



MARLBOROUGH RARE BOOKS

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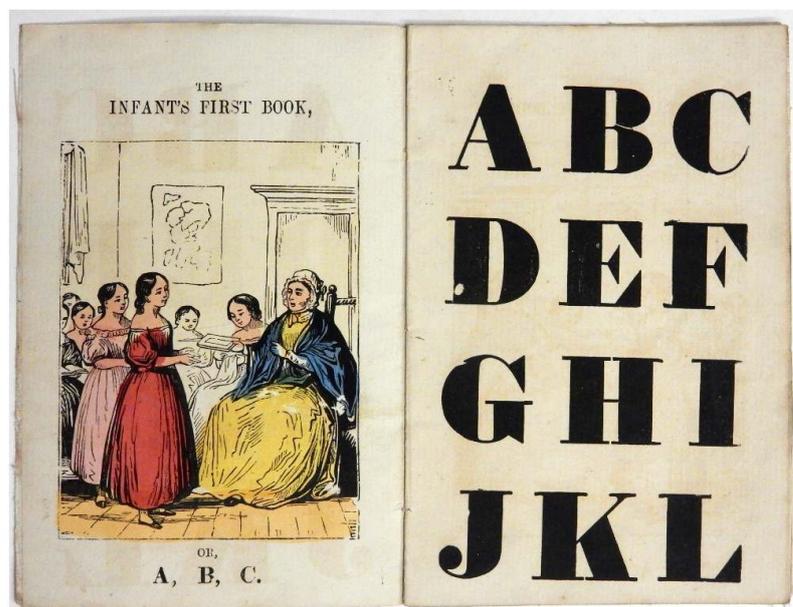
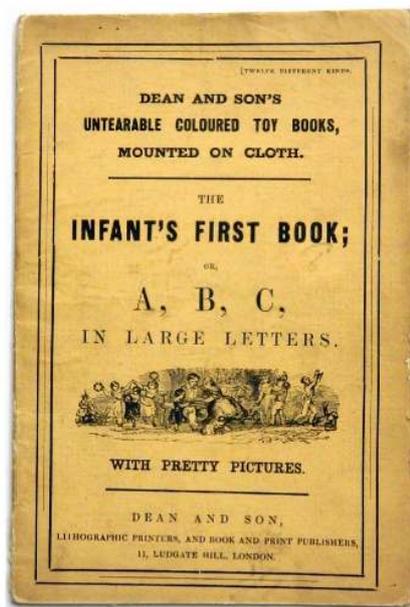
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2018

LIST 69

WINTER MISCELLANY



UNRECORDED AND UNTEARABLE

1. [ABC]. [DEAN & SON]. THE INFANT'S FIRST BOOK or A, B, C, in Large Letters. With Pretty Pictures. London: Dean and Son, Lithographic Printers and Book and Print Publishers, 11, Ludgate Hill. [1858]. £ 285

FIRST EDITION. 8vo [18.7 x 12.4 cm], 4 leaves printed on verso only stitched as issued in the original buff printed covers; the front and rear paste-downs pressed into service as part of the work and containing 3 three large hand coloured woodcuts.

Dean and Son appear to have begun marketing their untearable books early in 1858, quite a number of their publications were to be optionally available in this format. Although more durable, they did cost sixpence in contrast to their sibling paper issues at threepence - this copy still has the retailed pencilled '6d' on the cover in case the customer was in any doubt.

The contents include an alphabet, printed in eight-line pica that fills the first two pages and the top of the third, then the numbers to 10 both as numerals and words, but in a lesser font of double pica. Lastly at the foot of the page are two lines of vowel sounds subjoined in a relatively tiny great primer. Perhaps the illustrations were more interesting, the first has an old 'dame' teaching her young charges in a classroom; next is a young lady holding in one hand an umbrella and presenting a posy of flowers to another girl at the door of her cottage; and lastly a mother and daughter feeding chickens.

The present copy appears to be one of the publishers first such attempts at the untearable format as it has the date code on the back cover for January 1858 advertising that 'twelve different kinds' were also being issued.

Not in OCLC, which records a similar title *The infant's first book; or, First step from A B C* (6 leaves), located at Princeton and NYPL.

PARISIAN ARCHITECTURE GAME

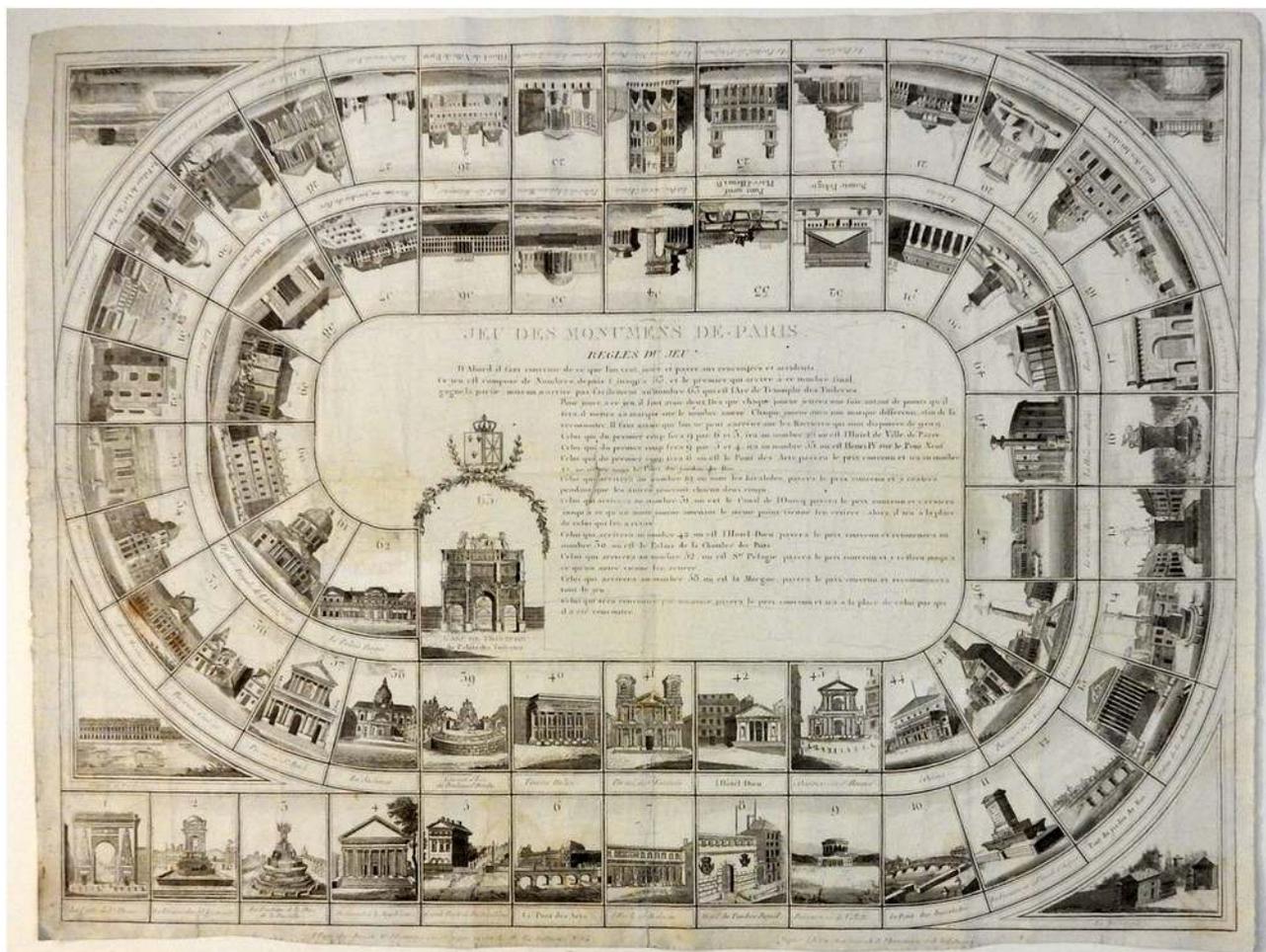
2. [ARCHITECTURE - GAME OF THE GOOSE]. LE JEU DES MONUMENS DE PARIS. A Paris, chez Basset Marchand d'Estampes rue St Jaques au coins de celle des Mathurins. [after 1814]. £ 750

Engraved sheet [48 x 63 cm.], some creasing occasionally abrasions and old repairs to the back of the sheet, but still good.

A large 'game of the goose' based on architecture of Paris.

'The Game of the Goose is the most significant race game ever invented, in that it has spawned literally thousands of variants across the countries of continental Europe. It is a simple 'roll-and-move' game, played with double dice and the usual tokens along a spiral track, traditionally of 63 spaces, usually printed on a fragile sheet of paper.'

(Adrian Seville)



Beginning at the Port St Denis and finishing at the Arc de Triomphe this issue of the engraved sheet shows arms of Louis XVIII, who ruled as King of France from 1814 to 1824. Other copies we have met with at CCA and the Bibliotheque Nationale have these arms re-engraved with a rooster in a sunburst, the symbol of the July Monarchy. Other subtle name changes are apparent between these two issues, but the death square '58' on this copy is very naturally the Paris Morgue.

SHORT LIVED GLASGOW PERIODICAL

3. [ATKINSON, Thomas]. THE ANT. A Periodical Paper Published in Glasgow during the years 1826 and 1827. Glasgow; Printed by James Curll, for Robertson & Atkinson. 1827. £ 185

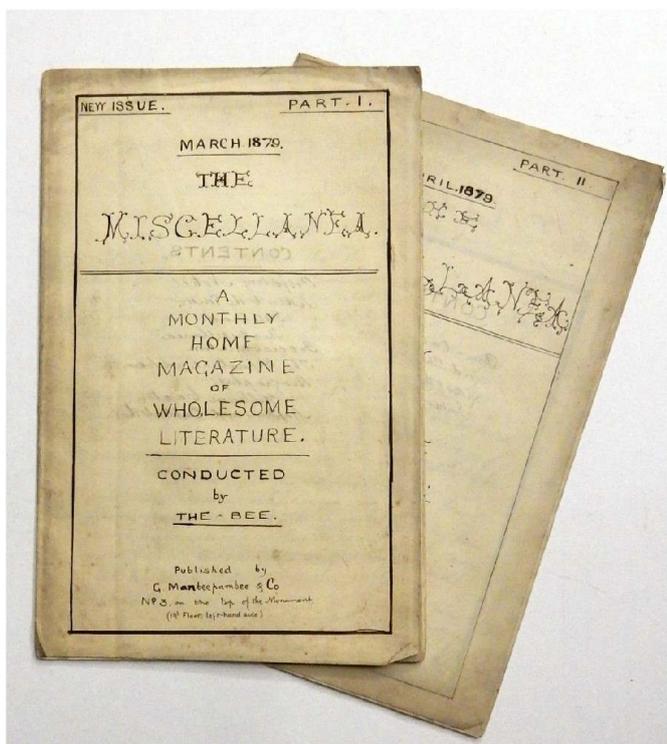
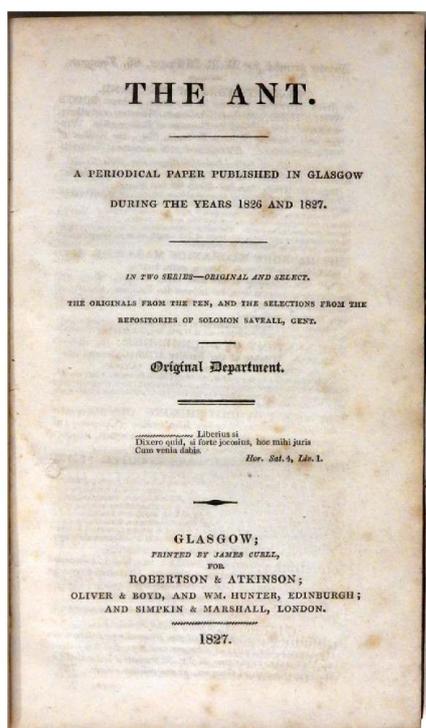
8vo, pp. [viii], 310 pages [2] advertisements; some spotting in places; contemporary half calf, covers detached and labels lacking form spine.

Thomas Atkinson (1799-1833) was editor, chief contributor and publisher of this early nineteenth century Glasgow periodical.

At first the work was issued twice monthly and then weekly, and was circulated in Glasgow, Edinburgh, and London and carried original poems and essays, narrative, correspondence, and local literary intelligence, the publication was clearly successful whilst it lasted with a number of advertisements looking to complete copies. Confusingly the text was later recast into a volume of essays stripped of any extraneous material but issued under almost the same title and published in 1827. The ODNB states that Atkinson was co-editor of the work with 'Solomon Saveal', although we have no real evidence that such a writer existed and presume, dangerously as we will be doubtless corrected for our folly, that was just one of several pseudonyms that Atkinson used.

Thomas Atkinson was a radical bookseller in Glasgow and part time Lecturer in Craniology at Anderson's Institution there. By his will, he founded Atkinson's Institution 'for the instruction of artisans and all members of the middle classes in literature and languages.' His bookselling partnership with Robertson was dissolved in 1830 with each carrying on business by their own account. By 1833 Atkinson had issued three *Miscellanies*, which he himself characterises as 'all of his writings that he wishes to be remembered by', but by then he was not in good health and decided to take a passage to Barbados in 1833, but died on the voyage and was buried at sea in a coffin he had prudently taken with him.

OCLC records two copies in North America, at UC Davis and the NYPL, and further copies in Adelaide and at the BL; Copac adds one copy, at the Royal College of Physicians and Surgeons of Glasgow; apparently no copy in the National library of Scotland.



WONDERFUL ADOLESCENT MAGAZINE BY 'MANBEEPAMBEE'

4. [BEEMAN, George Beaumont]. THE MISCELLANEA: A Monthly Home Magazine of Wholesome Literature. Conducted by The Bee. New Issue, Part I [-II]. [All published?] Published by G. Manbeepambee & Co., No. 3 on the top of the Monument. (1st Floor, left-hand side). March [-April] 1879. £ 350

MANUSCRIPT MAGAZINE. 8vo (145 x 225mm); pp. 16, continuously paginated (wraps not counted in pagination), with two separate illustrations; first issue never bound, loosely held together; second issue sewn; cover of the first issue somewhat darkened, a little worn around the edges, but overall in very good condition and remarkably well preserved.



