the recipient and their mother put it away for another day rather than grapple with making it up.

We know very little about the toy maker F. Nathan, except that the business was active between about 1920 and 1927 and applied itself to producing indestructible and washable rag books, together with another range of rag toys that could be stuffed. Much like the British company, in fact, whom Nathan may have intended to emulate in supplying the French toy market.

There are teachings in earth, and sky, and air,
The heavens the glory of God declare,
But more loud than the voice beneath, above,
He is heard to speak through a mother's love.

—Emily Taylor.

A CUP OF TEA.

"As I came up the road the other day," Mrs. Meredith said, "I walked behind two women. They were talking so loudly that I could not help hearing what they said, though I tried to shut my ears to what, of course, was no business of mine.

"They were evidently two regular old tea-drinkers, and this was what they said to each other:—

"I do like a cup of tea; it is so very refreshing, isn't it? I always have a cup in the morning to get up on; my little Sarah brings it to me, bless her! She's worth her weight in gold; and she knows my weakness."

"Bless her," responded the other woman, as if she too had a Sarah that performed the like service.

"Then, of course, I have tea for breakfast! No muddy brown coffee, that is half chicory, for me, I can assure you. And I like a cup of tea about ten o'clock in the morning. Just when I begin to feel sinking and quite done up, after the children are off to school, and the things made ready for dinner."

"To be sure!" replied her companion, with a smack of her dry lips, as if she too would like a sip just at that moment.

"Yes; and I never take anything intoxicating at dinner-time: just give me my little black tea-pot from the hob. That is all I ask for, the cup that



cheers, but not inebriates, as my grandfather used to say.

"And when the children are all away at afternoon school, and the house is once more quiet, there is nothing I enjoy more than a cosy cup of tea about three o'clock in the afternoon.

"Then, of course, at half-past four the children are all back again from school, and want their teas too. So we all have it together before the goodman comes home, as that is not till after six o'clock.

"Now my husband doesn't like to have his meals alone, so I always join him at his tea. Poor

(MS)

K

'MATTER-OF-FACT' INFORMATION FOR YOUNG HOUSEKEEPERS

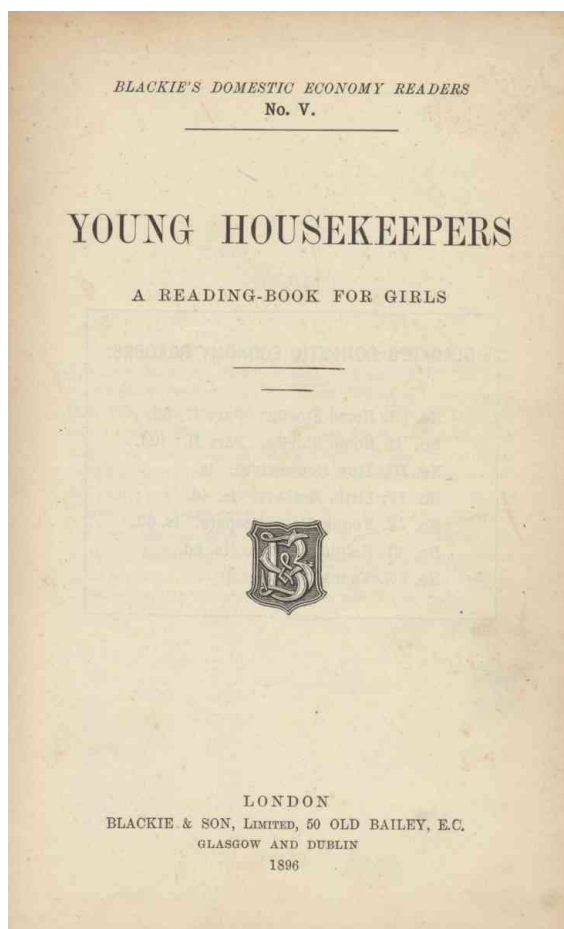
22 [DOMESTIC EDUCATION]. YOUNG HOUSEKEEPERS. A Reading-Book for Girls. London: Blackie & Son, Limited, 50 Old Bailey, E.C., Glasgow and Dublin. 1896. £ 285

FIRST EDITION, SECOND ISSUE, PRESENTATION COPY. 8vo, pp. 224; lightly and evenly toned throughout, with a few occasional marks, but still generally clean; front free endpaper removed; in the original brown publisher's buckram, spine and upper cover lettered and ruled in black, lightly dust-soiled but still a good copy, with publisher's presentation stamp to front advertisement leaf

Rare first edition, second issue, of this guide for *Young Housekeepers*, particularly aimed at girls, teaching them essential domestic skills on household management, and nutrition, as seen through the eyes of their 'teacher', Mrs Meredith on the topics discussed throughout.

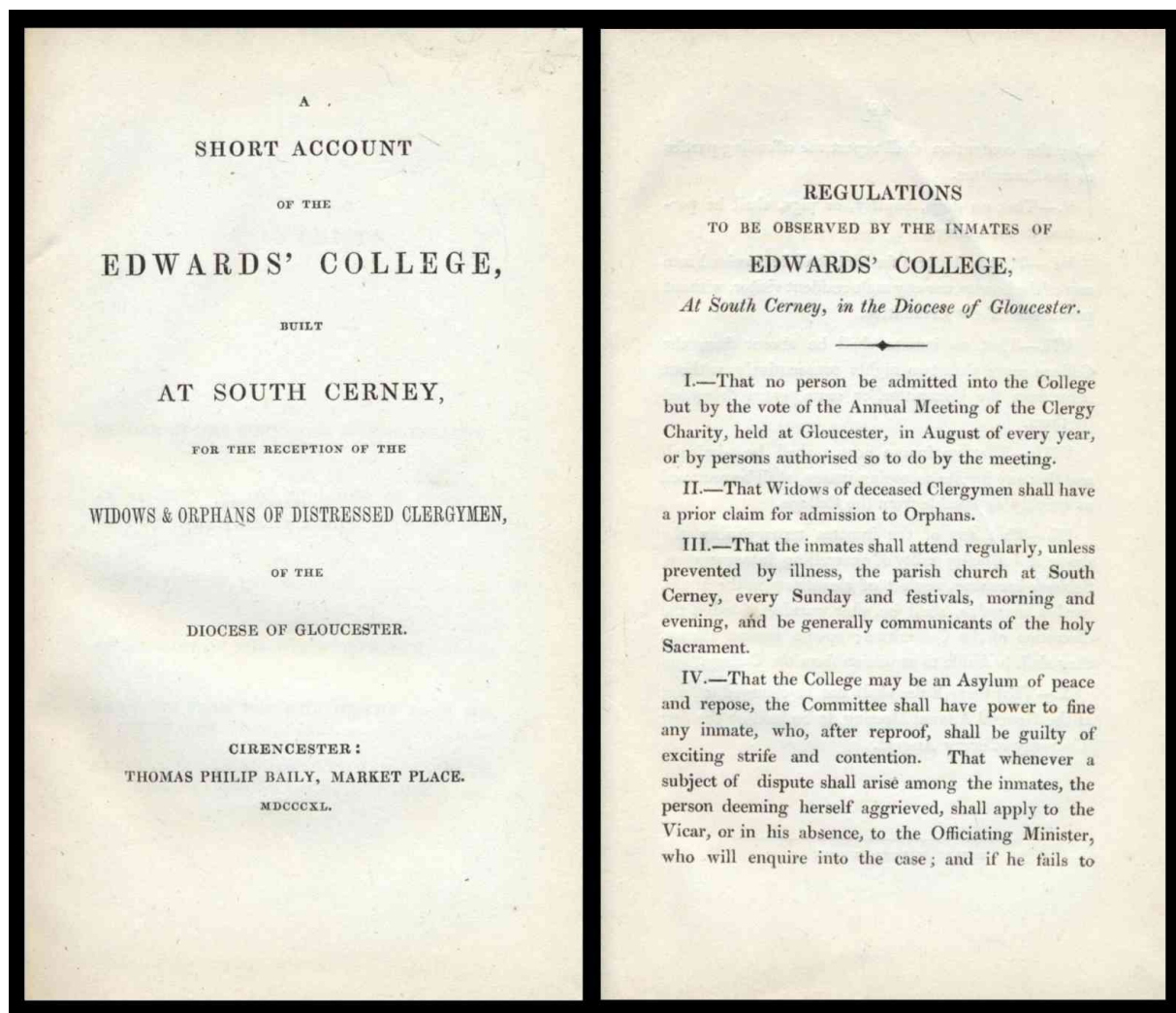
'[This work] is designed for girls of Standard V., and in its lessons on "Food and Beverages: their Properties and Nutritive Functions", and on "The Skin and Personal Cleanliness", it follows exactly the scheme as laid down in Schedule II. of the Code. While the narrative form has been preserved, as tending to sustain the interest of the young readers over what would perhaps be in other forms a somewhat unattractive subject, it is hoped that scientific accuracy has not been in any way sacrificed' (Preface).

The work is set out in three sections, viz. 'Food' (covering topics such as digestion, diet, 'best foods' and 'how we grow'); 'Beverages' (topics include 'What water does for us', 'Manufacture of Spirits', and information on tea, coffee and cocoa) and 'Personal Cleanliness' ('A visit to the Public Baths', 'Brush your hair' and 'Keeping the teeth clean') providing a wealth of information for the young housekeeper. The work usefully concludes with 'Explanations of the more Difficult Words and Phrases'.



In spite of being published as the fifth in a series of Blackie's 'Domestic Economy Reader', generally with a high print run, the work remains surprisingly scarce, perhaps suggesting that copies were discarded once used and worn, and had served their purpose in a kitchen library.

Not in OCLC, which records the first issue the year before, at Cambridge and Princeton only. The British Library copy was destroyed in WWII.



INCLUDING STARK 'RULES' FOR THE 'INMATES'

23 [EDWARDS, Ann]. A SHORT ACCOUNT OF THE EDWARDS' COLLEGE, Built at South Cerney, for the Reception of the Widows & Orphans of Distressed Clergyman, of the Diocese of Gloucester. Cirencester: Thomas Philip Baily, Market Place. 1840. £ 300

FIRST EDITION. 8vo, pp. [iv], 48; in the original publisher's green pattered boards, lightly rubbed, but still a very good copy.

Edwards College was a row of 12 almshouses built in 1837 to provide homes for the Widows & Orphans of Distressed Clergyman.

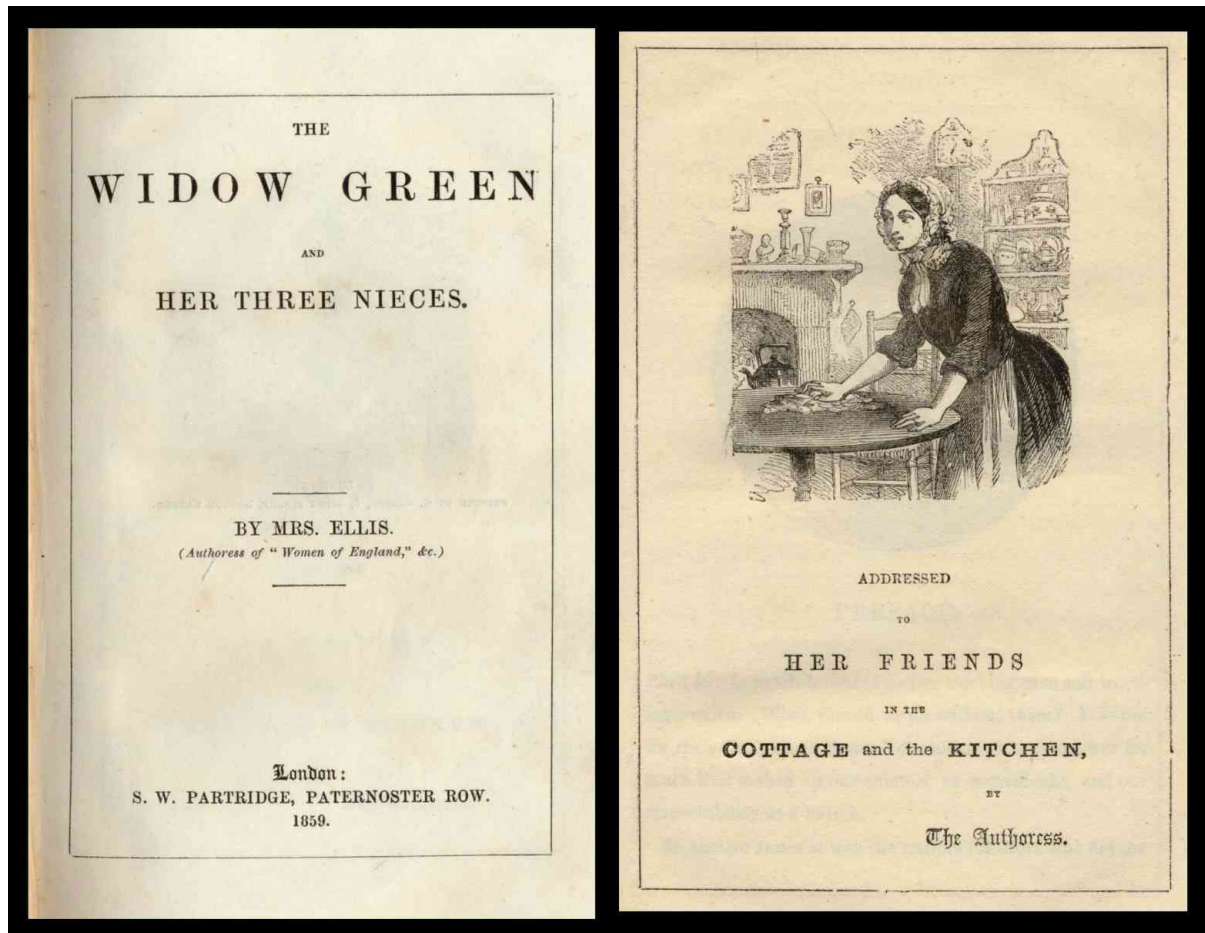
It was founded by the bequest of a local benefactor, Anne Edwards, and the work gives an account of her life, dwelling mostly on her the various amounts of money she was happy to give to charitable causes of a permanent kind in county of Gloucester. She and her late husband the Rev. Isaac Edwards were in fact quite poor, but a series of deaths among their relatives over a relatively short time made them reasonably wealthy.

The building of 'Edwards' College' was designed by the Gloucester architect Thomas Fulljames, and in May 1838 'One residence indeed was completed... and a pensioner, Louisa Willis, orphan daughter of the late Rev John Willis of Sutton-under-Brailes... was admitted...'. A description of the building then follows, explaining that the college was built in the 'gothic style of architecture of the fifteenth century, partaking more of the domestic character than any other. A principal object of the architect appears to have been to convey to the mind a sense of repose and tranquility existing individually in each house, but to preserve enough of the features of collegiate architecture externally and generally, to indicate that such an edifice could alone be the result of some munificent, benevolent and charitable act.' Some detail of the interiors is given, detailing various fittings and decoration to the main rooms, but not forgetting to mention cupboards, kitchen, and a small garden for each residence use.

The building came in almost on budget: 'Notwithstanding the unforeseen rise of provisions which necessarily enhance the price of wages', and so it was decided at a general meeting in 1839 to sanction, 'for the benefit of the inmates, the supply of the fixtures and fittings up, an expense has been incurred beyond what was first contemplated. Had grates, cupboards, and coppers, been removed at the death of every inmate, the building would have sustained much damage.'

A further chapter gives a general account of the parish of South Cerney and, of course, the all-important 'Regulations' that the inmates had to observe: 'V. That no dogs, poultry, or pigs shall be permitted in the college. VI. That no lodger for hire shall be received into any of the houses, nor any male resident visitor, without permission of the Committee' and 'VIII. That no insane person shall be admitted, and that any that any inmate becoming insane, shall be removed as quickly as possible from the College.'

OCLC records two copies at the British Library and UC London, with a significant number of microforms noted.



WITH 'A FEW USEFUL HINTS TO FEMALE SERVANTS'

24 [ELLIS, Mrs. Sarah, née Stickney]. THE WIDOW GREEN and her Three Nieces... London: S.W. Partridge, Paternoster Row. 1859. £ 185

FIRST BOOK EDITION. 8vo, pp. xii, 116, iv advertisements; with engraved frontispiece and several engravings throughout the text, plus an additional 16 page advertisement brochure, printed on pink paper, tipped in at rear; in the original green blindstamped publisher's cloth, spine and upper board lettered and stamped in gilt, light signs of wear, but still a fine copy.

Scarce first book edition of this charming story of *The Widow Green and her Three Nieces*, ideal, as one review in *The Athenaeum* notes, 'to place in the hands of a young woman going to service'.

The authoress notes in her preface that the work was 'first published in the "British Workman," with the view of offering a few useful hints to female servants'. She goes further to 'especially ask her friends of the working-classes to regard it as coming from one who has their best interests at heart, and who desires nothing more earnestly than that the daughters, wives, and mothers of working-men should be associated with them in all that is useful, and good; so that they be helpers of each other in their own welfare and happiness, and in the great work of maintaining the respectability of the country which they belong' (pp. ix-x).

Sarah Ellis (née Stickney) (1799-1872) was a Quaker turned Congregationalist who was the author of numerous books, mostly written about women's role in society. She worked with her husband, the well-known missionary (notably to Madagascar), Rev. William Ellis in the London Missionary Society, to promote their common interest in temperance.

OCLC records four copies in the UK, at the British Library, Oxford, Cambridge and Birmingham, with several more in North America, at Illinois, Rice, Colorado at Boulder, Vermont and the Newberry Library.



TEACHING AID FOR YOUNG GIRLS

25 [EMBROIDERY TOY]. THE LITTLE PEARL-EMBROIDERER. - Die Kleine Perl-Stickerin - La Petit Brodeuse de Perles. [Germany, Nurnberg?] 'G.N.' [n.d., c. 1865]. £ 850

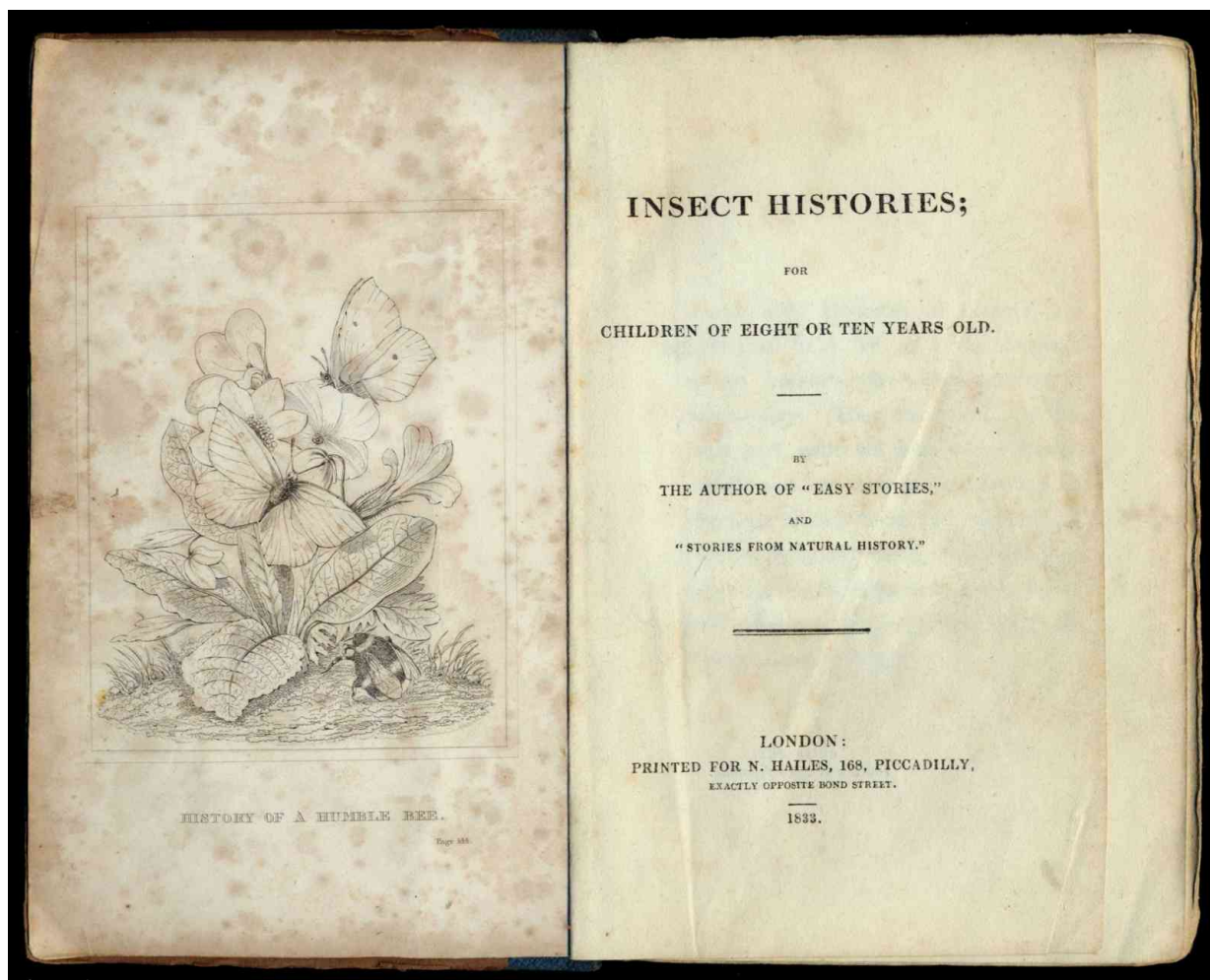
Complete with glass beads of various colours, sticks to mount the beads on, and a black painted wooden frame for holding the finished design; also three hand-coloured patterned sheets, each containing four designs, and a folded sheet of instruction in three languages; contained in the original fitted box [23 x 18.5 x 2.5 cm (9 x 7.5 x 1 inches)], the lid with a hand coloured lithograph title showing a scene of four children in a garden playing with the toy; some minor abrading to the edges of the box but overall in fine condition.

A nicely produced form of embroidery toy, using glass beads in red, green, blue, brown, black, white, and gold instead of threads. These can then be threaded onto pine sticks that slot into a frame and so building up the several patterns included in the example sheets, or allowing the devising of designs of the user's own invention.

The illustration on the box lid includes both boys and girls, and the toy was seen as a teaching aid aimed more towards pattern and decorative design than purely embroidery or weaving. The charming instruction included with the toy explains that the maker 'hope that a great many of parents will present their children with our game that our young friends may have a very good appportunity [sic] of occupying themselves in a manner both useful and agreeable.'

The examples provided for the user include geometric, emblematic, and natural subjects, but in truth any design is possible from the simple elements that make up the toy. One would hesitate to link this directly with the teaching of Fröbel and the kindergarten movement, but the elements of pattern design and dexterity are certainly required to use the toy, even if the manufacturer was probably more interested in marketing a more playful item than an adjunct to teaching.

Evidently of German design, we have only been able to trace, what appears to be an advertisement for this toy, in an issue of the *Weiner Familien Journal* of 1866.



CONVERSATIONS ON INSECTS

26 [ENTOMOLOGY]. INSECT HISTORIES; for children of eight or ten years old. By the author of "Easy Stories," and "Stories from Natural History." London: Printed for N. Hailes, 168, Piccadilly, exactly opposite Bond Street. 1833. £ 650

FIRST EDITION. 8vo, pp. [iv], 262, [2] advertisements; with engraved frontispiece titled 'History of a Humble Bee'; lightly foxed in places, but generally clean throughout; in the original cloth backed publishers boards, spine with paper label, some surface dust-soiling and rubbing to extremities, but still a good copy.

Rare first edition of this charming work teaching 'children of eight or ten years old' about insects and natural history, set out in conversations between Annie and her mamma, the information of which, the anonymous authoress points out, is 'collected from larger works, and thrown into their present form, with the view of exercising and encouraging that happy faculty which enables its possessor to "find tongues in trees, books in the running brooks," and, above all, "good in every thing"'.

The fourteen conversations cover a wide range of insects, including 'Butterflies, Nut-weevils, Dragonflies'; 'The Silk-worm'; 'Moths'; 'Spiders'; 'Locusts'; 'Wasps', 'Ants' and 'Story of an Ant-Lion', to name but a few, whilst two other conversations are on the topic of 'Instinct' and 'Insect Dyes'. The author also provides significant information on 'Hive Bees' and 'Wild Bees', and includes a 'History of a Humble Bee' (pp. 144-152), with the frontispiece depicting the same.

We unfortunately do not know the author, and have no further information beyond her other two works, *Easy stories, for the amusement and information of children of four and five years old* (1831) and *Stories from Natural History* (1832) both published by Nathaniel Hailes and printed by Charles Whittingham in Chiswick.

OCLC records two copies in the UK, at the British Library and Leeds, and three more in North America, at UCLA, Florida and Toronto.

UNUSUAL AND INTRIGUING FAN

27 [FAN]. PRESTON, John. *Music publisher*. [THE ROYAL CONCERT]. [London]: Published as the Act directs Oct. 16 1781 by J. Preston at his Music Warehouse No. 97 near Beaufort Buildings Strand. [1781]. £ 3,000



Double-sided folding engraved fan [28.5 x 47 cm], in the centre a musical party with a quartet on the harpsichord, flute, violin, and violoncello; at the sides are four pieces of vocal music entitled, a 'Canzone' by Giordani, a 'French Canzonet,' a 'Canzonet' by Giordani, a 'Venetian Canzonet.' Floral decorations and border. On the reverse five prints lying on a streamer of lace; in the centre a girl dancing between two officers, one of whom kneels; on the left a camp scene and a portrait of a commanding officer, and on the right a sea-fight and a portrait of another officer; mounted on a simple contemporary mahogany sticks, the end-pieces each with hand painted flowers on a grey background, some wear to paint.

Unusual and intriguing fan for fashionable ladies. The main image on the fan depicts a court scene with several musicians playing the harpsichord, cello, and violin, and also a harp in the foreground, with something of a conversazione about them and probably meant to depict royal music-making. The image is generally ascribed as being a copy of Inigo Barlow's engraving after Isaac Cruikshank entitled *Representation of a Royal Concert at Buckingham Palace*. This is not so, however, for the fan pre-dates the print by a decade, and the best one can say is that the print is based on the fan.



Two of the four musical works on the fan are by Tomasso Giordano (c.1730–1806), an Italian composer and performer who was at this time based in London before moving on to Dublin. This is not surprising, as Preston was one of Giordano's publishers, and the fan may have been produced to coincide with some musical event or intended as a form of publicity. The verso of the fan has a woman and two men dancing together, with scenes suggested as portraits of Admiral Rodney and possibly General Clinton, a military camp, and a naval battle. The fan therefore may in some way be connected with the opera *L'Omaggio*, produced at the King's Theatre in June 1781, for which Giordani composed the music for the last part, and Preston published the just Giordani's music as *The Songs and Rondo in l'Omaggio* early in October 1781.

John Preston (c.1725–1798), founder of the firm, first appears in the 1774 directory as a musical instrument maker at 9 Banbury Court, Long Acre, and possibly also as a music publisher, though no music with this imprint has been found. By 1776, he had moved to 105 Strand, near Beaufort Buildings, where he published *Lessons for the Guitar* and advertised 'the greatest variety of new music and musical instruments, ruled paper, etc., wholesale and retail.' By 1778, Preston relocated to 97 Strand, where the firm remained from before February 1781 until about 1822. The fan was perhaps engraved, not for sale, but as a promotional device for the business. Clearly very adept, he soon became one of the most prominent music publishers in London, issuing a wide range of the finest music of the period. In 1789, having taken his son



Thomas into partnership, Preston acquired the entire stock and plates of Robert Bremner and opened additional premises at Exeter Change. Thereafter, his son continued the business until his death in 1834, leaving an estimated fortune of some £200,000.

Altogether something quite intriguing and although known, not as yet properly understood. Preston for certain would have commissioned a fan maker for the work although it is his name that appears on the fan rather than the fan makers, and what was the exact event being depicted, and is their connection with the opera *l'Omaggio* or is this all simply coincidence? Clearly there was some commercial purpose that still needs to be properly understood.

Schreiber 6.



THE PLEASURES AND PITFALLS OF CRINOLINE

28 [FASHION]. [GUÉRIN, T.H.]. COLLECTION OF SIX SATIRICAL PLATES SHOWING THE PLEASURES AND PITFALLS OF CRINOLINE-WEARING. [London]. Published by T. Archer, Mortimer Street, Regent Street. 1858-9. £ 650

Six sepia tinted lithographs with colour added by hand, captions beneath, sheets 34.5 x 43.5cm, some chipping to edges, but not affecting the images; housed in a custom made cloth portfolio, with red label lettered in gilt on upper board.

A rare and desirable set of sepia tinted lithographs issued to lampoon the mid nineteenth century craze of crinoline-wearing.



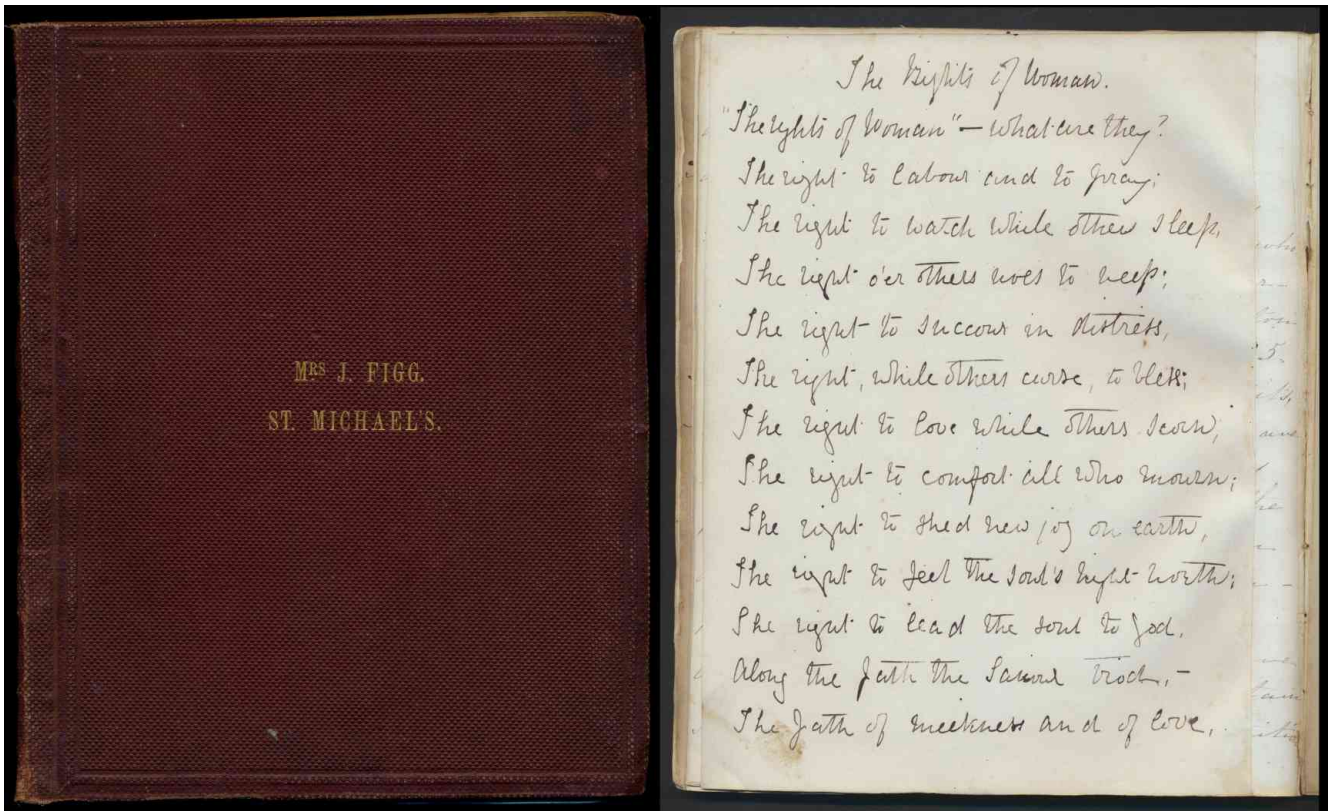
All scenes show ladies rather awkwardly dismounting from carriages, usually with unintentionally comic results: five of the six are set in London, at Hyde Park, St. John's Wood, Brompton, Belgravia and perhaps most notably Cremorne Gardens, once a popular pleasure gardens by the side of the River Thames in Chelsea, the image showing a lady in a huge dress descending from a carriage, the driver above ensuring that his reins are well out of the way. The final scene shows ladies in the process of descending on to a beach at the sea side.

Théodore Guérin was a painter, lithographer; active in Paris 1840-60s who also used the name Th. Guérin or T.H. Guérin when he produced a few satirical lithographs published in London c.1858/59? We can add that he appears to have arrived in London in 1851 but in 1852 he was brought before the Queen's Bench in London as an insolvent debtor when it was noted that he had of late lived at 80 Wardour Street in Soho and had on exhibition 'a Panorama at Linwood's Gallery, Leicester square'. It was also given that he had had formally lived at Rue Notre Dame de Lorette in Paris. He seems to have extricated himself from this as he had designed and exhibited a combined hexagonal street lamp and water fountain in 1858 when he was like his publisher living in Mortimer Street, but disappears, possibly back to France in 1860.

TEACHERS NOTEBOOK

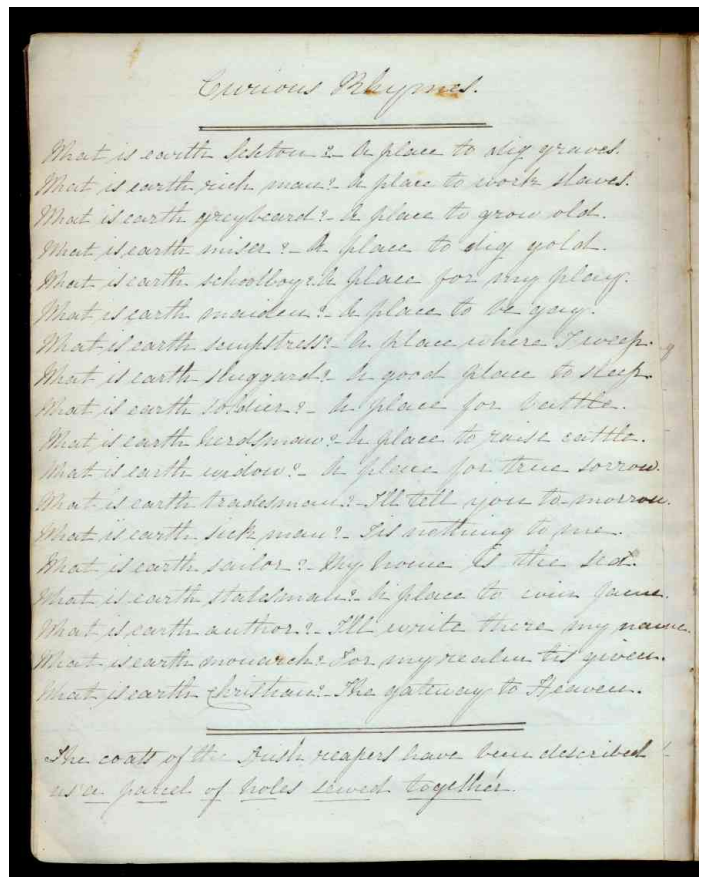
29 FIGG, Mary Anne Francis. MANUSCRIPT TEACHERS NOTEBOOK, used for dictation and teaching. [Lewes, Sussex] [1870s]. £ 385

MANUSCRIPT IN INK. 4to, [23 x 19 cm (9 x 7½ cm)], 25 leaves; bound in flexible diaper cloth, upper cover lettered in gilt 'Mrs Figg. St. Michaels.'



Mary Anne Francis Figg ran a school from 80 & 81 High Street, Lewes, in Sussex, for girls aged of 9 to 15, many of whom boarded at the address from various parts of Sussex and the surrounding counties. The school may have begun under force of circumstance, for John Figg, who died in 1869 and was an annuitant, appears not to have left his widow and children sufficient money to live on. She did, however, hold the lease of 80 & 81 High Street which allowed her to run the school until sometime into the early 1880's. Afterwards another proprietor began at the same address a commercial school for boys, under the name of Castlegate School.

The present notebook, which includes poetry by Scott, Tennyson, Tupper, Mrs Norton, Osgood, White Mellville and others, is not penned by one hand and presumably Mrs Figg, together with her assistants, used the manuscript for dictation purposes. The album, bound in a sturdy flexible cloth, is very clearly repurposed. On the first leaf is a cut out of a kilted Scot and the name of the original owner 'Miss Ellen Hale, 1864.' Possibly money was short at first when Mrs Figg began her school, so she had all the leaves that Miss Hale had so carefully penned cut out only leaving their stubs, for new leaves to be mounted. Mrs Figg also took care to have her name clearly stamped in gold on the upper cover. We have no idea who Ellen Hale was, although presumably she was also from Lewes and possibly connected to the Figg family in some way. At any event, an unusual example of Victorian recycling!



UNIQUE GEOMETRY TEACHING TOY, CREATED BY
A GRANDMOTHER FOR HER GRANDSON

30 [FLEURY, Anne 'Nanette' or Rose Suzanne Fanny CALMELS]. 64 FIGURES DE GÉOMÉTRIE envoys à Jules Raymond Glück, de Cahors, par sa Grand-Maman de Paris. 1848. [Paris, 1848. £ 5,850



162 hand-cut card geometrical shapes, each annotated with names and figures - most in duplicate and a few in triplicate with additional instructions and annotations; all contained in a purpose-made box; the interior containing 1) a fold-out board with glazed black and pink paper sides, and blue cloth hinges; 2) a shallow tray to contain the pieces; the lift-up lid with the title and dedication in ink on a shaped onlaid cartouche of white paper; the underside of the lid listing in detail each of the pieces therein contained; 3) an instruction card with two panels, each of three columns, mounted on a pink base and tabulating advanced explanations of the pieces; 4) a folding three-page autograph letter to Raymond from his grandmother; all contained in the original pink paper-lined black shot silk patterned box, the upper side with a framed watercolour portrait of young Raymond studiously studying figures on the table before him in an appropriately decorated French bourgeois home.

A unique hand made geometry teaching toy made by a grandmother for her six year old grandchild, Jules Raymond Glück. This was clearly a very devoted and clever grandmother who produced the work, as we have not been able to find any other similar example or indeed or any model that it may have been derived from.