Two beautifully produced 'Magazines' by Huguenot historian George Beaumont Beeman. Though not signed by Beeman the magazines are 'Conducted by The Bee' and published by 'G. Manbeepambee', and were purchased alongside an offprint of a later article by Beeman (included here, entitled 'The protest against heretical doctrines in France.', 1921).

The first issue features a 'Prefatory Notice', 'Letters to the Editor', and essay on 'Procrastination' and an illustrated biography of William Caxton; similar contents to the second issue, which includes a poem 'On the Defeat of the British Column in Zululand', and an illustrated biography of Alexander III King of Macedon.

George Beaumont Beeman (1862-1954) was President of the Huguenot Society from 1917 to 1920. Born at Cranbrook, Kent he was the son of Thomas and Sarah Beeman,

wrote an *Australian Mining Manual* in 1896 and subsequently became a stock broker in London - probably as a junior clerk he first worked close to the Monument from where very likely took his imprint for *The Miscellanea*. His work very often necessitated a large number of trips to the USA where he seems to have corresponding connections to the New York Huguenots as a keen historian of all thing Huguenot he also wrote a steady number of articles for the society. He died unmarried in London in 1954.

ACQUIRING A CONSCIENCE

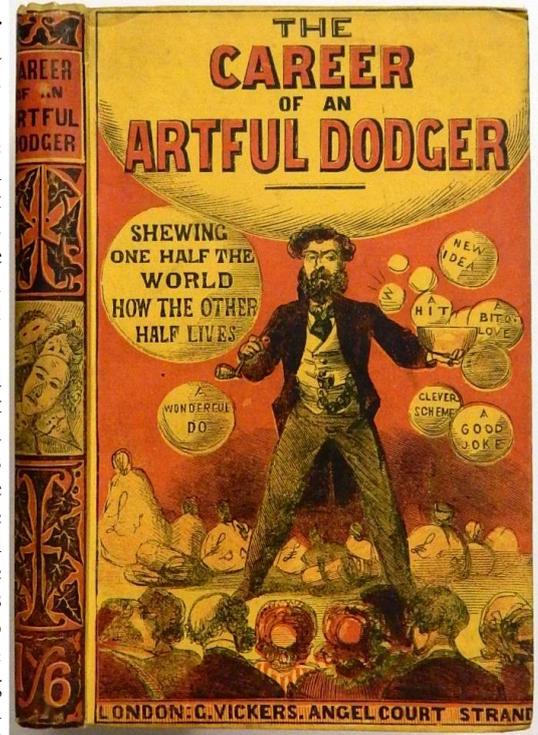
5. [BENNETT, John.] **THE CAREER OF AN ARTFUL DODGER**: Showing one half the world how the other half lives. London: George Vickers, Angel Court, Strand. [1860]. £ 850

FIRST EDITION. 8vo, pp. viii, 216; numerous wood-engraved text illustrations; original yellow-back' boards, the upper cover with a design incorporating the 'Artful Dodger' blowing bubbles of dodges; a remarkably fine copy.

Clearly something of a parody on Henry Mayhew's *London Labour and the London Poor*, but here couched as a fictional account of a latter day Dickens character, who having made his fortune as an 'Artful Dodger' acquires a conscience and reveals his methods.

The 'Artful Dodger' prepares a scheme to take advantage of the California gold rush fever but decides the best ploy is to stay in London and open an office to dupe others into going rather than making his fortune in the gold fields. From here he progresses through every possible dodge, excepting the church which he leaves to the Scots, eventually retiring into domestic happiness and security by the end of the work, having in the meantime defrauded everyone and anyone on the way to making his own fortune.

Michael Sadleir gives a summary of what he had classed 'Detection, criminology, various professional and specialist "experiences" 1856-1884' in his *XIX Century Fiction*. 'This from more than one point of view, is perhaps the most interesting class of yellow-backs published. Virtually all made their first appearance in yellow-back form—mainly during the early period, when the volumes were of small format, set in good readable type, and provided with carefully designed and individual covers. The majority are nowadays so uncommon that their very existence is almost unknown. The early titles came to publication (and to popularity) so suddenly and so plentifully that they must hold the record among novelties in publishing history for speed in attracting and holding public notice. Their success depended entirely upon their subject (hardly ever do they rise above mediocrity in a literary sense); and to their subject they owe their interest to-day, for, as evidence of primitive methods of detection and as records of actual incidents in various walks of life, they are in some respects the only sources available. Finally, their

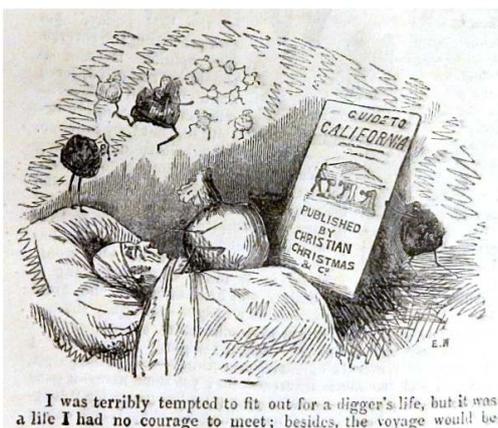


flourescence (so far as they deal with adventures in detection) can be directly traced to a development in police procedure' popularised by the powerful pen of Charles Dickens.'

Of John Bennett, the author, almost nothing is known, although we have determined that he was born in Exeter in 1816 and became a 'book sellers manager', probably to George Vickers, before becoming a publisher on his own account, although not under his own name it would appear, for the last few years of his life he moved from Tottenham to Fulham, where he died in 1876.

Sadleir is right to class these works as uncommon, a position that has needlessly say not improved in the intervening sixty or more years since he published his work.

Sadleir 3503; OCLC records only microform copies, although Michael Sadleir's copy is now at UCLA and another is held at the British Library.



PICTURE SCENES

6. **BIRCH, William.** **DELICES DE LA GRANDE BRETAGNE.** Engraved and Published by William Birch, Enamel Painter, Hampstead-Heath. [London]. Sold by Edwards, Pall-Mall; and Dilly, in the Poultry. 1791. £ 650

Oblong 4to., title, 9 ff. introduction "British Landscape", 36 ff., 2 ff. Subscribers, 1 f. Contents, 36 finely engraved plates by William Birch after Rowlandson, West, Corbould, Gainsborough and others; contemporary diced calf gilt, red morocco label, corners just a little worn, upper joint cracking at the head, occasional light foxing to the outer margins.

An intriguing series of plates designed to illustrate 'the singular excellence of Britain for picture scenes' each engraved by William Birch, Enamel Painter of Hampstead Heath.

Having won the ‘Society of Artists’ awards in both 1784 and 1785 for technical improvements in enamel painting Birch ‘turned his attention to reproductive printmaking, where he was particularly successful in adapting his skills for translating larger works to a smaller scale. This can be seen in a series of thirty-six stipple engravings of landscapes which—despite its very English subject matter—was given the French title *Délices de la Grande Bretagne* (1788–90). The picturesque quality of these engravings reveals Birch’s own particular love of sketching tours in the countryside. Published by Dilly, Edwards, and Manson, *Délices de la Grande Bretagne* sold for 3 guineas in boards and at 5 guineas for proof impressions. These detailed and delicate plates were successful enough to win 250 subscribers, including royal and literary figures as well as other artists.’ ODNB.



OCLC: 1106110.

EARLY DEPICTION OF THE PHONOGRAPH & TELEPHONE AS HOUSEHOLD ITEMS

7. [BLOCK TOY]. EDWARDIAN CHILD'S BLOCK TOY, complete with six scenes. France : J.F.J. [i.e. mark of Jeux & Jouets Français] [c. 1900]. **£ 650**

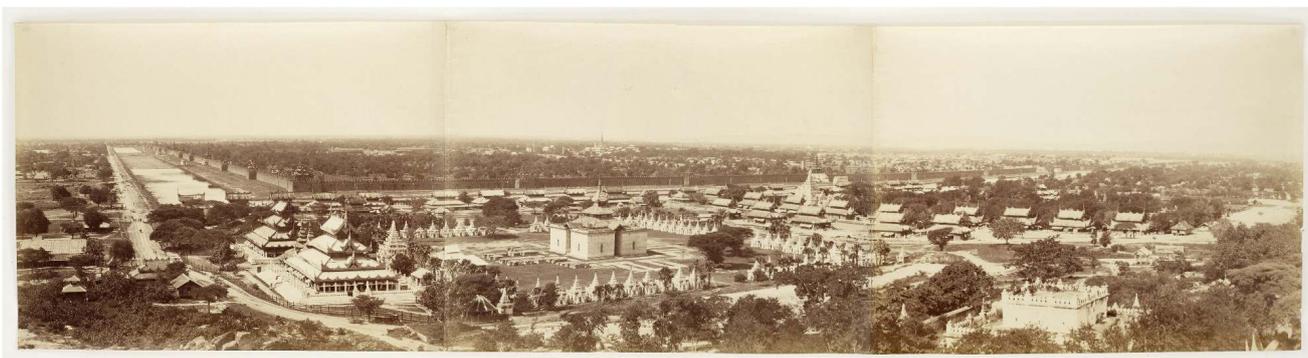
Comprising 48 chromolithograph wooden cubes, with part of a scene on each of the six sides, rubbed and worn in places, as to be expected; housed in the original wooden box (38.5 x 29 x 6cm) with printed pictorial paper label to lid, complete with the original chromolithograph guide sheets (5 loosely inserted, the 6th adhered to the lid of the box), some chips and wear; but overall still a very appealing item.

Edwardian child's block toy, particularly appealing showing that the phonograph had become a household item of entertainment and indeed the telephone too, with one child helping another to listen in on a conversation.



The other five scenes that can be completed by turning the blocks correctly comprise an ensuing melee in a circus ring; a rustic country market place, a railway journey through the Alps, an early motor car pulling five carriages of excitable children and an exaggerated view of people viewing a shipwreck and various sea creatures in an aquarium, with a dog and turtle in the foreground. This last scene is clearly a depiction of Guillaume brothers aquarium built for the Paris Exposition Universelle of 1900, and the block toy was very probably produced in order to capitalise on the event.

As French pride was on show in 1900 the maker, as yet unidentified, places their Jeux & Jouets Français trademark prominently on the lid together with such scenes showing that this was no inferior import, but a product of France.



IMMEDIATELY AFTER ANNEXATION BY BRITAIN

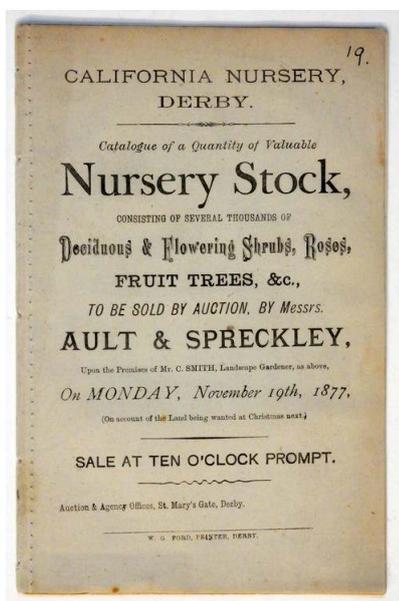
8. **[BURMA]. BEATO, Felice.** 'NO. 1 PANORAMA OF MANDALAY HILL'. £ 3,250

Three-part albumen print panorama, [19.7 × 76.6 cm.], titled in pencil on the verso of the first section; very light fading at the extremities only.

A fine panoramic view taken from outside the city walls, with the corner of the walls and the waterways are in elegant perspective and the details of a temple complex in the foreground.

'Beato organised his photographic business to tap into this tourist industry, commodifying the Burmese experience for travellers in the form of photographs and Burmese curios. In 1891 Beato's occupation was described in the Thacker Directory as 'landscape photographer', implying that he did not yet operate from a studio, and he was listed again in 1893 with two associates. In 1896, Beato set up 'The Photographic Studio' in C Road Mandalay, and he continued to trade under this name until 1904, possibly until 1905. By the end of the 1880s, Beato was already well established in Burma. An officer... remarked that 'no description of Mandalay would, I think be complete without mention of Signor Beato'

Wong Hong Suen, 'Picturing Burma: Felice Beato's Photographs of Burma 1886-1905', in *History of Photography*, 32:1, (2008).



NOT QUITE IN 'THE' CALIFORNIA

9. **[CALIFORNIA NURSERY, DERBY].** CATALOGUE OF A QUANTITY OF VALUABLE NURSERY STOCK, consisting of several thousands of deciduous & flowering shrubs, roses, fruit trees, &c. To be sold by auction, By Messrs. Ault & Spreckley, Upon the premises of Mr. C. Smith, Landscape Gardener, as above, On Monday, November 19th, 1877... Derby, W.G. Ford, Printer. [1877]. £ 125

FIRST EDITION. 8vo, pp. 13, [1] blank; apart from a few marks, and evidence of where once removed from a bound volume, a very good copy in recent wraps.

Rare, and as far as we are aware unrecorded, auction catalogue for the sale of stock of the 'California Nursery' in Derby in England. The sale, over some 473 lots, includes much that one would expect to find in a local nursery but with especially good selections of fruit tree's, the 'grow your own' philosophy being much more prevalent in Victorian times than now. The auctioneer points out that the reason for the sale is 'on account of the land being wanted at Christmas next.'

Not in OCLC.

PERILOUS JOURNEY

10. **[COUNTRY GAME].** THE COTTAGE OF CONTENT; Or right roads and wrong ways. A game. London: William Spooner, 379, Strand, Novr. 1st. 1848. £ 1,250

Hand-coloured lithograph game dissected into nine sections and backed onto linen, measuring 42.5 × 56 cm., folding into original cloth covered hinged boards, rules on front paste-down, pictorial label on upper cover (upper cover slightly faded with some marks).

Similar to Spooner's similar travails of life game 'The Journey', players must negotiate Spike Island, Conceit Corner, Rattle Away Road and Odds Bobs Street to reach the 'Cottage of Content'. Along the way players encounter such



M, Monkeys - N, Nightmare - O, Orpheus - P, Pretty Poll - Q, Quadrille - R, Racing - S, Singing - T, Tantalising - VU, Very Unpleasant - W, Waistcoat - X, Xantippe - Y, Yawning - Z, Zoophyte.