In essence it is of quite a simple construction containing all the elements needed to begin a full understanding of the various geometric figures. It is probably best to transcribe in English the main instruction addressed to little Raymond on the underside of the lid. Instructions for the use of the figures:-

'The 64 geometric figures contained in the present box are divided into four series. Each series must be placed on one of the four black compartments provided for this purpose, which should first be set out in front of you. The distribution is such that the figures up to number 20 belong to the first compartment; those from 21 to 36 to the second; those from 37 to 52 to the third; and finally those from 53 to 64 to the fourth compartment. However, in making this distribution, one must not attempt to place the first figures before the others, as too much time would be lost searching for them, and this searching would tend to damage them. Thus, dear Raymond, you will remove the figures from the box one by one, beginning with whichever comes first to hand. The number on the figure will indicate which compartment it belongs to. You will place it on that compartment without first assigning it a precise rank, and you will do the same for all the other figures until they are all on their respective compartments. After that, you will arrange them in numerical order - that is, number 1 at the head and the nineteen others following it on the first compartment. The same order must be followed for the other compartments. Next, in order to study the figures, dear Raymond, you will examine them one by one, and by using their numbers to find the name of each on the list I have prepared, you will quickly become familiar with all the forms and their names. In this way, in a very short time (especially if you give them a little attention each day), you will be able to name all the figures at first sight, without needing to refer to the list of names.





'Perhaps, dear Raymond, you will notice, by observing the arrangement of the figures on the compartments, that they are placed in a kind of order, progressing from the simple to the complex; and this is indeed what I have tried to do, believing that this gradation, easy to follow, would help you better grasp the relationships linking the figures to one another, and see how the complexity of some arises from the simplicity of others. It will then be, dear child, that you will feel all the pleasure there is in being able to understand and explain so many interesting truths... and I, happy to have been able to set you on the path to knowing them, will never cease to pray that God may render them wholly beneficial to you and bless all the efforts you will make to educate yourself, as well as the good intentions you have of one day bringing happiness to your parents.' [Free translation].

On the underside of the lid of the tray their are listed the names of each of the figures. Originally it seems there were to be only 60 but this was extended to 64 and then again there are also a few 'bis' numbers making the true total of 72. The four series of figure increase in complexity: The First Series include 1. Straight line (length without width). 2. Curved line. 3 Broken lines. 4 Oblique straight lines. etc. The Second Series. 21. Square. 21 bis. Area of the square. 22. Square with diagonal. 23. Areas of a right triangle. 24. Pentagon etc. The Third Series includes 37. Square plane surface which, when bent, forms convex and concave surfaces. 38. Plane surface of regular shape. 39. Square planes. 40. Circular planes. etc. The Fourth Series includes 53. Circle with secant. 54. Circle with tangent. 55. Internally tangent circles. 56. Externally tangent circles. and eventually work up to 61. Enneagon (9 sides) 62. Decagon (10 sides) 63. Hendecagon (11 sides) 64. Dodecagon (12 sides) which seem to have been added as something of an afterthought.

Not content with this, Grandmamma, as her introduction informs, tells Raymond that once he has mastered the names and can identify each figure he must understand the letters on them. As an instance of this, for figure No. 38, Plane surface of regular shape, the explanatory text explains that 'This surface is called mixed-line plane, because it is bounded by straight lines and curved lines. A and B: an obtuse angle is a rectilinear angle, because it is formed by two straight lines. B and E: an obtuse mixed-line angle, because it is formed by a straight line and a curved line. C and D: an obtuse curvilinear angle, because it is formed by two curved lines. The same is true of D and E.'

One wonders how little Raymond managed all this!

We know something of Jules' family. His father, Jean Baptiste Antoine Joseph Glück (or Gluck) (1809–1882), became a professor of history and a certified professor of German, holding a post at the high school of Cahors in southern France between 1839 and 1853. He was then employed as a translator of the German press at the Sûreté générale from 1864, apparently until his death. His younger brother, Eugène Gluck (1820–1898), an artist, was the most famous member of the family, and it is probably not surprising that the two brothers published, in 1852, their *Album historique du département du Lot*.

The paternal grandparents were Jean-Antoine-Baptiste Glück (c. 1782–18..), director of the post office in Altkirch under the Empire, and his wife Marie-Anne (called 'Nanette') Fleury (c. 1782–18..), a native of Porrentruy. Of Jules' mother we have not been able to find much at all, other than her name, Rose Suzanne Fanny Calmels, and so the maternal line remains rather nebulous. We cannot be certain whether it was



Explications relatives aux lettres marquées sur les Figures portant les numéros suivants :

14	A point d'intersection.	14	A sécante, formant avec les 2 lignes parallèles 8 angles, dont les uns sont dits internes et les autres alternes.	35	A apothème.
5	A point d'intersection.	15	AA deux sécantes, formant avec les lignes parallèles 16 angles, dont les uns sont dits internes, et les autres alternes.	36	A Diagonale.
9	A sommet de l'angle. BB, côtés de l'angle. L'ouverture de l'angle est l'espace compris entre les deux numéros 9.	16	A base du triangle.	37	A angle rentrant.
10	A sommet de l'angle. BB, côtés de l'angle. L'ouverture de l'angle est l'espace compris entre les deux numéros 10.	17	A base du triangle.	38	B, angle saillant.
13	La ligne verticale est D, perpendiculaire à la ligne horizontale AA. Toute ligne perpendiculaire à une autre, n'est pas toujours en même temps verticale : La ligne C, perpendiculaire à la ligne BB, n'est pas verticale. Il s'en de ligne verticale celle qui est perpendiculaire à une ligne horizontale.	19	A base du triangle. B, hypoténuse.	39	Cette surface est celle d'un rectangle.
		21	bis. A aire du carré.	40	En courbant un peu cette surface, elle devient convexe du côté bombé et concave du côté creux.
		22	A Diagonale.	41	Cette surface est dite mixte ligne parce qu'elle est terminée par des lignes droites et des lignes courbes.
		23	et 23 bis. Par la réunion de ces deux aires de triangle rectangle, on a même les surfaces, ou même la mesure du Carré, et aussi aigues et obtus.	42	A et B, angle obtus est un angle rectiligne, parce qu'il est formé de deux lignes droites. B et C, est un angle obtus mixte ligne parce qu'il est formé d'une ligne droite et d'une ligne courbe. C et D est un angle obtus curviligne, parce qu'il est formé de deux lignes courbes. Il en est de même de DE.

Nanette or Rose who deftly cut the *64 Figures de Géométrie* in Paris, but further delving into the French archives would doubtless elucidate this. Whoever it was must have been more than ordinary.

There is also a slit in the foot of the tray that contains a three page letter from Grandmother to Raymond 'After the little explanations I gave you on the way to learn how to become acquainted with figures, there would still remain, dear Raymond, many things for me to add; but since this is not yet the moment to speak to you about them, I shall restrain myself from the desire to address to you a few words which, though written now, are meant to be read later. It is therefore by transporting myself in thought into the future, to the time when you will know figures well, that the idea came to me to write these lines and to accompany my work with them, so that by means of this letter you may recall what I had in mind for you and what I wished with all my heart to awaken in your mind. I wish to speak of a taste for the mathematical sciences, of which geometry is one of the principal branches. And so, dear child, I believe I may allow myself to feel justified in congratulating myself if I succeed in making you love this beautiful science, which is the key to a great number of others.' She goes on to hope and encourage young Raymond's early curiosity about geometry through the simple explaining of ideas like angles, shapes, and circles in a playful way and offered as both education and amusement through her care and affection and as a first stepping stone to further lessons.

She concludes with the following hope: 'May God grant that I may then still be alive to enjoy the pleasure of seeing you advance in this beautiful science... and may it, dear child, bring you happiness in your other studies and above all in life, as much as I wish it for you! May it also mark, even a little, in your memory the name of your old grandmother, who loves you tenderly, blesses you, and embraces you with all her heart, as well as your good parents.'

Altogether a unique, and highly desirable item.

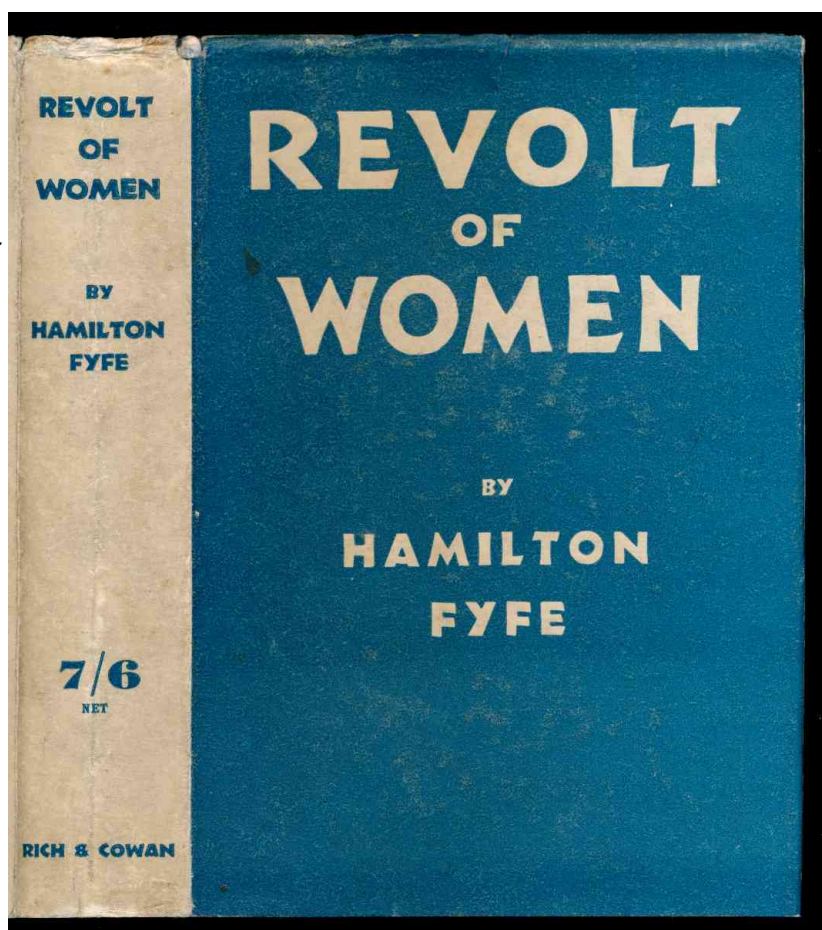
'STIMULATING FOOD FOR THOUGHT'

31 **FYFE, Henry Hamilton.** **REVOLT OF WOMEN.** London, Rich & Cowan Ltd. Maiden Lane Strand. 1933. £ 175

FIRST EDITION. 8vo, pp. v, [i] blank, 275, [1] blank; in the original blue publishers cloth, spine lettered in white, with Foyles booklabel on front pastedown, complete with the original printed dustwrapper, lightly marked, but still a very good to fine copy.

First edition of Hamilton Fyfe's *Revolt of Women*, in which he treats the controversial subject of birth control both historically, and practically.

The purpose of the book is made clear on the inside front wrapper: 'This book should be read by every thinking man and woman. It goes to the root of the most pressing questions of our time, over-population, unemployment, overcrowding, disease, and degeneracy, and discusses the claim that the cure for each lies in the universal practice of birth control. The book is essentially NOT a treatise on contraceptive methods, but an exposition to the intelligent citizen of the growing insistence of humanity upon reason as against instinct and tradition. To the large number of persons who are beginning to feel profoundly disturbed by present social conditions, the book should provide stimulating food for thought - and action'.



Henry Hamilton Fyfe (1869-1951) was a British journalist and writer who was editor of both the newspapers the *Daily Mirror* and the *Daily Herald*, as well as a reporter on the *Daily Chronicle*. 'After he quit the *Daily Chronicle*, Fyfe concentrated on his independent writing. His success as a playwright dated to 1909 with the first performance of *A Modern Aspasia*; he also wrote a number of biographies of writers and journalists culminating in his own memoirs, *Sixty Years of Fleet Street*, which was published two years before his death at a nursing home in Sussex' (Wikipedia).



GARDEN DESIGN FOR CHILDREN

32 [GARDEN DESIGN GAME]. SEIFERT, Karl-Max. DRESDNER GARTEN-BAU-KASTEN. The Child's Flower Garden. Boite pour la construction de Jardins. Dresden: [Karl Max Seifert, Fabrik moderner Spielwaren], [circa 1906]. **£ 850**

40 hand coloured porcelain pieces contained in the original box [15 x 15 cm], the upper cover with a view of the 'Dresden Garten-Bau-Kasten' - The Child's Flower Garden; label somewhat darkened with some old repairs to box; also a printed booklet in German, English and French 'Vorlageblätter des Dresdner Gartenbau-Kasten No. 00.'

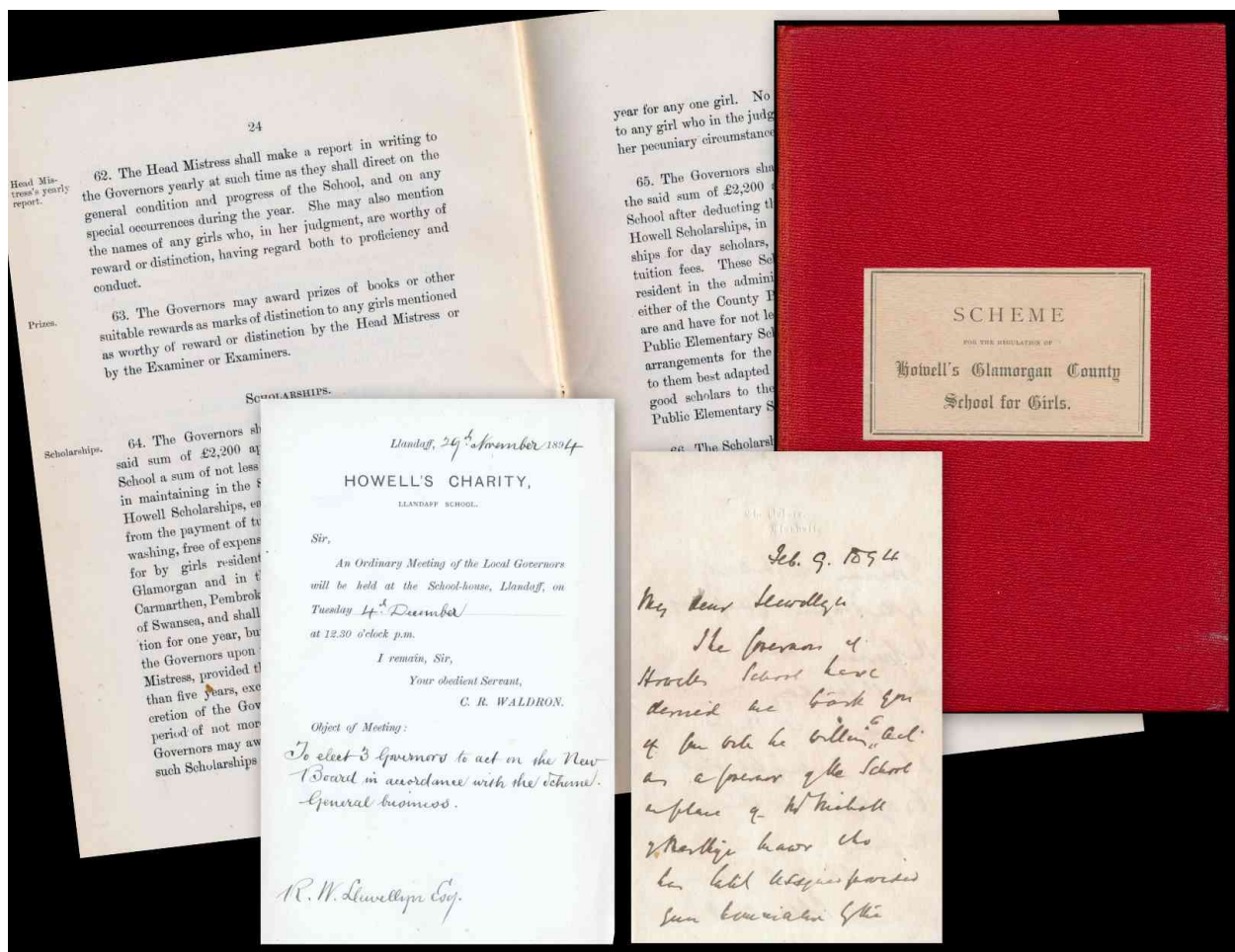
It was in 1906, in Dresden, that Karl-Max Seifert developed and patented his garden design toy, *Dresdner Garten-Bau-Kasten* [Dresden Garden Construction Box].

Seifert is today really only remembered for hosting the first exhibition of works by Brücke, an important group of Dresden and other German avant-garde artists, which was held in the showroom of his lamp factory in 1905. However, it must be pointed out that the Seifert showroom's designer was Wilhelm Kreis, a professor at the Dresden School of Decorative Arts, for whom 'Brücke' artist Erich Heckel worked as a draughtsman on architectural projects. It was Heckel's connection to the construction of the showroom that appears to have led to the artists mounting the exhibition there.

It is extremely doubtful that there is any connection between this baroque-style garden game and German avant-garde printmaking, but one has to be cautious in dismissing such relationships, especially as K. M. Seifert & Co. was also a leading producer of contemporary light fittings.

The upper cover of the box gives a stylised view of the Dresden Sommerpalais, with the formal baroque garden on which the game is based. This garden still exists today and continues to form a foil to the baroque splendour of the north-west front of the palace.

There are several different block designs, including single flowers, part flower borders, grass verges, and pathways. The booklet sold with the boxed game includes six possible designs, although the game itself is adaptable to any number of designs, both formal and, if one were so inclined, something more avant-garde.



AN END TO THE ORPHAN SYSTEM

33 [GIRLS' SCHOOL]. SCHEME OF THE CHARITY COMMISSIONERS FOR ENGLAND AND WALES, for the Regulation of Howell's Glamorgan County School for Girls. Cardiff: Printed by William Lewis, Duke Street. 1894. £ 285

FIRST EDITION, ASSOCIATION COPY. 8vo, pp. 28; with printed invitation, headed 'Howell's Charity', to 'An Ordinary Meeting of the Local Governors' and accompanying ALs by one of the Governors, loosely inserted; in the original red cloth, upper board with printed label; a fine copy.

Thomas Howell, a wealthy merchant of Welsh descent, died childless in 1537 and left most of his estate in trust to the Drapers' Company to provide dowries for deserving orphan maidens. Over time, careful investment greatly increased the estate's income, and in 1852 an Act of Parliament allowed the funds to be used to establish two schools for orphan girls in Wales, at Llandaff and Denbigh. Built between 1858 and 1859, Howell's School, Llandaff opened in August 1860. Designed principally by Decimus Burton, the school flourished under its first Headmistress, Emily Baldwin, admitting orphans, boarders, and later day pupils with further expansion following under Maria Kendall.

The *Scheme* outlined in the present work was devised to pass the control of the school to Glamorgan County Council, ending the orphan system and replacing it with scholarships so as to be more in line with education as it had developed after the introduction of the 'Endowed Schools Act' of 1869.

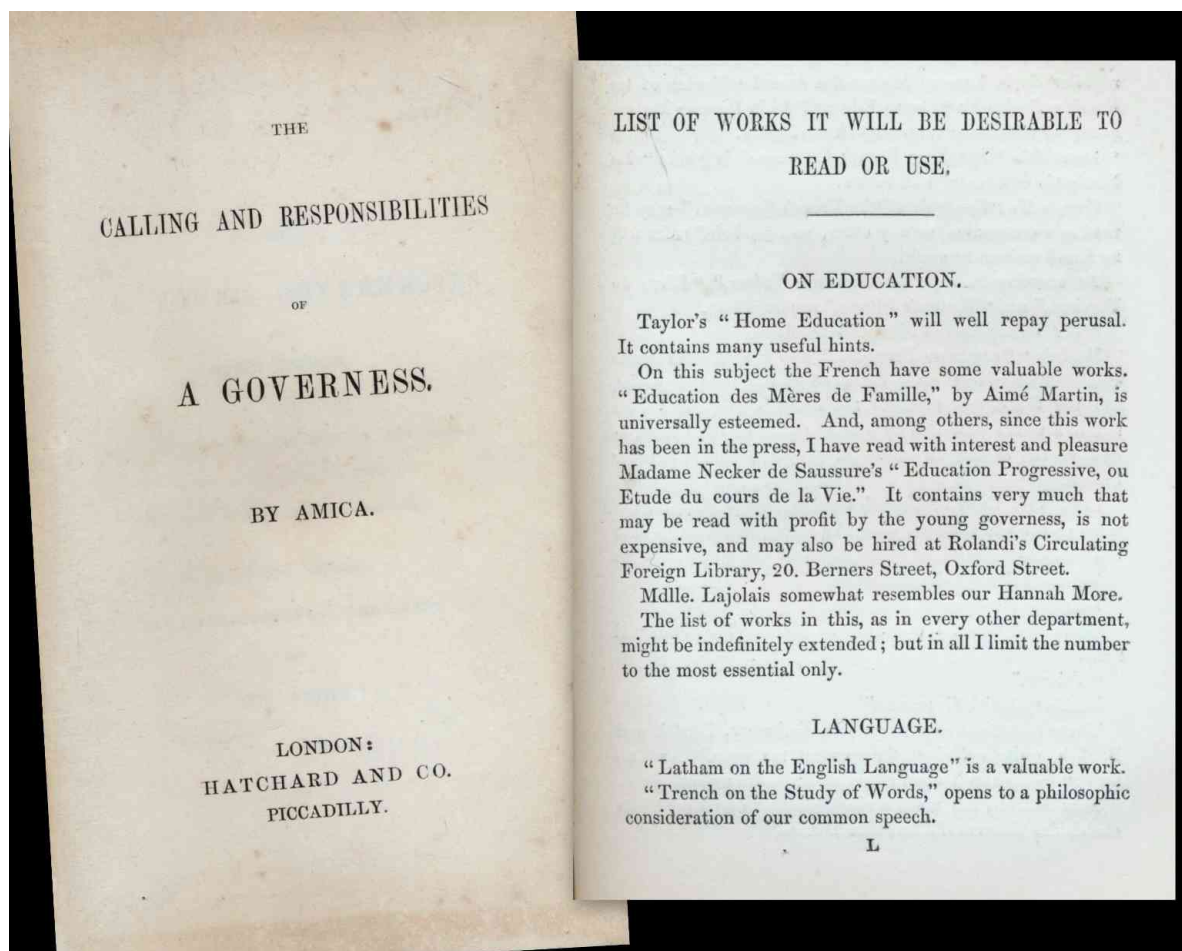
Being, in whole, something of a new foundation, specific changes and additions to the Drapers' Company governance had to be made. Clearly, updating a trust devised in the sixteenth century meant a complete overhaul, with such additions as 'Women may be Governors'. The property and upkeep had to be transferred, there was a complete change in concept away from orphans and the creation instead of 'a Day Boarding School for Girls'. Teachers no longer needed to be in Holy Orders, a pension fund was devised, fees for girls were to be limited to eight pounds per annum, and of course religious instruction was still a paramount concern, although, due to the large nonconformist population of Wales, just as much space is given to religious exemption in the *Scheme*.

What was to be taught included the standard curriculum however there was clearly a progressive streak of compulsory education in the minds of the new institution with classes including practical education in the sciences 'Instruction shall also be given in the School in the following subjects: — Reading, Writing, and Arithmetic; Geography and History, including Scripture History; English Grammar, Composition, and Literature; Mathematics; Latin; At least two modern Foreign European Languages; At least one branch of Natural Science; Drawing; Drill, or other physical exercises; Vocal Music; Domestic Economy, including

Cookery, Needlework, Laundry work, and the Laws of Health; And such other Scientific and Technical subjects, including Shorthand, as the Governors may think fit to introduce. Instrumental Music may be taught on payment of an extra fee in such cases and under such conditions as the Governors may determine. The classes in scientific subjects shall in all cases be associated with sufficient experimental demonstration and practical teaching.'

This copy of the *Scheme* includes an ALS asking if R. W. Llewellyn was to be a new governor. R. W. Llewellyn (1847–1910) was a local landowner, magistrate, agriculturist, Conservative, and traveller who, on a trip to New Zealand, happened to discover a mountain — as everyone did in those far-off days.

OCLC records three copies, at the British Library, National Library of Wales and Swansea.



THE EXPECTED ROLE OF THE GOVERNESS

34 [GOVERNESSES]. [CAMPBELL Mrs Mary Gall] 'AMICA'. THE CALLING AND RESPONSIBILITIES OF A GOVERNESS. By Amica. London: Hatchard and Co., Piccadilly. [1859]. £ 750

FIRST EDITION THUS. 8vo, pp. viii, 157, [1] blank, 32 advertisements (dated 'June 1859'); with cancelled title page; a few light marks in places; in the original burgundy blindstamped publisher's cloth, spine lettered in gilt, small chip at head of spine, and lightly sunned, but still a very good copy, with near contemporary ownership signature to front free endpaper.

A clearly written work detailing what was expected of a governess, and probably aimed as much at young ladies contemplating this as an occupation as at those requiring one, and how they should treat them fairly.

Mary Campbell outlines the plan of her book in her preface 'At a time when the public mind seems to be awakened to the importance of education, and more especially the education of women, and while much has been said *pro* and *con* the Governess, — her abilities both underrated and overrated; her position, on the one hand, degraded to abjectness, on the other, elevated to ideal heroism, — it may not be out of place to attempt to explain her true calling and her duties in simple soberness, as far as soberness can be connected with a theme so all-inspiring as the progressive advancement of our common species to attainment and elevation worthy of our divine origin and our immortal destiny; and should the following pages tend to place the Governess on a better footing with herself and with the world, or fan one noble aspiration into active working, the writer of the following pages will deem herself abundantly repaid.'

Mary opens her chapter on 'Motives that ought to guide in the choice of an occupation' with the rather depressing and hardly encouraging statement: 'To all who have to select an occupation for life, I would say

tremble at the idea of becoming a Governess; and if you do not tremble you are unfit to become one: choose anything else; be an embroideress, a knitter, an inventor of patterns, the last a lucrative employment, and one that may be pursued in perfect privacy. Undertake the ornamentation of papiermache, hair ornaments, illuminating vellum and missal, herald painting, the innumerable appliances of leatherwork; or take up some other branch of design, be an artist if you can, an engraver on wood, a lithographer. Be anything but a Governess unless your heart and soul are in the work of human advancement; if they are, though you tremble at the responsibilities you would incur, the very feeling of your own insufficiency will rouse you to the most strenuous course of self-discipline, in order that you may raise yourself to the standard you would have your pupils emulate.'

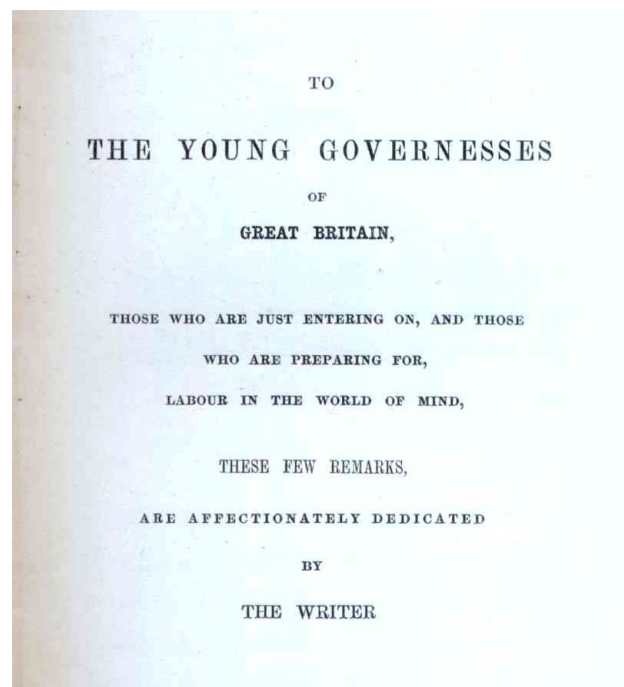
At once Mary suggests the narrowness of opportunities for unmarried, or widowed, women with no secure means of supporting themselves. She further pointedly states that 'This is not true if by Governess is meant a Teacher' and should women entering into this teaching role in life and can provide 'religion, self-discipline, temper, patience, delight in the work, method, sympathy, firmness, integrity, and moral determination, judgement, literary and scholastic power' they will be absolutely fitted for their vocation.

Further chapters detail qualifications, difficulties that will be encountered, errors to be avoided 'Encouragements in the faithful discharge of duty - Exhortation to self-elevation', manners, dress and economy, and a fairly long and fulsome list of 'works it will be desirable to read or use.'

The author was born in 1806 in Edinburgh, the daughter of James Gall, a printer who was a founding partner in the printing company of Gall & Inglis in Edinburgh, which developed a system for printing educational books to be used by the Edinburgh Blind Asylum. Mary was the eldest of eight children and probably learnt as much about being a governess from managing her siblings as anywhere. In 1834 she married a fellow Scot, John Campbell, who ran a 'Classical and Commercial Seminary' at Bishopwearmouth in Sunderland from about 1827. Mary joined him in this enterprise, which also boarded children. The seminary at this time also appears to have taught young ladies German and other refinements to their education, which may have been Mary's initial contribution to the school for German is the language she pointedly prefers in her book. Mary also brought up four of her own children at the school; however, in 1854 her husband died, leaving Mary to continue the school by herself, which now transformed into a 'Ladies' Seminary'. One of her own children also became a teacher; however, like their grandfather, two of her other children became printers. When her son James Gall Campbell became of age, Mary formed a company with him styled as J. G. Campbell & Co. in Sunderland, although she continued to run her seminary until the 1870s and continued to live on at Bishopwearmouth until her death in 1890.

This copy of the work is a reissue, with the substitution of the original title bearing Longman's imprint of 1852 with that of Hatchards of circa 1859. We have been able to establish the author's identity from the surviving documentation in the Longman archive, which appears to show this to be Mary Gall Campbell's only published work.

This edition not in OCLC, which records copies of the first edition (1852) at the British Library, Oxford and the National Library of Scotland, and one in North America, at Yale.



THE RAREST GREAT EXHIBITION GAME: WITH LADIES SHOWN PARADING AROUND AROUND THE CRYSTAL PALACE

35 [GREAT EXHIBITION GAME]. ILLUSTRATIVE GAME OF THE GREAT EXHIBITION. London, Published by William Spooner, 379, Strand. 1851. £ 4,250

FIRST EDITION. *Hand coloured lithograph sheet [62 x 49.5 cm (24.5 x 19.5 inches)] mounted in 9 sections on linen; folding into the original brown cloth covered boards (230 x 275 mm), spine expertly repaired, the upper cover with a large pictorial lithographic label of the 'India Court', light ink? stain; printed rules on front paste down.*

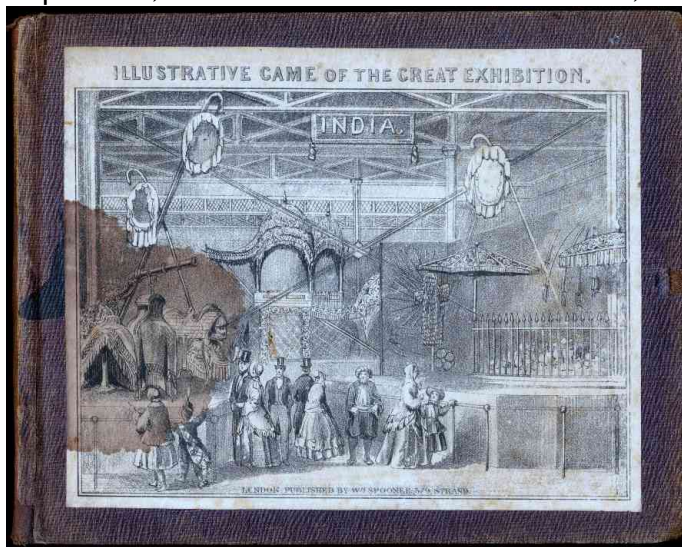
Possibly the rarest board game produced to capitalise on the 1851 Great Exhibition.

William Spooner issued the game for the 1851 Christmas market after the Exhibition had closed, in an attempt to capture any lingering nostalgic afterglow. Alas for Spooner, the ploy did not work, and even he must have realised that anything to do with the Exhibition was 'so very last season.' Only one notice in a contemporary newspaper can be located, where *The Daily News* of 17th December 1851 advertised the game under the heading 'New Games for Christmas' ... 'Illustrative Game of the Great Exhibition, with 14 Views of the Departments, and 28 Illustrations of the most attractive of the Objects, price 7s. 6d. coloured.'



A number of the illustrations are clearly adapted from the special numbers of *The Illustrated London News* issued during the run of the Exhibition; some of these were themselves adapted from photographs by Richard Beard and Antoine Claudet. This reuse of imagery doubtless helped to reinforce the memory of the Exhibition, selecting as it does a tableau of the nations in world harmony, and selected objects both edifying and instructive. Alas, so rare is this game that we have been able to locate only one other copy; that illustrated on www.giochidelloca.it #2357.

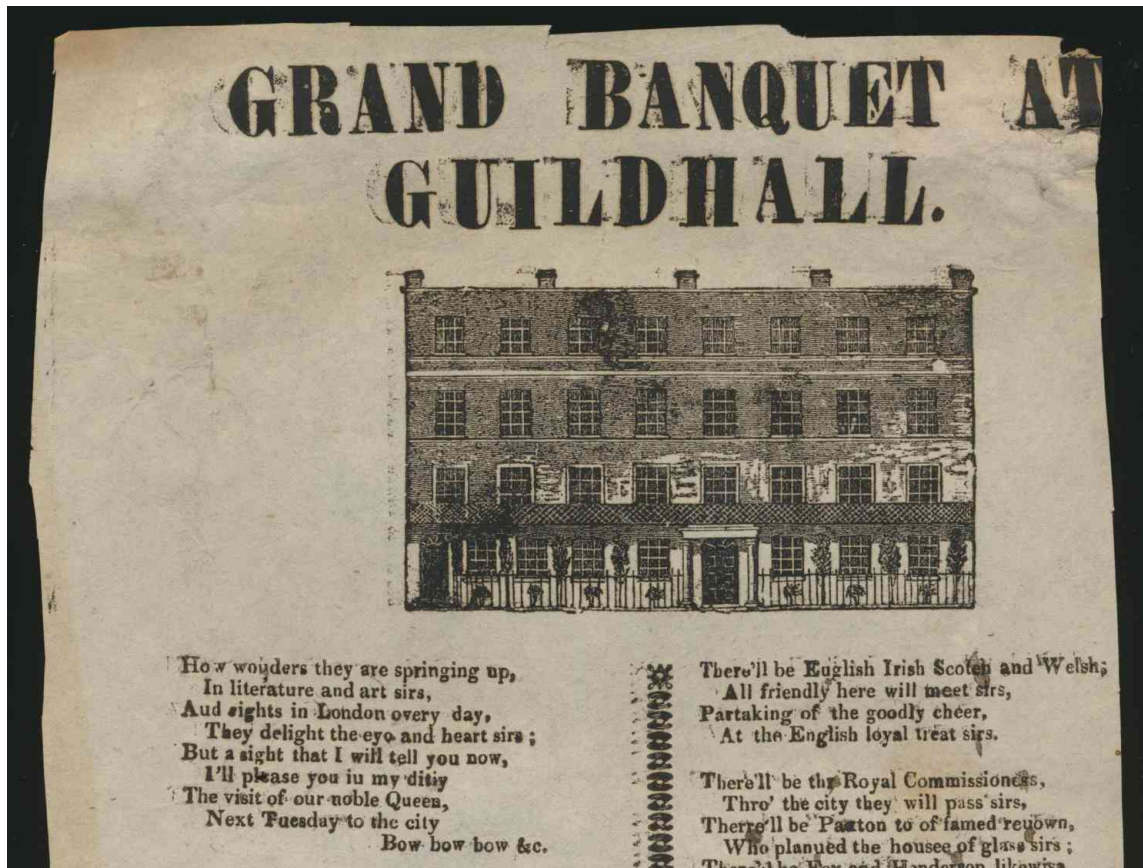
The numbered subjects include: 1) The Turkish Court; 2) Ceylon Department; 3) Woollen and Worsted Department, with the Statue of 'The Mourners'; 4. Canada, with the Canoe & Sleighs; 5) Machinery Department; 6) United States Department [replete with Hiram Powers sculpture of 'Greek Slave' under a red velvet canopy; 7) Jewels; 8) Glass—Wine Flagons, &c; 9) Neptune Fountain; 10) Faithful Friend; 11) Unhappy Child; 12) Indian State Chair; 13) Happy Child; 14) The Deliverer; 15) Bronze Fountain; 16) Glass-Vases, Jugs, &c; 17) Diamonds; 18) The Silk Trophy; 19) Amazon and Tiger; 20) The May Pole - Austrian; 21) The Indian Court; 22) The Favorites; 23) Richard Coeur de Lion; 24) The Coalbrook Dale Dome; 25) Elephant Trappings; 26) Carpet Loom; 27) Belgian Statue of the Queen; 28) The Koh-i-noor; 29) Russian Vase; 30) Locomotive Engine; 31) Gold Vase; 32) China Vases, &c.; 33) Vase and Candelabrum; 34) Poplin Loom; 35) Statue of the Queen; 36) Russian Court; 37) French Court; 38) Belgian Court; 39) Guernsey and Jersey; 40) Spain; 41) Greece; 42) The Transept and Crystal Fountain.



The aim of the game was to start on 12) Indian State Chair and then moves were dependent on the spin of a teetotum, depending on the number shown players would either move forward or back along the board, many of the positions also with the added complication of fines or rewards. The aim was for players not to fall back

so many places as to drop off the board at 1) The Turkish Court which would cast them from the game but instead win the game by advancing to 42) The Transept and Crystal Fountain.

Whitehouse p. 41. With thanks to Adrian Seville for his help with this description.



CELEBRATING THE GREAT EXHIBITION: UNRECORDED

36 [GREAT EXHIBITION]. [HODGES, Elizabeth]. GRAND BANQUET AT GUILDHALL. E. Hodges, Printer from Pitts's Wholesale Toy & Marble Warehouse, No, 31, Dudley St, Seven [Dials] ... [n.d., but 1851]. £ 385

FIRST EDITION. *Single sheet (23.7 x 18cm), with one woodcut illustration of a Georgian Terrace, designed to imitate the Guildhall; very lightly browned (due to paper stock), cropped close to left edge (as issued), and with small piece torn from one corner with loss of one word in the imprint, nevertheless a remarkable survival.*

Delightful naive printing of this song, issued for the ball and 'Grand banquet at Guildhall' held on the 9th July 1851 to celebrate the successful opening of the Great Exhibition, and designed to be taken straight from Mrs. Hodges' warehouse and read and sung in the street.

The ball at the Guildhall, attended by Victoria and Albert, was intended to enable the Queen "to receive, in a scene of festivity, the Commissioners and other persons of our own and foreign nations by whose labours the Exhibition has been made so splendid and so successful" (*Illustrated London News*, 12 July 1851, pp. 41-2). Victoria thought the Guildhall was "beautifully decorated" for the occasion, though very hot and crowded (Queen Victoria's Journal, 9 July 1851). The present song, published to commemorate the event, includes the lines:

'There'll be nobles there from every clime,
From every land and nation,
There'll be Yanke'ys with their guns,
At the armie take their station.'

A later verse begins:

'The tables will present a sight,
Ten countries can boast sirs,
There'll be dainties from the east and west,
Both frizzled, boild, and roast sirs,
There'll be turkeys fed upon the board
And ducks with wooden legs sirs,
And geese from California
With lots of golden eggs sir'

That last line evidently highlighting the Californian Goldrush (1848-1855), then in full swing. Hodges, however, had not quite got all the information correct on her songsheet, 'The visit of our noble Queen / Next Tuesday to the city' should have in fact read 'Wednesday', the actual day of the Banquet. In many ways hardly surprising, given the haste in which these songsheets were put together, with much misspelling, dropped type, and questionable song lyrics!

Elizabeth Hodges (c.1786-c.1844) was a printer and publisher whose 'Wholesale Toy & Marble Warehouse' was at 31 Dudley Street [now Monmouth St], Seven Dials, London, where she published 'two or three New Songs every week'.

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

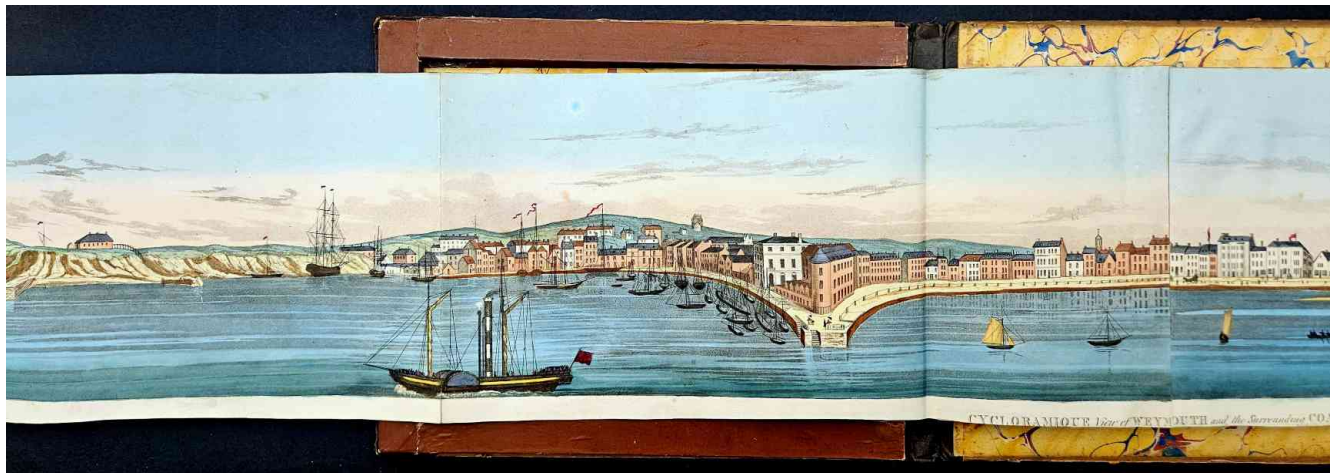


PUBLISHED BY A LADY, 'AT HER LIBRARY AND FANCY REPOSITORY'

37 [GROVES, Elizabeth, *Publisher*]. CYCLORAMIQUE VIEW OF WEYMOUTH BAY, and the Surrounding Coast. Weymouth, E. Groves, 11 St Mary's St. 1836. £ 3,250

Panorama consisting of 12 sheets conjoined, and measuring 16 x 555 cm, presenting a coloured aquatint view of Weymouth Bay, attached to, and folding out from a portfolio measuring 21 x 26 cm, the portfolio made of wood and board, and lined with marbled paper, with printed designs (as discussed below), original cloth back, lightly rubbed and missing the original ties, but not detracting from this being a very desirable item.

A superb view, showing the coast from Portland Bill to Lulworth Cove, with place names along the bottom edge.



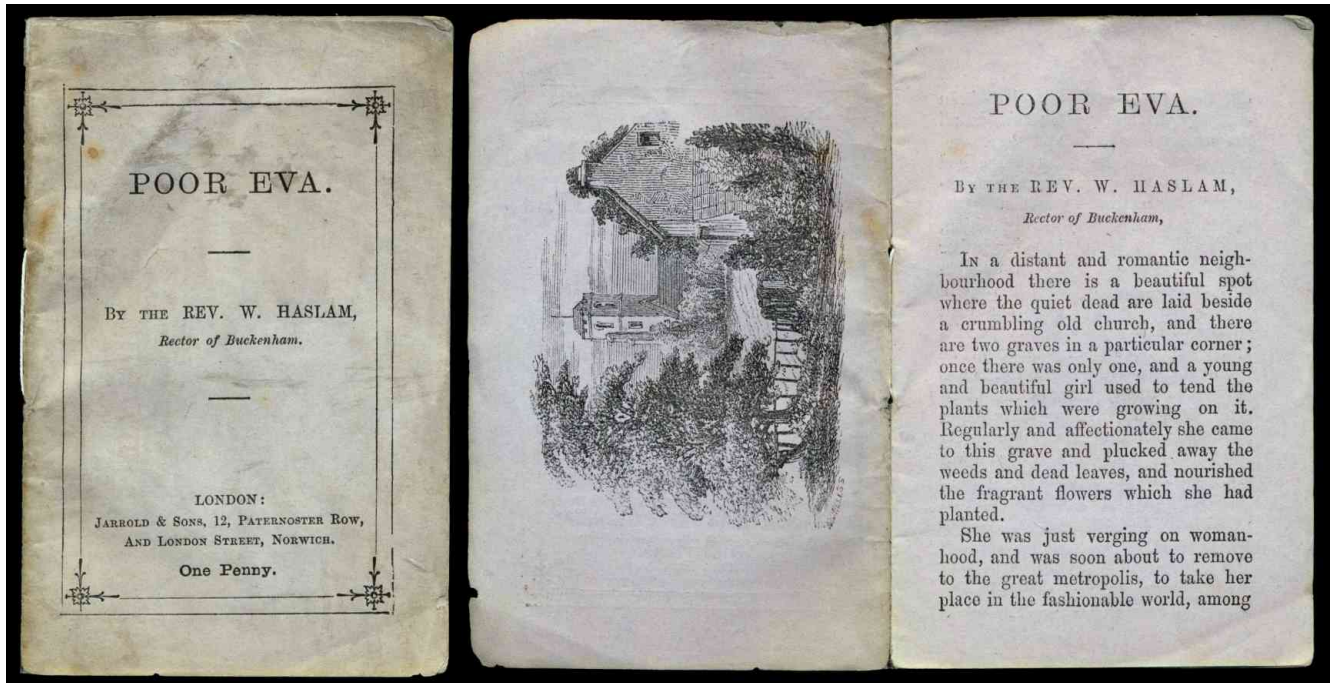
The covers are particularly interesting, the upper, with the printed title and a picture of a curious viewing-cabinet, designed, one assumes, for viewing this panorama (indeed see <https://gordonlepard.com/2016/08/11/reconstructing-the-regency-the-weymouth-cyclorama/>). On the back cover is a label advertising Elizabeth Groves' Library and Fancy Repository, and listing her services and publications, including an 'Authorama of Weymouth Town'.

We know nothing of who the artist was, however as the Cycloramique exhibits a certain naivety we presume it was commissioned from a local amateur artist. The publisher Elizabeth Groves was active in Weymouth from about 1832 to 1852 when she retired and sold her business. Groves was local to the area being born about 1801 at Melcombe Regis a few hundred yards from her stationers business in St Mary's Street. She appears to have lived in Weymouth throughout her life until her death in 1870.



She advertised her panorama for the summer season of 1836 stating 'This Work gives an exact idea of the effect produced by the beauty of the ensemble of that delightful Bay, as seen at a usual and convenient distance from the shore. The length of the View is about 17 feet, the height 7 inches. It clearly displays Castles, Signals, Lighthouses, Villages, Rocks, Caves, and all other principal objects of interest: the Town of Weymouth alone occupies four feet.' Groves also published during the 1830's local guides and prints and supplying artists materials to visitors.

Abbey, *Life*, 479.



UNRECORDED

38 **HASLAM, Rev. William.** *POOR EVA.* London: Jarrold & Sons, 12, Paternoster Row, and London Street, Norwich. [1870]. **£ 250**

FIRST EDITION. 32mo (4 x 2¾ inches), pp. 16, [2] adverts; with woodcut frontispiece on the verso of the upper wrapper which serves as the title-page; printed on purple paper throughout, with publisher's advertisements on the lower wrapper, expertly restitched, and with neat repair to spine.

Only edition, unrecorded and seemingly the author's only children's book, apparently published in or before 1870 when Haslam was rector of Buckenham, Norfolk. There appears to be only one reference to the work where Jarrold offered the title as suitable as a 'Book for Envelopes'.

This was something of a sub genre of literature 'for giving to families where the ordinary tract would not be suitable.' The publication would be given in a plane envelope and given to a child of a family, or parent who was sinning in some way - either intemperance or not going to church. How the recipient felt about this is probably indicated by their negligible survival rate.

Haslam was an ardent revivalist, and *Poor Eva* is an attractive little girl who shuns religion and pays the price. Haslam published widely, but this and others of his chapbooks (some of them advertised on the lower wrapper here) seem to have disappeared.

Not in OCLC, apparently unrecorded.

BIZARRE ANATOMICAL LESSONS FOR LADIES

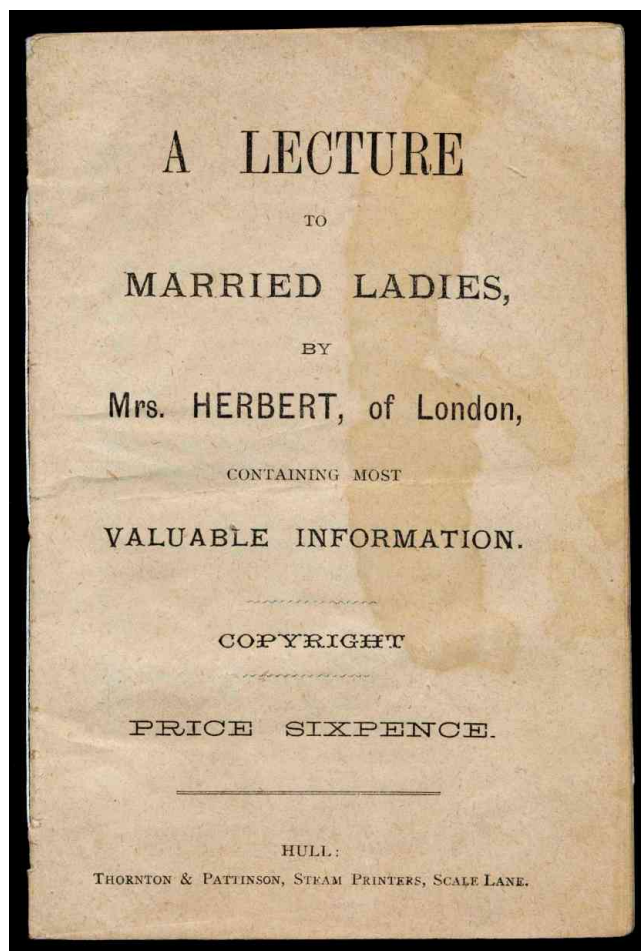
39 **HERBERT, Mrs.** *A LECTURE TO MARRIED LADIES*, by Mrs. Herbert, of London, containing most valuable information. Copyright. Hull: Thornton & Pattinson, Steam Printers, Scale Lane. [n.d., c. 1890]. **£ 385**

FIRST EDITION? 8vo, pp. 24; light stain just visible to spine, neat repair to inner hinge; disbound, as issued, restitched.

A late example of publicity for one of the few travelling exhibitions of anatomical models to exist after efforts had been made to have them suppressed under the Obscene Publications Act.

Mr, or sometimes Professor, Herbert and Mrs Herbert were active chiefly between 1882 and 1884, touring mainly through the northern counties of England with their two life-size models of the human body, named the 'Florentine Venus' and the 'Venus Primus'. These models were so constructed as to allow the removal of various parts, enabling the audience to view the internal organs of the body.

Mr Herbert gave his lecture and description of the model to men in the morning, with a similar demonstration to women by Mrs Herbert in the afternoon. The booklet was doubtless sold to her visitors as they left one of her afternoon events. The contents are a strange mixture of useful and bizarre information, advising on the one hand that it was probably best to have children spaced at two-yearly intervals, but also stating that 'frequently in consumptive cases where the person is well nursed the disease makes no progress, the system being renewed by good blood being made after every childbirth'. It suggests that women should not marry until at least twenty-five, or better still nearer thirty, before having children, as otherwise it is a strain on the body. Apparently, 'Pressing the waist by tight lacing always produces large hands and feet, red noses...'. After taking the reader through the intricacies of the womb and pregnancy, Mrs Herbert advises: 'The mother should keep her mouth firmly closed to help the muscles in their work, and she may walk about the bedroom until the last fifteen minutes, if possible, to assist nature at childbirth.'



Public anatomy museums and exhibitions began to be suppressed from the mid-Victorian period; the real death knell came with the destruction of Joseph Kahn's long-running London 'Anatomical Museum', whose wax models were famously smashed and destroyed after an obscenity prosecution in 1873. These museums and exhibitions originally occupied a legitimate space between education and entertainment, offering access to anatomical knowledge to lay audiences. The medical profession increasingly portrayed them as 'obscene' rather than educational and systematically attempted to eliminate them, thereby reinforcing a professional monopoly over anatomical knowledge, even as anatomy and compulsory dissection became more central to medical training. Thereafter a kind of cultural ambivalence set in within the public mind - still somewhat prevalent today - where anatomy was, on the one hand, valued as scientific authority, yet feared as potentially demoralising when accessible to the public at large.

Not in OCLC, apparently unrecorded.

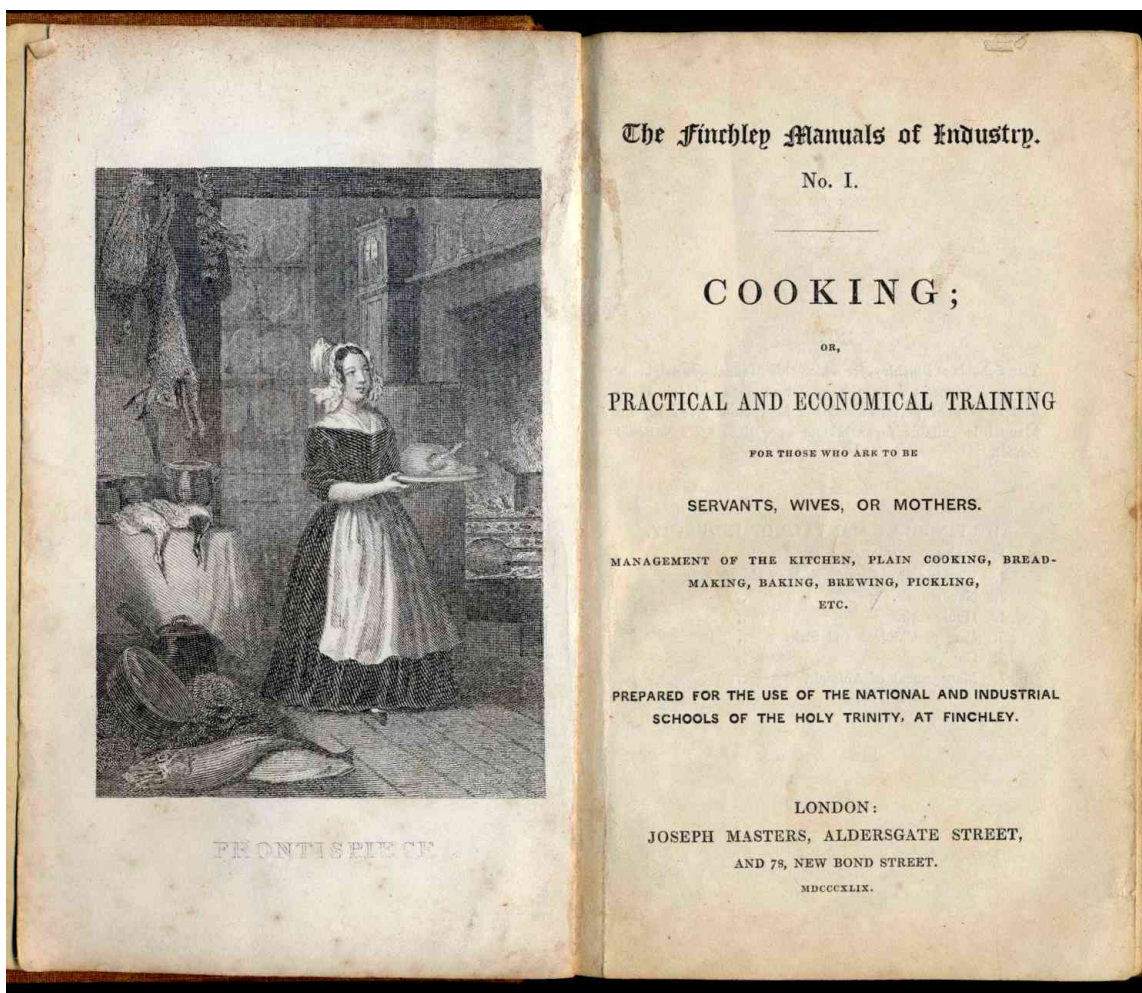
VOCATIONAL AND ACADEMIC INSTRUCTION FOR POOR CHILDREN

40 [HOME ECONOMICS]. THE FINCHLEY MANUALS OF INDUSTRY. NO. 1. Cooking; or, Practical and Economical Training for those who are to be Servants, Wives, or Mothers. Management of the Kitchen, Plain Cooking, Bread-Making, Baking, Brewing, Pickling, etc. Prepared for the use of the National and Industrial Schools of the Holy Trinity, at Finchley. London: Joseph Masters, Aldersgate Street, and 78, New Bond Street. 1849. £ 385

FIRST EDITION. 8vo, pp. x, 8 'Addenda', 142; engraved frontispiece; original brown cloth blocked in blind with the title in gilt on the upper cover, somewhat worn and possibly recased at sometime in the past but still otherwise a generally a good copy.

The first in an eventual series of teaching manuals on the various household duties of servants that were meant to be studied by young people in training for work, who were either in technical or vocational institutions, rather than in private homes.

The preface explains the perennial problem faced by the Victorian middle-class households: 'The general inefficiency of young female servants, and not unfrequently of elder ones, has long been a subject of complaint in families of the middle classes of society. What is the radical cause of this complaint? *Ignorance*—want of practical training, i.e., a want of education on a right principle. "Young women," observes a mistress, "offer themselves for household service, without possessing the slightest knowledge of their business. They profess themselves competent to do this thing, and that, and the other, while, in reality, they can neither cook, nor



wash, nor scour, nor sew, nor do the most ordinary work of any sort. Pretending to everything, they can do nothing—literally nothing, as it ought to be done—without a long and tiresome course of training on the part of the mistress.”

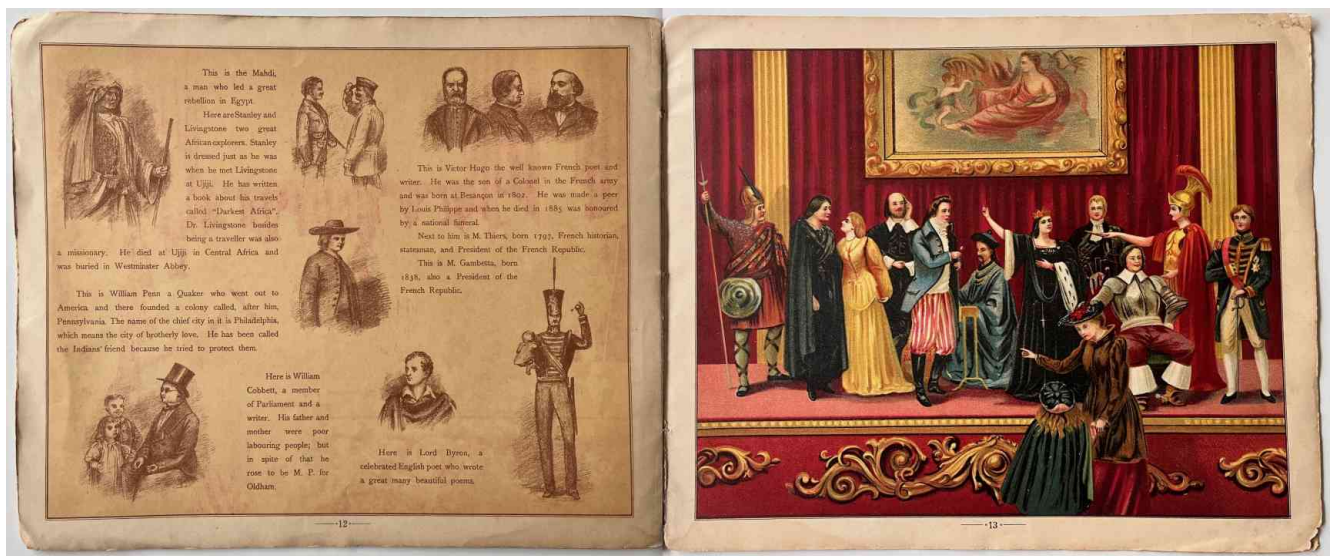
The text is laid out in the form of a catechism in the basics of cookery and was written in relatively simple language, although it was also minutely detailed, as in the following example on how to cook peas: ‘Q. How do you boil peas? A. Briskly, Ma’am; in plenty of water, with a little salt in it. Q. How long do they take boiling? A. From twenty minutes to half an hour, according to their age and size. Q. When they happen to be of mixed sorts, differing in age and size, what do you do? A. The best way of separating the large from the small is by means of a sieve. Q. And then? A. The larger and older peas should be put into the saucepan some minutes before the younger ones; and then they will be all done nearly about the same time. Q. How do you serve them? A. I stir up two or three little bits of butter amongst them, and add a little pepper and salt. Most persons like to have two or three sprigs of mint boiled amongst the peas.’ Various sections of the work are given over to boiling, roasting, broiling, stewing, hashes, sauces, stuffing, puddings, bread-making, picking etc. Nothing really too advanced, but instead all the basic information needed before taking on more adventurous cooking.

Holy Trinity, also known as the East End National or Industrial School, was built in 1847 in East End Road near the High Road. The school was designed to accommodate 252 children, divided equally between boys’, girls’, and infants’ departments. Its aim was to provide poor children from the East End with both vocational and academic instruction. The school was among the first to seek a grant under the 1846 resolution of the Finchley Council’s education committee, although it never functioned as an industrial school in the sense seen in northern manufacturing towns. Boys were taught husbandry and animal care, while girls were trained for domestic service. The spacious buildings even included grounds that allowed boys to cultivate their own garden plots.

Inspectors praised the school as an important experiment, particularly for retaining older boys in education. Funding came from the National Society, charity estates, local endowments, subscriptions, school pence, and several parliamentary building grants. As wealthier subscribers left the area, they were replaced by tradesmen and clerks seeking a more conventional education for their children with the industrial section closing after losing official subsidy in 1877.

Our copy has the addition of an eight page addenda recipes for baked puddings, explaining that ‘This portion of the work was accidentally omitted in this addition, but will be inserted in its proper place in the cheap edition.’ There is also an engraved frontispiece which is not present in all issues.

OCLC records one copy only, at the British Library.



THE DELIGHTS AND HORRORS OF MADAME TUSSAUD'S

41 **[JUVENILE]. A VISIT TO MADAME TUSSAUD'S.** Originals specially designed & printed for the Publishers by the Artistic Printing Union Silk Street, London, Works Breslau. [London]. J.E. Hawkins & Co. LTD. Mildmay House, 17 Paternoster Row, E.C. & 36 Baker Street W. Printed in Germany. [c. 1894]. **£ 350**

FIRST EDITION. Oblong 4to, pp. 15; illustrated throughout with coloured chromolithographs and monochrome chalk lithographs, and with 'Key to the full page pictures of "A visit to Madame Tussaud's wax work exhibition"' leaf loosely inserted; in the original publisher's coloured pictorial wraps, depicting an internal scene on upper cover, and a street view of the Madame Tussaud's building to lower, expertly restitched, some rubbing to extremities, but still a very good copy.

Scarce first edition of this charming and well produced guide for children of *A visit to Madame Tussaud's* - as seen through the eye's of Mamma and her two children, Mabel and George - providing them with a pictorial record together with commentary on the delights and horror's that awaited them.

Madame Tussaud was born Marie Grosholtz in 1761 in Strasbourg. She learned the art of wax modelling from Phillipe Curtius, a doctor, who employed Marie's mother. Marie served in the court of Louis XVI who along with Marie Antoinette was guillotined in 1793 during the French Revolution. She was required to make death masks of the former king and others who had suffered the same fate. On inheriting the wax figure collection of Phillipe Curtius, Madame Tussaud as she then was travelled to Britain with her collection and in 1835 opened her museum in London. As would be expected, the present guide includes models of many notable figures of the second half of the nineteenth century, such as Queen Victoria and the Royal family, the opera singer Jenny Lind, the composer Liszt (who had visited London in 1886), and various sporting personalities of the day.

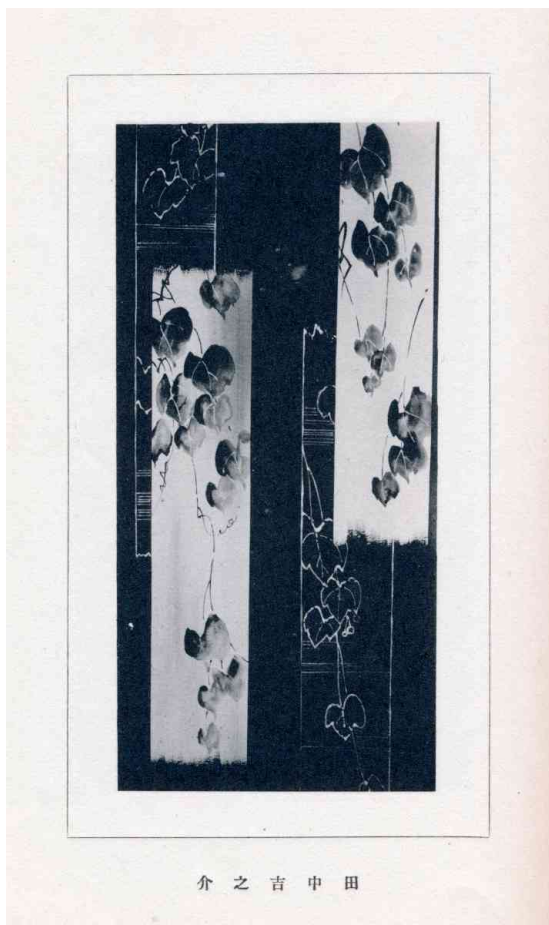
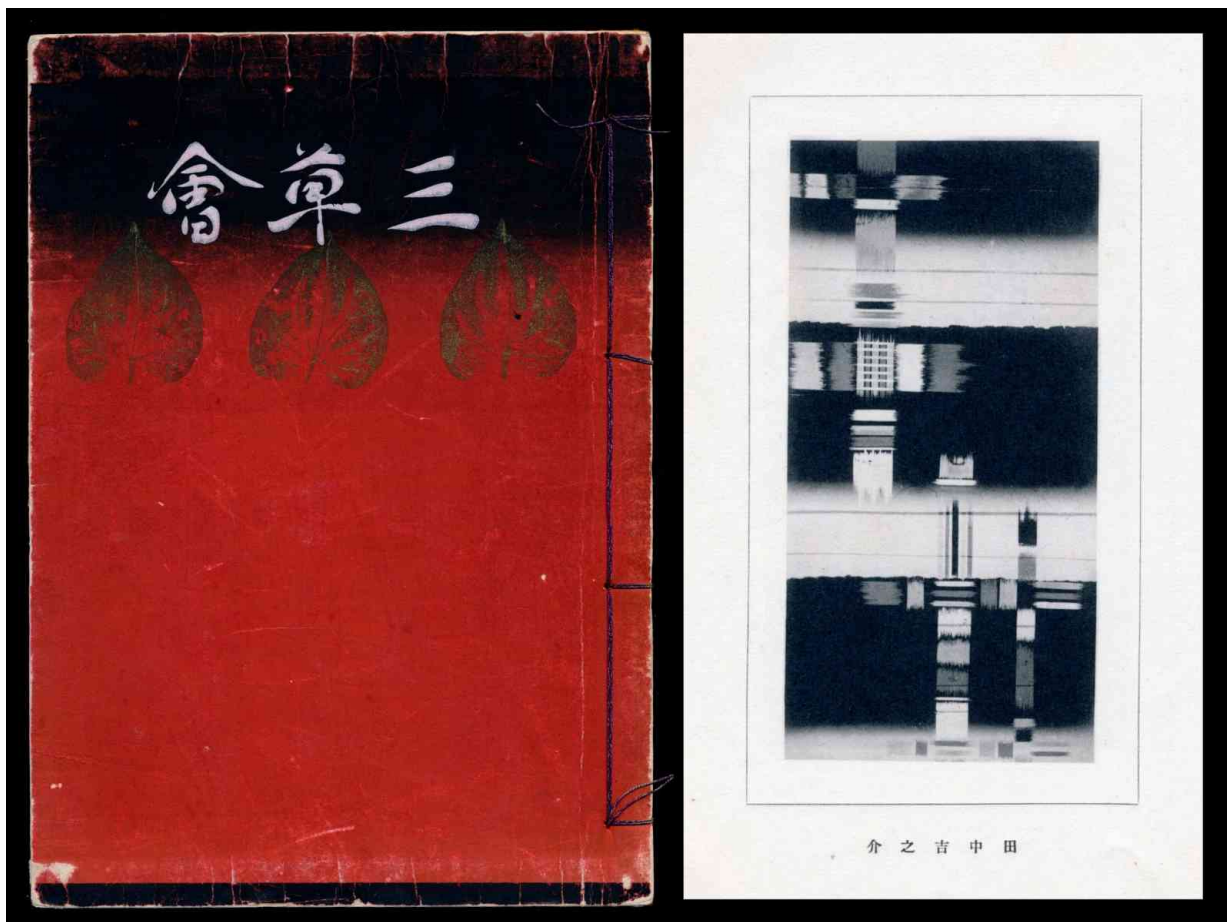


OCLC records two copies in the UK, at the British Library and the National Art Library in the V&A, and one more in North America, at Toronto.

FOR BOTH THE AVANT GARDE & MORE TRADITIONAL CUSTOMER

42 **[KIMONOS]. YASUDA, Hyakusuke editor, and others.** 4TH SANBUKAI EXHIBITION OF CREATIVE KIMONO FABRIC DESIGN. Kyoto: Uchida Art Bookshop, 10 August, 1930. **£ 250**

Small folio [28.5 x 20.4 cm (11.25 x 8 inches)], printed title, 56 leaves of photogravure plates, and an imprint leaf; bound as issued, the upper cover with a design pattern representing the emblem of the Sangusa Society, slight wear to extremities.



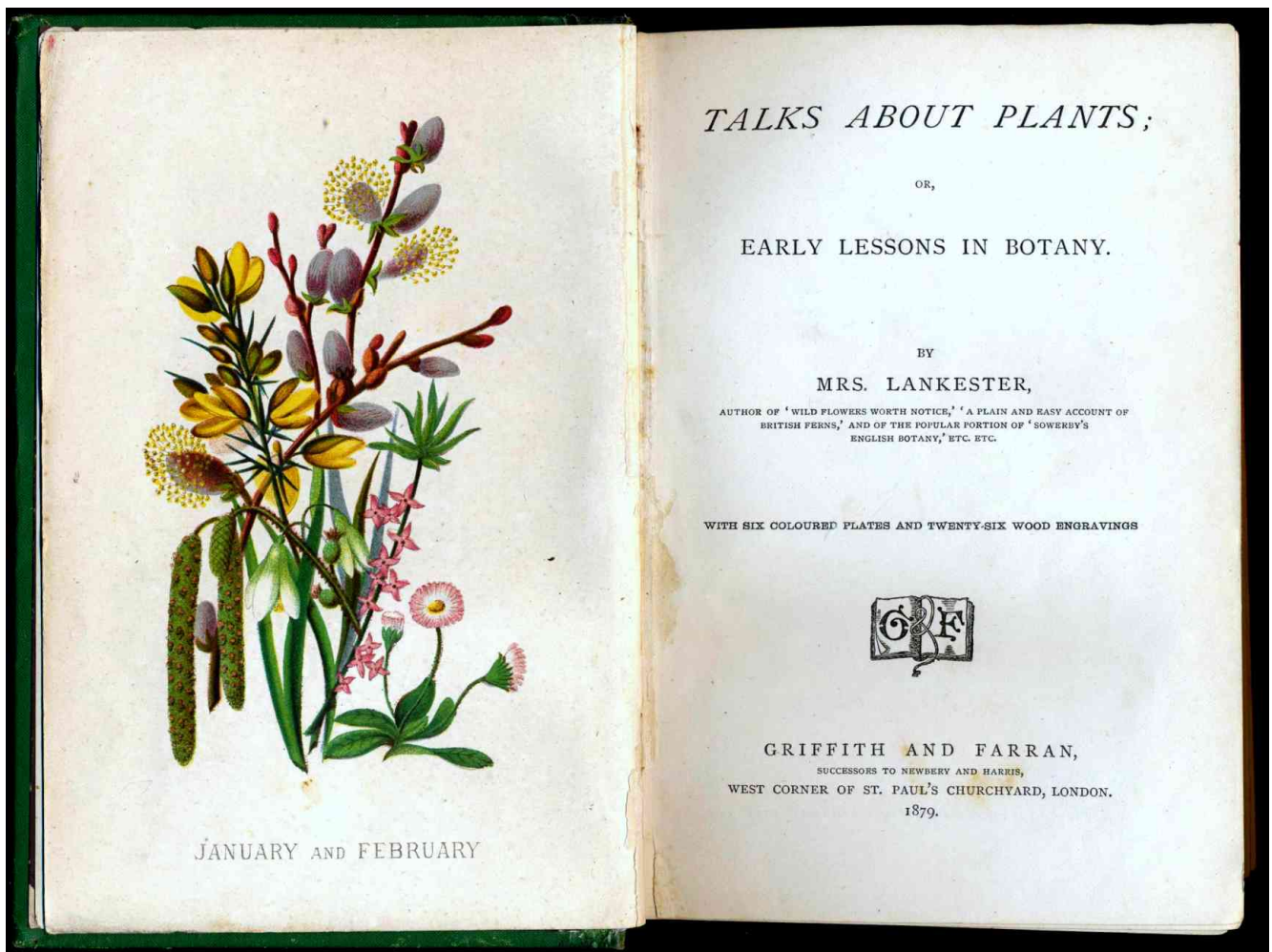
The exhibition catalogue records the fourth exhibition in a series that appears to have begun in 1928 of recent designs in kimono fabrics.

By the beginning of the Showa period of Japan in 1926, the kimono as a form of dress for men had become almost obsolete, although women continued to wear kimonos as everyday wear until the Second World War. There was, however, a rapid introduction of Art Deco designs, which both influenced traditional patterning, and this was not a cultural change purely in one direction, for French and other western countries were profoundly influenced by Japanese work.

The introduction states that 'Whether this endeavour can be realised depends entirely on the criticism and generous guidance of all of you. We humbly hope to correct our immature efforts and to draw ever closer, as soon as possible, to the day of fruitful results.' The editor, together with other leading designers including Tanaka Kichinosuke and Nakamura Rokunosuke, includes a wide range of designs, probably aimed at all tastes, including the most avant-garde and the more traditional customer.

Although the catalogue states that the designs are for kimono fabric this was an interchangeable term and many of the designs could be used just as easily for western dress. Only the initial nine patterns are designated with a creators name and were presumably thought by the editors to be the best examples displayed at their exhibition.

We have been unable to locate another copy of this particular publication, although copies of previous and later exhibitions are held at the National Diet Library, Japan.



LESSONS IN BOTANY FOR CHILDREN, PRESENTED BY THE
AUTHORESS TO HER OWN GRANDCHILDREN

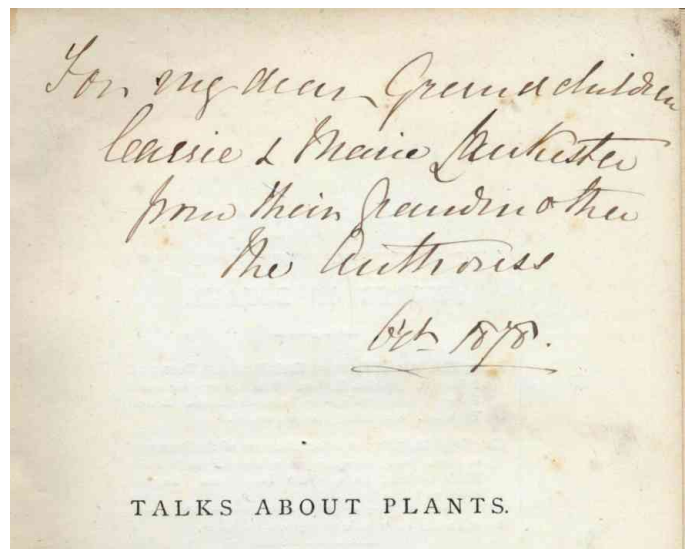
43 LANKESTER, Phoebe. TALKS ABOUT PLANTS; or, Early Lessons in Botany. Griffith and Farran, Successors to Newbery and Harris, West Corner of St. Paul's Churchyard, London. 1879.

£ 500

FIRST EDITION, PRESENTATION COPY. 8vo, pp. 252, [8] advertisements; with frontispiece and five engraved plates, all printed in colour; some minor foxing in places, and neat repairs in gutters in places, otherwise clean throughout; in the original green publisher's cloth, spine and upper board lettered and decorated in gilt and black, lightly rubbed to extremities, and expertly recased, the gatherings restitched where rusted staples removed, this not detracting from it being a desirable copy, inscribed on half-title 'For my dear Grandchildren Cassie & Maria Lankester, from their Grandmother the Authoress, Oct 1878'.

Rare first edition of these *Talks about Plants, or, Early Lessons in Botany*, set out in the form of monthly conversations between a grandmother and her grandchildren, Henry and Alice, this copy being particularly desirable as it is presented by the author to her own grandchildren.