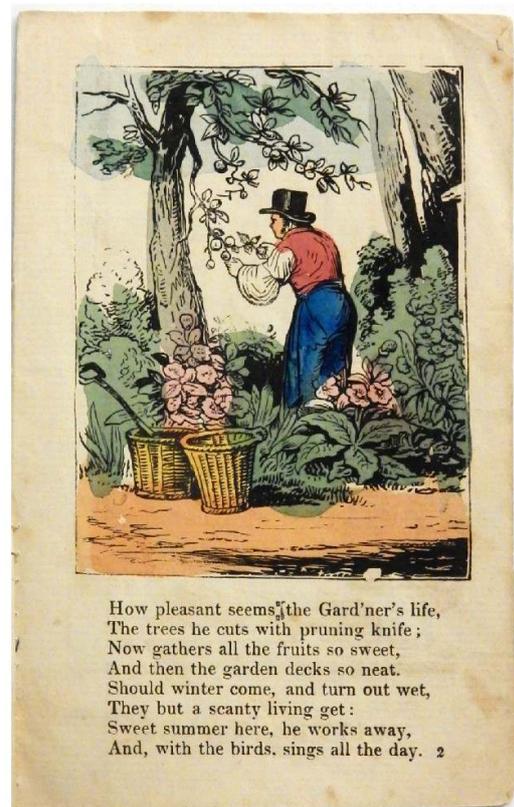
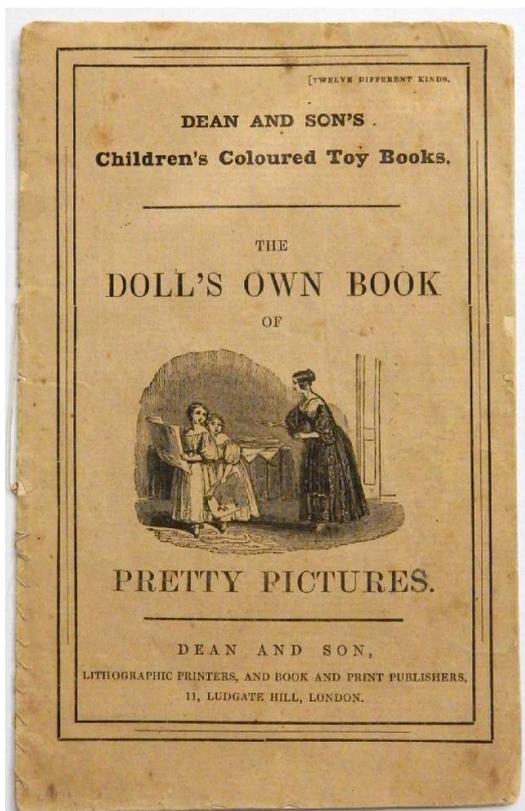
The work was first issued by Tilt for Easter 1836 at 2s plain and 4s coloured; this is the reissue for Christmas 1836, the only apparent difference being the date on the title and in advertisement on the back cover, here pinned to the wall behind an image of Charles Tilt at his shop counter, being changed to 1837. Cohen in his bibliography doubted for some time that coloured copies from 1836 were actually genuine being so rare, but coloured copies for 1837 he seemed much more readily to accept as genuine. A later copies were issued by Tilt & Bogue but by this time the image had begun the wear somewhat.

Cohen 189.

UNRECORDED

12. [DEAN & SON]. THE DOLL'S OWN BOOK of pretty pictures. London: Dean and Son, 1840. £ 385

8vo, pp. [6]; illustrated with six hand-coloured woodcuts with printed rhyme beneath; some minor light toning, otherwise clean; stitched as issued in the original light brown printed wraps, with vignette to upper wrapper, slight splitting to spine (with some early stitched repairs), else a very good copy of a scarce toy book.



Unrecorded toy book published by the ever resourceful Dean and Son. Evidently geared towards very young children, the work begins with a hand coloured title illustrating a little girl with her doll on her knee as her mother looks on. This is followed by three pages showing a gardener performing various tasks with descriptive verses below, the work concludes with a milk maid at work and a farmer taking his corn to the mill for grinding.

'In summer time, in meadow green,
The milk-maid milks the cows;
In winter, when the days are cold,
She milks them in the house.'

The production, overall, is rather naive with both printing and paper adequate if poorer than the publishers usual standards, clearly this may also account for the survival of few copies, if any, apart from the present example.

Not in Gumuchian, Oppenheimer, Osborne or OCLC.



THE CRUEL CANNIBAL HE SHOT, AND THUS A TRUSTY SERVANT GOT

13. [DEFOE, Daniel.] LANGLEY'S ROBINSON CRUSOE. Coloured. Price Sixpence. London: Printed and Published by E. Langley, 173 High Street, Borough. [1820]. £ 1,250

FIRST EDITION THUS. 8vo, [18.6 × 11.6cm], pp. [16], printed on one side only, the first and last pastedowns to the wrappers, each page bearing hand-coloured engravings with text above and below, and with a running alphabet throughout; stitched as issued in the original printed wrappers, spine and a few short tears restored; little worn at corners, else a very good copy.

Rare first edition of this delightful poetical adaptation of Robinson Crusoe, with an alphabet included throughout, and accompanied by striking hand coloured woodcut illustrations.

'Crusoe confin'd himself at home.
For he was afraid to roam.
Till peeping from the hut he found,
One Black pursue another round.
The cruel Cannibal he shot,
And thus a trust servant got.

A group of Cannibals came nigh.
But Crusoes gun soon made them fly.
Next day a vessel hove in sight.
And unto Crusoes great delight.
Convey'd him to his native home.
So youth be cautious how you roam'

The work seems to be the first in a series of 'Sixpenny Coloured Books' issued by Edward Langley, and certainly exhibit his characteristic flair for bold design and colouring.

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

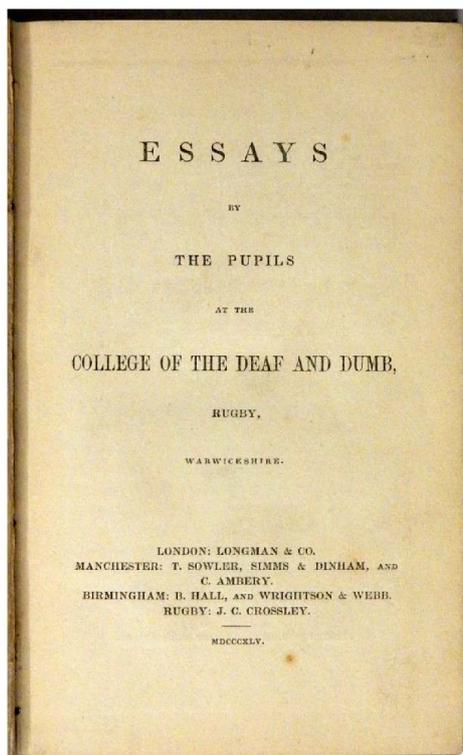
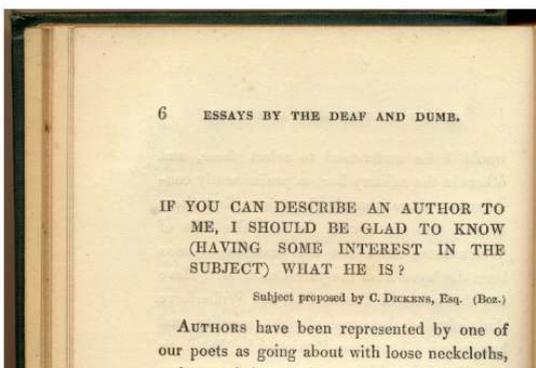
ESSAYS BY DEAF AND DUMB PUPILS, ONE PROPOSED BY DICKENS ON A VISIT

14. [DICKENSIANA]. BINGHAM, Henry Brothers. ESSAYS BY THE PUPILS AT THE COLLEGE OF THE DEAF AND DUMB, Rugby, Warwickshire. London: Longman & Co., Manchester: T. Sowler, Simms & Dinham, and C. Ambery. Birmingham: B. Hall, and Wrightson & Webb. Rugby: J.C. Crossley. 1845. £ 375

FIRST EDITION. 12mo, pp. xii, 156; apart from a few minor marks in places, a clean copy throughout; in the original green blindstamped publisher's cloth, upper board lettered in gilt, light marking to spine and lower board, otherwise a very good copy.

First edition of this fascinating collection of *Essays by the pupils at the College of the Deaf and Dumb*, opened a few years earlier in 1841 at Castle Street, Rugby in Warwickshire, by Henry Brothers Bingham (1801-75).

The work is really something of a prospectus, and indeed begins with the terms on which pupils were admitted to the school: 'Education, board, washing, &c. &c., from sixty to one hundred guineas per annum, according to age and circumstances', before an introduction in which Bingham provides a short history on the teaching of the deaf and dumb interlaced with statistical information. He concludes by stating that he has 'consented to publish the following little essays, written off hand by my pupils, (not exceeding fifteen years of age,) in the presence of the parties who proposed the subjects, and whose names and residences are attached' (pp. xii). The work is particularly noteworthy as one of those visiting parties was Charles Dickens, who suggested the essay topic to a student: 'If you can describe an author to me, I should be glad to know (having some interest in the subject) what he is?'. The rather amusing answer is worth partly quoting:



'I say the world would be one-half quieter than it is at present, if all the bad books, spurious libels, and inflammatory speeches were withdrawn from the libraries of the world, half, or more than half, of which they fill. Booksellers might quarrel, Printers raise an uproar, Publishers petition Parliament, and poor Authors starve, but these would be small evils when compared to the good which might ensue; as small as the mouse is compared to the elephant, under whose foot it squeaks; and if bad books are productive of such a number of disagreeables in the world, how much more so must that man be who is the cause of them all, but who still gets the reputation of being an Author?' (pp. 8-9).

Dickens spoke at the seventh Anniversary festival of the Charitable and Provident Society for the Deaf and Dumb, in London on the 23rd, May 1843 and by donating £5 became a governor for life, probably in connection with this event he had contact with Bingham.

A further 52 essays are included, covering topics such as 'Revolution' (proposed by Miss Linwood), 'On the Progress of Civilization' (proposed by Arthur Hopper), 'Slavery' (proposed by W.R. Beck), 'Beauties of Shakespeare' (Proposed by E. Dickenson) and 'Railway versus Coach Travelling' (Proposed by John Lowe), which rather amusingly concludes: 'A murderer escaped by a power going a mile a minute, but was apprehended by another going at a rate of ninety seven thousand miles a second. May not our progeny one day make that power their means of locomotion? and would not they laugh at us if we boasted of our one mile a minute travelling?' (p. 78).

OCLC records two copies in the UK, at Cambridge and the BL, and five in North America at UCLA, Gallaudet, Rochester, Chicago, and Trinity College, Connecticut.

CUPID AND PSYCHE'S SECOND OUTING

15. [FAN]. [BUCK Adam artist & FRY, William Thomas, engraver]. [THE FOUNTAIN OF LOVE]. [Published and sold by Edwd. Orme Bond St Corner of Brook St, London. July, 30, 1815]. £ 850

Stipple engraved fan leaf printed in colours, [52 x 23cm], with only minor wear, and in remarkable fresh, original condition.

Scarce fan leaf, the stipple engraved design originally issued as a decorative print but here in a slightly altered form pressed into a new use.

The finely produced stipple engraving was by William Thomas Fry (1789–1843), taken after a design by the famous Irish miniature and portrait painter Adam Buck (1759–1833). Although the engravings original purpose was as a decorative print, the copperplate was presumably 'sold on' to reappear as a fan at a slightly later date. The original

imprint has been removed or hidden under some additional green foliage at the edges although some traces are still just visible.

The subject includes a Psyche filling a dish from a fountain whilst Cupid is shown hiding underneath clutching at his bow, to complete the picture pair of love birds are shown fraternising behind Psyche.

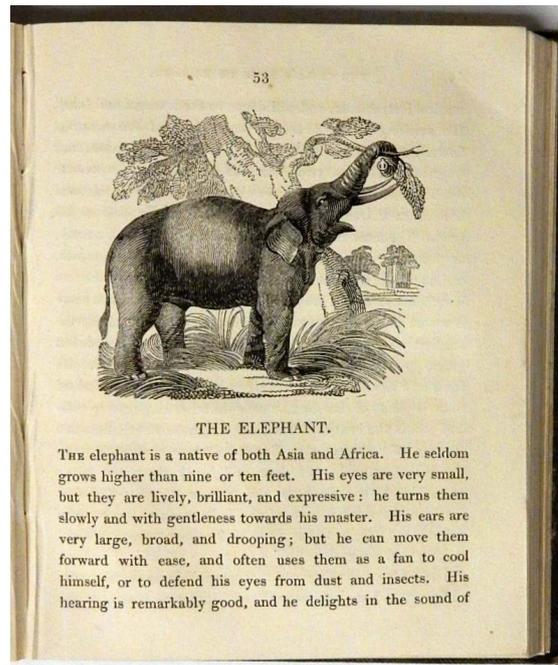
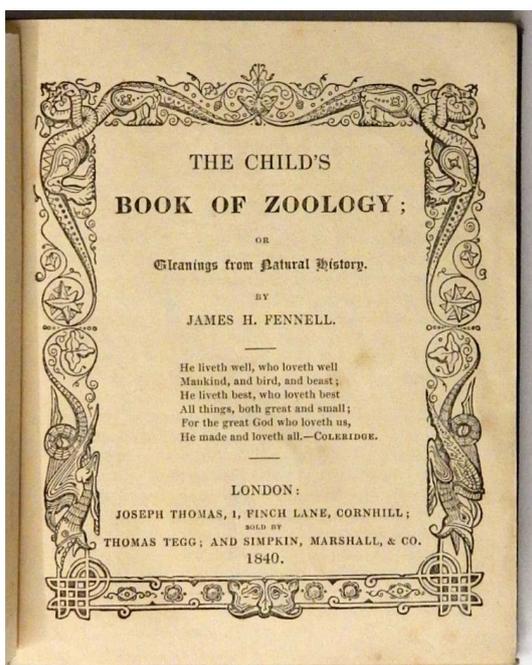


Buck influenced Regency taste through his work, which was engraved and widely published. He did fashion plates, produced decorative engravings, and did illustrations (1801) for Sterne's *Sentimental Journey*. The decorative pieces were fanciful genre pictures of mothers and children, personifications of Faith, Hope, and Charity, and classical subjects such as Cupid and Psyche. Sentimental figurative pieces were used to decorate furniture and were adapted as designs for the decoration of china, embroidery, and fans. Buck was greatly influenced by the Greek Revival and he included Greek vases and sculpture, as well as Greek-inspired furniture, in his portraits. His sitters wear high-waisted muslin dresses and have curly hair-styles *à la grecque*. He was a collector of Greek vases and was familiar with private collections which he used as devices in his work, as in his *Self-Portrait with his Family* (Yale U. CAB). [ODNB] We can find no record of who produced the fan, although to the left hand edge of the pedestal are engraved the letters 'N.D. 46.', which may have been some form of stock reference.

Not recorded in the Schreiber Collection of Fans and Fan-Leaves now held at the British Library.

RARE JUVENILE NATURAL HISTORY

16. **FENNELL, James Hamilton.** THE CHILD'S BOOK OF ZOOLOGY; or Gleanings from Natural History. London: Joseph Thomas... Thomas Tegg; and Simpkin, Marshall & Co, 1840. £ 400



FIRST EDITION. 12mo, pp. xv, [i] blank, 230, [2] adverts; illustrated throughout with engravings; original cloth with gilt pictorial spine; the words, 'The Childs Library' to the upper panel in a decorative roundel; ownership inscription on endpaper; very slight fading to spine; else a fine copy.

Rare first edition of this juvenile natural history in which the author has 'attempted to give children more correct and comprehensive notions of the habits and uses of animals, than [he] is aware can be obtained from any other juvenile publication' (pp. iii).

'Mr. Fennel is advantageously known as the writer of the articles on insects in the *Gardener's Gazette*; and he has here produced a very suitable book for being put into the hands of children, who have just learned to read. We agree with Mr. Fennel in having "always been an advocate for Natural History being included in the early education of all children, for to high and low it may be equally useful."' (*The Gardener's Magazine, and Register of Rural and Domestic*, 1840, Volume 15, p. 704).

All manner of animals are discussed, from apes, tigers, elephants and bears, to snakes, birds, shell fish and spiders, providing the young reader with a thorough knowledge, indeed, the book would likely equally have been a handy pocket reference work for young gentlemen.

We have been unable to find much further information on the author, James Hamilton Fennell, beyond what is reported in *The Gardener's Magazine* although he was noted as a botanist and zoologist and antiquarian whose other works which included *A Natural History of Quadrupeds*; *Drawing Book Botany*; *The Shakespeare's Cyclopaedia* and a number of type facsimile reprints of seventeenth century works.

OCLC records one copy, at Toronto; apparently no copy in the BL.

SUPPORTING GAS SUPPLY FOR DOMESTIC USE

17. **FERRIER, Robert.** GAS ECONOMY: Things Worth Knowing about Gas. Gas burners, Gas Meters, The Price of Gas, Gas Accounts, The Recent Acts of Parliament for sale of gas &c.; with a Gas Consumer's Register Appended. By R. Ferrier, Inspector of Meters for the City of Edinburgh. Edinburgh: Printed by John Lindsay. 1870. £ 125

FIRST EDITION. 8vo, pp. 32; wood-engraved text illustrations; original printed wrappers with vignette of a gas metre, slightly creased; with a partly erased, but still just legible, inscription, 'William Woodcock Esq. Director, St Andrew's Co. Ltd'.

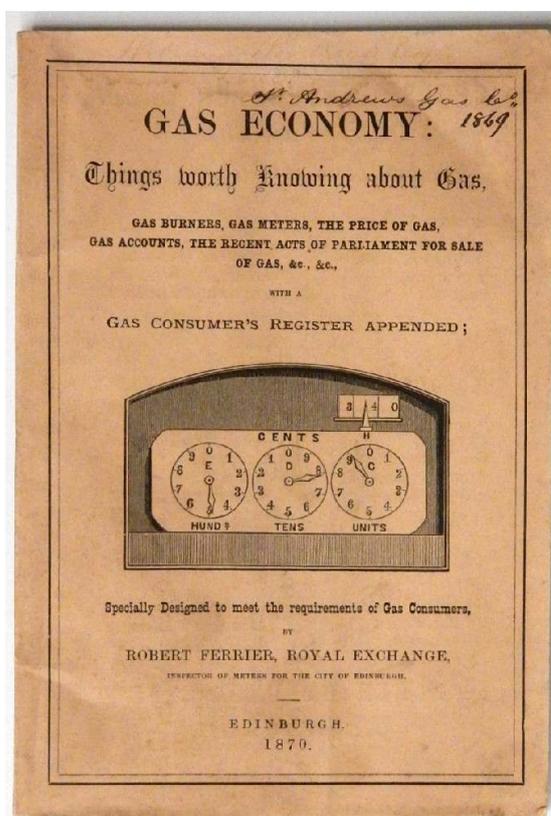
An unusual publication aimed at deflecting criticism of the gas supplies for domestic use.

The Scotsman in a review of the work described that 'No gas-consumer will read without profit the unpretending production of Mr Ferrier, and to all such we commend it.' Ferrier is at pains to promote gas, he actually patented his own form of wet meter for measuring gas supply and shows that it was safer and more economical than other forms of light.

Instructions on how to check for defects in any system and also how to correct such faults noting that explosion are rare and Gas is healthier than other forms of lighting and that the air consumed by a burner is less than two people breathing normally. 'The use of clean new burners and proper pressure are the most effectual, means of economising gas and attention to them will well repay the trouble necessary to preserve them in a proper state.' Further information on the history and the production of gas are given together with the construction and use of various kinds of gas-meter and also how to repair them. At the end of the work is a handy guide of checking the amount of gas used by a customer and recording it against the readings of the supplied by the gas company.

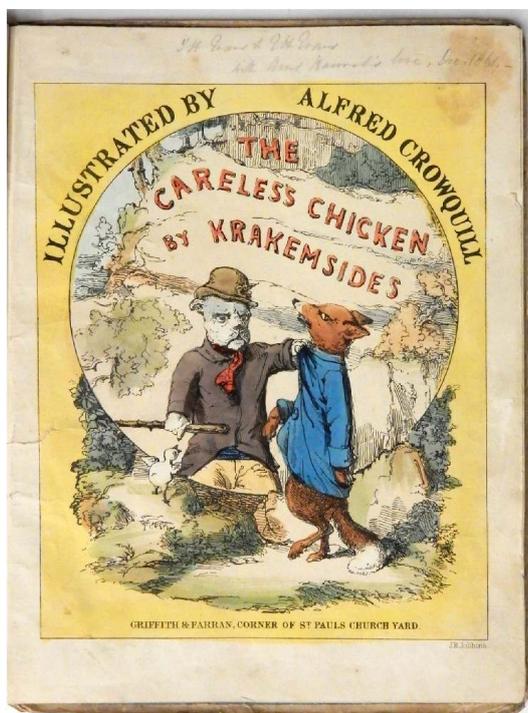
This copy appears to have been sent by the author to one of the directors of the St Andrew's Gas Co. upon its publication in December 1869 and although nominally priced at 6d with the author stating he has no interest in any gas supply company, the inclusion of quite a number of advertisements for gas fitters etc. seem indicate that copies were something of a promotional item given gratis to new customers and as such more often than not discarded.

OCLC and Copac records copies at British Library, Oxford, Cambridge and The National Library of Scotland.



BEWARE OF THE FOX!

18. [FORRESTER, Alfred Henry], 'Alfred Crowquill' *pseud.* THE CARELESS CHICKEN by Krakemsides. Illustrated by Alfred Crowquill. Griffith & Farran, Corner of St. Paul's Church Yard. [1853]. £ 185



FIRST EDITION. 8vo, pp. [iv] hand coloured pictorial title and preface, ff 14 (numbered on recto's only), each page with original hand coloured illustration; lightly soiled in places, with some tears and early repairs on verso; bound in the original cloth backed printed publisher's boards, minor dust-soiling and extremities rubbed, nevertheless, still a good copy, with early pencil presentation inscription at head of title.

Scarce first edition of this cautionary tale in verse for children, recounting the story of a young chick with 'a vain and trifling mind' encouraged by a wily fox to leave its family, the fox intent on fattening the chick to eat, only to be discovered, feel a sense of guilt before gruesomely meeting its end from the faithful dog, who 'pins him, with the gripe of death, upon the blood stained ground'. The chick having learnt its lesson, returns, rather sheepishly, to its mother.

'My dear little chickens, Let the following story be a warning to you not to believe in your own cleverness and to listen to the advice of those who wish you to act contrary to the will or without the knowledge of your parents for all such have their own selfish motives in prompting you to disobedience' (preface).

Alfred Henry Forrester (1804-1871), who published under the pseudonym Alfred Crowquill, was an illustrator and humorous writer largely known for his work in 'Punch' and the 'Illustrated London News'. His illustrations had a considerable influence in the development of Victorian children's books.

OCLC records copies in North America at NYPL, Dartmouth College, McGill, Princeton, Penn State, Wellesley College, Florida State, Toronto, Wayne State and Hennepin County library.

POETRY FOR THE LABOURING CLASSES

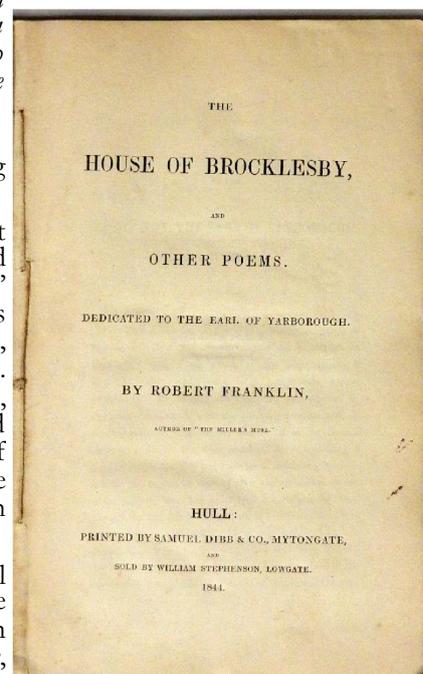
19. FRANKLIN, Robert. THE HOUSE OF BROCKLESBY, and other poems... Hull: Printed by Samuel Dibb & Co., Mytongate, and Sold by William Stephenson, Lowgate. 1844. £ 125

FIRST EDITION. 8vo, pp. vii, [i] contents, 79, [1] blank; with stamped ownership signature on front free endpaper and at head of p. 1, otherwise, apart from a few minor marks, a clean copy throughout; stitched as issued in the original limp blindstamped publisher's cloth, upper cover lettered in gilt, a little sunned with some soiling to extremities, but still an appealing copy

Uncommon first edition of this selection of poetry aimed at the labouring classes, by the Lincolnshire miller Robert Franklin.

'Like Batchelor's *Village Scenes*, *The House of Brocklesby* (1844) by Robert Franklin, another of Bloomsfield's avowed admirers, is built around historical vignettes of village life. In poems like "The Justice of the Peace" and "The Village Clerk" Franklin offers moralistic accounts of selflessness and self-dealing, charity and greed, and "[t]he Christian's matchless peace, the sinner's pain" (*The Encyclopedia of Romantic Literature*, 2012, vol. I, p. 745). There are six poems in all, concluding with the 'Coronation Ode', which was read out at a gathering of seventy of the gentry, clergy and respectable tradesmen of Barton at a dinner in honour of the Coronation of Queen Victoria, Franklin reporting that it 'was well received, and each verse loudly encored. A large subscription was raised, and the poor regaled with beef and ale, at their homes' (p. 78).

Robert Franklin of Ferriby Sluice, Lincolnshire, was the son of several generations of millers. The death of his father meant that he had to leave the mill in which he had been brought up, but after a short period in service, he was able to return. His first selection of verse, *The Miller's Muse*, appeared in 1824.



OCLC records five copies in North America, at Duke, Princeton, Library of Congress and two copies at the University of California.



ART NOUVEAU LIVING

20. [FURNITURE - TRADE CATALOGUE]. GROCHOLESKY, August. MODERNE WOHNUNGS EINRICHTUNGEN [cover title]. Bockenem: Grocholesky, Printed by H. W. & C., Berlin. [c. 1912]. £ 1,250

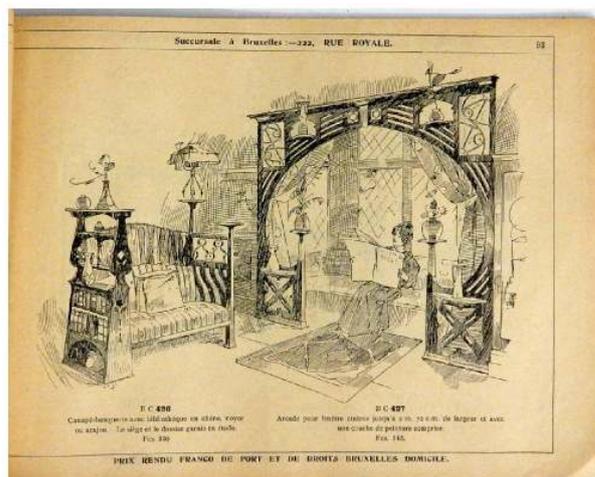
Oblong folio (318 x 472 mm), 88 chromolithograph illustrated pages; only occasional light spotting; original cloth-backed flexible boards imitating cloth, front cover printed in bronze colour; spine worn, a few marks.

The furniture house Grocholesky, situated in a small town near Hildesheim in Lower Saxony offered entire suites for living-, dining- and bedrooms, mainly in art nouveau style however still including the odd piece of historicist design for the more conservative buyer.

The large and beautiful illustrations show suites of furniture with the measurements on each page; the furniture suitably decorated with modernist vases and mantelpiece decorations on display on dressers, shelves and cupboards to give customers an idea of design potential.

Provenance: Inscribed on the rear inside cover by a citizen of Bockenem at a later date and with stamp and release stamp by a local museum.





ENGLISH FURNITURE FOR THE BELGIANS

21. [FURNITURE - TRADE CATALOGUE]. OETZMANN ET CIE. [Brussels, c. 1897]. £ 250
Oblong 8vo, pp. 156; illustrated throughout, loosely inserted flyer for a 'Table Automatique'; original decorated cover.