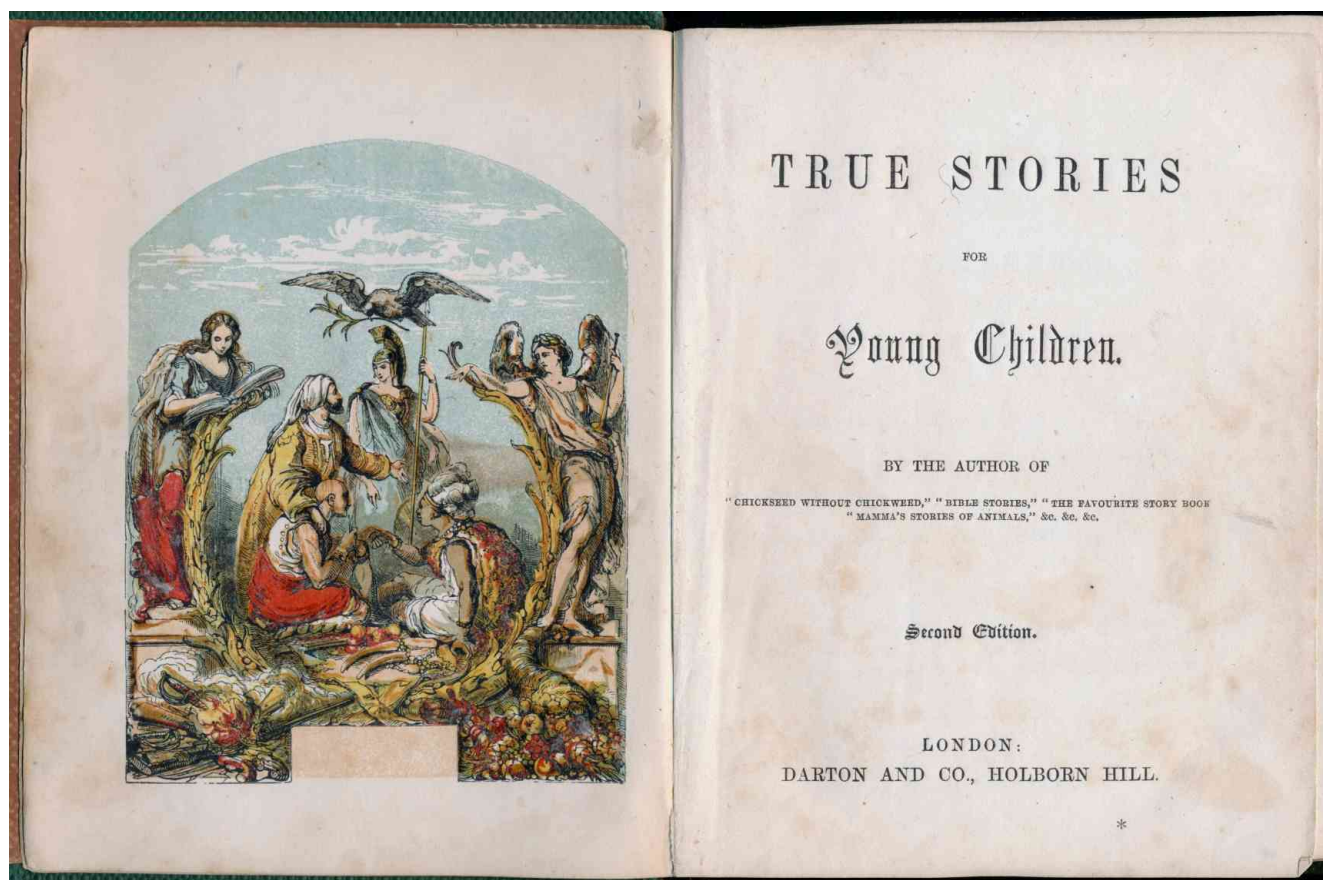
'This little book was suggested to me by the many pleasant rambles I have had with little folks of all ages in country lanes and fields, and the desire I have noticed even in the youngest mind to know something more about the pretty flowers which they loved to gather than the bare names by which they are called. I cannot think, as some say they do, that a further acquaintance with the structure and habits of a plant destroys its poetical associations or detracts from the love of its beauty. Each part of a flower is in itself beautiful and curious; and those who know how skilfully and wonderfully these parts are adapted to the purposes for which they are made, surely add



to the sense of beauty, to which every child with a healthy mind is alive, an intelligent understanding of the reasons for this perfect adaptation and beauty which rather increases than diminishes the pleasure with which every flower is regarded and cherished by the lover of nature. I do not desire or pretend to teach botany in these pages; but I wish to excite so much interest in what is to be learnt about plants in the minds of my little readers that they may, as they grow older, study botany for themselves, with the aid of any one of the many good elementary guides that now exist. I have, however, endeavoured to avoid stating anything as to botanical facts which is incorrect, or would have to be unlearned as the inquiry and study which I hope to excite progresses. I have only ventured to suggest much that is very interesting in the study of plants, leaving the details to future time and better guidance than mine' (pp. 7-8)

Phoebe Lankester (1825-1900) was a British botanist known for her popular science writing, particularly on wildflowers, parasitic plants, and ferns. Her writing incorporated both technical, high-level text and writing accessible to the lay reader and children. Lankester published under the name Mrs. Lankester, with her books combining scientific rigor with interesting information about traditional medicinal uses of plants. She also lectured on science and wrote a syndicated column on women's topics that ran in provincial newspapers. Her other works include *Plain and Easy Account of British Ferns* (1855); *Wild Flowers Worth Notice* (1879); *The National Thrift Reader* (1880) and *British Ferns* (1881).

OCLC records five copies in the UK at the British Library, Natural History Museum, Oxford and Cambridge and the National Library of Scotland, and three more in North America, at Florida, Ohio State and Oak Spring Garden library.



INCLUDING A VISIT TO THE ZOOLOGICAL GARDENS

44 [LEATHLEY, Mary Elizabeth Southwell]. TRUE STORIES for Young Children. By the author of "Chick-Seed without Chick-Weed"... London: Darton and Clark, Holborn Hill. [1856]. £ 225

SECOND EDITION. 8vo, pp. [iv], 128; with eight plates (including frontispiece), all printed in colour; a few minor marks in places, otherwise clean throughout; in the original blindstamped green publisher's cloth, lightly rubbed and with some surface wear, but still a good copy, with contemporary inscription 'Florence Cotton. A Prize for general improvement, Hamilton House. Christmas 1862' to front pastedown.

Charming collection of eight *True Stories for Young Children*, each designed to teach them about the world around them, as well as instil good morals. The stories are titled as follows: 'The Best way to Spend a Penny'; 'The Two Dogs; or, Grandpapa's Test of Character'; 'A Visit to the Zoological Gardens'; 'Do as you are Bid'; 'Peace and War; or, a Blessing and a Curse'; 'The Ship on Fire; or, the Worth of Presence of Mind'; 'The Russian Exiles'; and 'The Races; or, Harry and William's Holiday'.

The author, Mary Elizabeth Southwell Dudley Leathley (1818-1899), produced an enormous output for the Darton's, either with the 'Chickseed without Chickweed' acknowledgement, or completely anonymous - no

work ever carried her name. She 'was born 18 June 1818 in Clonmel, Co. Tipperary, the daughter of George Dudley, a member of the Society of Friends. She published her first book when she was sixteen, and subsequently became a prolific writer of children's fiction and religious works. She produced over a hundred publications, of which the best known were *Chickseed without Chickweed* (1861), which sold up to half a million copies, *Children of scripture: a Sunday school book for youth* (1866), *The story of stories* (1875), and *Requiescent: a little book of anniversaries* (1888). On 11 June 1847 she married William Henry Leathley, a barrister, and later that year converted to Catholicism. Their only child, Dudley, was raised as a catholic. Leathley spent most of her life in England, residing variously in Midhurst, Ascot, Malvern, and finally Hastings, where she died 22 December 1899.' (Frances Clarke in the *Dictionary of Irish Biography*.)

The work was first published in the same year made up of sixteen stories (pp. 256), Darton then deciding to publish a second edition in two parts, issued separately. The present copy comprises the first part.

See Darton H929-H931 but this edition not mentioned; not in OCLC, which records the first edition printed in the same year, (pp. 256, NYPL only), and a fourth edition (erroneously dated c. 1845), at Florida and Princeton.

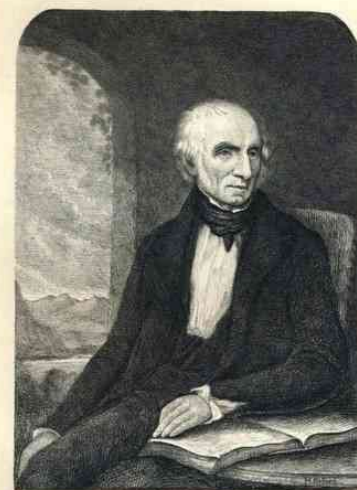


Respectfully & sincerely yours
Walter Scott

SIR WALTER SCOTT'S HAND WRITING.

God bless you my dear Anne - Remember
us to all your excellent circle, - excuse the
haste with which I write, & believe me
yours respectfully
Robert Southey.

Exford 11 Dec. 1821.



WILLIAM WORDSWORTH.

Wm. Curzon
With her sincere friend
18th. m. 1821

WITH ORIGINAL CLIPPED SIGNATURES OF WORDSWORTH,
SOUTHEY AND WALTER SCOTT

45 LIECHTENSTEIN, Marie Henriette Norberte, *Prinzessin von. HOLLAND HOUSE* ... with numerous Illustrations. London: Macmillan and Co., 1874. £ 750

HOLLAND HOUSE.

BY

PRINCESS MARIE LIECHTENSTEIN.



Elizabeth Lady Holland
WITH NUMEROUS ILLUSTRATIONS.

VOLUME II.

London:
MACMILLAN AND CO.
1874.

[The Right of Translation and Reproduction is reserved.]

FIRST EDITION, EXTRA-ILLUSTRATED COPY. Two volumes, 4to, pp. xvi, 289; xi, 255, two engraved portrait frontispieces (in pagination), each title with engraved portrait vignette, numerous other text and full-page plates (in pagination), **EXTRA-ILLUSTRATED** with 180 carefully selected and collected plates and five autographs; slightly later dark green morocco, gilt, by Rivière, all edges gilt; hinges a little worn, spines faded, but a desirable copy nonetheless.

A magnificent record of Holland House, highly extra-illustrated with mainly reproductions of old portraits and views, often with facsimiles of signatures, but in some cases original. The autographs mounted are a signature of the Duke of Newcastle, a cutting from a document dated 1785 (vol I, p. 46), William Wordsworth, a cutting from an autograph letter reading 'Mrs Curson / from her sincere friend 'W^m Wordsworth' (vol I. p. 121), Walter Scott 'Respectfully seriously yours / Walter Scott' (vol. I, p. 146) a cut-out signature of the artist Lord Leighton (vol. II, p. 168) and a little note by the romantic poet Robert Southey, 'God bless you my dear Neville - Remember us to all your excellent circle, - excuse the haste with which I write. & believe me yours affectionately Robert Southey, Keswick 11 Dec. 1821' (vol. II, p. 181).

Called the 'Marie Fox of Holland House' by *The Times* review in 1873 Marie Liechtenstein (1843-1931) is further falteringly described as 'under 20 when she set about her work ... She combined the advantages of a foreign and English education, and thanks to the Italian part coming to the aid of rare natural gifts, she possesses a highly-cultivated taste in painting, sculpture, and all objects of vertue. ... She maybe conscientiously congratulated by the most scrupulous critic on the production of a useful, agreeable, beautifully-illustrated, and attractive book.'

return, it — tell the person
back it to be careful — I rec it
already injured by the Nails —
I am Sir
your humble servant
M Linwood
The sketch comes this day —
I leave it to you to make the best
you can of both, I lament you've not better

'ANY THING ALSO TO YOUR TASTE'

46 LINWOOD, Mary. AUTOGRAPH LETTER SIGNED TO THE ENGRAVER WILLIAM RIDLEY, addressed to 'Mr Ridley, Engraver, Church Street, Cheshunt, Herts.' [London], Undated, but Monday [6th, January, 1800]. **£ 750**

MANUSCRIPT IN INK. Bifoliate sheet [23.1 x 18.7 cm], 3 pages, 4to, addressed on verso, paper watermarked '1796' with wafer seal, postmarks piece torn from opening and still attached to the seal, but with no actual loss; London letter stamp accurately dating the letter which was posted in the evening and cost Lindwood threepence to send, i.e a rate applied to letters of one sheet not exceeding 15 miles from London.

A fascinating and significant letter showing how important it was to Mary Linwood that the dissemination of her image should be under her control.

In 1799 William Beechey produced a miniature portrait of Linwood, which she praised highly and survives only through William Ridley's stipple engraving published in *The Monthly Mirror* in January 1800. Likely arising from shared court connections between Mary and Beechey, the portrait emphasises Linwood's pedagogical identity: she is modestly dressed, seated at a desk, and presented as virtuous, learned, and financially secure, with no reference to the commercial success of her Hanover Square gallery. This image was clearly meant to appeal to the magazine's readership and wealthy connoisseurs whilst distancing her from overt commercialism.

Linwood carefully controlled the portrait's reproduction and circulation. In correspondence with Thomas Hill, part owner of *The Monthly Mirror*, she insisted that any print appear only with the magazine, reflecting anxiety about reputation and dissemination. Her unusually emphatic underlining underscores this concern. She also sought revisions to Ridley's engraving, demonstrating close oversight of her public image. Although until this letter appeared the exact changes were unknown, Linwood's interventions reveal a deliberate and sustained effort to manage how she was represented in print.

Linwood's letter to George Ridley is, in essence, an appeal to have her portrait returned for a short while. She begins her letter 'Sir, I write from the Poultry where I am come, for the chance of finding you but understand you are not in London.' We suspect that Mary had gone to 31 Poultry, the premises of Vernor & Hood, who published a number of plates for the *Monthly Mirror* and presumably where Ridley worked on some, at least, of his stipple-engraved portraits. Later in the letter Mary writes 'I beg by the *very first* conveyance you will send me Sr Wm's Picture, I want it for a particular purpose for my *own* use - for a few hours only - but must have it - and that by tomorrow if I can...' It is clear that the stipple-engraved plate had not yet been finished, and Mary goes on to slightly chastise Ridley 'if you had not taken it a second time from London without my knowledge...'. Mary asks Ridley to have the portrait addressed to her at 'Hanover Square, as before... tell the person who packs it to be careful - I see it already injured by the Nails.'



At this point Mary signs off the letter but adds an important postscript: 'the sketch comes this day - I leave it to you to make the best you can of both, & lament you've not better - if you do not approve *this*, - copy Sr Wm by altering the hair, - & any thing also to your taste.' This is important, for it is clear that George Ridley was working from two portraits, the first being the one by Sir William Beechey and the second, without doubt, that now held at Leicester Museum that is inscribed 'Miss Linwood. Given by her to Mr Ridley and by Ridley to Rivers.' This sketch was then engraved by Rivers and published by the aforementioned Vernor & Hood in July 1800, and published in that month's *Lady's Monthly Museum*.

The whereabouts of Sir William Beechey's portrait of Linwood is today unknown, however it would appear that it must look somewhat different from the stipple engraving, more particularly through 'altering the hair' and whatever else Mary Linwood meant by 'any thing also to your taste.'

Mary Linwood (1755–1845) was a celebrated British needlework artist, born in Birmingham and later raised in Leicester after her father's bankruptcy. Her mother, Hannah Linwood, ran a boarding school where Mary developed her artistic skills. By 1776 both mother and daughter were exhibiting needlework with the Society of Artists in London, and Mary continued to gain recognition, sending a work to Catherine the Great in 1783 and exhibiting at the Pantheon in 1787 after an introduction to Queen Charlotte. In 1789 she completed a notable needlework copy of Carlo Dolci's *Salvator Mundi*, reputedly valued at 3000 guineas. From the late

1790s Linwood assembled an extensive exhibition of needlework pictures, praised as an extraordinary feat of industry. Opening in Hanover Square in 1798 and later moving to Leicester Square, the exhibition toured major British cities before returning permanently to London, where it remained for over forty years. Linwood's technique, using specially woven tammy cloth and dyed woollen crewels, produced highly painterly effects admired in her time. Despite later legal troubles and declining health, her exhibition stayed open until shortly before her death in 1845. Her works survive in the Royal Collection, Leicestershire museums, and the Victoria and Albert Museum. Her copy of Dolci's *Salvator Mundi* was bequeathed to Queen Victoria.

See Heidi A. Strobel: *The Art of Mary Linwood*, 2024.

AND THE QUEEN, LIKE A GOOD GERMAN SAUSAGE

47 [LONDON BRIDGE]. GOG AND MAGOG REWARDED, or The King at the Bridge. A New Song... KING WILLIAM, And the Citizens of London. A New Song upon the opening of London Bridge. [London] Published by B. Hepner, 7, Cross-court, Drury Lane. [1831]. £ 350

BROADSIDE. Folio sheet [75 x 25 cm], old folds and creases but generally fine.

Large broadside published in celebration of the new London Bridge which opened in 1831, having replaced the old inadequate medieval bridge.

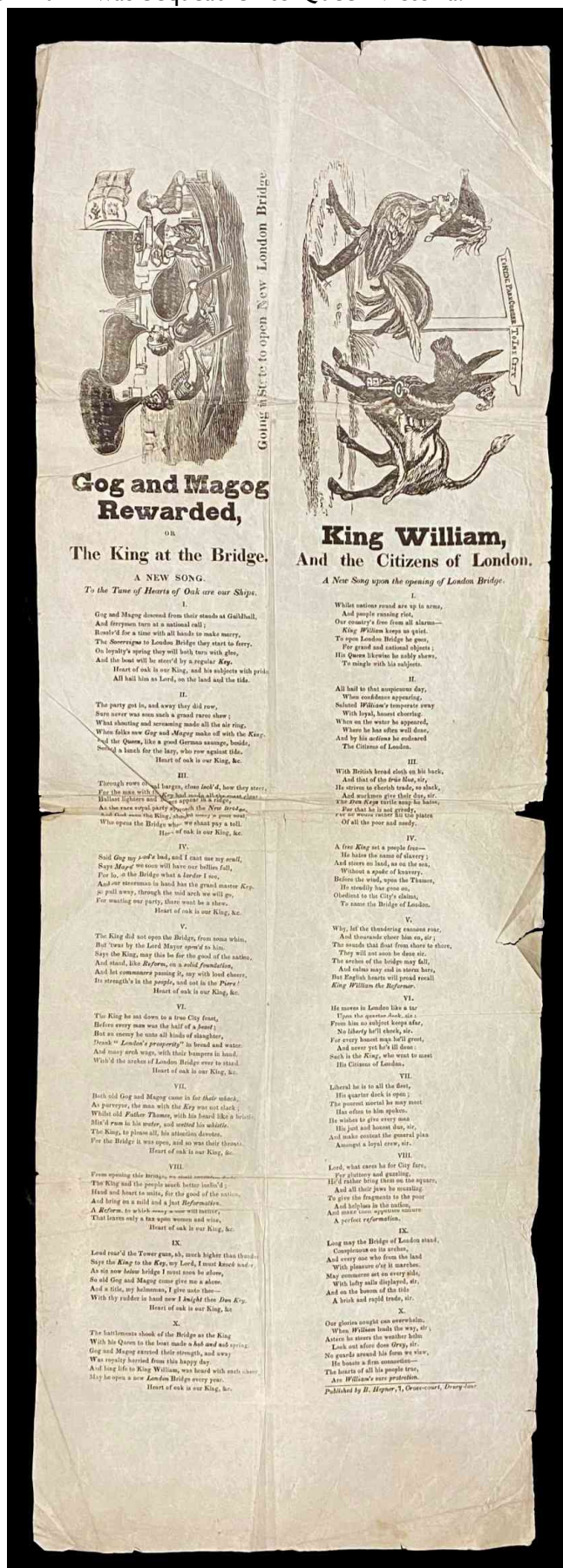
The first of the titles related the royal barge with William IV and Queen Adelaide, travelling down the Thames to the opening of the new bridge and general rejoicing, 'Resolv'd for a time with all hands make merry, / The *Sovereigns* to London Bridge they start to ferry.' but soon descends into the burlesque 'And the *Queen*, like a good German sausage, beside Seem'd a lunch for the lazy, who row against tide'.

Alluding to the new bridge the versifier introduces various topical and pressing subjects that would interest the buyer of such a song: 'we shant pay a toll', as several other bridges charged for their use, also Reform was in the air: 'Hand and heart to unite, for the good of the nation, / And bring on a mild and just *Reformation*. / A *Reform*, to which many a one will incline, / That leaves only tax upon women and wine.'

The woodcut at the top of this poem has mischievous bubbles speaking for the characters - that for Queen Adelaide seated by her husband in the barge is seen encouraging the oarsmen as 'I've got to be home by Eight.'

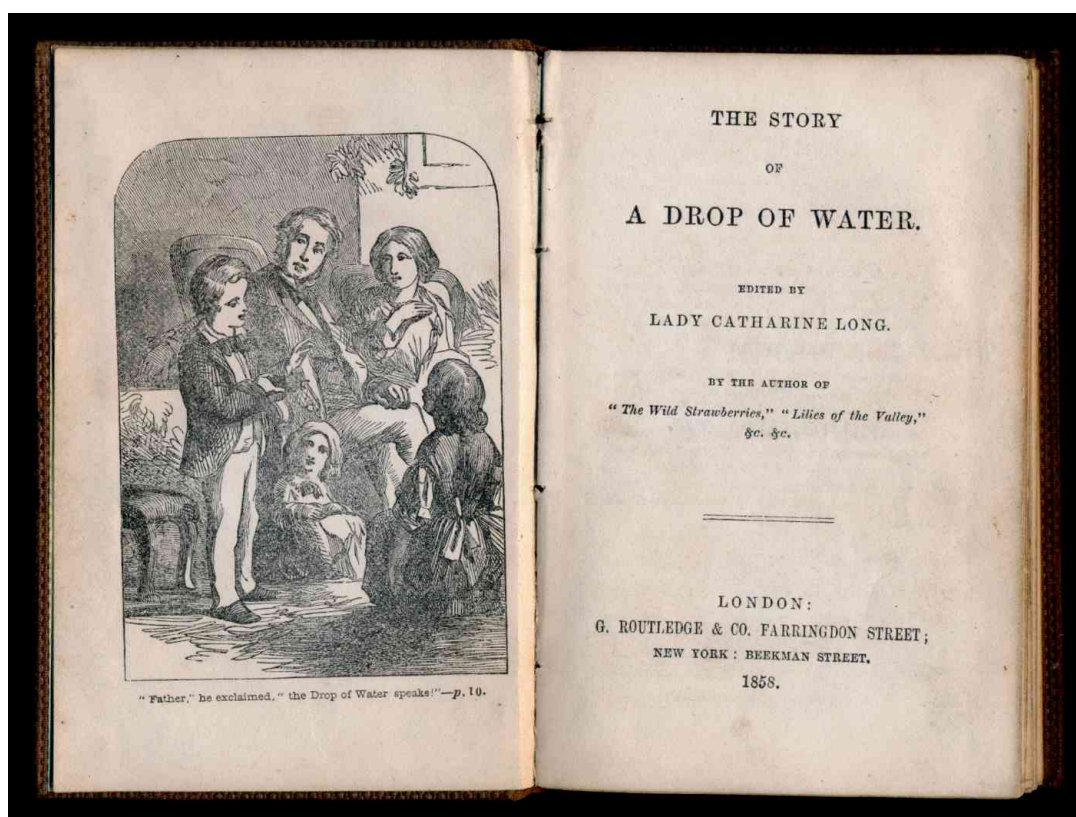
The companion-piece gives a more positive support to William IV and Queen Adelaide and with it a poke at the countries time honoured enemy, the French 'Whilst nations round are up in arms, / And people running riot, Our country's free from all alarms- / *King William* keeps us quiet / To open London Bridge he goes, / For grand and national objects; / His *Queen* likewise he nobly shews, / To mingle with his subjects.' Likewise the fourth stanza also has a swipe at the French and maybe the US as well when William is proclaimed 'A free *King* set a people free- / He hates the name of slavery; / And steers on land, as on the sea, / Without a *spoke* of knavery.' Much of the verse is quite dreadful but also quite endearing. 'Long may the Bridge of London stand, / Conspicuous on it arches, And every one who from the Land / With pleasure o'er it marches'

The publisher is known for only producing a few similar works during the late 1820's and 1830's using various addresses in London. We believe his name was Bernard Hepner who was born in 1798 and died in



1837 and that his father was Christopher Bernhard Hepner, quite probably of German extraction. Whatever the case, they left very little trace in the written records.

OCLC records three copies at the BL, Morgan & Yale; another copy located at the Bodleian Library, Johnson Ballads fol. 58; Roud Number: V1506 & V8014.



“THE DROP OF WATER SPEAKS!”

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

FIRST EDITION, SECOND ISSUE. 12mo, pp. 96; with wood-engraved frontispiece; original cloth covers decorated in blind and gilt, lightly rubbed, but still a very good copy.

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

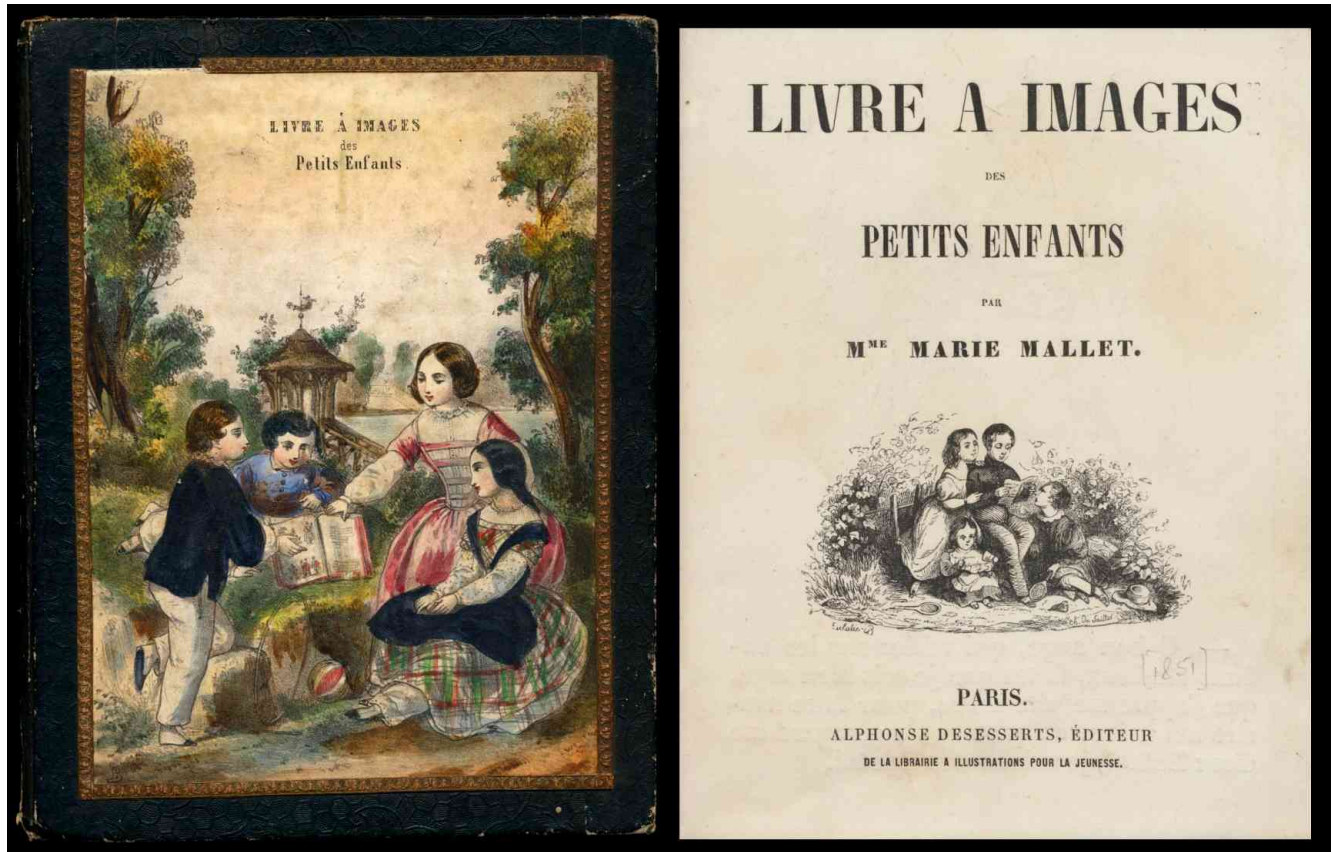
The story begins with a family celebrating Christmas, and Harry, a young boy, falling into a daydream in front of a log fire where a leaf of holly holds a water drop: “Many a strange tale that a Drop of Water might tell us, could it speak,” said little Harry's father. Hardly were the words out of his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

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

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

The first edition of the work appeared in 1856.

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



MADAME MALLET'S ADVICE FOR LITTLE CHILDREN

49 **MALLET, Mme Marie.** *LIVRE A IMAGES DES PETITES ENFANTS* par Mme Marie Mallet. Paris, Alphonse Desesserts, Editeur de la librairie a illustrations pour la jeunesse. [c. 1851]. **£ 385**

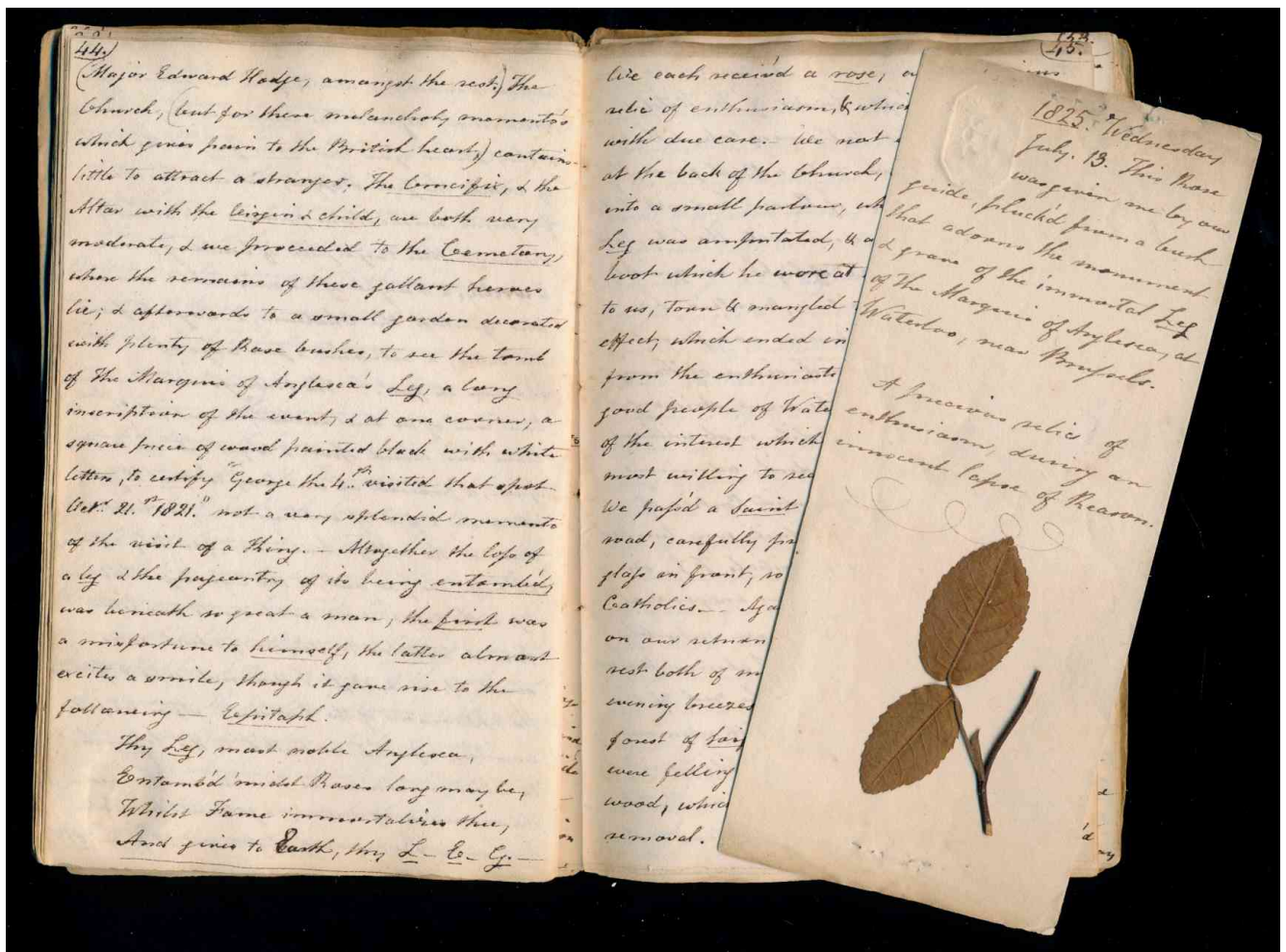
FIRST EDITION. 8vo, pp. [32]; with 32 half page engravings; in the original blindstamped publisher's cloth, upper cover with on laid handcoloured lithograph scene of a group of children with what appears to be their governess, edged with gilt beading (small piece missing at upper corner), lightly dust-soiled, but not detracting from this being a very desirable copy.

Scarce first edition of Marie Mallet's *Livre a Images des Petites Enfants*, which continues on much in the same vein to her earlier *Le Livre des Petites Filles* (c. 1850), in offering advice to young children, particularly little girls, through short moral tales designed to instil good conduct. The thirty one tales, set in large type signifying the age group the author was aiming at, are attractively illustrated throughout, and include titles such as 'Le Bonne Petite Fille'; 'La Mere et le Juge'; 'Le Pauvre Mere'; 'L'Ecole'; 'La Pauvre Famille'; 'Le Petit Savoyard'; and 'La Jeune Fille et les Chevres'.

Marie Mallet's works are clearly out of the same mould as *Sketches of Little Girls* by Solomon Lovechild, published by Dean & Munday in 1840, and she may even have seen a copy which encouraged her to publish French versions. We have, alas, found no further information on Marie Mallet beyond the present work, and the earlier work mentioned above.



Not in OCLC, apparently unrecorded.



A YOUNG LADY'S ENTERTAINING THREE-WEEK VISIT TO THE CONTINENT: 'OUT WE SALLIED, ALMOST LIKE DON QUIXOTE IN SEARCH OF ADVENTURE'

50 [MANUSCRIPT JOURNAL]. [WARD, Elizabeth Maria?]. JOURNAL OF A TRIP TO HOLLAND. [Norfolk, Belgium, France and London] July, 1825. £ 2,250

MANUSCRIPT IN INK. 8vo [19.5 x 12 cm (7.5 x 4.75 inches)], pp. 70 with one final blank leaf; closely written in a neat legible hand; stitching now broken; original limp card marbled wrappers, the upper cover inscribed with a title in ink, slightly worn around the edges, but still neat.

A lively and chatty journal full of observation and description of a young lady's three-week visit to the Continent.

The *Journal* begins at Coltishall, where the writer is accompanied in the gig of Mr Copeman and one of his daughters to Great Yarmouth. There she 'supplied myself with a large lump of Camphor' before embarking on the steam packet 'The Lowther', destined for Rotterdam. 'The Vessel was gay in appearance, with an awning over the deck, we sail'd at 7 with colors flying & music playing national Airs, the scene was pleasant & exhilarating'. However, the voyage was rather a trial: 'we began to turn our thoughts to our own situation, & contemplated with anything but pleasure the passing a night on a deck crowded with 130 Passengers, with bare accommodation for 50... unable to remain on deck, I was help'd into a Cabin appropriated to the Ladies, when God help us! we were cramm'd down like Convicts going to Botany Bay'.

Once in Rotterdam she visited all the main sites, remarking on the peasants' dress and the menfolk as 'square built animals of men, some with cock'd hats & long waistcoats'. She lodged at the Bath Hotel, where the waiter spoke English and the chambermaid French, 'but the Dutch is so guttural, so discordant a language. I can make very little out, & their various Coins are puzzling to Strangers. Still she and Miss Copeman formed with others a party and 'We thought ourselves fortunate in having these ladies to accompany us in our rambles, & being now ready, out we sallied, almost like Don Quixote in search of adventure'.

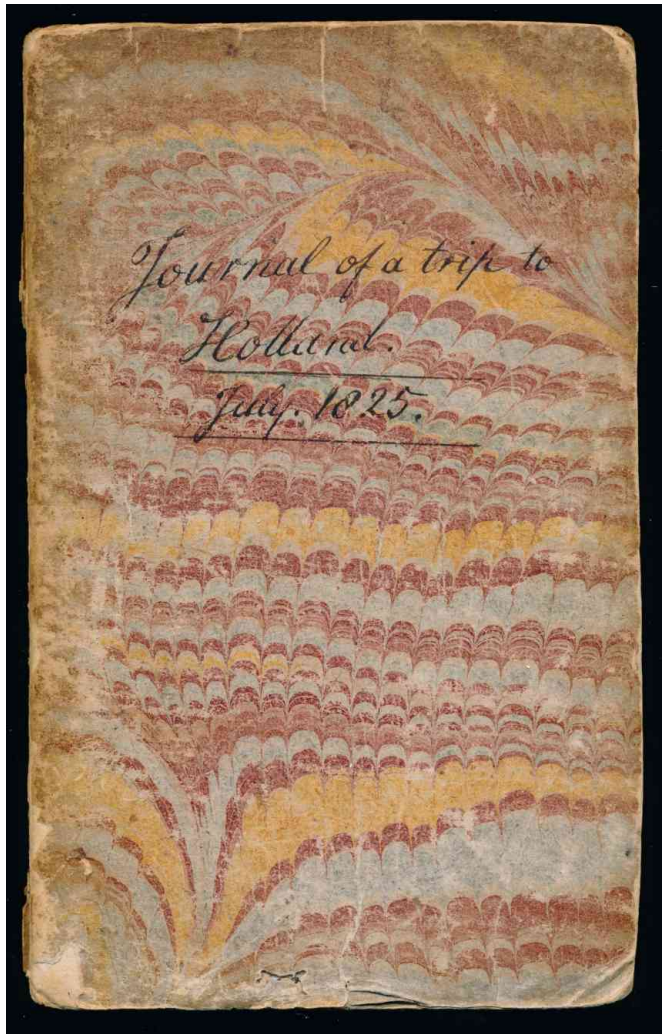
Everything was new and exciting for our traveller, and she notes down a constant stream of opinion, observation, and comparison. Through the interest of Mr Browne [an important Anglo-Dutch merchant] 'we saw the private collection of very fine paintings, belonging to the Baron Von Lockhoost', thence to the Exchange, St Lawrence Cathedral, etc. On the 5th July she travelled with one of Browne's daughters to Delft, 'a very old & gloomy town, with lots of Bridges over Canals of stagnant water'. After visiting a few sites and 'having bought some Ceranti cookee's, like our plum Buns', she moved swiftly on to 'The Hague'.

They visited the museum and were impressed by 'a very splendid collection of paintings, which fill'd several rooms, the Sea pieces, Snow Scenes, & candlelight paintings were exquisite.' After dinner, 'we proceeded to "The Palace in the Wood" where we saw many fine Paintings, a room fitted up in the Chinese style, & a beautifully painted Octagon, room of state, with stoves at the four sides, sofas & chairs beautifully embroider'd, a dome top, & a music gallery a little lower, every part ornamented, & the top & every side covered with paintings of the history of the house of Orange.'