Oetzmann and Sons were a major furniture maker in London who also had a flourishing export market overseas. The present catalogue was probably produced after they won the gold medal at the Exposition Internationale de Bruxelles in 1897.

The catalogue is extensively illustrated and opens with a view of the their exhibition stand, and a copy of their 'prix' followed by many types and styles of furniture including several room settings, chairs, tables desks bookcases dressers, bedroom furniture sideboards. Quite a number of the designs are early art nouveau but still bearing a Japanese influence. Although Oetzmann had two shops in Brussels, the furniture is clearly of British design and execution. The furniture that was sold by Oetzmann's was decidedly 'middle of the road', neither too traditional nor too modern but with a blend of both to satisfy but not overwhelm potential buyers.

'LONDON RULES'

22. [GAME OF THE GOOSE]. THE NEW ROYAL GAME OF THE GOOSE. [London?]: [n.d., c. 1855]. £ 850

Hand-coloured lithograph game with a panel containing the rules [43 × 54.5 cm.], folding into decorative boards (22.5 × 20 cm.) the upper cover with a hand coloured lithograph label, lightly dust-soiled, but not detracting from this being a very appealing example.

Scarce and interesting variation of the game of the goose. Evidently produced sometime in the 1850's, with two contemporary rules: 'Whoever gets to 6, or the Great Northern Railway must begin again' and 'The Player who gets to 42 (the Crystal Palace) must stop on turn.' The game carries a delightful hand coloured picture of a goose, having the usual 63 circles within its outline marked with penalties or benefits.

Whitehouse p. 69.





RARE CHILD'S GARDEN DESIGN TOY

23. [GARDEN DESIGN GAME]. SEIFERT, Karl-Max. DRESDNER GARTEN-BAU-KASTEN. Dresden: Karl Max Seifert, Fabrik moderner Spielwaren [1906]. £ 1,750

102 hand coloured porcelain pieces (one repaired, a couple with a minor chip) contained in the original box, the upper cover with a view of the Dresden Sommerpalais with a decorative and lettered border (some old repairs to box); also a printed booklet 'Vorlageblätter des Dresdner Gartenbau-Kasten No. 2.'

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

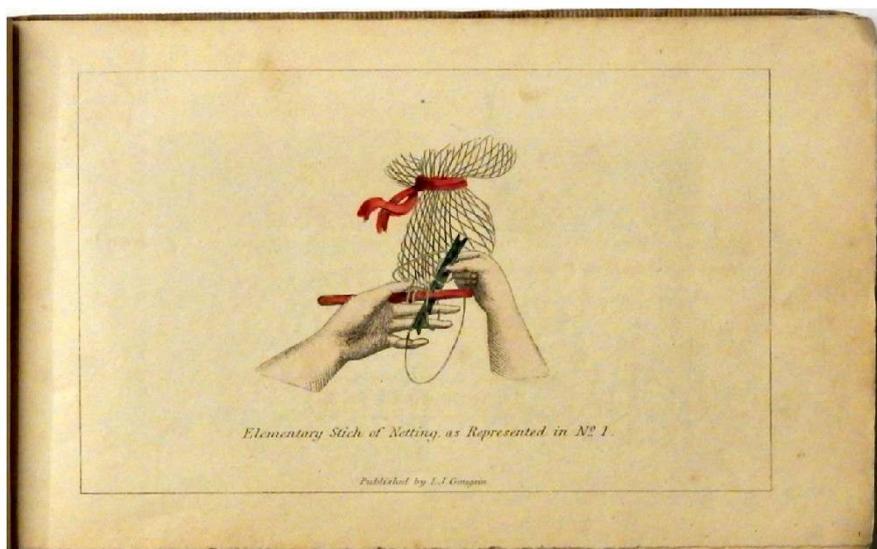
Seifert is today really only remembered for hosting the first exhibition of works by 'Brücke', an important group of Dresden and other German avant-garde artists that was held the showroom of his lamp factory in 1905. However it must be pointed out that the Seifert showroom's designer was Wilhelm Kreis,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

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

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

In total there are 28 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 really wanted to something avant-garde.





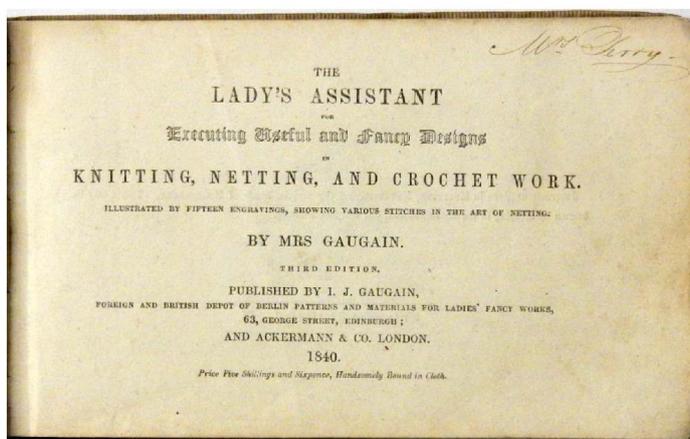
IMPORTANT IN THE HISTORY OF TEXTILES IN SCOTLAND

24. **GAUGAIN, Jane.** *THE LADY'S ASSISTANT* for Executing Useful and Fancy Designs in Knitting, Netting, and Crochet. Illustrated by Fifteen Engravings, showing various stitches in the art of netting. Published by I.J. Gaugain, Foreign and British Depot of Berlin Patterns and Materials for Ladies' Fancy Works, 63 George Street, Edinburgh; and Ackermann and Co., Strand, London. 1840. £ 285

THIRD ENLARGED EDITION. *Oblong 8vo, pp. 255, [1] blank; with four plates, one with hand colouring; apart from some light soiling in places, a clean copy throughout; in the original blindstamped publisher's cloth, upper board lettered in gilt, lightly sunned and marked, but still a very appealing copy, with neat near contemporary inscription on front free endpaper.*

Third, much enlarged edition, published in the same year as the first, of Jane Gaugain's *Lady's Assistant... in Knitting, Netting and Crochet*, containing all a lady needed to know in 'executing useful and fancy designs'.

Jane Gaugain (née Alison; 1804-1860) was a Scottish knitter and writer. Born the daughter of a tailor, after marrying in 1823 she worked in her husband's fancy stationers shop at 63 George Street, Edinburgh and helped turn it into a thriving haberdashery. It was from the shop that throughout the 1830s she wrote and disseminated knitting patterns, which were eventually to be gathered together to form the present work. The published work was the best selling knitting book of the period, both in the UK and America, running to 22 editions, and encouraged her to publish a further 15 volumes on knitting that helped make it a popular pastime for ladies, and a source of income for lower classes of women. She had a particular way of writing her patterns with full instructions at the beginning detailing the meanings of abbreviations. Throughout the 1850's, in response to reader's feedback, she began to produce charted paper and instructions that allowed knitters to create their own designs and began accepting mail orders at the Edinburgh shop.



OCLC records two copies only of this edition, at the NLS in the UK, and at the Killam library at Dalhousie University in the US.

UNCONVENTIONAL

25. **GEMMELL, Thomas Macmillan.** *TRIP TO LONDON: First Impressions*, in May and June 1846. By T.M. Gemmell, Editor of the "Ayr Advertiser". Presented to the Subscribers to the Ayr Advertiser on 1st January, 1847. Ayr: Printed by McCormick & Gemmell, Advertiser Office. [1847]. £ 385

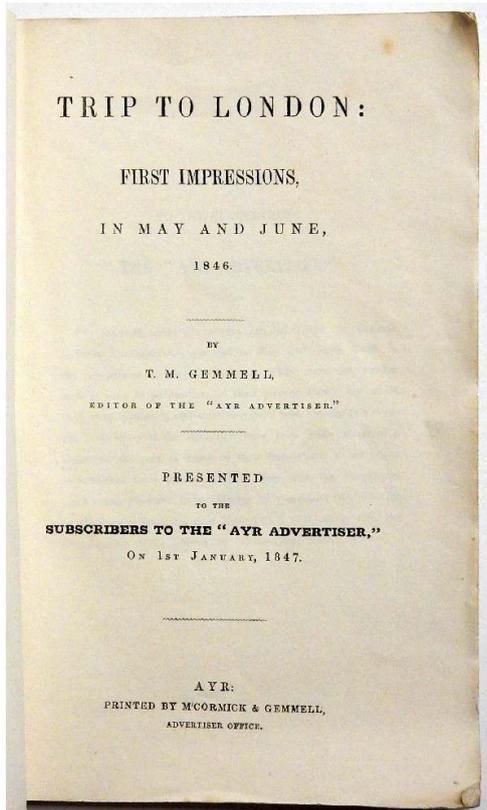
FIRST EDITION. *8vo, pp. iv, 107, some light marks to last leaves and corners slightly turned but a good copy; original glazed yellow wrappers with ownership in ink 'G.K. Young' presumably George Kirkpatrick Young of Glendoune, one of the Ayrshire landed gentry.*

An interesting and quite overlooked account of London in the 1840's with perspicacious accounts of the leading politicians of the day.

A Trip to London, first appeared in a series of 14 articles between 4th June and 3rd September 1846 with descriptions all written in a graphic, racy style. Gemmell set out from Ayr by train and coach to London. Having it seems never been this far south he often pauses to contrast the ways and means of the Scot and his southern neighbour. He also describes the luxury and misery he saw about him as he visits all the conventional sites in London. Unlike many contemporary accounts, Gemmell's descriptions, especially of people is anything but conventional. Of Benjamin Disraeli 'when we saw him closer in the lobby of the Commons, he had a more sullen, dogged expression than had formally opportunity of noticing. He seemed shabbily dressed in black. Slovenliness was not present, but tidiness was absent. The reader has perhaps seen a man who has lost his means and wits in litigation, going dreamily about the law courts where he had been ruined; or a gambler with a desperate air haunting the apartments where he had staked and lost his al... Of Thomas Babbington Macaulay 'He seems about fifty years of age. He is never seen without his umbrella, which he manages curiously when walking, - he describes the larger segment of a circle with it backwards, and then brings it up to his side, and strikes it emphatically on the ground' who would know?

Thomas Macmillan Gemmell, had previously been an advocate in Edinburgh, but had been the editor of the *Ayr Advertiser* since 1832. 'Under Gemmell's leadership, the Advertiser grew in maturity, and assumed his personality and creeds. His, and its, political creed became Liberalism of a moderate, progressive type, developing from the Whig interests which the original paper had espoused. The paper 'has supported all measures of reform for which it believed the country to be prepared', but opposed, under Gemmell and his successors, the demands of the Chartists in the 1840s, ... Gemmell himself had supported Whig, and then Liberal policies, and was strongly in support of Parliamentary Reform. Once he became proprietor and editor of the paper, 'his opinions were confirmed by contact with ... leading men of enlightened and progressive ideas.' Under Gemmell's 'able and spirited management' the paper continued to thrive, with a great increase in circulation, and became one of the leading newspapers in the south west of Scotland.' [R.Close 'Two Hundred Years of the Ayr Advertiser' *Ayrshire Notes*, No. 26, AANHS 2003.

OCLC records one copy, at the NLS;



ON DISPLAY IN THE CRYSTAL PALACE?

26. **[GREAT EXHIBITION].** COW HORN with engraved scene of the Great Exhibition building. [n.p., n.d., but c. 1851]. £ 850

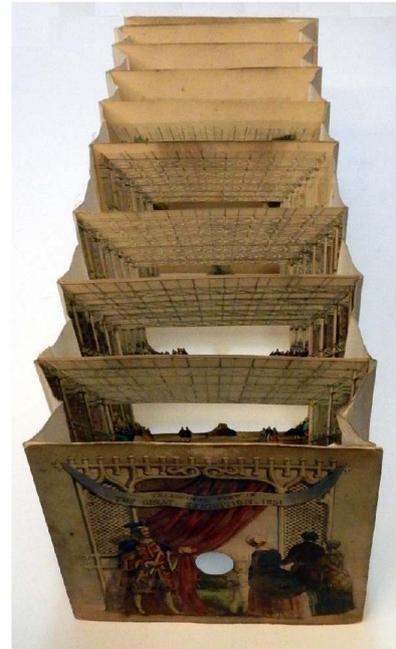
69 cm overall; engraved with decoration and a view of the exhibition buildings in Hyde Park.

Rare and unusual, if now somewhat ludicrous, memento created and sold at the time of the Great Exhibition, and perhaps on 'view' in the Crystal Palace itself.

The carving is finely executed and bears more than a passing resemblance to the work of C.H. Wood of Poplar, London, who is known to have produced conch shells with similar views, "Executed with a common Penknife", for both the 1851 and 1862 Exhibitions. Indeed Wood had a stand at the 1851 Exhibition and the present rather grand piece may have been on display there.



Only pieces that were manufactured inside the exhibition building could be sold to visitors, somewhat to the dismay of the organisers, cart loads of vases, pates, stationary and other such objects that, with the addition of a personalised name or some form decoration, could then be sold by exhibitors.



AFTER THE OPENING CEREMONY

27. **[GREAT EXHIBITION]. LANE'S TELESCOPIC VIEW OF THE INTERIOR OF THE EXHIBITION.** London, Published by C. Lane, June 3rd, 1851. **£ 1,250**

Eight hand-coloured lithographic panels and a back-scene panel, front panel with hand-coloured title vignette with peep-hole, without the mica lens which is usually missing, measuring 175 × 160 mm; extending with paper bellows to c. 900mm; front panel a bit soiled; preserved in a modern green cloth box.

Looking down the central isle with crowds milling about, the fountains (heightened with varnish) and statues form a central spectacle. Designed by T. J. Rawlins and lithographically printed at C. Moody's Establishment. This 'Telescopic View' forms the companion to Lane's other Exhibition peepshow by the same artist which recorded the opening ceremony with Her Majesty the Queen present.

Gestetner-Hyde 255.

MEMENTO OF A DAY OUT AT THE EXHIBITION

28. **[GREAT EXHIBITION JIGSAW PUZZLE]. FOR THE EXHIBITION, 1851.** T.F. Trebeck Toy and Fancy Warehouse. 3, Sun Street, Bishopsgate, London. [1851]. **£ 350**

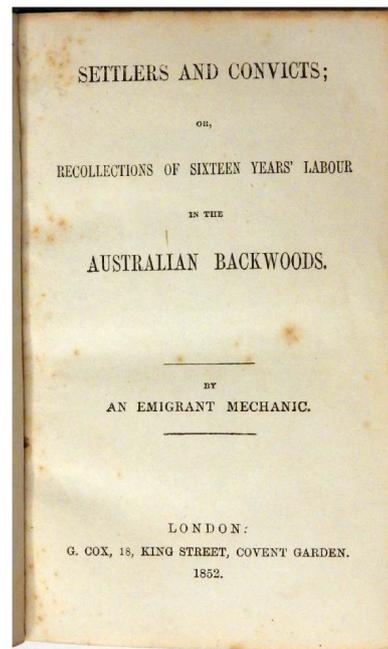
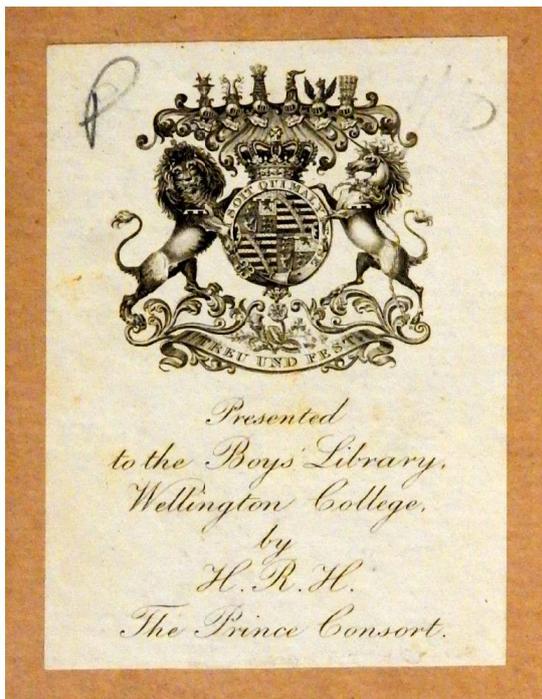


Wooden 16-piece jigsaw [115 × 180 mm], engraved image of the exhibition building, hand coloured in sweeps and dabs, one corner piece expertly repaired and supplied later, with part of the original image laid down, some dust-soiling, rubbing and warping to pieces; housed in the original deal box with a sliding lid, the box [125 × 175 × 25 mm], the design of the lid-label consists of the title, the publisher, and a vignette exterior view of the Crystal Palace which constitutes the game's key-picture, some rubbing, dust-soiling and minor loss, lid warped and consequently difficult to slide in to box, bottom of box cracked due to shrinkage overtime; despite faults still a desirable item.

Rare survival of this jigsaw puzzle manufactured to coincide with the Great Exhibition of 1851, and clearly capitalising on visitors to the Crystal Palace and sold as a memento or cheap diversion for younger visitors.

Thomas Frederick Trebeck (1818-1864) exhibited 'a variety of rocking horses, dolls and miscellaneous toys' at his stand No. 200 in 'Class 29. Miscellaneous Manufactures and Small Wares.' Trebeck toys were also on stands in sections devoted to Saxony, Saxe-Meiningen, Saxe-Coburg and Austria. Although British it would seem that Trebeck had an extensive trade as a wholesale importer of toy presumably chiefly of German and Austrian manufacture.

He also had a healthy interest in supplying early Christmas trees to Britain during the 1850's and displayed 'gigantic' examples at his premises in Sun Street for several years.



PRINCE ALBERT'S GIFT

29. [HARRIS, Alexander]. *SETTLERS AND CONVICTS*; or, recollections of sixteen years' labour in the Australian Backwoods. By an Emigrant Mechanic. London: G. Cox, 18, King Street, Covent Garden. 1852. £ 285

FIRST EDITION, SECOND ISSUE. 12mo, pp. xii, 435; contemporary half calf, rebounded to style preserving original label; engraved bookplate 'Presented to the Boys Library, Wellington College by H.R.H. The Prince Consort.'

'The only substantial description of what life in the [Australian] colony was like for a free working-man in the 1830s. It tells in a lightly fictionalized way of Harris's experiences as a rural labourer and farmer. Harris won some respect as an authority on emigration to New South Wales, a subject on which he wrote for working-class and religious journals... it is conscientious in its accuracy about places, customs and language in the colony, judicious in its judgments, sensitive to the needs of Aborigines, and outraged by the practice of flogging.' [Goodwin]

This copy has an interesting provenance for it was given 'by H.R.H. The Prince Consort', together with a small library of books, to the recently founded Wellington College built as a national monument and memorial to the Duke of Wellington. Prince Albert took a keen interest in the institution's initial intake of 200 boys in 1859 and it was reported in *The Globe* that 'H.R.H. the Prince Consort has made a munificent donation of 400 volumes to the Boys Library at Wellington College. The books are all handsomely and serviceably bound, and comprise a large number of finely illustrated editions, and the Abbotsford edition of the "Waverley Novels," Morris's works on "British Birds and Insects," with some fine works in foreign languages.'

The books were personally selected by Albert and why he may have thought this work suitable was maybe as both a warning of going astray and the possibilities opening up to young men in the colonies. The new buildings were lit by gas from the beginning and this probably had the deleterious effect on the original spine of this volume.

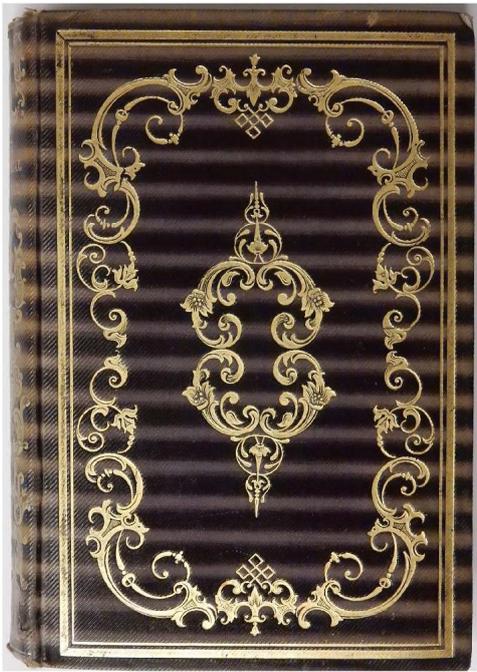
See Ken Goodwin, *A History of Australian Literature*, Macmillan, 1986; OCLC records four copies in North America, at UCLA, California State, Texas and the William & Mary library.

SUBTERFUGE

30. **HARWOOD, John, publisher.** *THE PICTORIAL CABINET: An Entertaining and Literary Miscellany.* London: J. Harwood, 26, Fenchurch Street. [1846]. £ 150

FIRST EDITION. 8vo, pp. [iv], 204; including engraved frontispiece, title and 17 plates; original purple two tone banded diagonal ribbed cloth, decorated boards and spine, spine sunned, gilt edges.

An interesting piece of Victorian commercial subterfuge. A good proportion of this work was first issued as an 'Annual' under the title *The Historical Souvenir and Literary Cabinet* for 1841, however Harwood only thought to reissue the contents of pages 1-180 and 301-324 of the original 348 page work. He did, however, take care to substitute all



the illustrations from his own stock of engraved plates and add a 'new' decorative title. Even in its first guise the work had quite a number of illustrations from an older date and one wonders how buyers or recipients, if they actually noticed, felt about this slight of hand when they recognised something vaguely familiar in this reheated text.

The book is bound in a rather swanky gilt striped cloth, one can envisage the newly bound copies stacked and sold by retailers at a remarkable cheap price.

Harwood's name is synonymous with decorative Victorian note paper and small volumes of engraved views of popular sights and attractions throughout Britain. Around the time *The Pictorial Cabinet* was issued Harwood had only recently recovered from a bankruptcy. His trading status was resolved by 1844 and the present publication could have been some form of diversification that gave him an opportunity both to rework old stereotype plates and engravings into a profitable venture when they would otherwise be standing idle.

The reinvigorating of old stock and dressing-up of previously published materials in the fast expanding markets of mid-Victorian print culture is something that still needs to be adequately documented.

OCLC records three copies, two in the UK, at the BL and National library of Wales, and one in North America, at Harry Ransom in Texas.

See item 46. Martin for another example of this subterfuge.

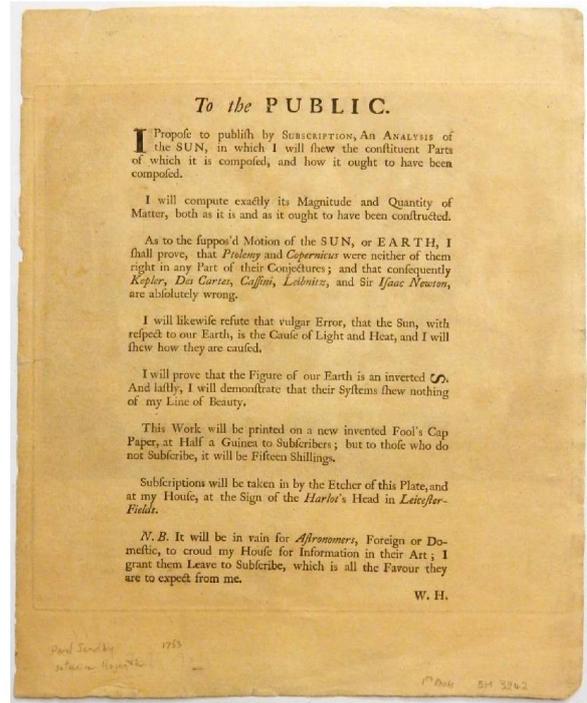
THE ANATOMY OF BEAUTY RIDICULED

31. [HOGARTH SATIRE]. [SANDBY, Paul]. PUGGS GRACES ETCHED FROM HIS DAUBING. London: [Paul Sandby], 1753. £ 1,250

FIRST STATE OF TWO WITH LETTERPRESS ON VERSO. Sheet on cream laid paper without watermark, [296 x 241 mm] with etching on recto [230 x 230 mm] and letterpress text on verso. minor nicks to edges but not affecting text or etching and an expertly repaired tear to upper right corner.

A biting satire on William Hogarth's recently published *An Analysis of Beauty*.

'Sandby's skills in drawing figures are seen in his series of eight remarkably powerful satirical etchings published in 1753-54 under the title *The Analysis of Deformity*. These constitute an attack on William Hogarth, whose influential book *The Analysis of Beauty* was published in 1753. There is no convincing explanation why the young Sandby should so viciously have burlesqued his renowned senior, though it has been suggested that Thomas Sandby's attachment to William Augustus, duke of Cumberland, the butt of the satire in Hogarth's much publicized painting of 1749-50, *The March to Finchley*, motivated Paul in his own attack.' [ODNB].

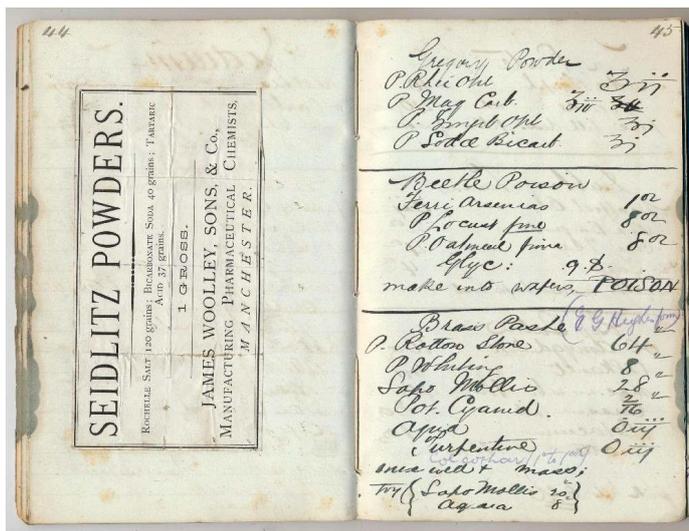


The irregularity of the numbers in the engraved portions of the plate is intended to satirise the somewhat confusing references to the auxiliary illustrations of Plates I. and II. of Hogarth's *The Analysis of Beauty*. The letterpress also satirises Hogarth and is a mock subscription to 'An Analysis of the Sun in which I will shew the constituent Parts of which it is composed, and how it ought to have been composed... I shall prove, that Ptolemy and Copernicus were neither of them right in any Part of their Conjectures ; and that consequently Kepler, Des Cartes, Cassini, Leibnitz, and Sir Isaac Newton, are absolutely wrong.'

BM Satires 3242.

VALUABLE RECIPES FOR PILES, GLUE AND 'BEETLE POISON'

32. [HOUSEHOLD RECIPE BOOK]. LATE NINETEENTH CENTURY CULINARY AND MEDICINAL MANUSCRIPT HOUSEHOLD RECIPE BOOK. [Manchester?] [n.d., c. 1880]. £ 300



MANUSCRIPT IN INK. 8vo, pp. [24] contents and then 73 text pages, a further 31 pages left blank, written in ink in a neat legible hand, lightly dust-soiled here and there, but generally clean; in the original limp cloth binding, a little worn to extremities, and some surface wear.

Original manuscript household book containing culinary recipes and household remedies, including many nineteenth century staples, such as cure's for earache, hair restorer, tooth powder, furniture cream, ointment for piles, rheumatics, scent balls, liquid glue, 'Beetle Poison' and various other tinctures leaving no ailment wanting.

Although the compiler of the volume remains anonymous, there is one pasted in advert for 'Seidlitz Powders' offered by James Woolley & Sons, Manufacturing Pharmaceutical Chemists in Manchester, which would suggest they were from the north west.