Afterwards was a visit to the Palace, and then they again swiftly went on to their next destination, Leyden, arriving 'till past 10 & where we found so many English, that we drove from one Hotel to another before we could be taken in. I thought we must have gone to Prison for lodgings, but at last, close to the Beuvriere we were taken in at The Stadthouse Arms.' She visited the next day the Botanical Gardens and the pedestal with the bust of Linnaeus. However, 'the walks were of black dust, without one particle of gravel, or even their favourite Clinker, so that I was glad to get away; as lots of exotics with fine Latin names had no charm for me.'

Walking along the streets she was slightly alarmed, 'at the windows of more than one, a sort of bulletin, to certify, the smallpox was there, to warn the public, as against the plague.' The next stop was Haarlem, in time for the Haarlem Fair: 'the place was decorated with garlands, Swinging chains & gay booths, all was hilarity & joy & crowds of happy faces were parading the streets.' They visited the stalls and bazaars, and toyed with buying various items before reaching the church, where the organ was playing 'a very good performer; the effect of violent hail, & distantly rolling thunder which gradually approach'd, till it bust in a tremendous crash, was awfully sublime & almost seem'd the effect of a general chaos, impossible to be believed by a beautiful piece from the Creation... We afterwards went into the Organ Gallery, to inspect this wonderful instrument, & almost to profane with unhallow'd touch the keys to say we had play'd the first Organ in Europe.'

At Haarlem, on the 8th of July, she went 'to see the superb house & paintings of Mr Hope, the Banker, it stands very high, & you ascend a semi circular stair, to the left & right; which leads to 2 porticoes & a colonnade in front connecting them, you enter a fine anteroom, ornamented with statues, busts, & paintings they take your Parasols & give you tickets to redeem them.' She then goes on to describe that the paintings are 'rail'd off to avoid being injur'd'. Some comedy follows, for now fatigued she and her companion Miss Copeman decided to leave, but had lost the party they arrived with, and applying for her parasol '(which I saw) but not having the ticket it was refused me, 'twas in vain I jabber'd broken French, & made them understand the ticket was lost'. Help was at hand from a French couple to explain for her, but 'the man was immovable as a Statue'. She gave up on retrieving her beloved parasol, but later she was reunited with her property. This was the Villa Welgelegen that she describes, and although she states it held the Hope collection of paintings, it in fact at this stage in its history belonged to Princess Wilhelmina of Prussia and held her collection!

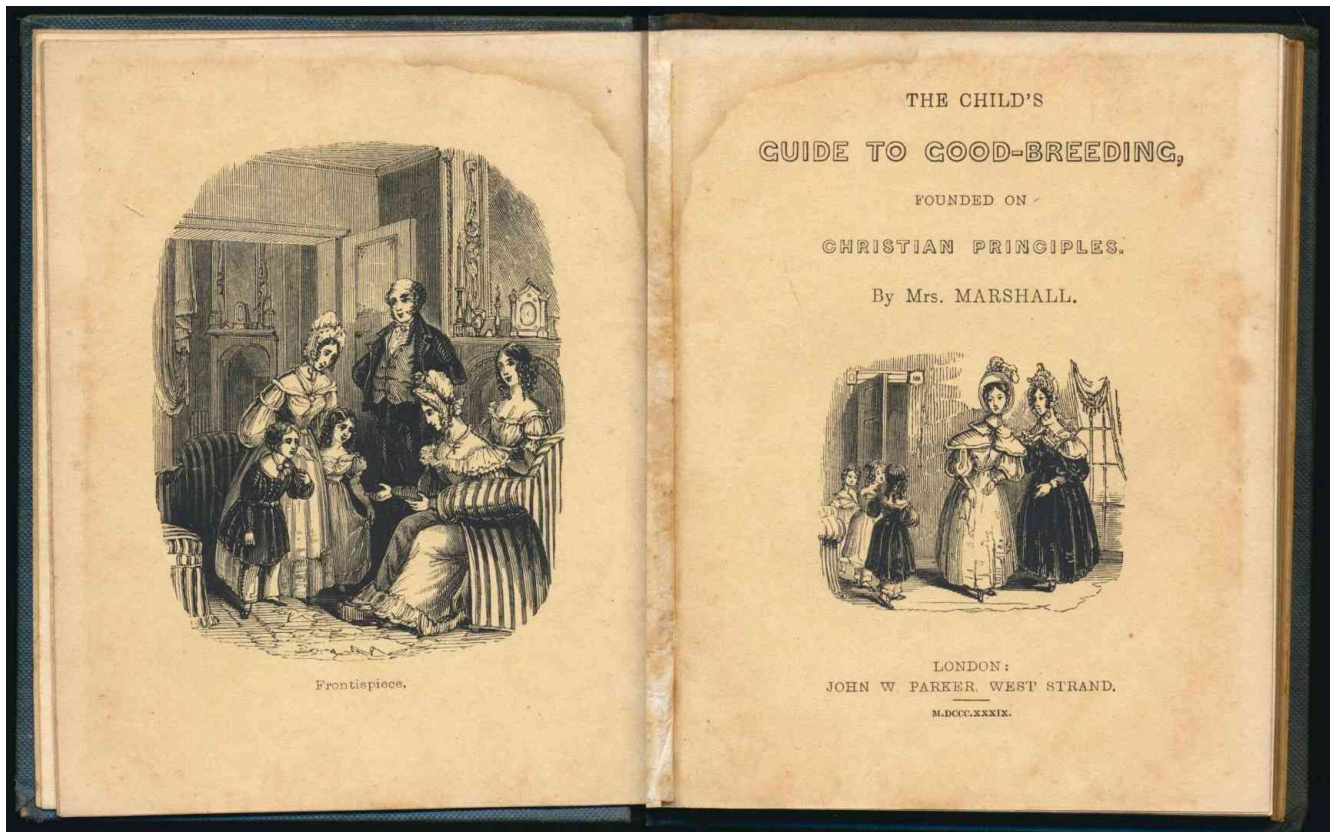


Later she moves on to Antwerp, Brussels, and of course Waterloo to visit the field of battle and the various monuments: 'La Haye Sainte'... the Gates 'remain in nearly their original state, perforated with bullets, the Cart sheds & folding doors bear equal marks of the fury & violence of siege.' No tour would be complete without a visit 'to the garden decorated with rose bushes, to see the tomb of the Marquis of Anglesea's Leg'. 'Altogether the loss of a leg & the pageantry of it being entomb'd was beneath so great a man, the first was a misfortune to himself, the latter excites a smile.' She and her small party 'each received a rose, as a precious relic of enthusiasm, & which I have pressed with due care.' An enclosure with the *Journal* holds this relic, although now the rose proper is lost; a stem with two leaves is still present.

Our journal writer returns to Brussels and then travels on to Ghent and Bruges, taking a ship from Ostend bound for London, with more sightseeing and visits before finally, on Thursday 21 July, 'Arrived by the Mail before 11., took a Chase & landed safe at Coltishall by noon, after all our fatigue & wandering, most glad again to greet our dear friends, & alive to the comfort of Home.'

We know that our writer travelled with a daughter of Edward Breeze Copeman (1779–1826), a merchant banker, of Coltishall House, Norfolk. There were very few women living in Coltishall who could have made this trip. In truth, Elizabeth Maria Ward, daughter of the Rev. John Joseph Ward of Coltishall Hall, appears to have been the sole person who was unmarried, wealthy enough, and sufficiently well connected to have made

such a trip. She was born in Bengal, where her father was chaplain until 1815. She married in 1829 William Morton of Kent's Green, Powick, in Warwickshire. That her father-in-law, also William Morton, was in the Bengal Service at the same time as her own father seems more than coincidental, and she may have known what was to prove her future husband through these connections. We do not know much, if anything, about her later life other than that she lived as part of the Warwickshire gentry, had four children, and died in 1877.



GUIDE ON POLITENESS AND GOOD MANNERS FOR CHILDREN

51 **MARSHALL, Mrs [Hester Ann?].** THE CHILD'S GUIDE TO GOOD-BREEDING, founded on Christian Principles; or, Seven Chapters on Politeness. By Mrs. Marshall, of Manchester. London: John W. Parker, West Strand. MDCCCXXXIX [1839]. **£ 385**

SECOND EDITION, WITH CONSIDERABLE ADDITIONS. 12mo, pp. xxii, 23-115, [13] adverts; with engraved frontispiece and title; minor stain just visible in gutter on engraved frontispiece, otherwise clean throughout; in the original blue blind-stamped publisher's cloth, upper board and spine lettered in gilt, some rubbing to joints and head and tail, but still a very good copy.

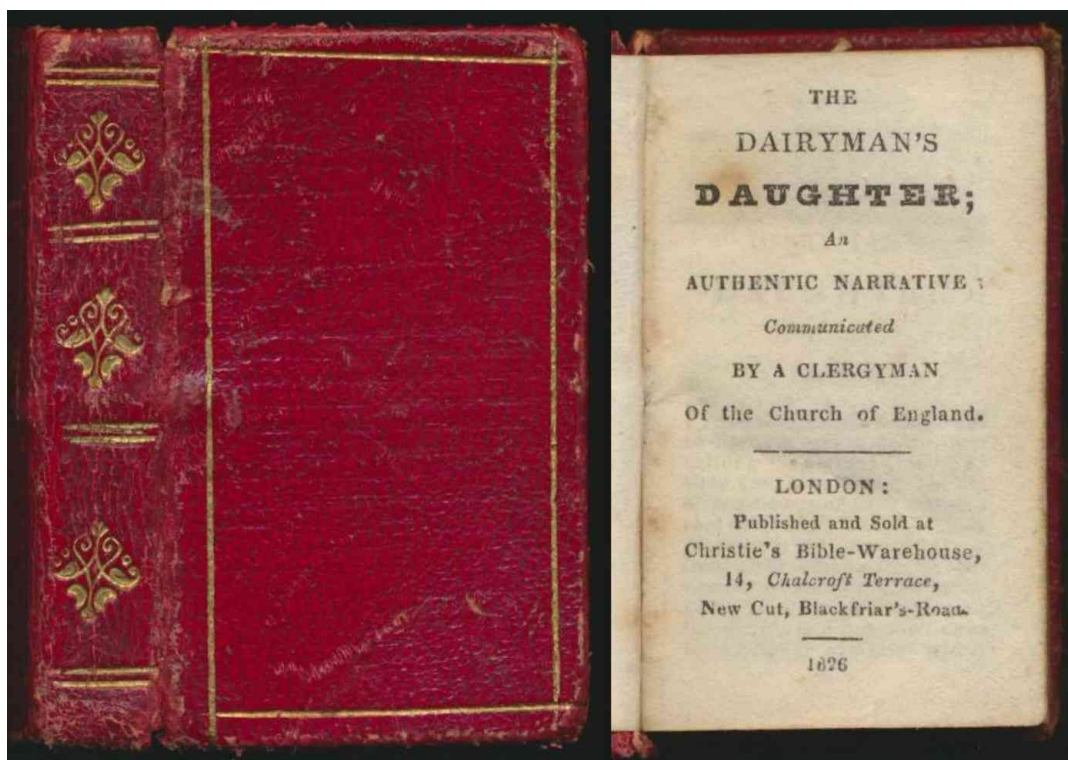
Scarce second edition, with 'considerable additions', of this guide for children on politeness and good manners.

'Never attempt to argue, contradict, or contend in conversation with those who are older than yourself: there are few things make a child more disagreeable than this self-conceited habit; for it generally arises from little boys and girls forgetting "to think humbly" of themselves - forgetting their own great ignorance and diminutiveness of mind and information, and fancying themselves *clever* and *wise* (p. 75).

After the author's preface Mrs. Marshall proceeds to include 'An Address to Parents and Guardians' in which she is keen to point out that the work is not an etiquette manual for children, more to instil moral discipline. The work is then set out in seven chapters, viz. 'On the origin and necessity of good breeding'; 'Good manners in the nursery'; 'Politeness in the Drawing-Room'; 'Politeness at Table'; 'Politeness to our inferiors'; 'Observations on good manners in general'; and 'Observations on good manners (continued)'.

We have been unable to find any further information on Mrs. Marshall of Manchester. She wrote several other books for children, all published in 1839, including *The First Lie*, *The First Theft*, *Annette Mowbray*, *The Child's Guide to Good Devotion*, and *My Brothers and Sisters*. This sudden flurry of activity leads us to think that she was Hester Ann Marshall (1800-1870), the wife of a well to do merchant Joseph Marshall who with his partner John Collier went bankrupt this year. The number of times women entered into authorship prior or after bankruptcy during the nineteenth century is alarmingly high, however further research would need to be taken to establish if this is indeed a correct attribution.

OCLC records only copies of the second edition, at the British Library, Oxford, Exeter, Aberdeen and the National Art Library (V&A); apparently only microform copies in North American Libraries.



SUITABLE FOR IMPRESSIONABLE YOUNG LADIES

52 [MINIATURE BOOK]. [RICHMOND, Rev. Legh]. THE DAIRYMAN'S DAUGHTER; An Authentic Narrative, Communicated by a Clergyman, of the Church of England. London: Published and Sold at the Christie's Bible-Warehouse 1826. **£ 350**

32mo (5.4 x 3.3cm), pp. 224; in the original red roan, spine and boards ruled and tooled in gilt.

Rare miniature version of this enormously popular work, detailing the religious experience of Elizabeth Wallbridge.

Wallbridge, daughter of Joseph Wallbridge, was born, lived and died in the Parish of Arretton, Isle of Wight, England. Her parents were worthy, but lowly and poor, and their children put out to domestic service at an early age. The author of the narrative was Rev. Legh Richmond (1772-1827), a religious writer of the period, who was curate of the nearby Church of England parish of Brading.

According to the account in the book, Miss Wallbridge's life until the age of 26 was of a most worldly character. Although never immoral, she was wilful, proud, selfish and irreligious. However, her life was transformed by a sermon and she became very devout. With exceptional strength of mind, a retentive memory, the mastery of a few religious classics and enforced leisure because of illness, she devoted time and strength to the study of the Bible, in which she became remarkably knowledgeable. Miss Wallbridge died after a lingering sickness of a year and a half, on 30 May 1801, at the age of 31. During her illness Richmond often visited her and talked with her, and these discussions inspired him to write the present book.

The work, which had a remarkably wide distribution and influence, was initially published in tract form by the Religious Tract Society in 1814, and became particularly popular in America.

Welsh, D.V., *Miniature books*, no. 6004; Bondy, L.W. *Miniature books*, p. 129; OCLC records two copies, both in North America, at Indiana and Virginia, with apparently no copies in UK libraries.

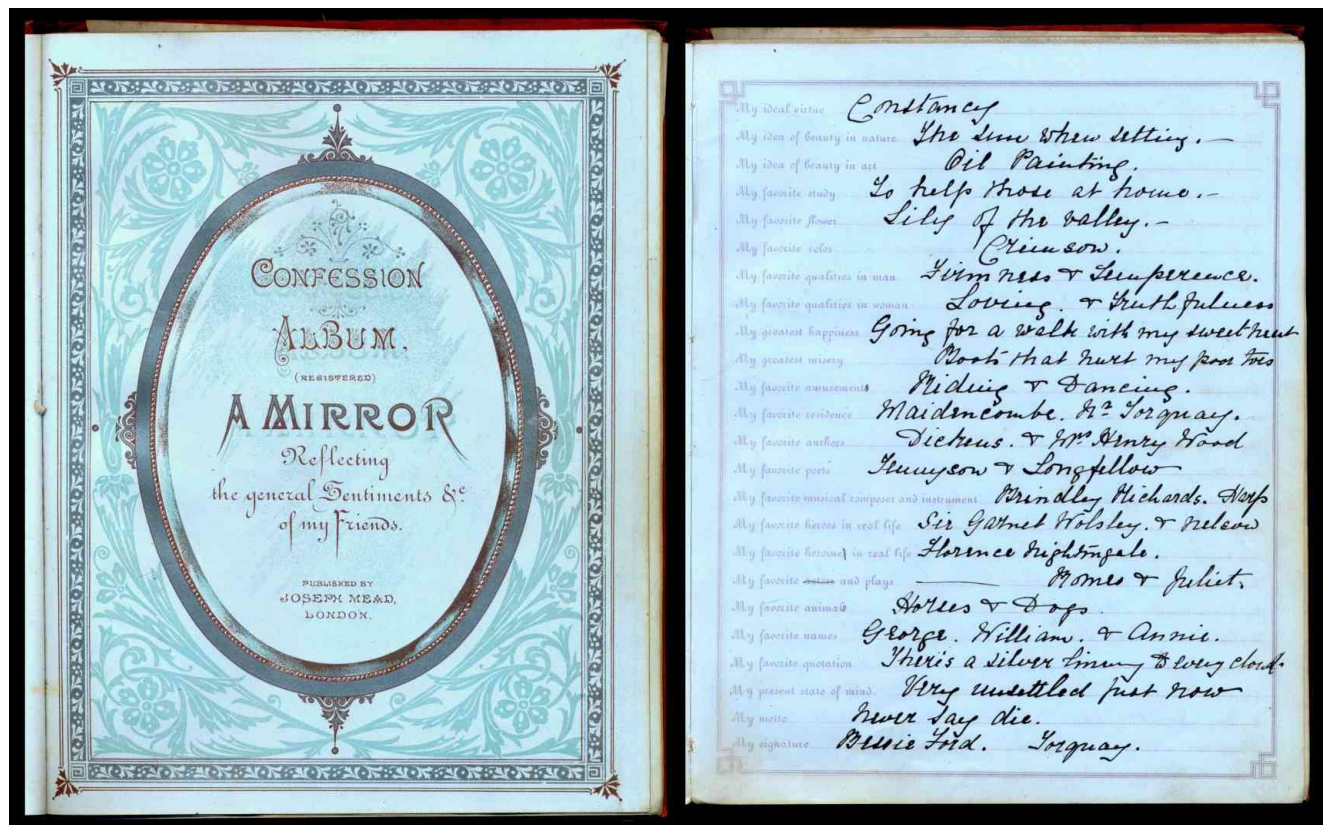
VICTORIAN HOPES AND ASPIRATIONS

53 MORGAN, Ada Rosina. CONFESSION ALBUM. A Mirror Reflecting the General Sentiments &c of my Friends London: Published by Joseph Mead. [1883 and later]. **£ 400**

4to, 40 pre-printed leaves with 80 pages of 'Confessions', one leaf excised with the owners 'Confession' but loosely inserted; original decorated red cloth, the upper cover decorated with flowers in green and silver; and title in gilt.

Ada lived all her life in Cardiff, Wales, and remarkably, she resided at the same address, 5 West Grove, from her birth in 1865 until her death in 1954. She was the only child of a shipping broker and insurance clerk and his wife, likely caring for her parents as they became older. After her mother's death, she hired a 'companion and help' and continued to live in the same house. Upon her death, Ada left the bulk of her estate, home, and its contents to her companion 'as a token of appreciation for her friendship, her diligent and faithful services to me, and her careful and patient nursing during my lifetime.'

Ada's album, given to her by her father on November 8, 1883, was filled by her friends over the next five years. Halfway through the album, Ada made a personal confession but later cut it out as she may have been somewhat shy about revealing herself to her friends, though she thankfully kept the leaf, now loosely inserted. This provides insight into how she viewed herself and how she wished to be viewed: her ideal virtue was patience, and she valued 'Firmness & Carefulness' in a man and 'Submissive & Loving' in a woman. Her greatest happiness was 'Reading my friends' confessions in this book,' and her greatest misery was seasickness. As her idea of beauty in nature was 'St Aubin's Bay in Jersey' together with other Jersey friends entries included in the album, she clearly visited Jersey frequently for holidays. Ada enjoyed 'Boating by Moonlight & Dancing' and admired Sir Garnet Wolseley - then the hero of the hour for his campaign in Egypt - Dr. Livingstone, Florence Nightingale, and Flora MacDonald. Her favourite actor was J.L. Toole and her favourite play 'Crutch & Toothpick' - this in reality was a musical comedy. Ada's preferred composer was Mozart, paired rather oddly with the Jew's harp her favourite instrument. In nature she liked wolves, monkeys, and dormice, 'Moss Roses & Dandelions,' and her motto was 'Stolen Kisses are the Sweetest.' Of her state of mind, she confessed, 'I don't exactly know.'



The comments from her friends help to understand the strata of Victorian society that was part of. This was at the lower end of the middle-class, not rich by any means but comfortable and secure. Her friend Adeline Newton Edwards greatest happiness was 'Being in a shop, with a purse full' and liked best 'Cardiff on a rainy day' with Martin Luther and Pocahontas as her heroes. James T Morgan thought 'Self denial & Punctuality' as the best virtues thought Lake Lucerne the ideal of bety but confessed his state of mind was 'rather depressed - Liver out of order'. Emily Wade Edwards thought that beauty in art equated to the 'Shine on a masher's shoe' - 'masher' here meaning a fashionable young man rather womanizer used in the US. She had under Actors Oscar Wilde and East Lynne, the former as Wilde was then around this time giving lectures on dress in Cardiff - and her state mind was 'Might be worse, wish it were settled' Interesting to relate that many of the entries had under state of mind such feelings as 'Very unsettled just now', 'All jumbled up', 'Rather undecided', 'Pretty Fair', 'Not as bad as it might be', 'As it often is, excitable', 'Contented; might be much worse' with others simply stating 'Contented'.

Favourite Poets were on the whole quite conservative with Milton, Longfellow, Tennyson, Eliza Cook, Scott, Goldsmith, Mrs Hemens, Byron, and Browning frequently tabulated. Authors are more varied with Dickens and Jules Verne, William Black, Wilkie Collins, Mrs Henry Wood, G.P.R. James, Blackmore Frances Ridley Havergal, Capt M. Reid, E.P. Roe, Victor Hugo, A.L.O.E, and Ouida; with one wag putting down 'Reading "Tit-Bits", "Funny Folks" and old "Punch"'. Eliza Marquaud's favourite animal was 'A Monkey! (because he's most like a Man!!' and her favourite study was 'The Proper study of Mankind & Man' clearly the influence of Darwin was in the air. Considering that the majority of entries were written by welsh friends only one contributed by Arthur Wade Evans shows any real inclination toward Welsh nationalism with his favourite flower being the leek his beuty in nature Pentslade & Pentwr after snnow' and seemed think Fishguard the acme of art and residence and adding the motto 'Y Gwir Yn Erbyn Y Byd' the Welsh proverb that translates to 'The Truth against the World.'



FUNERAL EXPENSES: MAKING PROVISION FOR FIVE ORPHANED GIRLS

54 MUSGRAVE, Lady Marianne. A SMALL COLLECTION OF RECEIPTS chiefly covering the expenses of five young orphaned girls after the death of their parents. Brighton & London 1835-1837. £ 450

12 items including Bills and their Receipts for funeral material for the orphans and other incidental expenses managed by the administrators of the affairs of Lady Musgrave [various sizes 52 x 21 cm and smaller].

A collection of receipts reveals the arrangements made for settling the affairs of Lady Marianne Musgrave after her death in 1835. These documents also detail the provision of clothing for her children for her funeral and the months following.

Lady Musgrave was only 34 years old when she died at Brighton in 1835, her husband having predeceased her by about 15 months. The couple left behind five orphaned daughters: Georgina, Augusta, Edith, Harriet and Francis, aged seven, five, four, three and two, respectively. The children were initially supported through funds the provided through the administrators of Lady Musgrave's estate although it is likely they already owned mourning attire from the time of their father's death. The customary mourning period for children was six months so additional clothing would have been required as the children had possible begun to grow out of their attire.

The main invoices were issued by Smith Hannington, a supplier styled as: 'Silk Mercer, Furrier, Draper, & Haberdasher to Their Majesties, Carpet and Furniture Warehouse, Funerals Furnished.' Having received a royal warrant in 1816, Hannington's establishment had expanded to become Brighton's premier high-class provider of mourning wear.

Bombazine, a fabric combining silk and wool that was considered indispensable for the deepest mourning, features prominently in the accounts. Sixty yards, costing £9, were purchased on August 19—the day Lady Musgrave died. On the same day, an additional 24¾ yards of crape were bought for £4 6s 7d, alongside silk, cotton and belts. These purchases reflect the urgency to deliver the materials to dressmakers for immediate preparation.

Servants also needed to be appropriately attired, and a separate bill titled 'Servants' Mourning' demonstrates the class distinctions even in grief. Their bombazine, supplied in two lots of 60 and 61 yards costing £6 1s and £5 6s 9d, was of noticeably lower quality than that for the family. The servants' clothing, however, was not ordered until August 26, as priority was given to dressing the children.

Hannington's two bills come to £52 13s 7½ for the five orphans and an additional £24 8s 8½d for the servants, clearly such business was both profitable and costly depending on which side of the transaction you were placed.

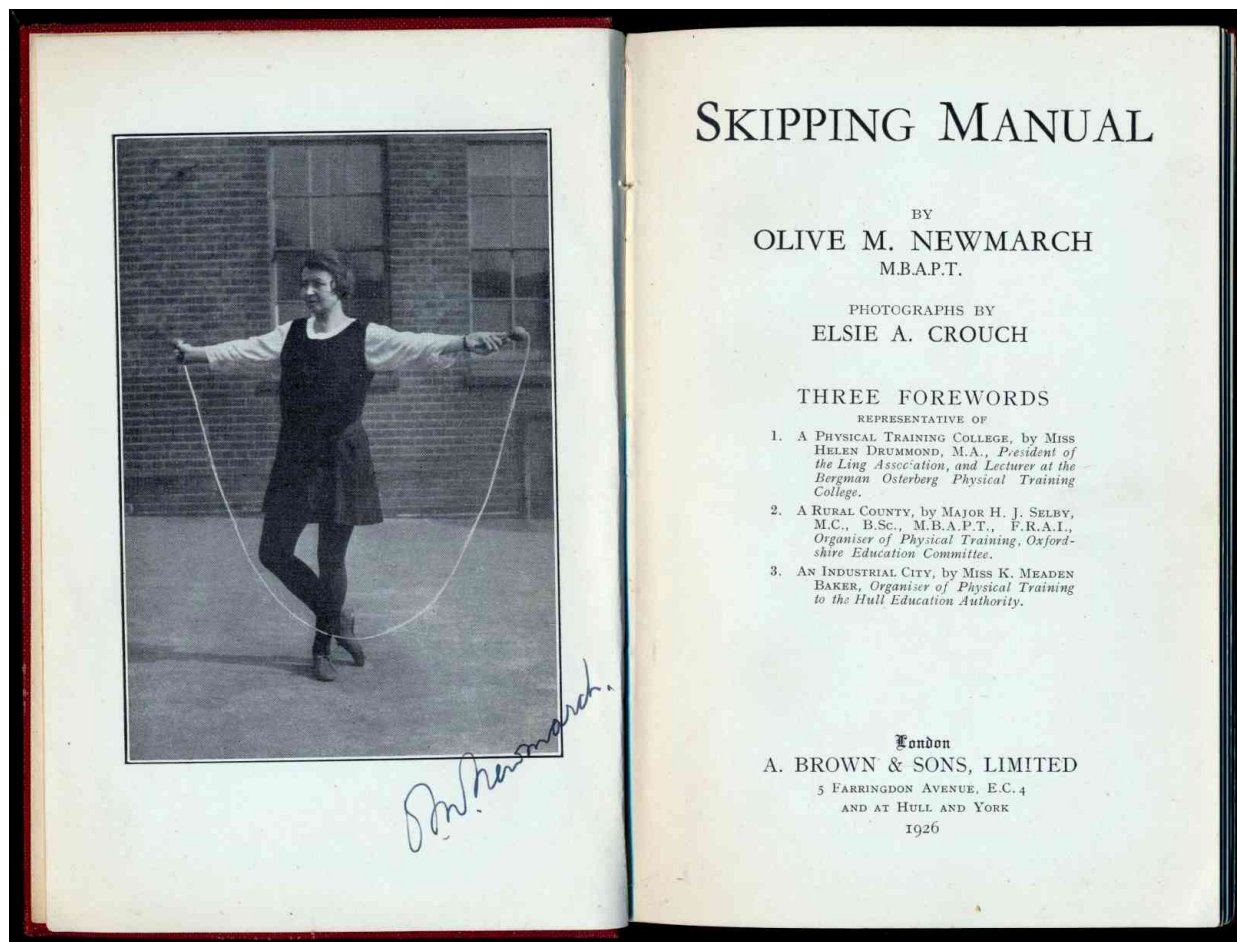
Lady Musgrave was not actually buried in Brighton, her remains instead being transported to Edenhall, the family seat in Cumbria, where she was interred alongside her husband on the 7th September. The five orphans, however, remained in Southeast England and were subsequently raised by Lady Musgrave's younger sister, Jane Hasell, in Tonbridge Wells. This connection is underscored by a receipt for £6 0s 11d marked as an 'advance to her poor sister in 1835' by the estate administrators.

Other bills in the group were raised by James Bradshaw, Tailor and Habit Maker; Madam Folliau, Millner & Dress maker; Thomas Harmer, Butcher; F & A Ellis, Buttermen & Cheesemongers, Purveyors to the King, together with a bill for H. Moon, Child Bed and ready Made Linen Warehouse in London who supplied five black bonnets for the girls.

These Bill were settled irregular intervals in 1836 and 1837, there does not seem to have been too much urgency in Lady Musgrave's administrators in tidying up the estate.

Upon the death of the seventh baronet in 1807, the Musgrave baronetcy passed successively through three of his sons. Sir Philip Christopher Musgrave, 8th Baronet (1794–1827), had only a daughter, so the title devolved on his younger brother, the Rev. Sir Christopher Musgrave, 9th Baronet (1797–1834)—husband to Lady Marianne Musgrave. However, he too had no male heir, only five daughters. Consequently, the title and estate passed to the third brother in line, Sir George Musgrave, 10th Baronet (1799–1872). Sir George did manage to produce a male heir, but his eldest son predeceased him, leaving the title to another.

The male line of Musgrave's, it seems, had a marked tendency to die young—in their thirties or forties—and to have numerous daughters.



THOROUGH TEXT-BOOK ON SKIPPING

55 NEWMARCH, Olive M. SKIPPING MANUAL. London, A. Brown & Sons, Limited... 1926. £ 185

FIRST EDITION, PRESENTATION COPY. 8vo, pp. xi, [i], 74, [1] advertisement, [1] blank; with a number of photographs and diagrams throughout; in the original red publisher's cloth, spine and upper board lettered and ruled in black, slightly shaken, but still a desirable copy, inscribed by the author 'To Violet from O. M. Newmarch' on front free endpaper, and signed again at the foot of the frontispiece.

Rare first edition, and a desirable presentation copy, of this *Skipping Manual* providing a thorough guide to the activity for girls.

'In this Manual of Skipping, Miss Newmarch has given us a useful and thorough text-book in which she explains in detail the value and technique of skipping, providing also a careful explanation of exercises suitably graduated for children and students of all ages. Miss Newmarch has produced a book which will not only be appreciated by the experienced teacher, but will be of great value to and within the scope of those who have a more elementary knowledge of this branch of physical education' (Foreward, p. v).

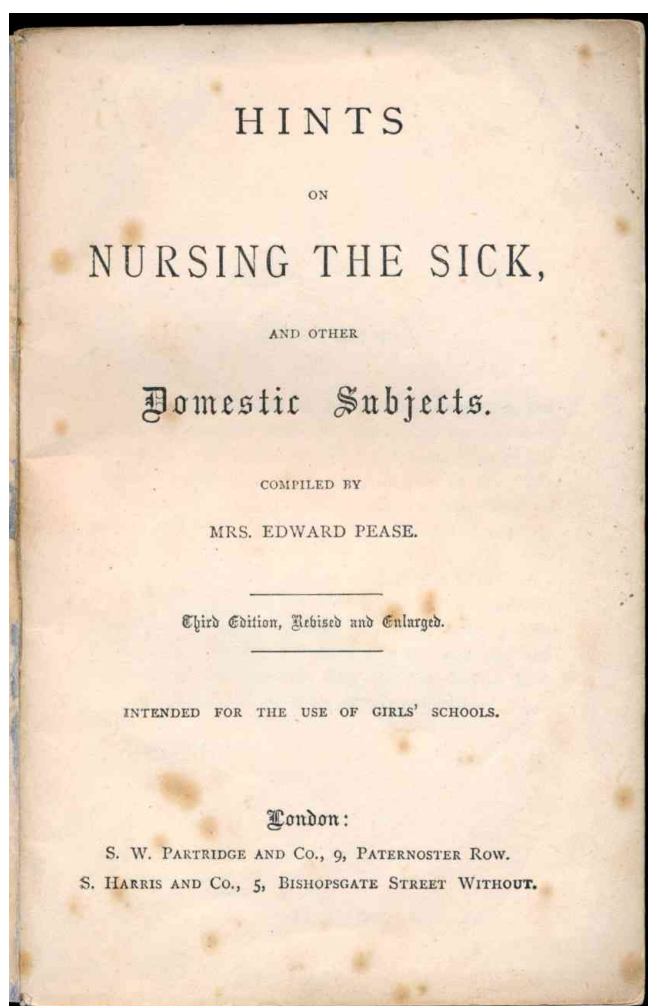
The work is set out in two parts, the first covering, amongst other things, a 'Vocabulary of terms'; 'Skipping exercises in progressive order'; 'Simple dancing steps'; 'Exercises for girls' and 'in couples'. Part two moves on to more advanced 'Dancing steps' and 'Advanced combined exercises'. Also included are three forwards by Miss Helen Drummond, Major H.J. Selby and Miss K. Meaden, and perhaps most noteworthy of all, the delightful photographs throughout by Elsie Crouch, showing girls carrying out the various skipping exercises.

Olive Mabel Newmarch was a physical training teacher in the Leyton, Walthamstow, and East Ham areas of London. Born in 1883, she had already gained first prize in gymnastics and Indian clubs at the Carpenters' Company Technical Institute at West Ham in 1902 and 1903, where she was probably completing her training under a Miss Tollemache. She appears to have taken charge of gymnastics at such institutions as the St Mary's Gymnastic Club, the Victoria Girls' Club, and the Atlanta Ladies' Gymnastic Club. The book may have been the outcome of Olive becoming an adjudicator at various skipping exhibitions from the mid 1920s, as she seems to have been in demand as a teacher. She retired to Hastings sometime in the 1940s, where she died in 1966.

OCLC records copies in the UK at the British Library, UC London, Liverpool and Lincoln, and two more in North America, at Miami and McMaster.



Toe and Heel Step



**'INTENDED FOR THE USE OF GIRLS'
[INDUSTRIAL] SCHOOLS'**

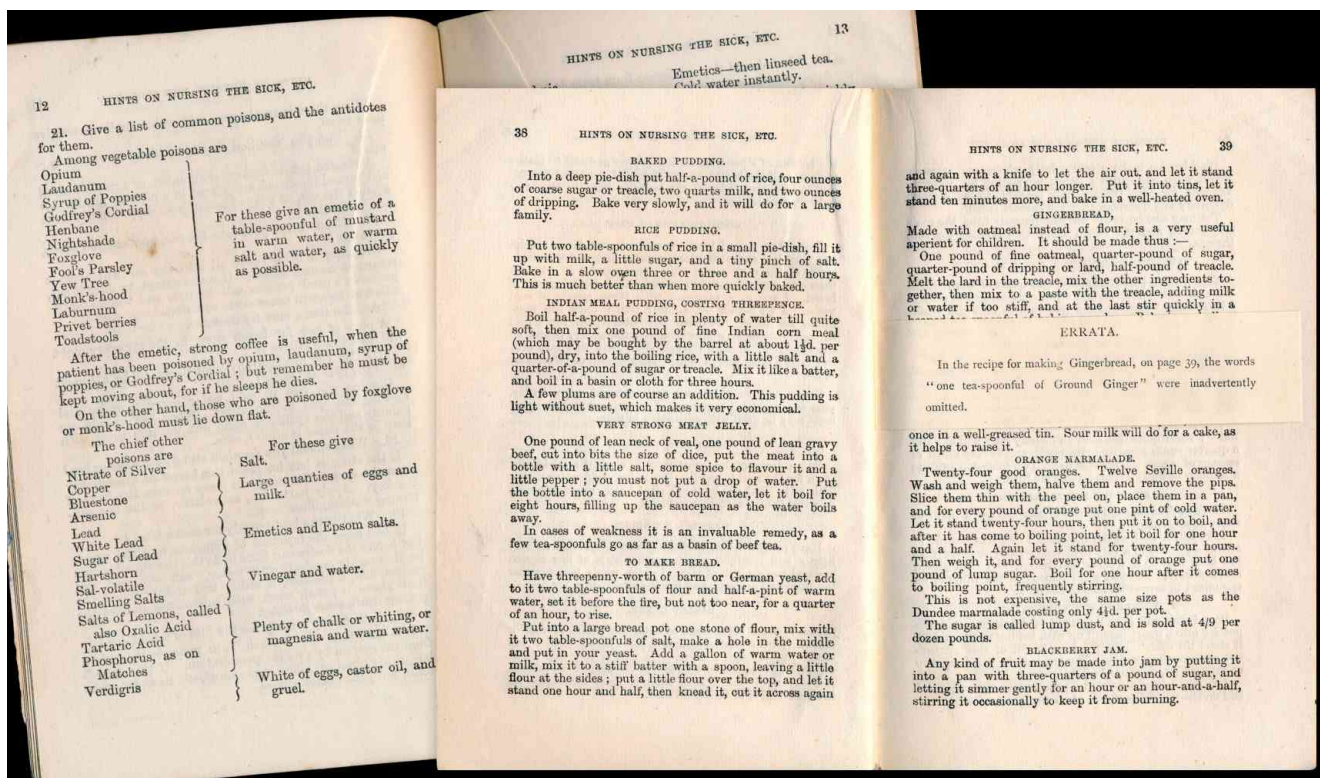
56 **PEASE, Sarah.** HINTS ON NURSING THE SICK, and other Domestic Subjects. Compiled by Mrs. Edward Pease... Intended for the use of Girls' Schools. London: S.W. Partridge and Co., 9, Paternoster Row. S. Harris and Co., 5, Bishopgate Street Without. [1875]. **£ 300**

THIRD EDITION, REVISED AND ENLARGED. 8vo, pp. vi, 7-48; original printed wrappers, somewhat stained in places with the fold neatly repaired.

The work gives succinct advice ranging from antidotes for poison and the use of arrowroot to remedies for whooping cough and instructions on how to open windows.

Intended, as the title suggests, for girls' schools, or more properly girls' industrial schools where young women were in training for domestic service and nursing, the booklet was devised to be cheap enough, at twopence, to be within the reach of those soon to be employed rather than serving as an advice book for employers.

The first section is devoted to nursing followed by headings including: cooking, laws of health, household economy, care of children, dress and needlework, economy, and a number of useful receipts to follow. This edition was given a supplementary chapter on lifesaving, with illustrations showing the correct treatment should any girl need to resuscitate someone from drowning.



The author is certainly Sarah Pease, *née* Sturge (1834–1877), wife of the very prosperous woollen manufacturer Edward Pease of Darlington. This can be confirmed by the fourth edition of 1878 as being ‘compiled by the late Mrs. Edward Pease.’ The various members of the Pease family were among the great Quaker industrialist families of the nineteenth century, who played a leading role in philanthropic and humanitarian interests, and the simple addition of the Pease name to this work would have been enough to advertise it.

No copy of the third edition recorded, with OCLC only recording the first of 1871 (held by the British Library, Oxford, Liverpool and the National Library of Scotland).

YOUNG VICTORIAN & THE ‘BEDCHAMBER CRISIS’

57 [QUEEN VICTORIA]. 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. £ 400

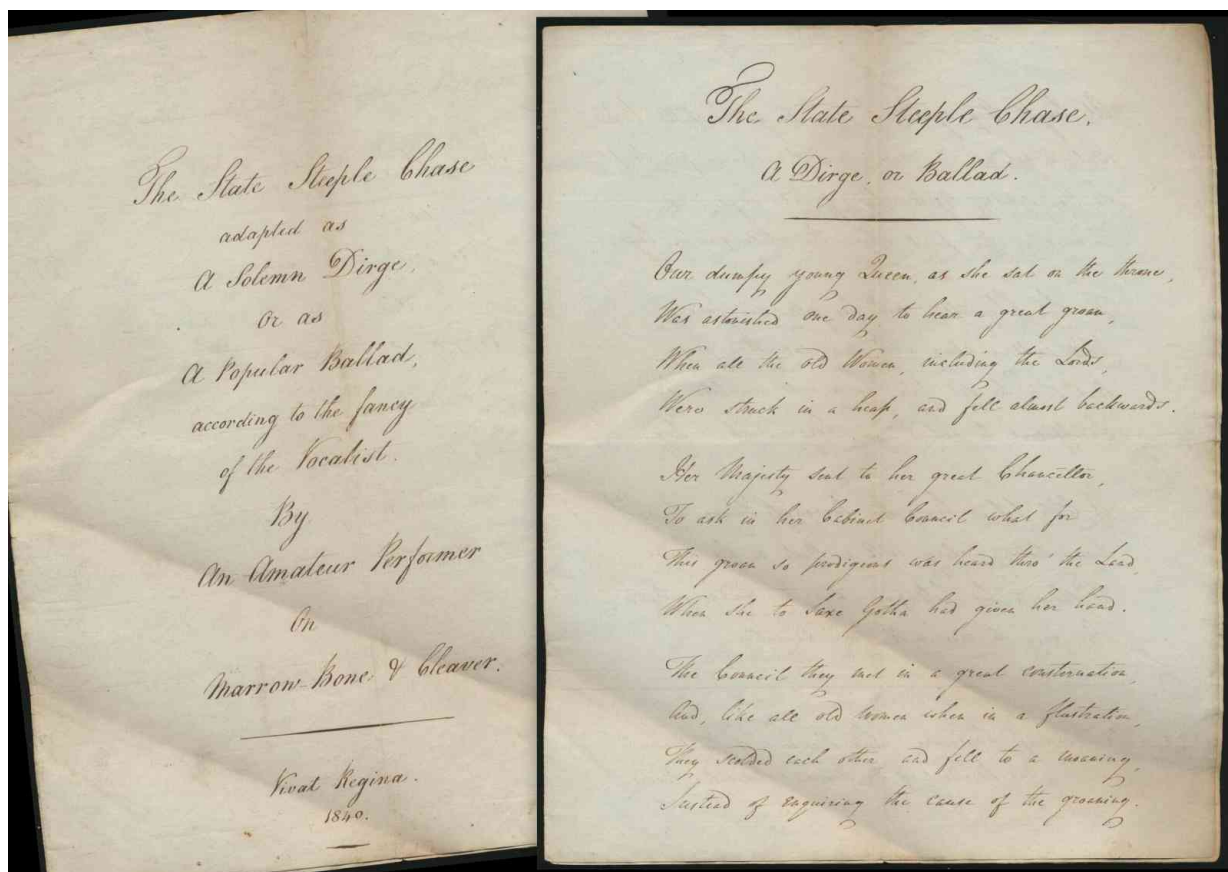
MANUSCRIPT IN INK. Folio [25 x 20 cm], pp. [12], verso of title blank; some old marks and a central fold torn in places, docketed on the last page ‘State steeple chase’; stitched as issued.

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 Morphiuss [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’m’selle 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.



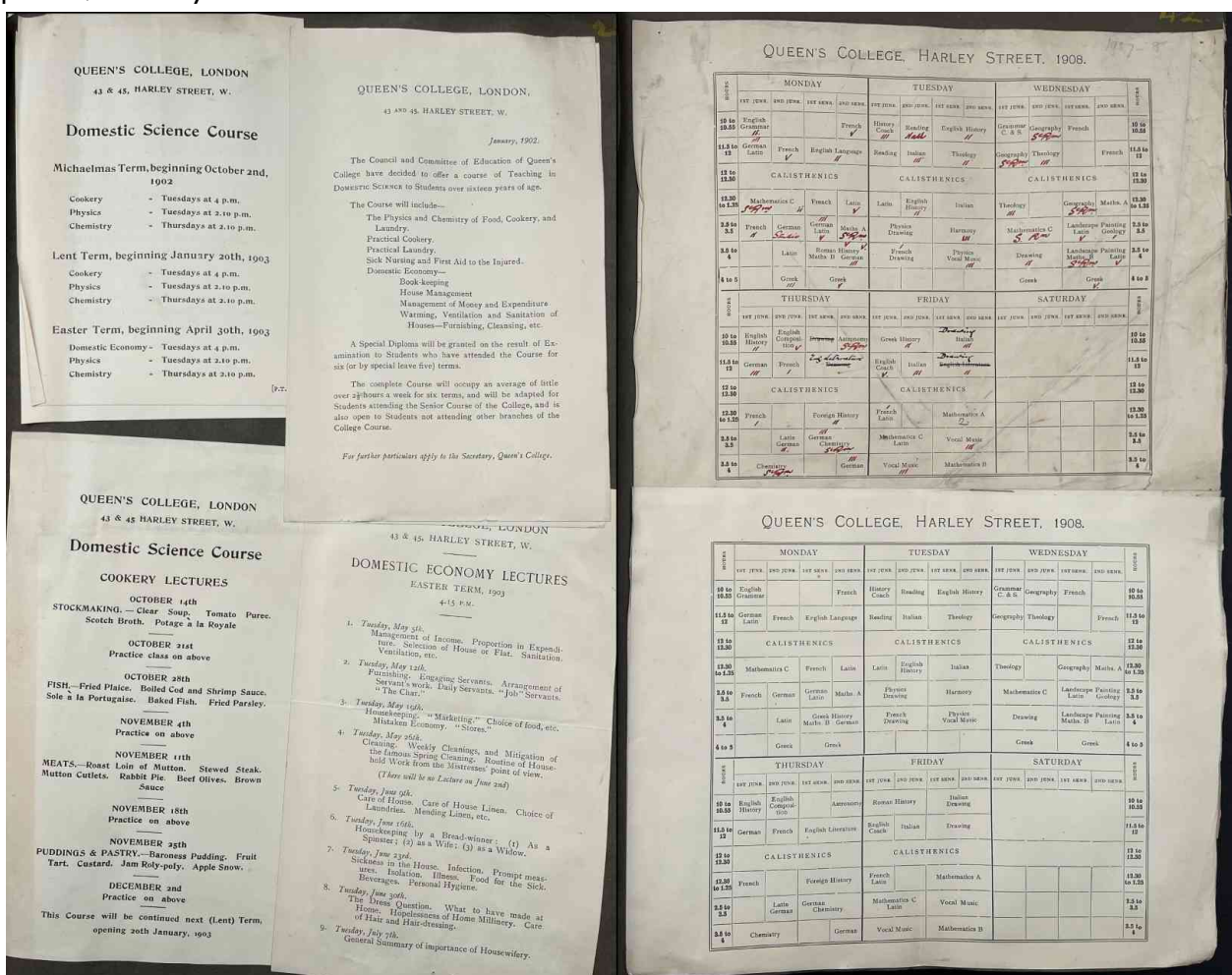
**THE FIRST INSTITUTION IN THE WORLD TO AWARD
ACADEMIC QUALIFICATIONS TO WOMEN**

58 [QUEEN'S COLLEGE, Westminster, London; founded by F. D. Maurice]. THE FIRST VOLUME FROM THE COLLEGE'S OWN ARCHIVE; containing around 340 pieces of unique ephemera, compiled by headmistress from 1907 to 1919, Mary Daisy Teale. Queen's College, 43 & 45 Harley Street, W. [Westminster; London]. 1853-1912. £ 3,500

Consisting of around 340 different pieces of printed ephemera, dating from between 1853 and 1912. Laid down in a nineteenth-century album, with cloth spine and marbled boards, of pp. 102, folio. Openings numbered 1-52, with leaf 43/44 lacking. Damaged label on front reads 'Archives I'.

A unique and irreplaceable item in the field of women's education, forming an archive of the first institution in the world to award academic qualifications to women.

Queen's College, London, was the first institution to provide a sound academic education and proper qualifications for women. Founded in 1848 by F. D. Maurice, the college had strong links with King's College in the University of London, many of whose professors also lectured at Queen's, and with the Governesses' Benevolent Association. In 1853 Queen Victoria, the first patron, granted a royal charter to the college, and a school for younger girls was started. The college continues to flourish on its present site, now considerably expanded, in Harley Street.



The archive chiefly covers the period from the 1880s through to 1912, although a few earlier items from the 1850s and 1860s are also included. The label on the upper cover states that this is 'Archive I', but we can interpret this, not as a historical record, but as a gathering-up of printed material necessary to the college's daily function, and used as a practical archive for producing similar forms, booklets, programmes, tickets, timetables, and all the other paperwork needed for the efficient functioning of the school.

The material was probably drawn together for practical reasons by headmistress Mary Daisy Teale (1907–1919), or more probably one of her secretaries. However, the manuscript index drawn and tipped in at the beginning of the album is certainly in Teale's handwriting when compared to her completed 1911 census form. It is also clear that the items were pasted into the album in no perfect chronological order, and the album would have been simply leafed through in order to find a model on which to base a new, or similar, item. This is possibly why a few items are missing, as it was expedient to simply send an amended copy to the printer rather than write out a completely new one. Other items are in draft, or have amendments, showing that the contents of the album were very much used as a working tool.

QUEEN'S COLLEGE,

43 & 45, HARLEY STREET.

A COURSE OF LECTURES

ON

ELEMENTARY POLITICAL ECONOMY,

WILL BE GIVEN

DURING THE MICHAELMAS TERM, 1889,

By MRS. HENRY FAWCETT,

On MONDAYS at 3 p.m., commencing MONDAY, OCTOBER 7th.

Fee for the course, £1 1s., payable in advance to
Miss CRODACE, the Lady Resident.

Oct. 7. Lecture 1. *Introductory*. Bearing of political economy on the transactions of everyday life, with examples taken from familiar facts concerning the unemployed, penny diners, etc.

Oct. 14. Lecture 2. *Subject Matter of Political Economy is Wealth*. Definition of Wealth: of money. Division of labour. Application of division of labour to individual and national industries.

Oct. 21. Lecture 3. *Requisites of Production—Land, Labour and Capital*. Criticism of those who deny that capital is requisite to the production of wealth. Possibility of labourers themselves providing the capital necessary to production.

Queen's College, Harley Street.

The Junior Party

TUESDAY, FEBRUARY 14TH, 1893.

ORDER OF THE EVENING.

TEA AND COFFEE WILL BE SERVED IN THE WAITING-ROOM AT 8 O'CLOCK.

DANCING WILL BEGIN IN THE SCHOOL-ROOMS AT 8.30.

RECITATIONS AT 9.30.

The Merchant of Venice.

ACT I. SCENE III.

Shylock	...	...	...	HELEN RAM.
Bassanio	...	...	...	MAY BAKER.
Antonio	...	...	...	DAISY COOLEY.

Macbeth.

ACT V. SCENE I.

Lady Macbeth	...	...	LILIAS MILROY.
Gentlewoman	...	...	HELEN MACDONALD.
Doctor	...	...	MARGARET MACDONELL.

Supper in the Waiting-Room from Ten to Eleven o'clock.

Programme of the Dances.

1. WALTZ.
2. PAS DE QUATRE.
3. POLKA.
4. LANCERS.
5. WALTZ.
6. THE COLLEGE QUADRILLE.
7. POLKA.
8. PAS DE QUATRE.
9. WALTZ.
10. SCHOTTISCHE.
11. WALTZ.
12. SIR ROGER DE COVERLEY.

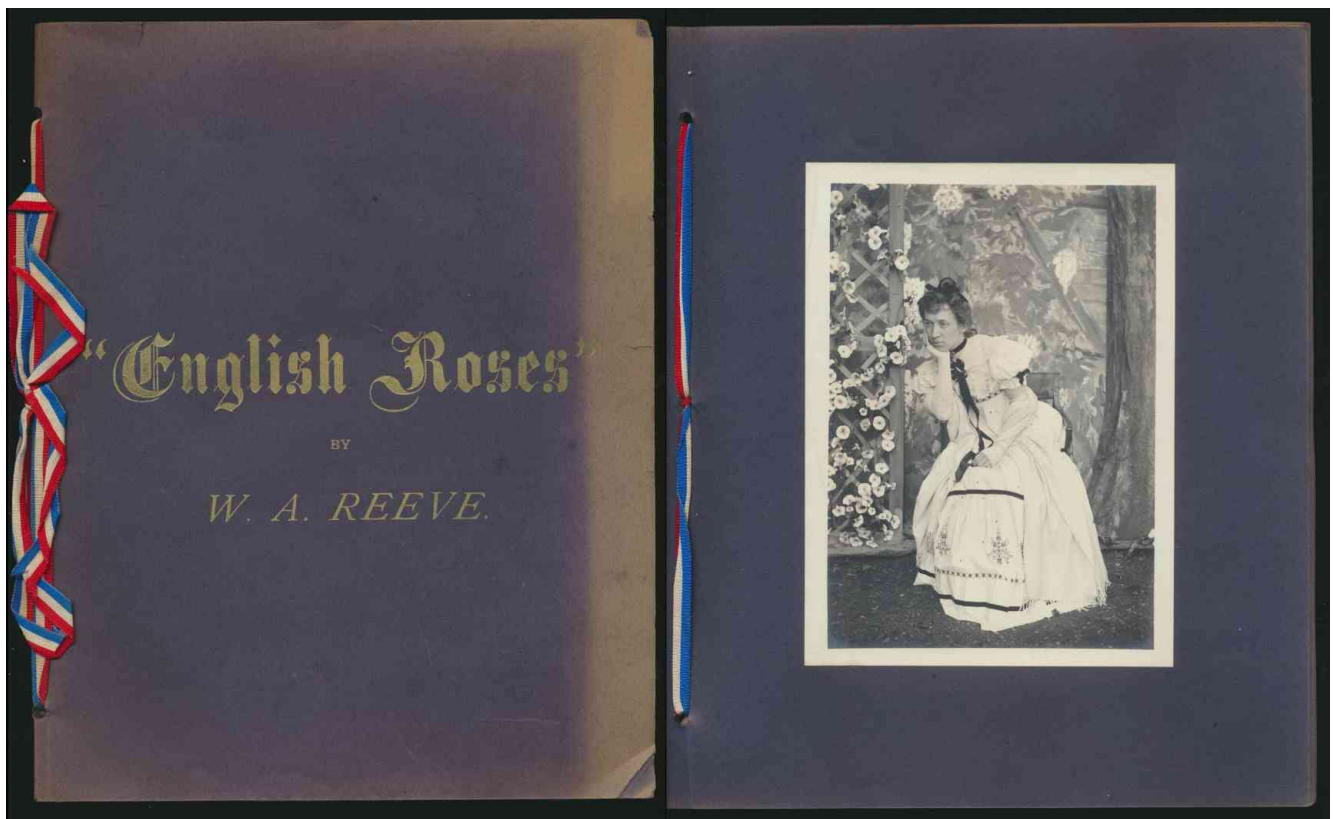
GOD SAVE THE QUEEN.

Still, items of all kinds were laid down into the album, whether relevant or not, to the current working of the school. Thus some material, that would not otherwise have been preserved, has entered the album.

The contents include a bewildering range of material in various formats and printing methods including application forms, prospectuses, class lists, notices of appointments, lecture lists, invitations and cards, tickets, programmes, timetables (a couple filled in manuscript), syllabuses, rules and regulations, forms, council resolutions etc. printed in a bewildering range of printing methods sizes and formats.

A flavour of the variety can be given with a summary of a number of the items as follows:

1. Two circulars by F. D. Maurice, dated 15/20 November and 15 December 1853. *8vo*, pp 4; & pp. 2. Each reproduces a letter from Maurice to the College committee, with Richard Chenevix Trench's reply as chairman and Maurice's later thanks for the 'beautiful Inkstand' which he has been given as a gift. [2 copies of each]; [*together with*]: Meeting of past and present Pupils was held on December 19th, 1866, to present the Rev. F. D. MAURICE with a Testimonial of their gratitude and affection. The chair was taken by the Rev. E. H. Plumtre, M.A., Dean. *8vo*, pp. 4.
2. C. E. Maurice: Queen's College, 1848-1898. [London, 1898]. *Single sheet*, 4to opening with the lines 'Fifty years have rolled away, / Fifty years of strife and pain; / Fifty years of victory, / Victory won without a stain,' together with several duplicates.
3. [Study Booklet]. The Invasion of England in 1745. Contemporary Records. Printed for the use of the students of Queen's College. 1886 *8vo*, pp. 12.
4. [Study Booklet]. Materials for the Study of English History. From the Restoration to the Death of Queen Anne (1660-1714). Printed for private circulation', *8vo*, pp. 36.
5. Mimeographed items include: 'Suggestions from the Dean' [before 1890]. *2 foolscap leaves*.
6. Papers set at the annual examination July, 1902, Queen's College, London: Women's Printing Society, [1902]. *8vo*, pp. 47, [1].
7. Questions set by external examiners at the close of Easter Term, Queen's College, London: 1903. *8vo*, pp. 59, [1].
8. Programme of Concert given by Past and Present Members of the Queen's College Orchestra in aid of the building fund... 27 May 1907... under the direction of Professor Henry Gadsby. Women's Printing Society, Limited, 66 & 68 Whitcomb Street, London. [1907] *4to*, pp. 14 and another similar programme form 1905.



AVANT GARDE AMATEUR DRAMATICS

59 REEVE, William A. ENGLISH ROSES by W. A. Reeve. [performed on 13th, 15th and 21st January, 1903 at 11 Oxford Road, Putney]. [London, 1903]. £ 275

FIRST EDITION. 4to (25.2 x 20.5 cm), cast list printed in gold together with and 15 leaves, each with a mounted black and white photographs (each 12 x 16.5 cm) of the actors and scenery; in the original cover, printed in gold, hole punched and tied with French tricolour ribbon, some fading to upper cover, with a loosely inserted printed monogram for 'William Reeve. Solicitor', evidently the author of the presentation copy to his father.

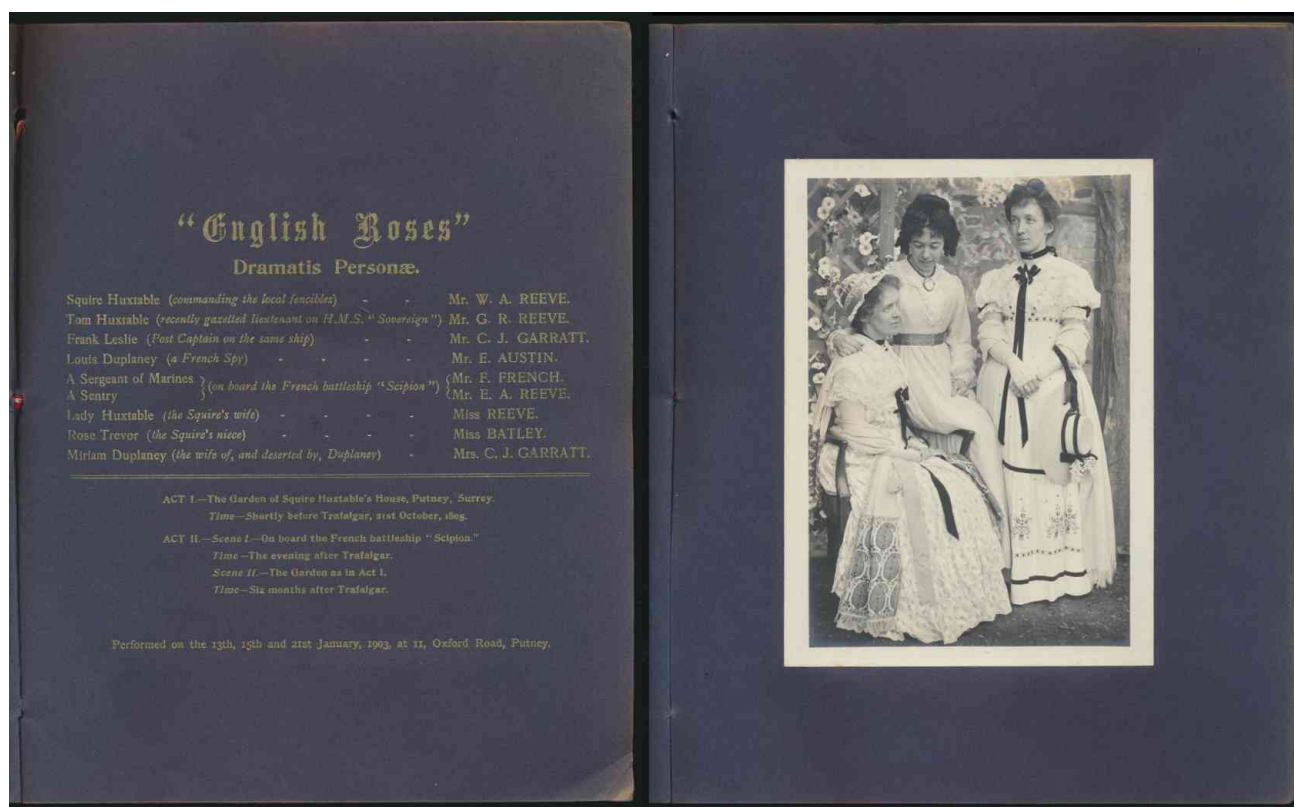
A nicely printed and illustrated programme for an amateur production of a play performed in the home of the Reeve family in Putney, London.

The play is set at the time of the Battle of Trafalgar of 1805, with the first act taking place in the garden of Squire Huxtable's house in Putney. The second act opens with a scene on board a French battleship on the evening after the Battle of Trafalgar, with a second scene returning to Huxtable's garden some six months later. We can roughly imagine the plot as having something to do with a French spy prior to the battle with the part of Tom Huxtable, a lieutenant on HMS Sovereign, and Louis Duplaney portrayed as a French spy, along with other characters placed either at the Huxtable home in Putney or on board the French battleship Scipion.



What is unusual about the programme is that each of the actors and scenes were all carefully photographed, illustrating not only the parts the players created but also how one of the largest rooms in their home at 11 Oxford Road, Putney, had been converted into a makeshift theatre.

William Augustus Reeve was born in 1876, the son of William Reeve, a solicitor and in time also followed his father's profession, however we can find nothing about him as a playwright or actor and can only conclude that the play and performances were for the amusement of both family and close friends. William was apparently also born at 11 Oxford Road in Putney where the three performances of *English Roses* were staged. He naturally played the lead role of Squire Huxtable, while his two younger brothers, George Richard Reeve and



William Augustus Reeve, playing Tom Huxtable and 'A sentry' with one of their sisters, credited only as 'Miss Reeve, took on the role of Lady Huxtable. Also taking part was 'Miss Batley', who appears to have been Eulimene Batley, acting the part of Rose Trevor (the Squire's niece), whom William was to marry in 1907. Other friends of the family filled the remaining roles, with C. J. Garrett, a local amateur singer, taking the part of Louis Leslie, and Mr E. Austin portraying the French spy Louis Duplaney.

Soon after William married, the couple emigrated to Qu'Appelle, Saskatchewan, Canada, where William practised as a barrister and also served in the Canadian 16th Light Horse Militia. This naturally led to his service as a lieutenant in the Canadian Expeditionary Force, which in turn led to his death in May 1915 at the Battle of Festubert.

The play was produced only a matter of months before the Entente Cordiale of 1904 was signed between France and Britain. Prior to this, enmity between the two nations was worryingly close to open conflict, largely due to France's alliance with Russia and Britain's alliance with Japan, which could have drawn both powers into war. This context, along with the centenary of the Battle of Trafalgar, may have spurred Reeve to advance his own patriotic portrayal of the ever-perfidious French through the dialogue of the play.

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

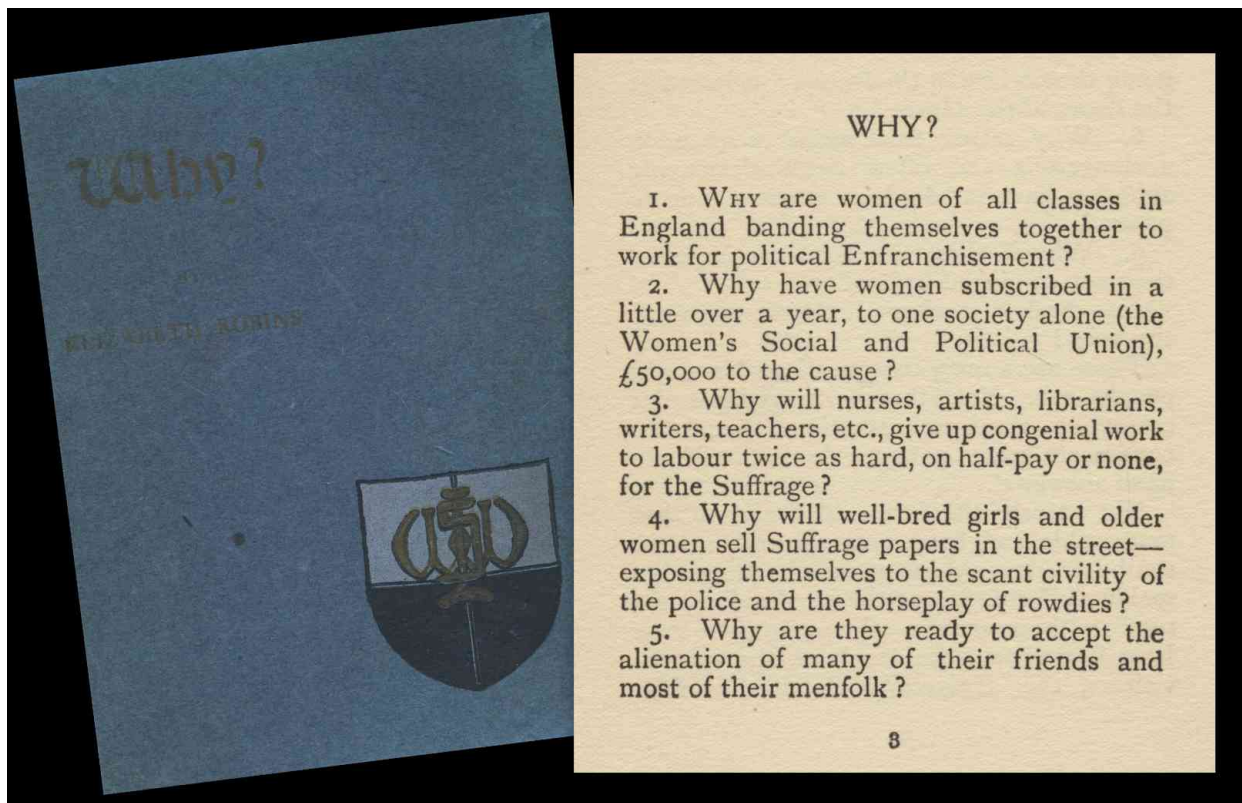
MAKING THE CASE FOR THE POLITICAL ENFRANCHISEMENT OF WOMEN

60 **ROBINS, Elizabeth.** *WHY?* Published by The Women Writer's Suffrage League, 55 Berners Street, London. 1910. **£ 385**

FIRST EDITION. 12mo, pp. 75, [1]; *apart from a few minor marks, a clean copy throughout; in recent blue boards, with the original front cover lettered in gilt with the shield of the 'Women Writer's Suffrage League' printed below, pasted to upper board.*

Scarce first edition of *Why?*, in which the American-born actress, playwright, novelist, and active campaigner for women's suffrage, Elizabeth Robins makes the case for the political enfranchisement of women.

1. Why are women of all classes in England banding themselves together to work for political enfranchisement?
2. Why have women subscribed in a little over a year, to one society alone (the Women's Social and Political Union), £50,000 to the cause?
3. Why will nurses, artists, librarians, writers, teachers, etc., give up congenial work to labour twice as hard, on half-pay or none, for the Suffrage?
4. Why will well-bred girls and older women sell Suffrage papers in the street - exposing themselves to the scant civility of the police and the horseplay of rowdies?
5. Why are they ready to accept the alienation of many of their friends and most of their menfolk?...
6. Why instead of petitioning of justice are the women now demanding it?
7. Why instead of helping to elect another "Member" to go to Parliament and support the Suffrage, are women going themselves in their thousands 'to knock at the doors of the House'?



8. Why rather than agree to abandon a dangerous and often health-destroying agitation have hundreds of women gone to prison?

9. Why if these are good tactics were they not employed before?

10. And why after all do women want the vote?

These are among the questions I am told people ask. Yet, though I speak under correction, these are questions that I am convinced many persons do not wish to have answered' (pp. 3-4).

Elizabeth Robins (1862-1952)... 'was an American actress who emigrated after her actor husband committed suicide by jumping into Boston's Charles River wearing full theatrical armour, and was nothing if not hardboiled. When George Bernard Shaw made a pass at her, she pulled a gun on him. When Max Beerbohm lunched with her, he could not resist "peeping under the table to see if she really wore a skirt". He found her "fearfully Ibsenish"; she had found fame and feminism playing the first British Hedda Gabler in 1891, and had been vilified for having "glorified an unwomanly woman"' (<https://www.theguardian.com/stage/2003/mar/19/theatre.artsfeatures1>).

OCLC records copies in North America, at Regina, Penn State, Florida, UC Irvine, Harvard, Virginia, Wisconsin-Madison and the Boston Public library.

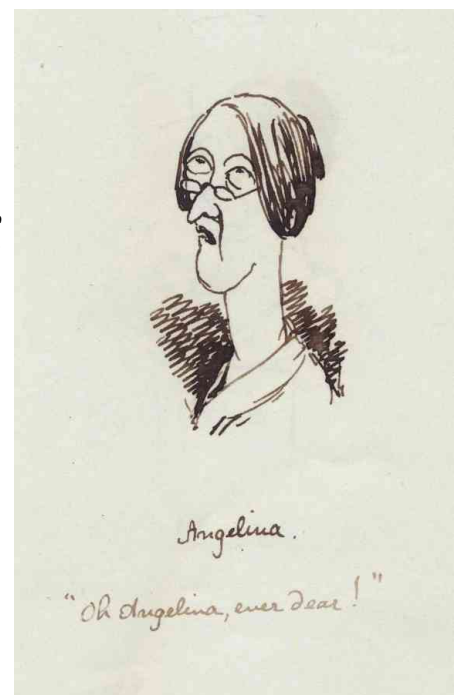
BYRON'S HEROINES PARODIED

61 [ROGET, John Lewis]. THE BOOK OF UGLINESS. Edited by the Countess of Billingsgate. [London]: 1847. £ 1,250

MANUSCRIPT IN INK. 8vo, [18 x 11 cm], ff. 10 on recto only, including a title, 8 pen & ink portraits sketches, and 'Finis'; original glazed light blue wrappers, the upper and lower covers each with a cartouche printed in gold, the upper side with the title in ink.

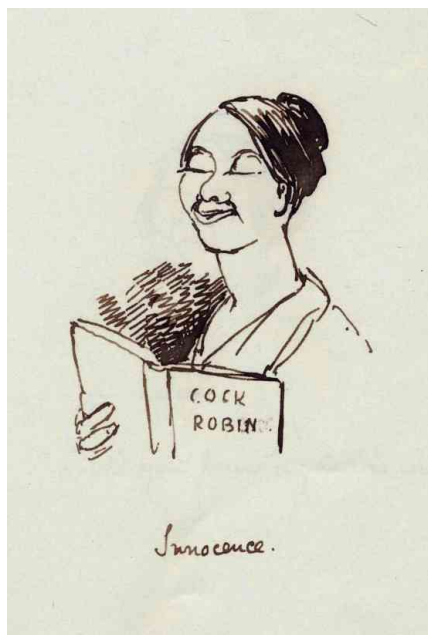
A charming and delightfully parody of *The Book of Beauty* which was under the Countess of Blessington's editorship.

The Book of Beauty tended to intersperse various poems and texts with engravings, almost always of various 'beauties' depicted in art or life. These annuals were de luxe affairs, with fine decorative bindings and carefully chosen contents that became *de rigueur* for any drawing-room table. For 1847 the work had for its theme a series of portraits of Lord Byron's Heroines, and it was probably these portraits that moved Roget to take up his pen. Roget clearly saw an opportunity to make fun of these aspirational works and has here set down his own interpretation, choosing rather awful examples of 'Grace', 'The Bride', 'Angelina', 'Innocence', 'Celia', 'The Disconsolate One', 'Jemima', and 'Nature's Child'.





Lewis Roget (1828-1908) was the only son of Peter Mark Roget of *Thesaurus* fame. Apparently John inherited both his father's aptitude for mathematics and natural philosophy, and also from quite an early age, one also for drawing. It is probably unsurprising that he later became skilled in making humorous subjects in a style reminiscent of Cruikshank and 'Phiz' etc. Not much is known of this early period but it is recorded that 'during his studies at university College, London, and Trinity college Cambridge, where he entered in October 1846, for we find among the products of his leisure hours from 1845 and onwards a charming series of booklets of caricature, including illustrations of comic poems and tales of his own making. One of the earliest of these contains the original expression of the idea of a book of comic sketches, afterwards published under the title of *Familiar Interpretations* [sic] of the *Language of Mathematics* and containing pictorial puns upon various



mathematical terms... The first published work of his pen was a sheet of sketches entitled *Recollections of a Senate house Examination*, reproduced by what was known as the anastatic process, a method of lithography, directly from his own drawings executed in a special ink. This was published in 1850, and in the same year he had cause for recollections of a Senate house Examination, as he graduated second senior optime in the mathematical tripos and proceeded to his B.A. degree. Following close upon his first appearance before the public was his more complete redrawn version of *Familiar Interpretations* [sic] of the *language of Mathematics* published in a book of nine plates, 5 in. by 11., in the same year.' On coming down from Cambridge Roget studied for the bar 'his spare time was still largely devoted to drawing, and in the year 1851 saw the publication of a more ambitious companion to the *Language of Mathematics* in *Cambridge Customs and costumes*, a work of similar size, but revealing more completely his delicate sense of humour, his skill as a draughtsman, and his close observation of that which went around him.' (S. R. Roget).

Roget produced further illustrated works and contributions to various periodicals that probably helped him to eventually forsake a career as a barrister in favour of literature and art. He in time became the Historian of the Royal Society of Painters and Watercolours and latterly editor of successive editions his father's famous *Thesaurus*.

We do not know if he had contacts with other artists during his early life, however his later connections in the art world make it more than probable that he did rub shoulders with some of the leading caricaturists, even in his youth.

See article on John Lewis Roget in *Proceedings of the Huguenot Society of London* Vol. IX p. 1911, p 545-63.

UNRECORDED CHAPBOOK PANORAMA, PRINTED BY A WOMAN

62 [RYLE, Anne, *Printer*]. THE HISTORY OF THE KINGS AND QUEENS OF ENGLAND. Printed by Ryle and Co., 2 & 3 Monmouth Court, Bloomsbury, London. [c. 1840]. £ 450

Wood engraved panorama printed on four sheets conjoined to produce a continuous strip (10.7 x 217 cm), hand-coloured in red, yellow, and green in sweeps and dabs; contemporarily laid on to linen, evidence of dampstaining to first two sheets, some loss to paper in places though images and text almost entirely unaffected; rolled, as issued.



Rare, apparently unrecorded, panorama for young children designed to teach them a rudimental *History of the Kings and Queens of England*.

Beginning with William the Conqueror, depicted on his horse clothed in armour, sword drawn, and ready for battle, the work goes on to cover all the Kings and Queens up until the reign of Queen Victoria, thirty four monarchs in all, plus Cromwell's protectorate. Each is accompanied with a crude, but rather charming, hand coloured woodcut, together with a brief details on their birth, death and the number of years reigned.

The printer, Anne Ryle, was the sister of James Catnach, the popular print publisher, specialising in broadsides and ballads. He retired in 1838 with Anne running the business with James Paul, continuing to produce this cheap form of street literature until the 1850s, when William S. Fortey took over as the Catnach Press.

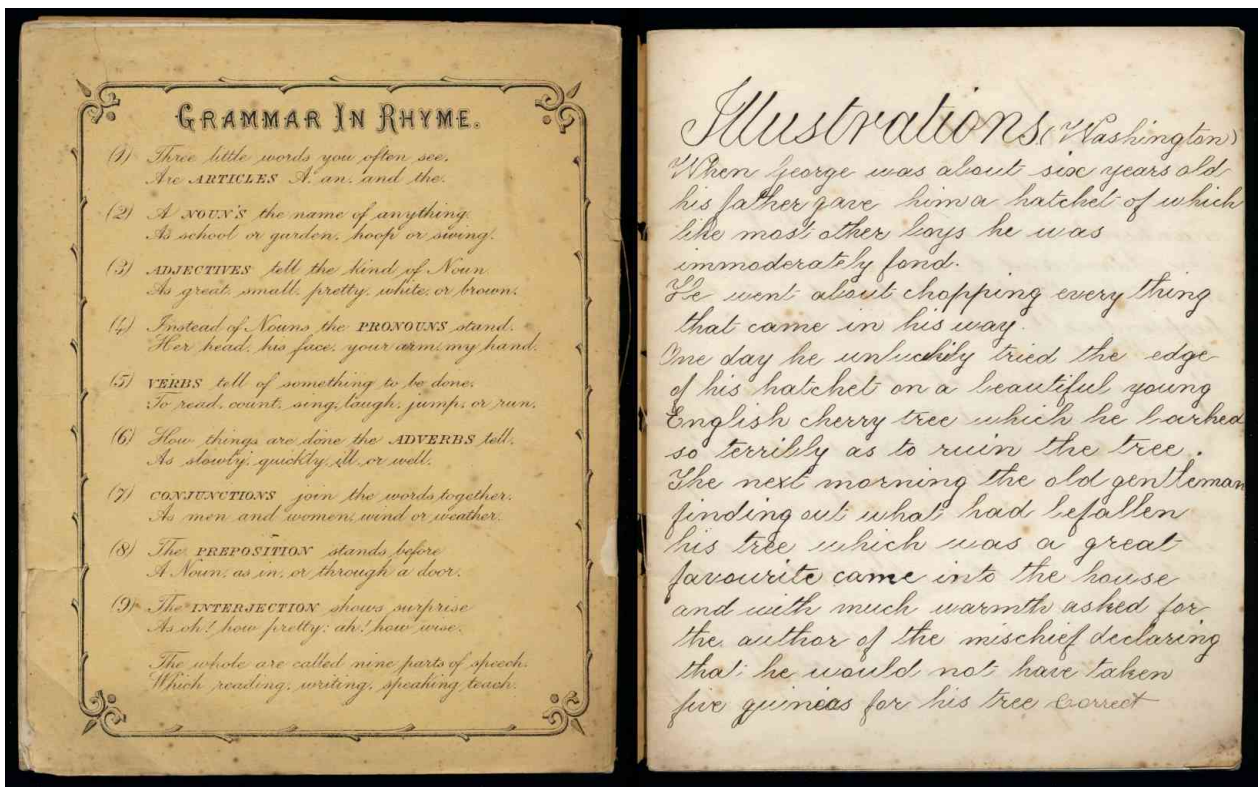
Not in OCLC.