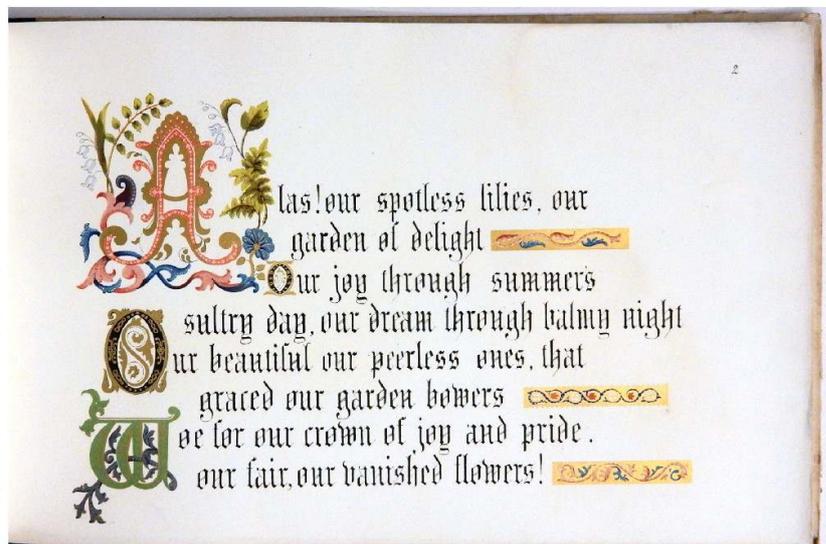
ILLUMINATING LADIES

33. HOWARD-VYSE, Elizabeth, GREVILLE, Fanny Lucy Cecilia, & H[ughes], F. [?] THE GATHERED LILIES. The illuminations designed by Mrs. Howard Vyse and Fanny Greville ; the original poem by F.H. London: H. Hering, 137, Regent Street [1857]. £ 850

FIRST AND ONLY EDITION. Oblong folio [22 x 34.5 cm], chromolithograph and gold printed title and 12 numbered leaves; together with a leaf of advertisements printed in bistre for Hering other works; original blue cloth backed boards, the upper cover with the same design as the title, somewhat foxed and marked.

A vivid series of illuminated texts in the style of Owen Jones, Henry Noel Humphreys and their contemporaries. The two artists were probably partially self taught and by using such contemporary works as David Laurent de Lara's *Elementary instruction in the Art of Illumination, and Missal Painting on Vellum*. Interestingly Laurent de Lara had founded the Illuminating Art Society the same year as *The Gathered Lilies* was issued so it is quite possible that the illustrators were involved with the society in some way.

Elizabeth Howard-Vyse, née Seymour (1815-1892) was married to Lt. Col. George Charles Ernest Adolphus Richard Howard-Vyse and at the time the work was published appear to have lived in Windsor and we presume her co-illustrator Fanny Lucy Cecilia Greville (1831-1912) was probably also there, Fanny was a daughter of Vice-Admiral Henry Francis Greville and in 1866 and was to marry another Vice-Admiral Sir Charles Eden. We have not been able properly identify the author although a privately published work of devotional poetry, *Poems on Nature and Grace* by S.H. and F.H. [Misses S. and F. Hughes] published in 1856, could hold the answer as the subject matter and style appear to be if not identical, is at the very least similar.



The text is printed in Gothic script and illuminated with motives imitating medieval originals that include initial letters and decorative bands, with some of the designs introducing more contemporary ideas with ferns incorporated into one of the designs. On the whole the use of colour and gold to enliven the text give a well balance design element.

The choice of publisher seems at first glance rather odd, Henry Hering was the last in the line of Hering family of bookbinders, although still continuing his family trade Henry also became know as a society photographer an a promoter of Achille Collas relief printing process. He also had a short lived venture in the publication of religious texts and prints to supplement his other commercial



activities, some of these being marketed with his partner Remington but more often alone. The author of *The Gathered Lilies* may have commissioned Hering to take charge of their handiwork for it appears this class of work was outside of Hering's usual field of merchandise, therefore unlikely to have been a purely speculative venture.

OCLC records two copies in the UK, at the NLS and Cambridge, and two in North America, at Alberta and Delaware.

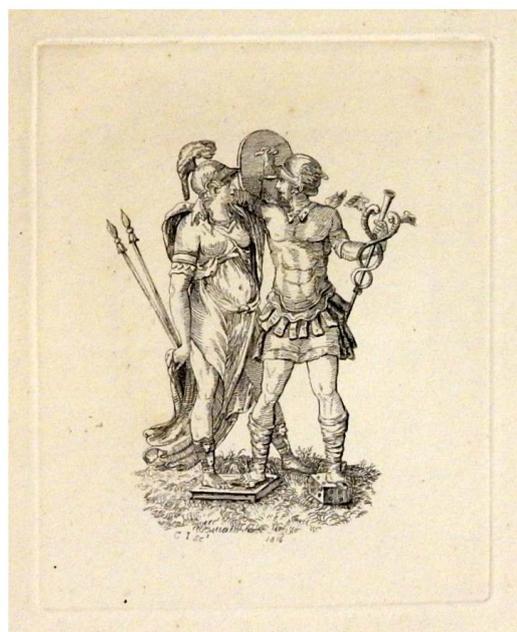
REGENCY ETCHINGS BY THREE SISTERS

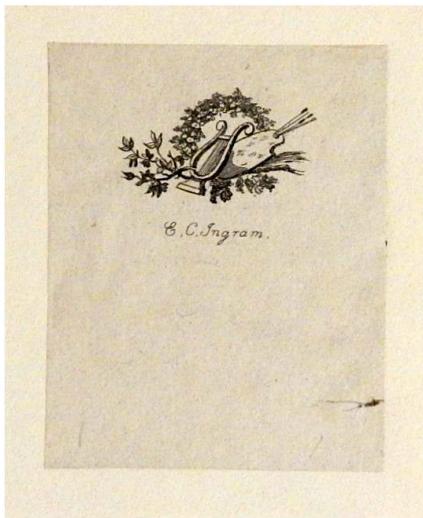
34. INGRAM, Elizabeth Christian, Augusta Isabella & Caroline. [COVER TITLE]. ETCHINGS - GRADATIONS. [1816]. £ 1,750

41 etching bound in one volume, 4to - listed below, several paper types some with a watermark date of 1814; contemporary half calf, upper cover detached; spine lettered in gilt 'Etching' and 'Gradations'.

An unusual group of Regency etchings by three sisters, Elizabeth Christian Ingram (b. 1795), Caroline Ingram (1800-1819) and Augusta Isabella Ingram (b. 1802), who had all taken instruction on etching from Venetian etcher Francesco Novelli.

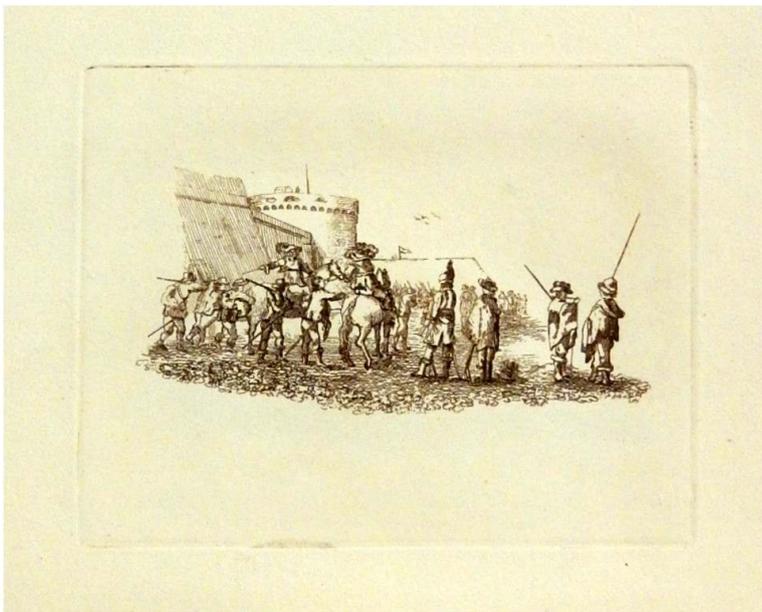
The sisters were all children of the art collector John Ingram (1767-1841) of Staindrop Hall in County Durham, and also a longtime resident at Venice. 'Another English patron in touch with Guardi and also a resident in Venice was John Ingram. This rather elusive figure was born in Staindrop Hall in Durham in 1767 So that if the tradition that he commissioned his paintings directly from Guardi is correct he must have been fairly young at the time. In any case the further story that his daughter Margaret actually studied under Guardi is clearly impossible. We do not know just when he settled in Venice. In 1819 despite protests from the Academia he was allowed to remove his Guardis from the city on the grounds that a number of the artist's works were to be found there and that in any case his reputation was not sufficiently high to warrant their export being forbidden. About three years later there





are records of the Ingram family in Rome where tradition says that he lived in the Palazzo Mignanelli, and he died there, after various visits to England, on 31 January 1841. Of his four daughters, Augusta, who had been a pupil of the Venetian engraver Francesco Novelli, married a certain John Godfrey, and it is through them that we can trace back Ingram's splendid Guardis. A mere outline such as this is enough to establish that Ingram was far from being a conventional Grand Tourist wanting a souvenir of Venice after a hurried visit... [Haskell].

It seems very likely that Francesco Novelli also instructed Augustas' elder sisters for the style of the various impressions are very similar and that they were made within a fairly short period. This seem to be confirmed by a contemporary inscription on the front free endpaper 'These are the works of the Miss Ingrams' from their first lesson, 18.'



Francesco Novelli (1764 - 1836) was a painter and engraver in Venice, both the son and pupil of Pietro Antonio and later a pupil of Denon, his etchings are in manner of Rembrandt and his influence is clear to see in their own etchings.

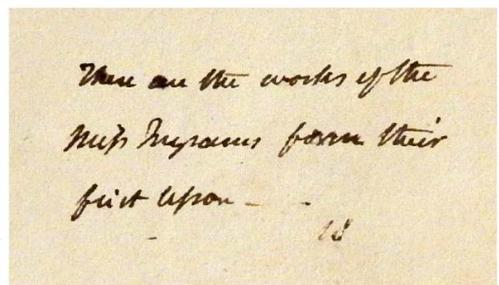
The subjects and artists are as follows, although five are unsigned with several impressions in two or more slightly different states and inks. Various stocks of paper were used with a few bearing a British watermark and date of 1814. Was a batch of paper taken by the Ingrams to Italy rather than the impressions being struck at home? The sheets were evidently ordered as they are found in this collection for a pencil number in the to right hand corner has been shaved off before binding, the binding however is certainly British of the regency period.

Unfortunately most of John Ingram's own collection including bronzes, sculpture and pictures were lost in the spring of 1828, when the vessel in which they travelled was lost off Cape Ushant, one wonders if some of the daughters etchings suffered a similar fate as today they seem to be very uncommon.

The contents of the volume are as follows:

Elizabeth Christian Ingram - I. A lyre and pallet in a wreath 'E.C. Ingram' - II. A sparrow hawk within a roulade (2).

Catherine Ingram: - I. A thrush on a bower within a roundel 'C. Ingram Feb. 1816' (2) - II. A thrush after a Bewick woodcut 'C. Ingram, March 1816' (3) - III. A fortified bridge in a river landscape 'C.I. 1816' (2) - IV. A head and shoulder portrait of 'Lodovico Ariosto P' 'C.I. 1816' (3) - V. A group of figures including peasants and a trumpeter on a donkey 'C 16 P' (2) - VI. A copy of a 1598 medal by Felici Antonio Casoni with a portrait of Clement VIII and a large procession moving toward Ferrara on the obverse 'C. Ingram 1816' (2) - VII. A copy of a medal of Pietro Bembo, and attributed to Cellini, unsigned but probably Catherine Ingram - VII. Mercury and Juno 'C.I. Scr. 1816'.

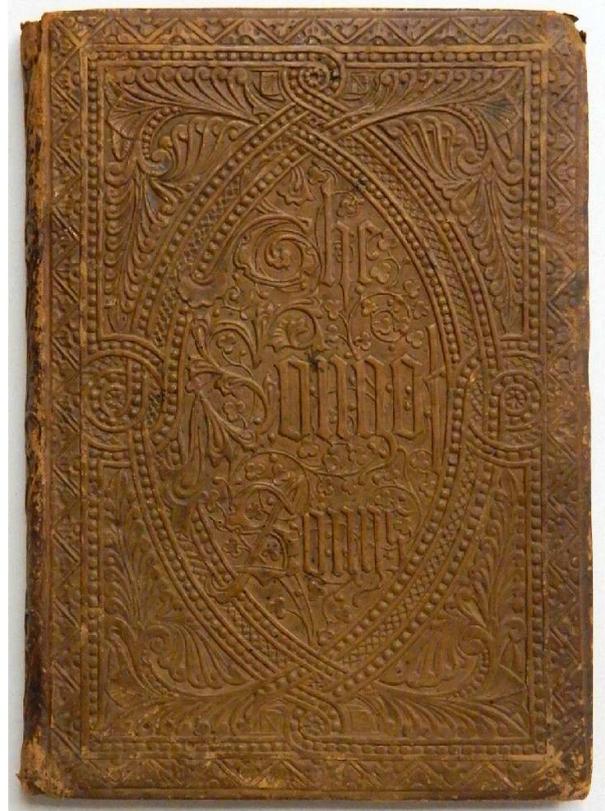
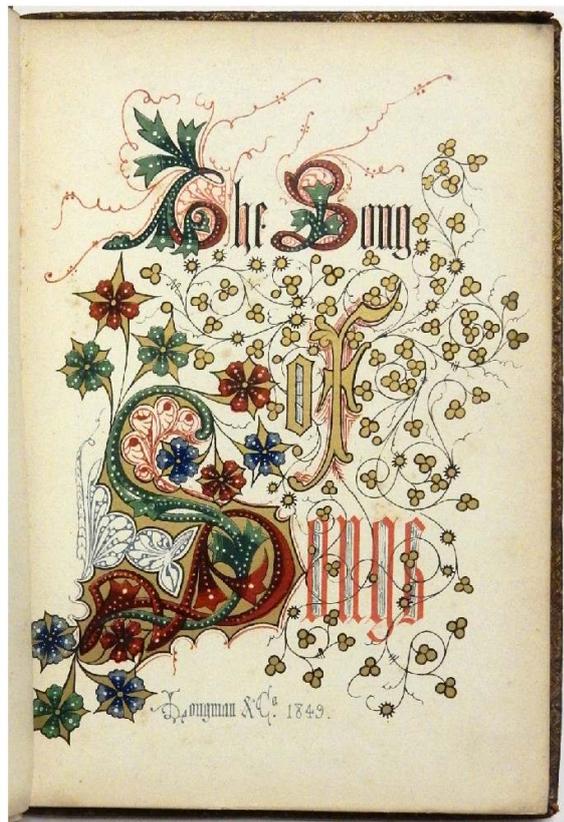


Augusta Isabella Ingram: I. An eagle on a mossy rock with in a roundel 'A.I.I. Feb 1811' (2) - II. A fisherman in a river with a bridge in the background after Bewick (2) - III. A bearded emperor with laurel wreath within a

decorative cartouche '1816 A.I.' (2) - IV. A group of soldiers at the foot of battlements 'A.I.I. 1816' (2) - V. A group of two peasants with a merchant in the background, probably copied from an etching of the Rembrandt school (2) - VI. profile portrait of a roman god with a club on his shoulder, possibly after an old master painting (2) - VII. a traveller resting with his donkey waiting by the roadside 'I.I.' - VIII. a beggar leaning on a staff, probably after from an old master print.