NOTEBOOK OF AN ISLINGTON SCHOOL GIRL

63 [SCHOOL BOOK]. STAPLES, Kate Louisa. KATE LOUISA STAPLES FOR MISS DELL. [Islington April 5th 1876. £ 285

4to, 20 leaves; original buff printed wrappers, the upper cover with a lithograph penmanship design with lower wrapper with 'Grammar In Rhyme.'

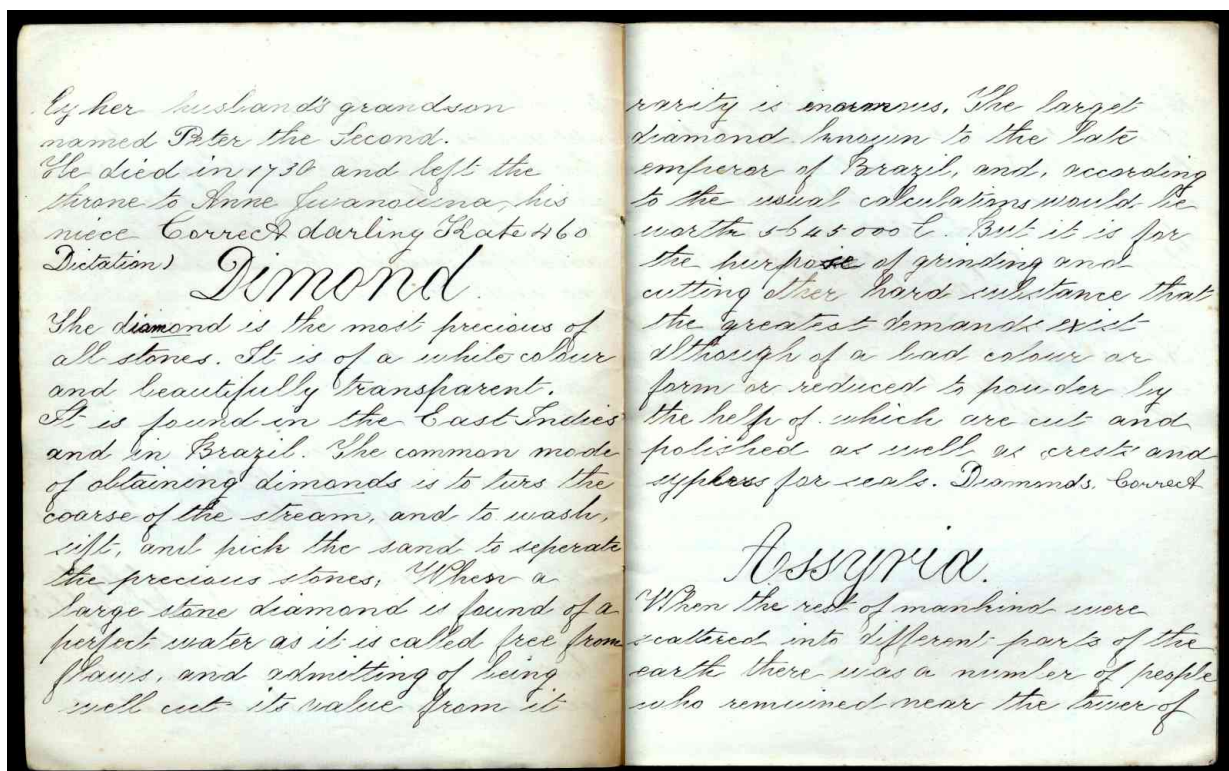
Kate would have been about 15 when she penned her history and geography lessons in the notebook in her large cursive hand. Descriptions include that of George Washington: 'his father gave him a hatchet of which, like most boys, he was immoderately fond'; Asia: 'It was in Asia that Mahomet commenced and established his false religion'; and similar, if rather condescending, opinions of foreign lands. This first part appears to have been copied from the blackboard, as the second section is clearly dictation, showing both the idiosyncrasy of her spelling and the use of a margin to contain the many corrections: 'The name Burkshier is surposed to be a corription of the Saxon word Burrock Shier...'

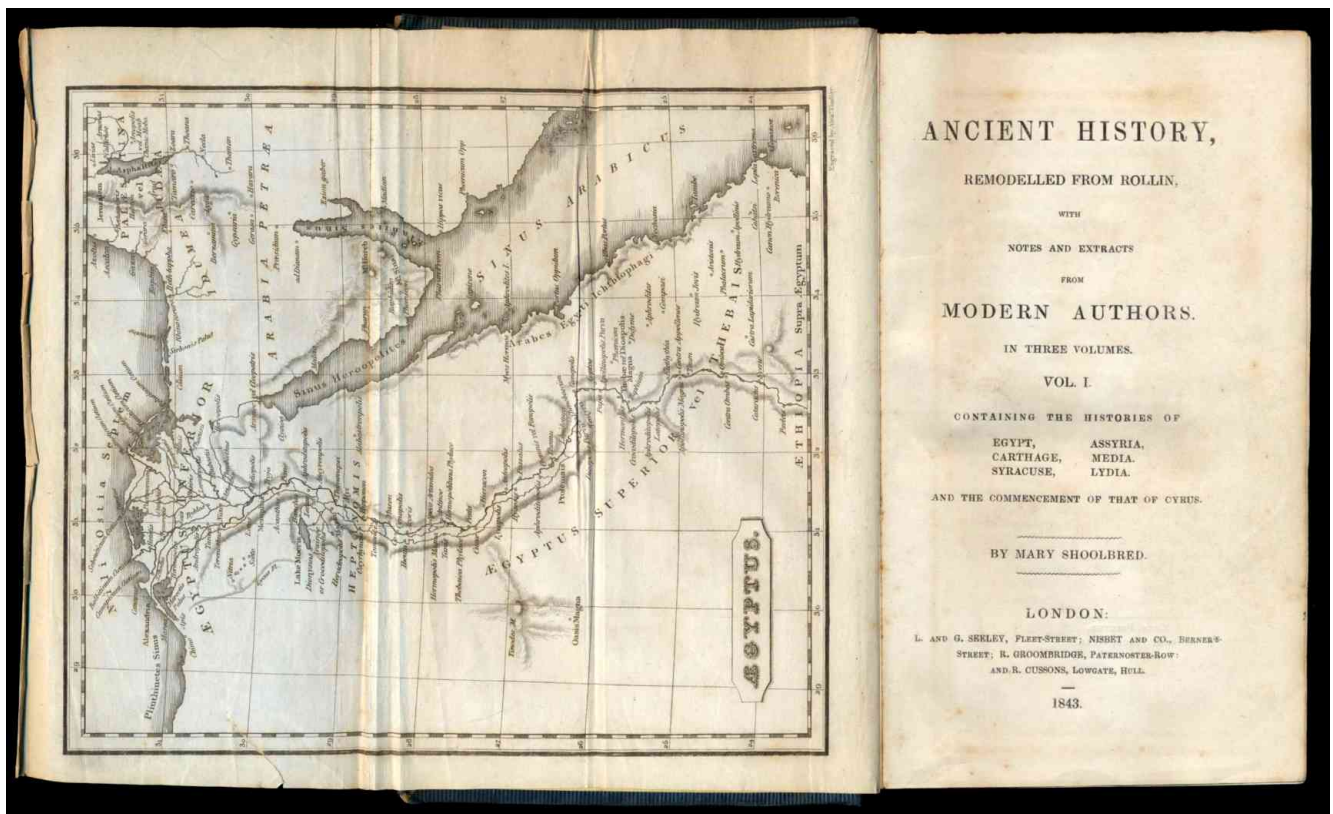


Of possibly more interest is the back cover of the notebook, which has a neatly set-out poem of 'Grammar in Rhyme', which first appears around 1850 the rather charming mnemonic methods had begun to be supplanted by other education ideas by 1900:

'(1) Three little words you often see Are Articles, a, an, and the. (2) A Noun's the name of anything, As school, or garden, hoop, or swing. (3) Adjectives tell the kind of Noun, As great, small, pretty, white, or brown. (4) Instead of Nouns the Pronouns stand. Her head, his face, your arm, my hand. (5) Verbs tell something to be done. To read, count, laugh, sing, jump or run. (6) How things are done the Adverbs tell, As slowly, quickly, ill, or well. (7) Conjunctions join the words together. As men and women, wind or weather. (8) The Preposition stands before A noun, as in, or through a door. (9) The Interjection shows surprise. As Oh! how pretty; ah! how wise. The whole are called Nine Parts of speech. Which reading, writing, speaking teach.'

We know that Kate Louisa Staples was born in Islington to a varnish maker, and after her brief schooling she was employed by a family in Chelsea as a general servant. We lose sight of her thereafter, maybe due to a name change upon marriage.





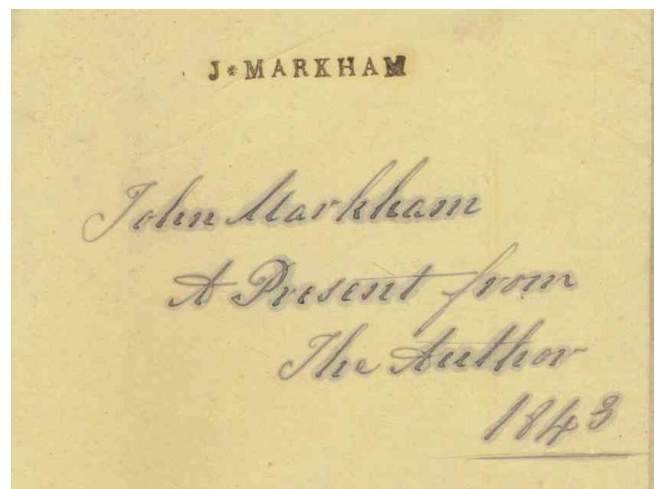
ROLLIN CONDENSED, BY A LADY

64 **SHOOLBRED, Mary.** ANCIENT HISTORY, Remodelled from Rollin with notes and extracts from Modern Authors. In Three Volumes. Vol. I. Containing the Histories of Egypt, Carthage, Syracuse, Assyria, Media, Lydia. And the commencement of that of Cyrus. [Vol II - Cyrus, Greece, Persians and Greacians. Philip, King of Macedon], [Vol III - Alexander the Great, Alexander's Successors, Parthia, Bithynia, Cappadocia, Pontus, and Armenia]. London; L and G. Seeley, Fleet Street, Nisbet and co., 1843. **£ 850**

FIRST EDITION, PRESENTATION COPY, INSCRIBED IN EACH VOLUME BY THE AUTHOR. *Three volumes, 12mo, pp. xxii, [i] Index, [i] blank, 300, [1] errata, [1] blank; with folding engraved frontispiece, and two further folding engraved plates; xi, [i] blank, 312; with folding engraved map frontispiece; xi, [i] blank, 300, [1] errata, [1] blank; with folding engraved frontispiece map; in the original blue blindstamped publisher's cloth, spine's lettered in gilt, some rubbing to extremities, with head of vol. III chipped, but not detracting from this being a highly desirable copy, inscribed to 'John Markham. A Present from the Author. 1843' on front free endpaper of each volume.*

Rare first edition, and a desirable presentation copy, of this little-known work by a woman, distilling Charles Rollin's voluminous *Histoire Ancienne* into a form suitable for young readers.

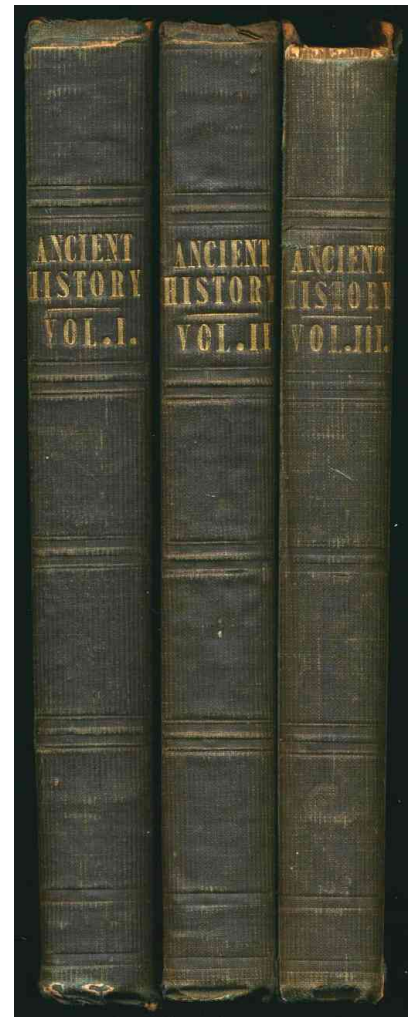
'We have often been puzzled as to where we should look for books adapted to the juvenile readers of Ancient History. Rollin's interesting, though sometimes tediously prolix volumes, are evidently beyond the grasp of the class just alluded to. It appears absurd to put into the hands of those who are just commencing the study of History, a work of *eight* or *ten* volumes, and we imagine that the great majority of our young friends would shrink with instinctive aversion from the task of encountering so formidable an array of historical literature. But how, otherwise, to put them in possession of anything like an adequate idea of the mass of matter contained in those volumes, we were not able to devise. This remark may apply more particularly to the former portions of Rollin's History, comprehending the early notices of Egypt, Carthage, Assyria, and other ancient kingdoms and empires. We know of no other accessible volumes which present us with this information in anything like a form well adapted to the purpose. Miss Shoolbred seems to have relieved us from a considerable portion of our difficulty. She has evidently taken great pains to condense within a reasonable compass, the main facts of



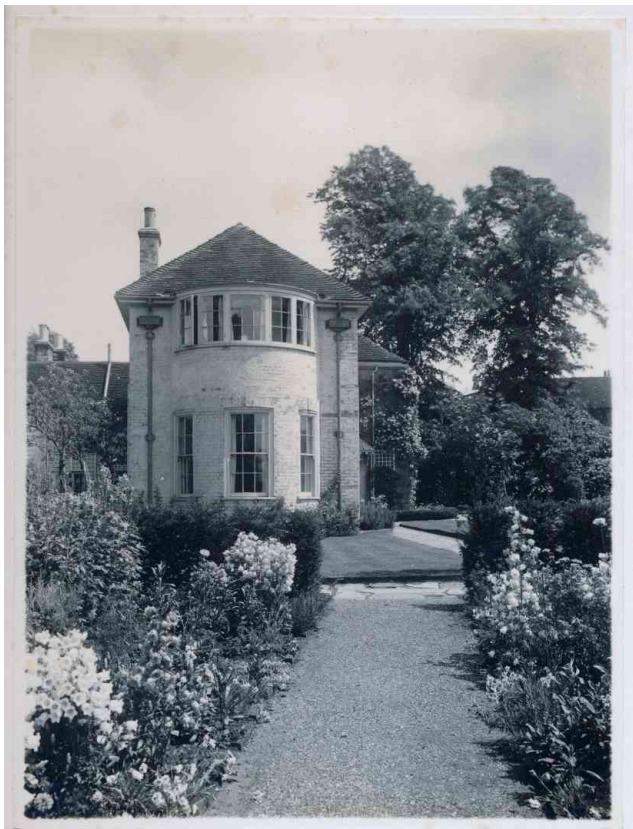
Rollin's History. This she has done in a style which is at once pleasing, and forcible. She has added also several Notes containing valuable matter from modern Authors, illustrative of various subjects alluded to in the text. We may instance La Trobe, Southey, and Walter Scott, and many other well-known and justly esteemed writers of recent date. This cannot, we think, fail to give an increased interest to the work, especially among the juvenile class of readers. It must always impart an additional zest to their perusal of ancient history - when they have pointed out to them, in connection with what might appear the dry detail of olden times, the same spots of which they are reading as rendered glorious by the exploits of a Nelson, or renowned by the ravages of a Napoleon! This method of connecting ancient and modern history together, by what may be termed a Geographical link, has the advantage also of impressing *both* upon the mind in a manner which would otherwise have been very difficult of attainment... We have little doubt that Miss Shoolbred's information connected with such subjects is very extensive; and we imagine that her religious principles, as far as they are to be discerned in this work, are correct and scriptural. We have no hesitation therefore in recommending her volumes to those of our readers who are engaged in the education of the Young - whether as parents or tutors - and we feel convinced that they will be found very generally useful and valuable, supplying a *desideratum*; the need of which must have been experienced by many, in a manner which, we hope will be duly appreciated by all' (*The Christian Guardian, and Church of England Magazine*, 1843, pp. 500-1).

Mary Shoolbred (1792-1862?) was a sister of James Shoolbred, a successful linen draper and silk mercer of 49 Euston Square, London who traded from Tottenham Court Road, with the business later expanding into furniture to become the first large department store at this centre of the retail furniture in London. We have a real paucity of information about Mary: she remained unmarried and presumably continued to live with her brother whose wife had died in 1843, requiring her probably to look after his young family. From the preface we learn that the work had a fairly long gestation period between gathering subscription, and its subsequent appearance.

OCLC records three copies, all in the UK, at Oxford, Cambridge and the British Library.



SOUVENIR OF A LADY'S GOOD FORTUNE



65 **SINCLAIR, Clara Sophia.** HOLLY COTTAGE. [Storrington, near Pulborough, Sussex], [1928].

£ 250

Oblong folio, [30 x 25 cm (12 x 10 inches)], 19 photographs mounted on card each 15 x 20 cm (6 x 8 inches) or smaller] some minor spotting to a couple of mounts; original half green morocco, upper cover lettered in gilt 'Holly Cottage' gilt edges.

An expensively produced photograph album recording the improvements of 'Holly Cottage', after the owner had inherited a fortune. Now alas swept away, having been demolished in the 1960s to make way for a rather unimaginative housing estate.

The album was created when Clara Sophia Sinclair (1862-1948) had what was originally an early eighteenth-century house, with early nineteenth-century additions, completely updated and added to in 1927. We know this, for she came into an inheritance. She initially lived at Shurdington near Cheltenham with her husband, the Archdeacon of Cirencester. He died in 1911, leaving an estate of some six thousand pounds, but by 1921 she felt that she needed to move to a smaller house and so found Holly Cottage in Storrington to live in. Unbeknown to Clara, her uncle in the York cotton trade died without making a will, and she, being his nearest living next of kin, suddenly came into £300,000 in 1927.



Being the widow of an Archdeacon, she was of course interested in such good works as the Guides and various church missions, but clearly thought to spend some of this windfall on her home. The album records the addition of bow windows, a complete recasting of the garden, and interiors all newly decorated in a traditional way, with light Georgian mahogany furniture, Eastern rugs, and decorative china, and although slightly sparse one imagines that someone like Miss Marple would have felt absolutely at home there, discussing village gossip.

Probably as a souvenir of her good fortune, she commissioned this album containing views of her favourite improvements produced. This is not an important house, nor are the contents important, but it does show in detail what was probably typical of the 1920s rather than exceptional.

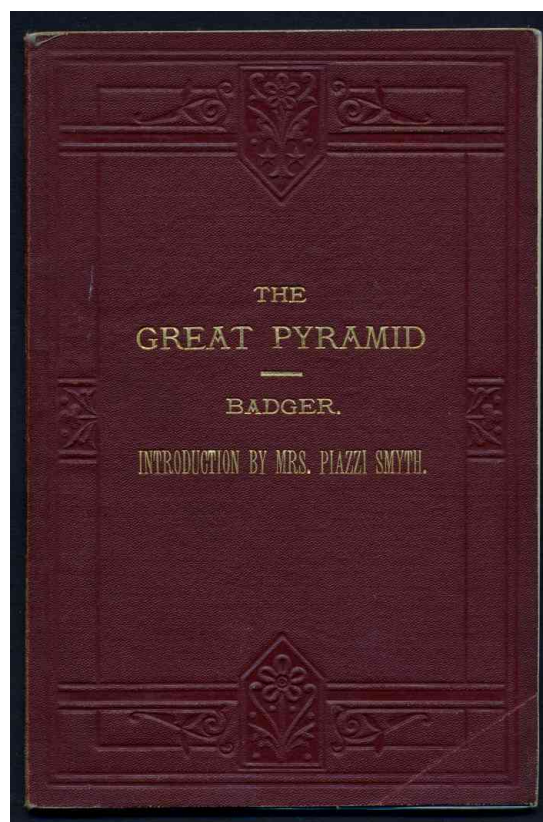
ENDORSED BY MRS. PIAZZI SMYTH

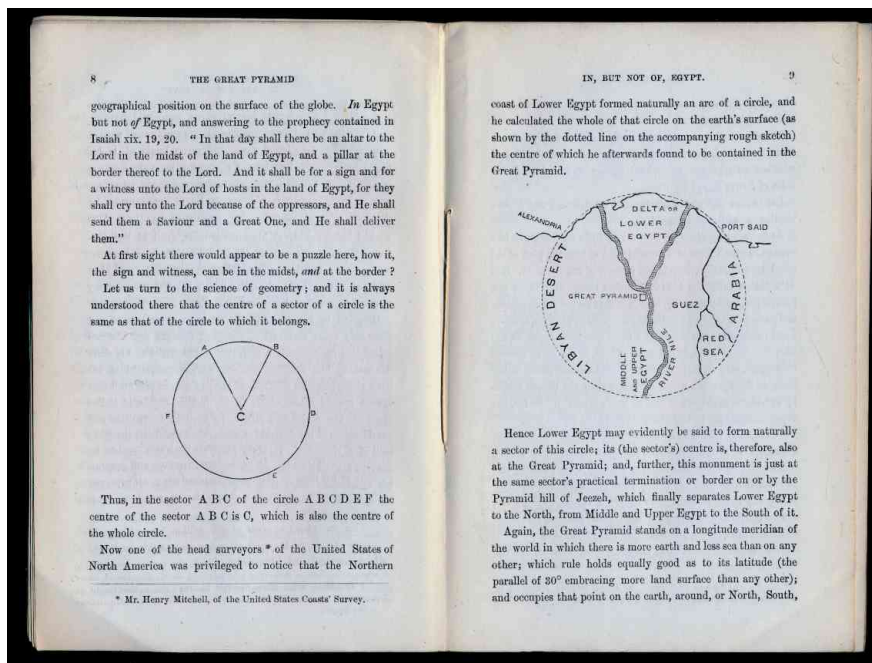
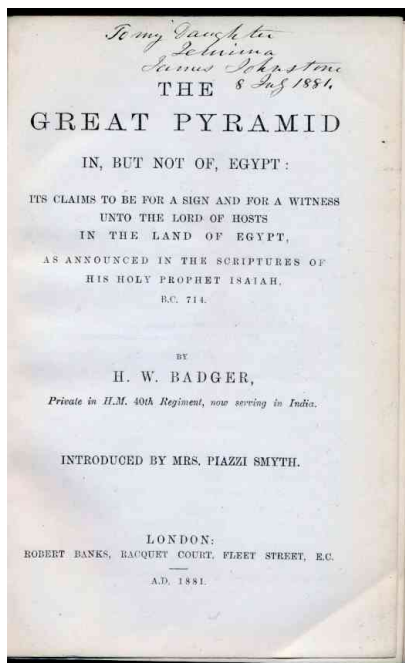
66 [SMYTH, Jessie Duncan Piazz]. BADGER, H. W. THE GREAT PYRAMID IN, BUT NOT OF, EGYPT: its claims to be for a sign and for a witness unto the Lord of Hosts in the land of Egypt, as announced in the Scriptures of His holy prophet Isaiah, B.C. 714... Introduced by Mrs. Piazz Smyth. London: Robert Banks, Racquet Court, Fleet Street, E.C. A.D. 1881. £ 450

FIRST EDITION. 8vo, pp. iv, 5-36; original limp brown cloth, c decorated in blind with the title in gilt on the upper cove; inscribed on title 'To my daughter Jemima, James Johnstone, 8 July 1881.'

Rare first edition of this unusual work, in essence a distillation of Charles Piazz Smyth's strange delusion of the pyramids as a repository of scientific knowledge.

We have not been able to pinpoint the writer other than he served as a private in the 40th (2nd Somersetshire) Regiment of Foot stationed in India just a matter of months before being





amalgamated into the 82nd Regiment of Foot to form the new South Lancashire Regiment. He probably travelled out to India about September 1872 with his regiment and saw the pyramids whilst travelling through Suez.

Badger would have had access to a copy of one of the editions of Piazzi Smyth's *Our Inheritance in the Great Pyramid*, in which the author convinced himself, and many others, that the Great Pyramid was divinely designed, and in which was encoded the sacred measurement of the 'pyramid inch' as a God-given unit. This, he argued, meant that the pyramid contained prophecy, astronomical knowledge, and biblical history. Though his findings were later discredited by Egyptologists, the status of Piazzi Smyth as Astronomer Royal for Scotland inspired a fair amount of literature adding ever more detailed investigations into the secrets of the pyramids.

Badger's work is a distillation of Piazzi Smyth's work for the general reader, and it seems likely that with Jessica (rather than Charles) appending a preface meant that it was generally intended for a female readership: 'Such readers will find in this little pamphlet a pretty full and very correct detail of the leading facts of measurement of the Great Pyramid, written in plain language, and in as far as possible free from any needlessly puzzling array of figures. Not only are facts clearly stated, but the results, and the sometimes calculated, sometimes Scripturally thought out, conclusions are given with equal perspicuity; thus bringing before the reader a thoroughly well digested epitome of both the scientific and religious teaching of the Great Pyramid.'

OCLC records one copy in the UK, at Glasgow University Library, and two more in North America, at NYPL and Indiana; apparently no copy in the British Library.



'MOTHERS WILL PRESCRIBE ITS READING TO THEIR DAUGHTERS'

67 TERCY, Fanny Messageot, Mme de. CONTES MORAUX a l'usage des enfans, publies par Made. Tercy. A Paris, chez Chabrelie, rue de Bouloi, No. 19; et chez tous les Marchands de Nouveautés. [c. 1820-25]. £ 850



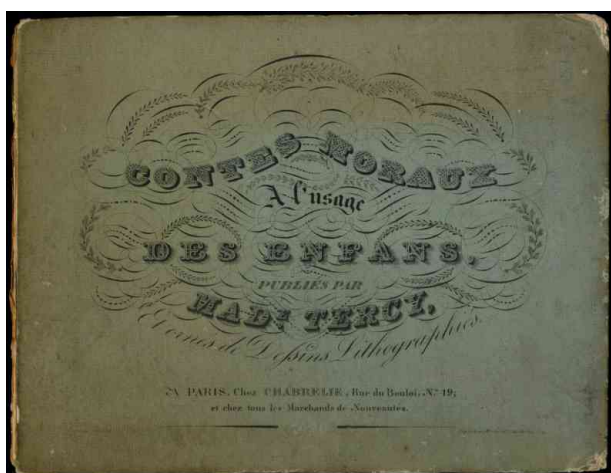
FIRST EDITION. Oblong 8vo, 26 x 20.5 cm, pp. [12] with six hand coloured lithograph plates, some browning in places due to paper stock; in the original printed publishers boards, lithograph title to upper board, and publisher's 'Prospectus' at rear, spine missed, but binding and sheets expertly restitched, and holding firm, light surface wear and rubbing to extremities, but still very desirable.

Rare first edition of these 'Moral Tales for children' by Fanny Tercy, a French novelist better known, along with Stéphanie Félicité, Comtesse de Genlis, and George Sand, for embracing and transforming sentimentalism during the first half of the nineteenth century.

The publisher's 'Prospectus' on the rear cover states in some detail what the aims were for the present work, and is worth quoting in part here: 'Never before has so much attention been paid to the education of children. This is a just reward for this century, and in this respect, it is true to say that it has taken a step toward perfection. Children are better educated than before, their studies are more serious and rigorous, thanks to good elementary books that pave the way for them in the world of knowledge. But among the great number of collections that appear every day, mothers still long for one that deals specifically with morality. Science has its noble side, but what would it be without morality? And laws themselves, as a wise man said, what fruits would they bear without morals? Struck by this idea and wishing to fill this gap as much as possible, the publisher of this collection approached Madame Tercy, already known for works of a more refined genre, where the most refined taste is combined with the purest morality. This lady, having graciously responded to his appeal, generously opened her purse to him, and he can now undertake to deliver to the public a series of moral tales for children, of which twelve instalments will appear per year, each containing six moral tales. It is not for the publisher to pre-empt the public's judgment on this new work by Madame Tercy, but he can announce in advance, without fear of contradiction, that mothers will prescribe its reading to their daughters' (Free translation).

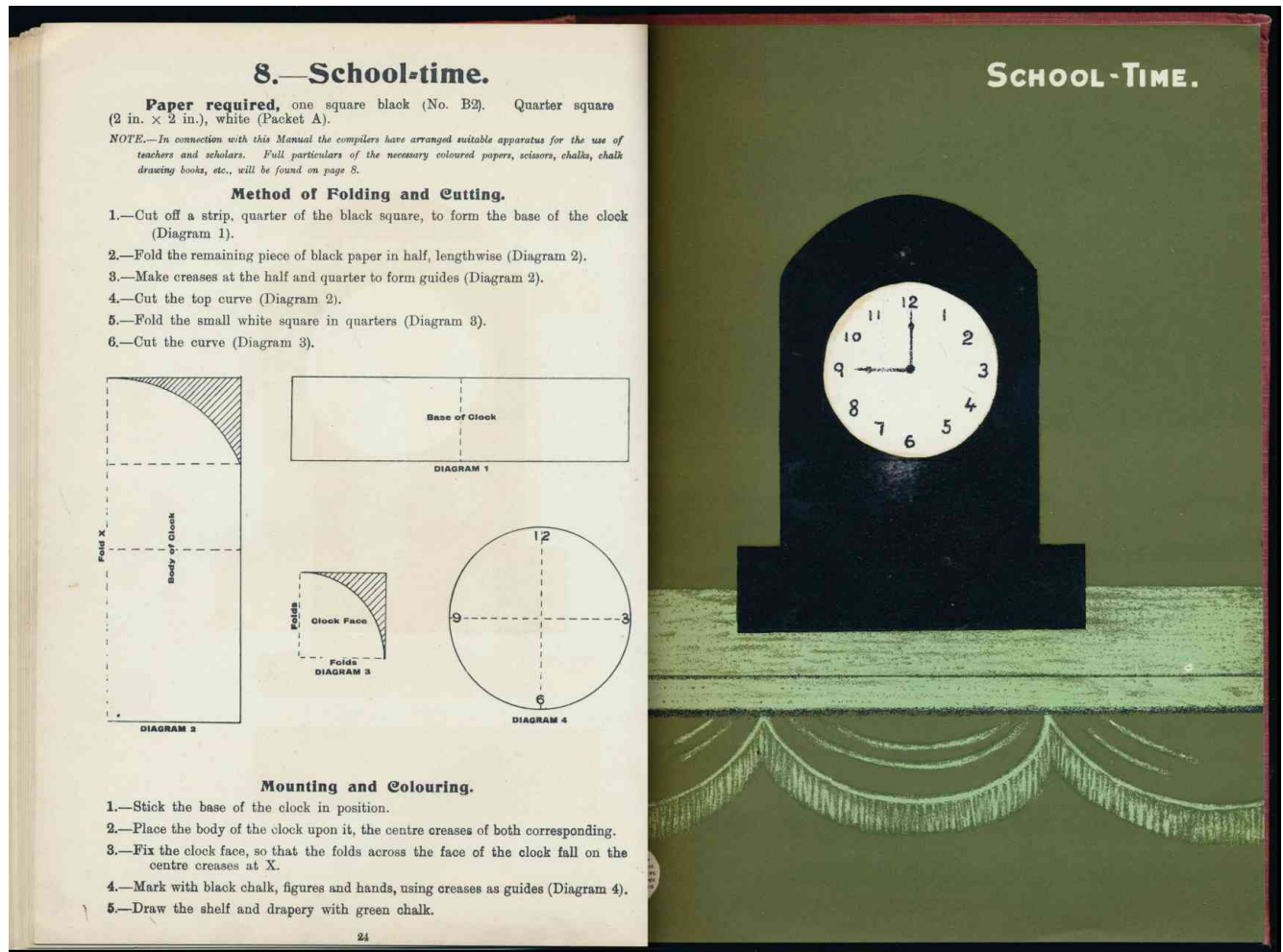
The six moral tales in this first instalment are set out under the following titles: 'Une Soirée de Carnaval'; 'La Glace et les Patineurs'; 'L'Education du Perroquet'; 'La Famille Auvergnate'; 'Le Nid d'Oiseaux et le Serpent'; and 'La Petite Basse-Cour'. Particularly noteworthy are the six wonderful hand coloured lithograph plates, which accompany each tale and are also alluded to in the 'Prospectus': 'The publisher has not forgotten that he is working for children; and recognizing the value of engaging their young imaginations, in order to more deeply imprint upon them the moral lessons that form the subject of this collection, he has accompanied each tale with a lithograph, perfectly coloured, the execution of which he entrusted to the pencil of Mr. Marlet, known for a multitude of works justly appreciated by the public' (free translation).

However, in spite of the publisher's promise of a new instalment each month, similarly consisting of six moral tales and coloured drawings, each priced at seven francs, we can find no more published, and the present first instalment as far as we are aware, is unrecorded.



Françoise-Cécile (nickname "Fanny") Messageot, (1782-1851) was born in Lons-le-Saunier. 'She was the daughter of Jean Joseph Messageot, a cavalry officer who became a postmaster, and Marie-Françoise Clerc. She had an older sister, Lucile, who became a painter, and a twin brother, François-Xavier. Her mother remarried Claude-Antoine Charve, a judge at the Lons-le-Saunier court... Judge Charve was imprisoned in 1793 at the Cordeliers prison where he met Anne-François Tercy (1775-1841), playwright and "man of letters", also imprisoned; he was Fanny's future husband. They married on 11 September 1814. After the wedding, the couple went to Paris and were very close to Charles Nodier. He encouraged Fanny Tercy to write. Unable to stand her husband any longer, she left him in 1824. To prepare for her *La Dame d'Oliferne* (1829), Tercy walked from the town of Arinthod to the old Oliferne castle. She regularly attended the salon held by Charles Nodier and met many writers of the time there. During the reign of Louis-Philippe, she obtained a pension of a "woman of letters".[4] From 1839, Fanny Tercy returned to Quintigny, where she died on 1 April 1851' (Wikipedia).

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



PAPER-CUTTING AT THE 'INFANTS' PRACTISING SCHOOL'

68 **WAITE, Anita and Henrietta.** EFFECTIVE PAPER-CUTTING. The Making of Pictures for Conversational and Other Lessons... London, A. Brown & Sons, Ltd., 5 Farringdon Avenue, E.C., and at Hull and York. [1913]. **£ 300**

FIRST EDITION. 8vo, pp. 72; with 30 illustrations; text block stapled, as issued, some rusting to staples at rear, but holding firm; in the original red publisher's cloth, upper cover lettered and decorated in black, lightly faded, but still a very good copy, with 'Infants Practising School' written in ink at head of upper board.

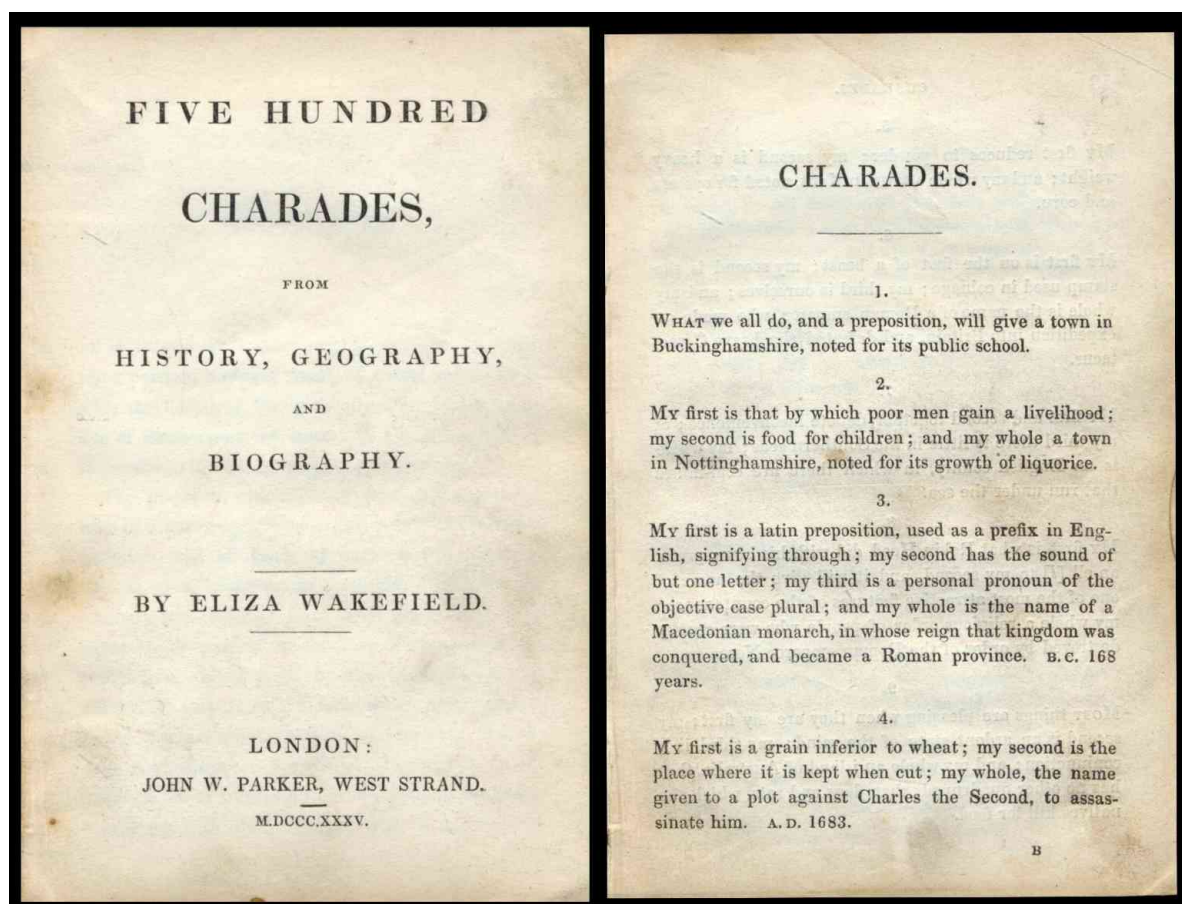
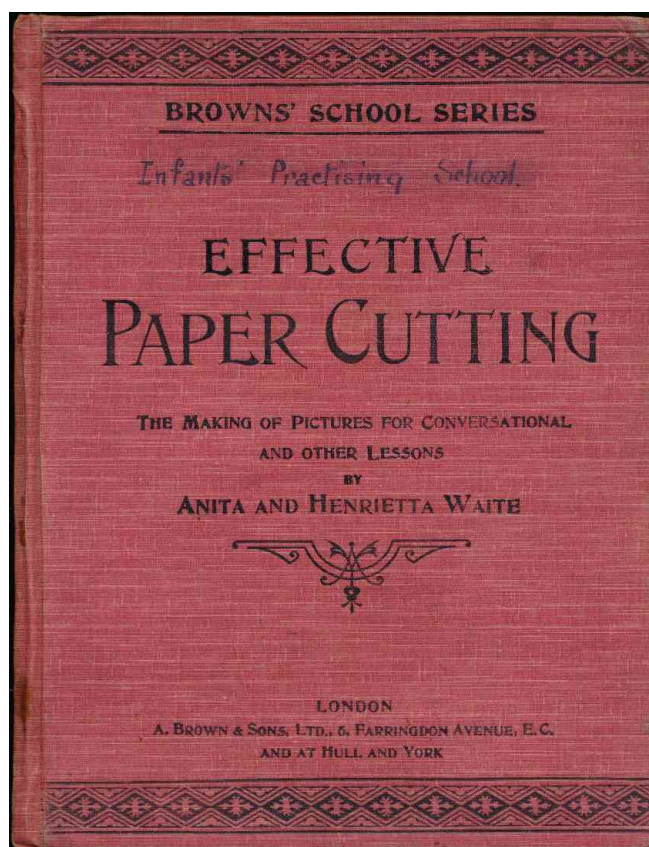
Scarce first edition of this charming work for young children, giving thorough instruction on *Effective Paper-Cutting*, published as part of Browns' School Series.

'In the book the difficulties of cutting have been reduced to a minimum, and yet a most interesting result has been obtained' so states the authors in their introductory remarks, before setting out six points where their system excels, including '3. The children are taught to be economical with the material used. (So important for girls when cutting out garments later). All wasteful cutting is avoided. The parts are so carefully arranged that all the necessary pieces are cut out of the smallest possible area' and '5. The work arouses the ingenuity of the children to adapt the methods of cutting and folding for new objects and new pictures' (p. 7).

After listing the apparatus required and some further general remarks, the work is then set out in thirty cutting exercises, covering such things as 'Flags', 'Sailing', 'Lantern', 'Fruit', 'The Bridge' and 'Humpty Dumpty', over eight sections to inculcate skill in cutting Squares, Triangles, Oblongs, Circles, Japanese Objects, Nature, Scenes and Nursery Rhymes. Particularly noteworthy are the accompanying thirty illustrations, wonderfully naive and printed in striking colours, you get a real idea of the end product that was expected from the child.

Anita and Henrietta Waite were sisters. Anita, whose real name was Annie, was at the time an art teacher but became an independent artist in oils and watercolours later in life; Henrietta was later the Head Teacher at Nether Street School in Beeston. Yet another sister, Lillian, was also a teacher of modern languages in another school in Buckinghamshire. Their parents were also teachers — her mother a general teacher and her father specialising in music — so the family seems to have seen this line of work as almost a vocation. The sisters also published other instructional works for children and teachers, such as *Pins and Paper*, *Chalk Drawing for Every Season*, and *Brushwork Practically Explained*, all published in the first decade of the twentieth century. The Waites' all lived together for much of their lives, the sisters never marrying and the series of books may have been published in order to raise some money when their father died unexpectedly at 58 in 1904.

OCLC records one copy worldwide, at Cambridge in the UK.



EDUCATION BY ENTERTAINMENT

69 WAKEFIELD, Eliza. FIVE HUNDRED CHARADES, from History, Geography, and Biography. London: John W. Parker, West Strand. 1835. £ 385

FIRST EDITION. 8vo, pp. 128, [8] advertisements; apart from a few minor marks in places, a clean copy throughout; in the original flora patterned publisher's cloth, light sunned and spine missing, but holding firm and a good copy nonetheless.

Rare first edition of these *Five Hundred Charades from History, Geography, and Biography*, which the author hopes in her opening 'Address' 'will be favourably received by parents and teachers'.

She furthermore goes on to point out that 'The pleasure which young persons in general, take in discovering the concealed points of Charades, Enigmas, and all kinds of puzzles, will naturally operate as a stimulant to attention even after the ordinary school duties have been performed' and that 'in the construction of the following Charades, care has been taken to introduce as much variety as is compatible with the character of the subject, and the purpose of the book'. The overall object of the work being 'to introduce to the notice, and agreeably to impress upon the memory, of young persons, a few facts in three branches of knowledge [History, Geography and Biography], - ignorance of which, brings more disgrace than familiarity with, does honour. The facts communicated, though well-known to the adult, are, in many instances, perhaps in most, such as are not ordinarily brought under the observation of the child' (pp. 5-8).

The work is set out with a list of the 'Subjects of the Charades', followed by the five hundred charades themselves (such as '196. My first is a small limb of the body; my second an inlet of the sea; my third is a command for absence; and my whole a West India Island'), and the concluding, usefully, with the answers on pp. 125-128 (196: Tobago - ie. Toe-Bay-Go).

We have been unable to find any further information on the author, and this appears to be her only published work. It is tempting to speculate that Eliza was in some way related to the Quaker philanthropist and prolific writer of moral and instructional writings for children, Priscilla Wakefield (1751-1832), herself a promoter of projects for the benefit of women and children (such as schools and maternity hospitals), but we have been unable to find a tangible connection.

OCLC records two copies in the UK, at the British Library and Leicester, and two more in North America, at Toronto and McGill.

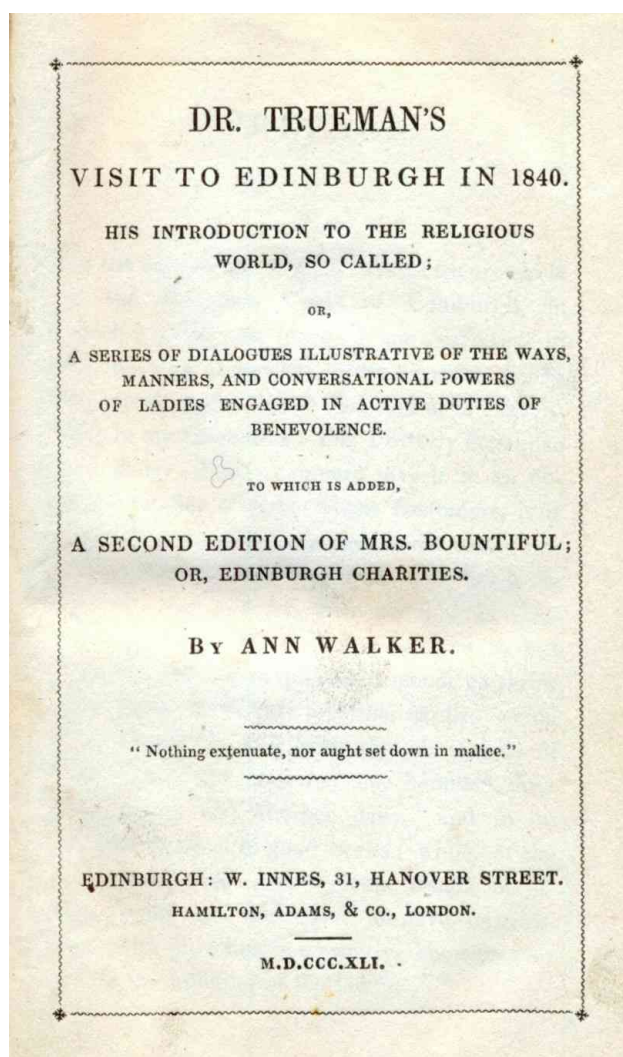
THE CHARITABLE LADIES OF EDINBURGH

70 WALKER, Ann, of Dalry. DR. TRUEMAN'S VISIT TO EDINBURGH IN 1840. His introduction to the religious world, so called; or, a series of dialogues illustrative of the ways, manners, and conversational powers of ladies engaged in active duties of benevolence. To which is added, a second edition of Mrs. Bountiful; or, Edinburgh charities. Edinburgh: W. Innes, 31, Hanover Street. Hamilton, Adams, & Co. London, 1841. £ 385

FIRST EDITION, PRESENTATION COPY. 8vo, pp. viii, 166, [2] advertisements; apart from some very light foxing to title, a clean fresh copy throughout; original ribbed green cloth, rebacked with modern label lettered in gilt; inscribed on the front endpaper 'Mrs M'kensie with the kind regards from the Author.'

Scarce first edition of this delightful collection of so-called 'dialogues' with which the author attempts to paint a portrait of, and at the same time make fun of, the charities and charitable women of Edinburgh society.

She uses an evocative collection of characters with such names as 'Miss Prudentia Selfesteem', 'Miss Meek', 'Mrs Mum', 'Miss Fluster', 'Mrs Puffself', 'Miss Humblemind', 'Lady Sensible', 'Miss Nomind', 'Mrs Bountiful', 'Miss Meanwell', 'Widow Do-ill', 'Mrs Plausible', 'Janet Neer-do-weel' and so on. The book concludes with an index of the principal Edinburgh charities, giving details such as the 'Soup Kitchen, at House of Refuge, Queensberry House, at 1 o'clock; shelter to the Houseless and Supper. Tickets for soup, 1s. per dozen. Old Fishmarket Close, High Street; Shelter to the Houseless, and Dinner, gratis' (p. 166).



DIALOGUE VII.

SCENE—*Bridewell, Ladies' Room—enter Mrs. Pratt, Miss Meek, Mrs. Mum, Miss Fluster, and Miss Pendragon—usual salutations take place.*

Mrs. Pratt. I am glad to see so full a meeting, and all so punctual too, which is wonderful—*puts her hand into her reticule*—I have left the key of the box at home. I hope, ladies, that some of you have your key.—*All fumble in their bags and reticules.*

Mrs. Mum. Well, that is very remarkable; I never forgot my key before.

Miss Fluster. Surely I must have dropped mine on the road.

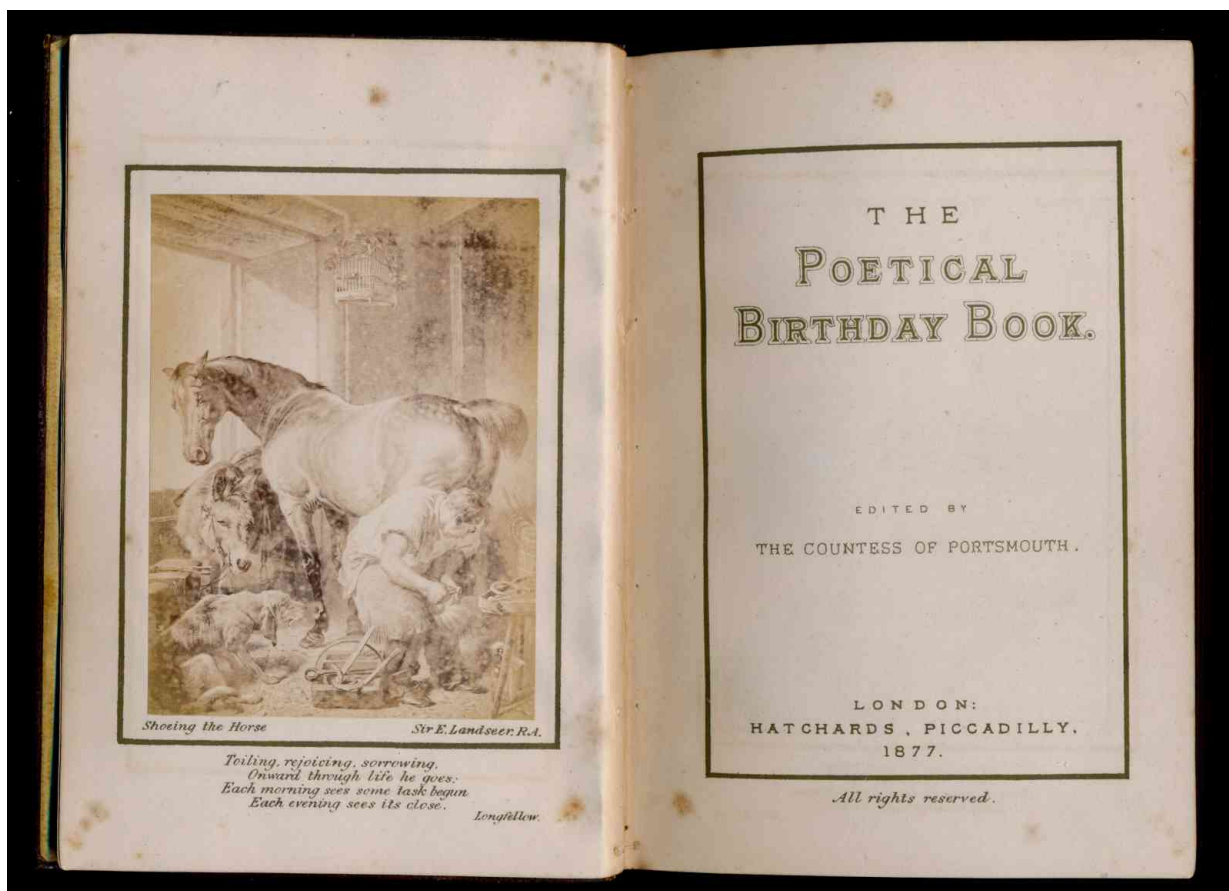
Miss Pendragon. Luckily, ladies, I have mine—*opens the box and takes out the book—reads*—Nothing in it as usual. Some of the ladies have much need to go to the writing school, for really I am not able to read their writing.

Miss Meek. I daresay, Miss Pendragon, you mean me, and I thank you for the hint; my hand is very indistinct, but I shall take more pains, and I hope I shall improve.

Ann or Anne Walker (1782-1849) was a Methodist, both something unusual and something of an outsider in respectable 'Presbyterian' Edinburgh society. Her satire, cast in dramatic form, takes aim at the perfidy underlying much of the charitable work carried out by adherents of the established Church in Scotland. She was a close friend of Susan Ferrier, although their correspondence is now lost, and generally speaking there is a distinct paucity of information about this interesting author. She was the daughter of James Walker a successful lawyer and Writer to the Signet who had purchased Dalry house, then on the outskirts of Edinburgh. She also wrote two other works *Rich and Poor* (1823) and *Common Events: A Continuation of Rich and Poor* (1825), both works critical of the charity meted out by well-to-do, but aloof, classes living in Edinburgh.

It was nowhere else but in Scotland that the Methodists found a combination of circumstances that made their expansion in Scotland so difficult. In the end it was the great disruption in the Church of Scotland of 1843 that there was to be a dramatic religious turning point rather than any serious shift to nonconformity, something Ann probably thoroughly enjoyed witnessing in her latter years.

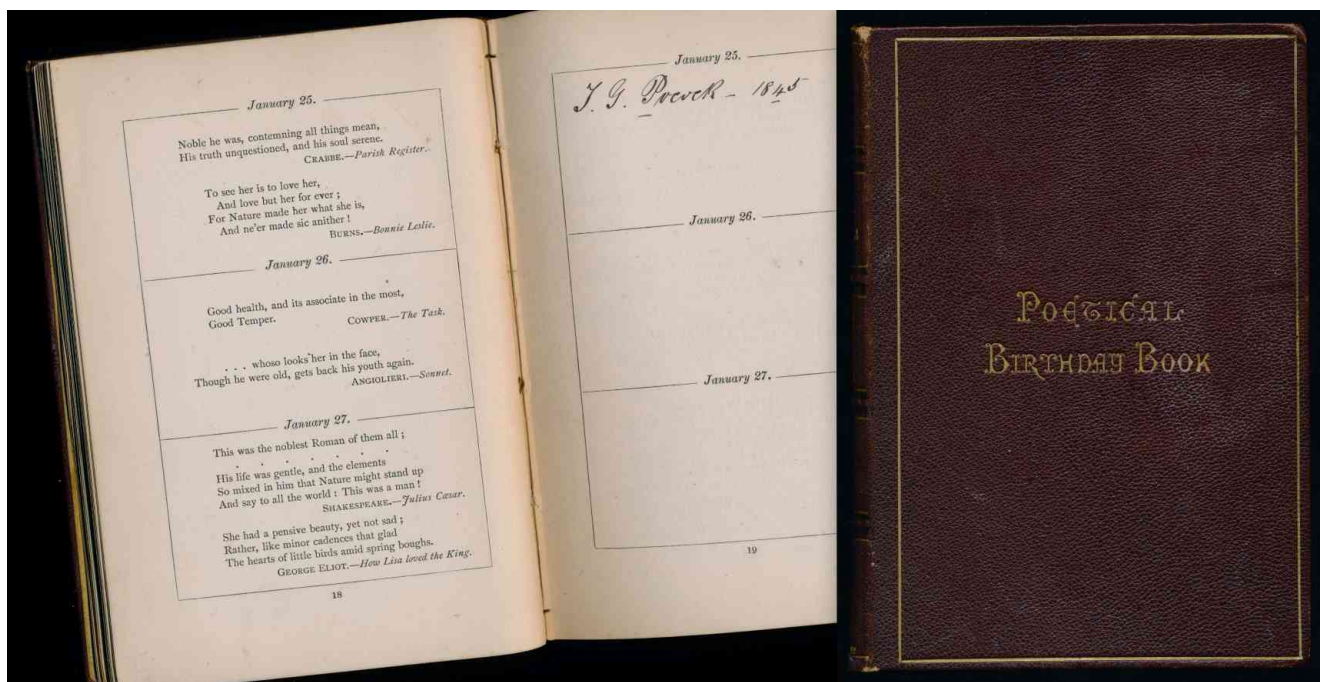
OCLC locates six copies at British Library, Oxford, National Library of Scotland, Edinburgh University, Australia National University and NYPL.



SUITABLE FOR THE 'DRAWING-ROOM'

71 **WALLOP, Eveline Alicia Juliana, Countess of Portsmouth.** THE POETICAL BIRTHDAY BOOK; or, Characters from the Poets. Edited by the Countess of Portsmouth. Illustrated Edition. London: Hatchards, Piccadilly. 1877.

£ 285



FIRST EDITION. 8vo, pp. vi, [ii], 277, [1] blank, [1] advertisement, [1] imprint; with additional title printed in gilt, and 13 photographic plates; original limp brown morocco, upper cover and spine lettered in gilt, gilt edges.

Dedicated to her newly married daughter, Lady Catherine Milnes Gaskell, this work is very much a 'Birthday Book' aimed at the aspirational end of the social elite, and although one of the more de luxe issues this copy appears to have only been used when it fell into the hands of one Mary Grace Mossop in 1910.

Eveline - the Countess of Portsmouth - prefaces her volume with some rather effusive prose: 'In very early years our birthdays are golden-lettered in the Calendar; for ourselves, then, to overlook them was impossible, for others to do so was unpardonable. Our light spirits chimed them in with a gay carol. A little later and the melody was changed, but only to a grander tune, and we felt the accession of each year meant also the accession of dignity and honour, a step nearer to the bright and tempting country stretched before us. As years multiply, we often forget, or try to forget, the recurring factor in the long sum. The carolling of the chimes, the inspiring harmonies, have ceased, and the bell is a 'sullen one, knolling' the hour that most especially marks to each of us the flight of time, and the distance from youth. Yet, to some a birthday is the meeting-place of past memories, from the green spring to the fading autumn or grey winter of life. To such, perhaps, as well as to those to whom all times seem still 'white and blessed,' with no shadow yet cast over them, this little work may be a pleasant note-book of seasons particularly dear for the names linked in remembrance with them; still more so, if haply they find here the poet's portraiture of 'A mind that suits... a fair and outward character.'

The work also included a frontispiece and twelve photographs to preface each month with a suitable work of art, now rather faded, a problem that probably affects all copies. Hatchards issued the Countess of Portsmouth's *Poetical Birthday Book* in a range of formats and prices to suit all pockets, from two shillings to forty-two shillings; our copy, noted as suitable for the 'Drawing-Room', was at the upper range of these prices.

OCLC records four copies in the UK, at the British Library, Oxford, Cambridge and National Library of Scotland, and one more in North America, at the Free Library of Philadelphia.

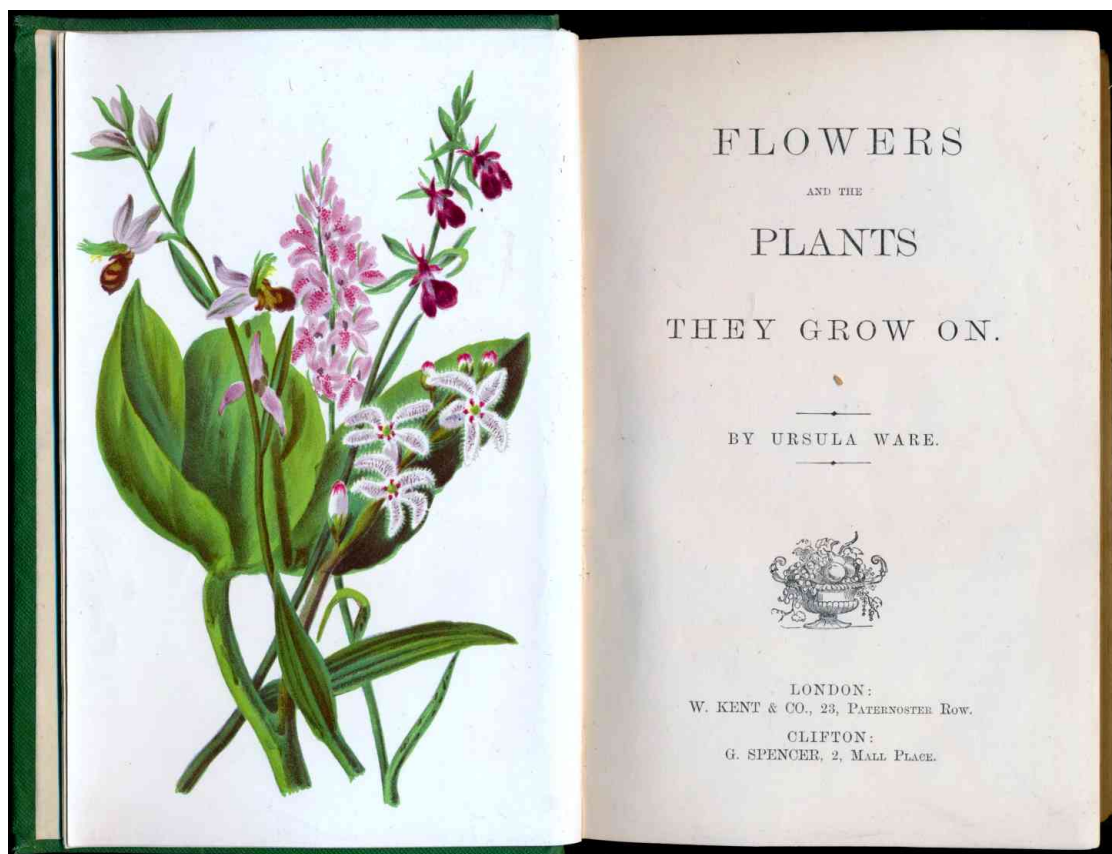
AUNT ANNA'S BOTANY LESSONS FOR CHILDREN

72 **WARE, Ursula.** FLOWERS AND THE PLANTS THEY GROW ON. London: W. Kent & Co., 23, Paternoster Row. Clifton: G. Spencer, 2, Mall Place. [1876]. **£ 225**

FIRST EDITION. 8vo, pp. vi, [2], 248; 10 plates including two printed in colour; original green cloth decorated in blind with title in gilt to spine; inscribed 'J. Cecil Mackmurdo, Given with Auntie's Bess' best love & wishes, Christmas 1877.'

Uncommon first edition of these botany lessons for children, with Part one containing an introduction to the flowers in the neighbourhood of Clifton, and part two an introduction to the growth and structure of plants.

The text is unusual, for it is written as a series of conversations between members of the Forrester family, with Aunt Anna conducting botany lessons for her young nieces Winifred and Emily and nephews Alick and John. The author aims 'to give such knowledge of the structure of flowers, and of the classification adopted in most of our books of reference for British Plants, and so to find out the names of any new flowers they meet with.' Ursula Ware contrives various ways to memorise the names of the plants. Then she remarked, "Most of the flowers you have gathered to-day belong to the sixth Class, HEXANDKIA. The Bluebell, the Bansons, the Lily of the Valley, and the Solomon's Seal, all have six stamens." "And they have all bells with six divisions, or

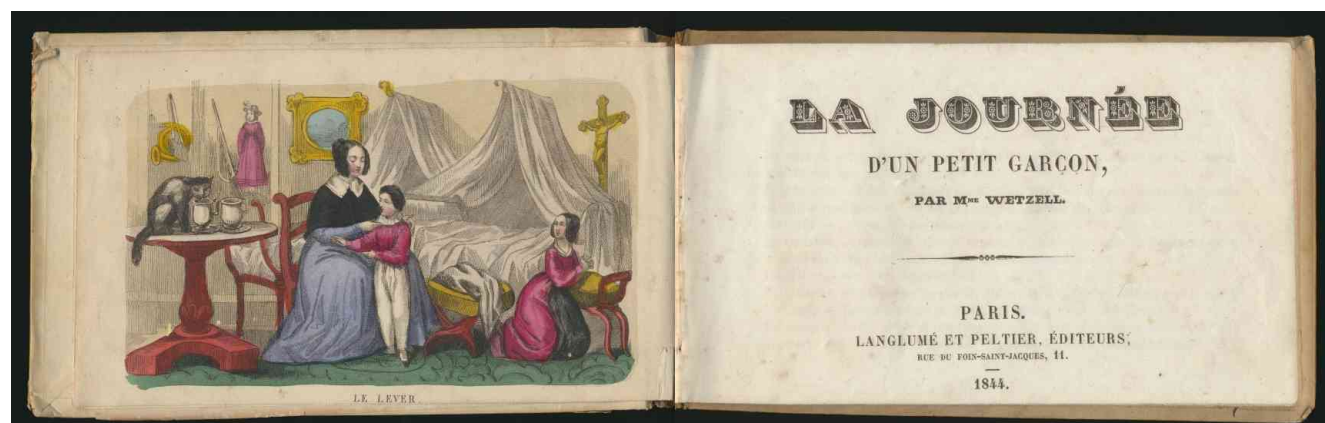


else six stamens," said Winifred, after looking at the flowers her Aunt had named. "Just as the Woodroffe has four points to the flower and four stamens, and the Primrose five divisions of the corolla, and five stamens," said Aunt Anna. "How shall we remember the name of this Class?" asked Emily. "Do you know what a hexagon is?" enquired her Aunt. "Oh yes," said Winifred, "the six-sided figure that we used so much in making our grand patchwork tablecover." "And that the bees use for their cells," said her Aunt. "That I shall remember," returned Winifred, "for I was watching the bees popping in and out of the Bluebells when you began to tell us about the Class Hexandria."

Ursula Ware was born in Middlesex in 1817 to John Ware, a surgeon, and his wife Elizabeth, and was named after her paternal grandmother, wife of the ophthalmologist James Ware. The family moved to Clifton in 1829 and lived at Pan Avon House, which overlooked the gorge and later the famous Bristol Suspension Bridge. At Clifton, John Ware founded the Clifton Dispensary and undertook various good works. Widowed in 1860, Ursula, his eldest and unmarried daughter, thereafter probably became housekeeper and carer for her father, who lived until he was 90. She must have had a keen interest in plants, for something like a third of the gardens at Pen Avon House were given over to glasshouses. She was also for some time the honorary secretary of the Park Row Asylum at Bristol 'for hopeful discharged female prisoners'; she also appears to have had an interest in helping the blind and gave two works of Braille by herself to Bristol Museum.

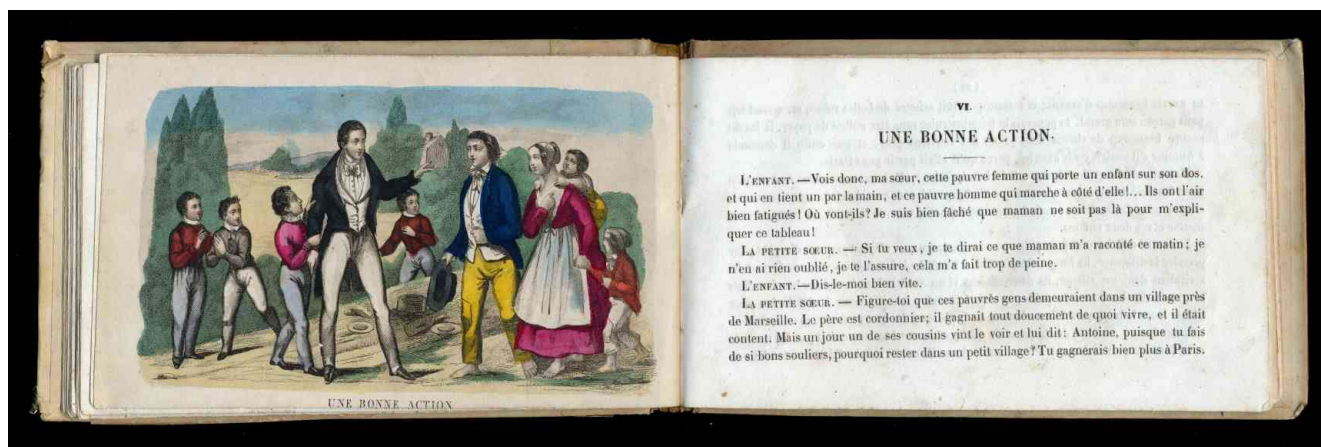
This appears to be her only work, and probably partly self published as the book appears not to have garnered any reviews or much interest, possibly because it was neither quite a gardening book nor quite botany nor really a teaching aid, but nevertheless a cleverly developed, if individual idea.

OCLC records copies in the UK at the British Library, Oxford, Cambridge, Liverpool and the National Library of Scotland, and one more in North America, at the Lloyd Library and Museum, in Ohio.

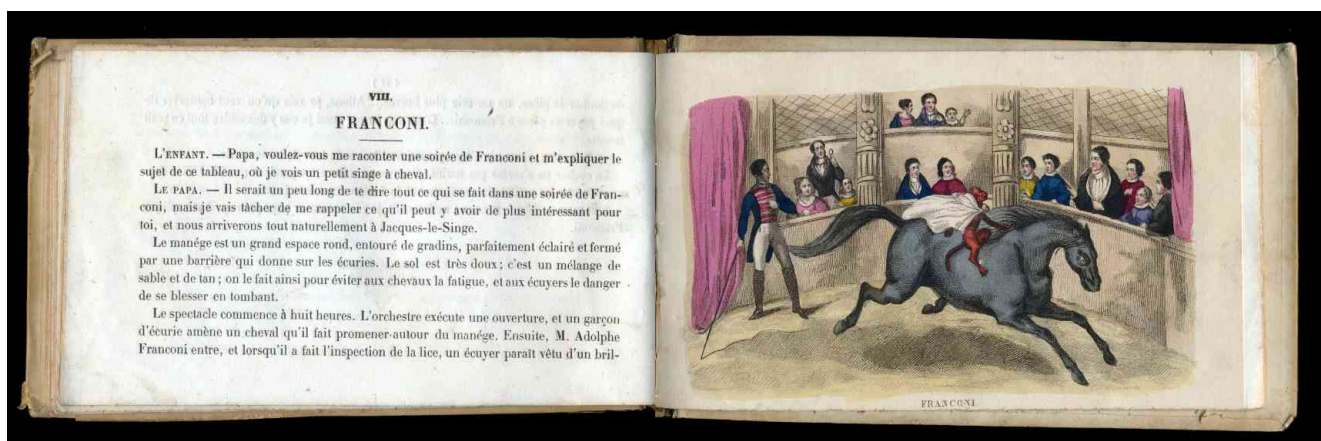


73 **WETZELL, Madame.** LA JOURNÉE D'UN PETIT GARÇON, Par Mme. Wetzell. Paris. Langlumé et Peltier, Editeurs, Rue du Foin-Saint-Jacques, 11. 1844. £ 285

FIRST EDITION Oblong 8vo (17.5 x 10cm), pp. [iv], 48; with eight (of nine) engraved plates, all coloured by hand; in the original publisher's boards, decoratively colour printed in gold, blue and red boards, lightly dust-soiled, but still a very good copy.



A modest, yet neatly produce primer on education and conduct for young boys, set out in dialogues between a boy and his father, mother and sister. The topics for the nine dialogues are titled as follows: 'Le Lever'; 'L'Étude'; 'Le Dejeuner'; 'La Promenade sur L'eau'; 'La Pêche'; 'Un Bonne Action'; 'La Surprise'; and 'Franconi', each (apart from 'La Pêche') accompanied by a wonderful handcoloured plate, the latter showing the family at a performance by the Franconi family of acrobatic equestrians, with Jocko shown riding a horse.



Madame Wetzell was a precocious author of small decoratively produced works, wholly issued by Langlumé during the 1840's. Her works were predominately for infants or young girls which formed a corpus of modest, yet fairly rigorous primers, together with a few reductions that included Robinson Crusoe and Don Quixote.

OCLC records copies at the BNF and National Art Library (V & A), and two copies in Swiss libraries.

TALKS BETWEEN A TEACHER AND HER PUPILS

74 **WETZELL, Madame.** NOUVELLES HISTORIETTES ou suite des causeries d'Enfants par Mme. Wetzell. Paris. Langlumé et Peltier, Rue du Foin St. J. No. 11. [1846]. £ 385

FIRST EDITION 12mo, pp. [iv], 48; 36; with engraved title, frontispiece and two plates, all coloured by hand; in the original publisher's green patterned boards, bottom half of spine missing, but desirable nonetheless.

Rare first edition of these 'New Short Stories or a continuation of Children's Talks', predominantly for young girls. The 'talks', set out over five chapters between Madame Martinez, a teacher or governess, and various children under her care, cover such topics as history, religion and natural history. Particularly noteworthy are the finely coloured engraved plates and title vignette.

See above for further details on Madame Wetzell.

OCLC records copies, at the British Library, BNF and Illinois.



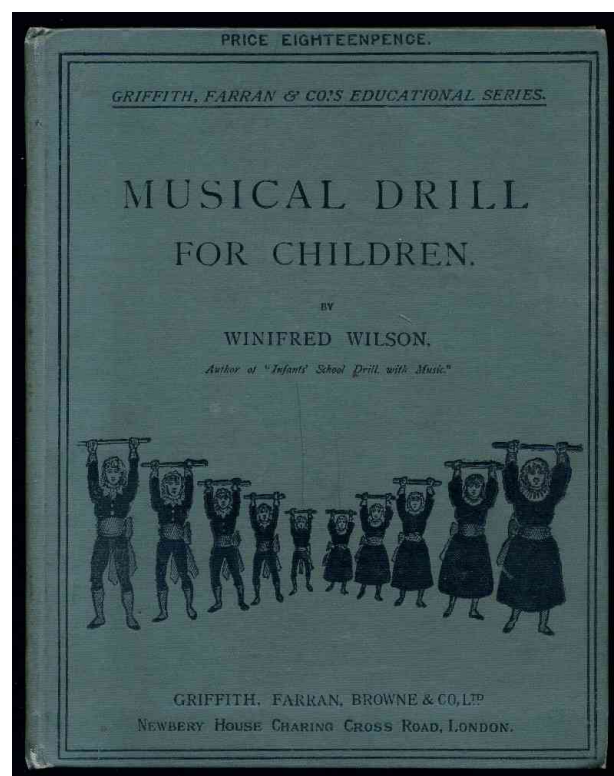
RESPIRE FOR SCHOOLCHILDREN

75 **WILSON, Winifred.** **MUSICAL DRILL FOR CHILDREN** with simple music and eighty explanatory illustrations to promote health and happiness in the nursery and schoolroom... London: Griffith Farran & Co., Limited, Newbery House, [1892]. **£ 285**

FIRST EDITION. 8vo, pp. 36, [3] advertisements; Original decorated grey-green cloth, the upper cover decorated and lettered in black.

In her introduction, Winifred Wilson sought some respite for schoolchildren through 'Musical Drill', believing it to be 'a pleasant and healthful break in the labour of the day, when both teachers and pupils are fatigued with the irksomeness of bending over desks, continuous sitting at needlework, &c., standing in classes, or remaining in one position for any length of time.'

The work first explains how to arrange the children so that they do not accidentally bump into one another during the exercises. This is followed by twenty-four exercises of increasing difficulty, making use of balls, ropes, dumb-bells, musical bells, poles, fans, rings, flags, etc., which Winifred states can all be acquired from the Kindergarten Dépôts. Each exercise is accompanied by music — generally well-known tunes such as airs from Bellini and Donizetti, various regional songs, and military marches familiar to children through local bands. There are also illustrations of the movements — in a somewhat eighteenth-century style — together with detailed instructions. Although not overtly stated, it is clear that her work is based on Pehr Henrik Ling's teaching of physical education and gymnastics, pioneered in Sweden earlier in the century. Ling's ideas only began to infiltrate educational systems outside Sweden later in the century, and Winifred Wilson was clearly wholly convinced of the health and well-being that this work engendered.





Winifred Wilson (1857–1899) was a distinguished teacher, musician, and writer from Alnwick, Northumberland, the third daughter of Frederick R. Wilson, architect and Diocesan Surveyor at Alnwick, and Sarah Wilson, a minor author in her own right. From an early age, Winifred showed musical and literary ability, which went on to shape her career. She became deeply involved in education, specialising in children's physical training and musical drill — fields in which she was considered an authority, and one of the originators of musical drill in the National Schools — a system she taught and advocated with great success for many years. The Duchess of Northumberland appointed her Musical Drill Instructress at the Duchess's School in Alnwick, a rôle she continued to hold until shortly before her death. She also served in a similar capacity at the Training School, also in Alnwick.

Wilson was the author of four works on children's physical drill and games, and another on playground and indoor games, which found a wide readership among teachers and educationalists. Together with her mother, she also took an active part in the Technical Education Committee, and she was known for her practical dedication to the improvement of local schooling.

OCLC records one copy in the UK, at Nottingham, and one further copy in North America, at Boston Public Library; one further copy located at the Bodleian.

THE END