Also unsigned: I. An heraldic badge II. An hexagonal medieval font - III. A group of north country cottages - IV. 'Obverse of the Great Seal of Robert de Brus, King of Scotland.' - V. Head of bearded God with laurels (2).

See Francis Haskell: Francesco Guardi as Vedutista and Some of His Patrons, *Journal of the Warburg and Courtauld Institutes*, Vol. 23, No. 3/4 (Jul. - Dec.,1960), pp. 256-276.



OWEN JONES' SONGS

35. **JONES, Owen, designer.** THE SONG OF SONGS which is Solomon's. [London]: Longmans & Co. 1849. **£ 450**

8vo, pp. [2], [32], [2]; chromolithograph throughout, lightly marked and dust-soiled in places; in original 'Relievo leather' binding embossed with a design by Owen Jones, and bound by Edmonds & Remnant, with their binding ticket on rear pastedown, rubbed and worn to extremities, but still a very good copy, from the library of Hubert Dingwal with his pencil notes on front free endpaper.

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

This is the fourth binding using the Leake Patent Leather system executed by Remnants and Edmonds, who were awarded a Prize Medal at the Great Exhibition two years later for their work.

Abbey, *Life*, 229; Courtney Lewis, 143; McLean, *Victorian Bookbinding*, 11; Ray, *The Illustrator and the Book in England from 1790 to 1914*, 227.

HIGH DRAMA

36. **[JUVENILE WRITING SHEET]. ELIJAH'S SACRIFICE.** [London:] Published by W. Belch, Bridge St, Union St. London & J. Phelps, Paternoster Row. [before 1820]. **£ 285**

Hand-coloured wood engraved writing sheet, [48 x 38.5 cm], unused, on wove paper, with seven scenes comprising one large scene at head and three each to left and right and a cartouche below for the child's name, all enclosing a blank space for penmanship, a very appealing item; mounted by two edges on card.

A rare and decorative item of ephemera using several scenes of high drama from 1st and 2nd Kings.



William Belch's partnership with Edward Langley until the latter's death in 1819 when the business was thrown into bankruptcy, a situation not resolved until 1864 long after Belch's death in 1843. The partnership produced maps, satires, various illustrations and views as well as a number of jigsaw puzzles.

The religious writing sheets do not appear to have been so diligently collected, despite their dramatic appeal and vivid colouring.

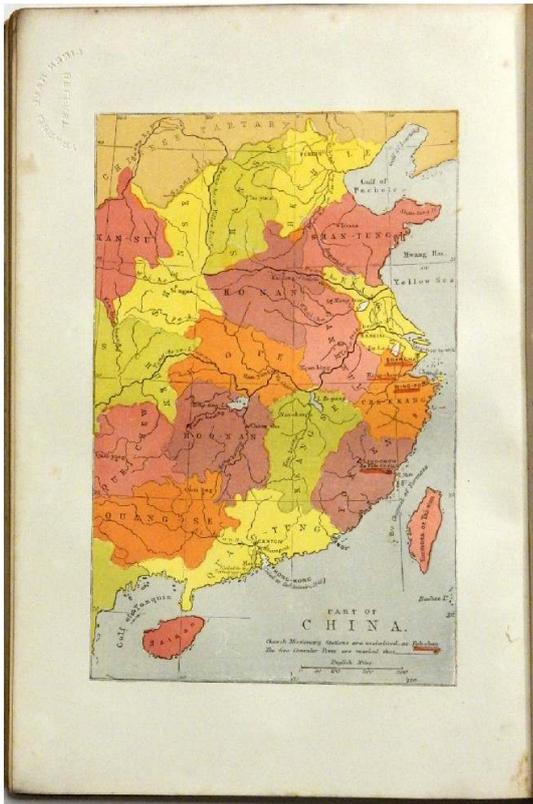
CONVERTING THE HEATHEN ABROAD

37. [KNIGHT, Rev. William, editor]. THE CHURCH MISSIONARY ATLAS. Maps of the Various Missions of the Church Missionary Society, with illustrative letter-press, and a register of the Society's Agents'. London: Published by the Society, by Seeley, Jackson, and Halliday, Fleet Street. 1862. £ 450

THIRD EDITION. 8vo, pp. 224, [4]; 23 coloured lithograph maps, a lithograph chart and a folding printed table; original blue limp cloth, upper cover blocked in blind and gilt lettered, gilt edges, slightly shelf worn but generally in fine condition; bookplate of 'The Belfast Library and Society for Promoting Knowledge'.

An interesting work chiefly produced to encourage clergy and their parishes to put their hands into their pockets in support of converting the heathen abroad.

Knight's introduction is something of an advertisement: 'A Missionary Association, thus sustained, weaves a bond of friendly and affectionate intercourse between the Clergyman and his Parishioners, which nothing else can supply ... To the pious poor, also it is a boon not to be overrated: for it at once elevates them from the position of recipients of alms into the dignity of givers, brings home forcibly to their minds the contrast of their many privileges compared with those sitting in pagan darkness...'



Maps and descriptive texts of all the key areas of activity in West Africa, Sierra Leone, 'The Yoruba Country, with Lower Niger,' Calcutta, 'Sindh and the Panjab,' 'The Telugu Country,' Tinnevely, Ceylon, 'Part of China' 'New Zealand (Northern Island) Rupert's Land and the 'The Far West of the British Empire' i.e present day British Columbia and Yukon. Also included is 'The Mediterranean' as here was to be converted 'the proud Mohammedan fatalist.' If not overtly racist, the tone is wonderfully deprecating of other faiths, also of interest are the extensive appendices of society agents, here divided into five sections: I. European Clergymen and Catachists sent out - II. Secular lay agents, chiefly printers or surgeons - III. Female European teachers - IV. Native and country-born clergy and - V. Lay agents. Many of the 'agents' seems to have died in their endeavours, retired due to ill health, or were described as 'Still labouring.'

The Atlas was chiefly the idea of the Rev William Knight, one of the secretaries to the Church Mission Society appointed by Henry Venn. He was was taught at Balliol College and possessed scholarly and literary talents that together with his evangelical zeal made him a useful proselytizer in the missions efforts to induce conversion.

The idea of an atlas covering the work of the society seems to have occurred to Knight whilst on an expedition of enquiry to Ceylon. The first edition was produced on his return to Britain and issued in 1857 and soon became accepted as a standard reference work. As new information came to hand the atlas soon expanded from the its original thirteen maps to twenty-three before Knight relinquished his post after the completion of this third edition. The atlas was to continue into the early years of the

twentieth century in various forms, but with the same general object of garnering support.

Copies of these early editions appear exceedingly scarce, probably once their usefulness was eclipsed by later editions (even those are uncommon), they were consigned to the Sunday Schools and their fate was sealed.

OCLC records two copies in North America, at Georgia State and Chicago; Copac adds further copies at the BL, NLW, NLS, Oxford, Cambridge and Lambeth.

FIERCE!

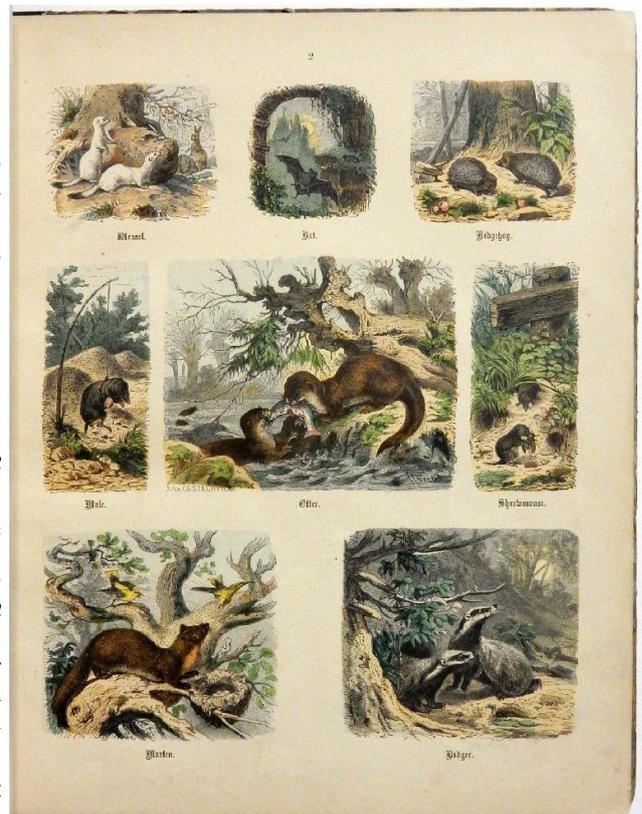
38. [KOLB, Christian Friedrich August Kolb] and SPECHT, Friedrich. ANIMAL LIFE IN EUROPE Illustrated with coloured plates by F. Specht. London: The Religious Tract Society. 56 Paternoster Row; 65, St Paul's Churchyard; and 164 Piccadilly. 1871. £ 285

Folio [29 x 23 cm], pp. iv, 68; 14 hand-coloured wood-engraved plates and numerous wood-engraved text illustrations; original cloth backed boards, the upper cover with hand coloured tinted lithograph, slightly damaged to one edge; Inscribed on the front free endpaper to thirteen year old future architect. Edward Ernest May and helpfully dated 'X. 2. 1871.'

Probably a rather free translation of Kolb's *Unsere Thierwelt* adapted for a British readership.

Some of the German wood-engravings are all a bit fierce but these have been leavened with dash of British designs throughout the text. Some may indeed derive from other works that Specht illustrated including *Kämpfe der Thierwelt* [*Fights of the animal world*]. Quite a number of the illustrations show snarling animals preying on lesser creatures with the fifteen chapters beginning with mammals and working its way through birds, reptiles, fish and insects, to snails and worms.

The dangers of Darwin is nowhere to be seen in this text which has, as a coda, a spiritually uplifting essay on God's work and mystery.



Freeman: *British Natural History Books 1495–1900* 2143; OCLC records one copy, at the NLS; Copac adds further copies at the BL, Oxford and Cambridge.

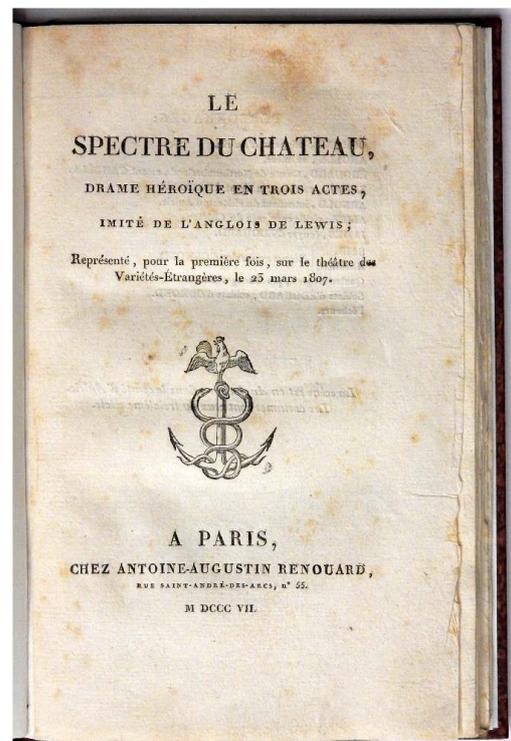
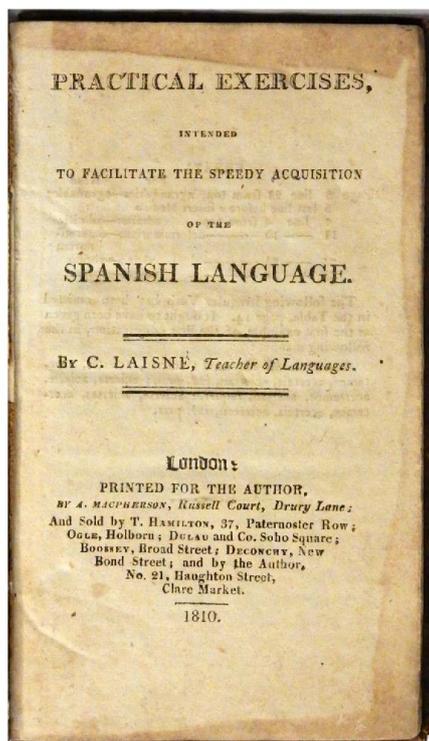
**'THE SPEEDY ACQUISITION OF THE SPANISH LANGUAGE' WITH
CONSIDERABLE HELP FROM DON QUIXOTE**

39. **LAISNE, C.** PRACTICAL EXERCISES, intended to facilitate the speedy acquisition of the Spanish Language. By C. Laisne, Teacher of Languages. London: Printed for the author... and sold by T. Hamilton, 1810. £ 185

FIRST EDITION. 12mo, pp. viii, [2], 51 [1 ad]; lacking both free endpapers; in the original sheep, chipped at head & tail of spine; name on endpaper; else very good.

Scarce first edition of these *Practical Exercises* for 'the speedy acquisition of the Spanish Language', by the teacher of Spanish and Portuguese, Laisné, who aims to enable pupils to comprehend the meaning of a sentence and to point out to him the rules of composition. 'For this reason', he reports, 'the sentences selected for the following Exercises, are in general short in order that the essential points in each may be more readily perceived' and that the examples 'are all taken from works in Spanish and Portuguese... a considerable number' of which 'are taken from Don Quixote, a book which, contrary to the general opinion, I have found very useful to beginners, because the entertainment which the work affords, encourages the learner to proceed, and because it abounds with proverbs and sententious expressions, which make a forcible impression on the memory' (pp. v-vii).

Not in OCLC, which records only microform copies; Copac records three copies, at Birmingham, the BL, and at the University of Wales, Trinity Saint David.



'THE CASTLE SPECTRE' IN FRENCH

40. **LEWIS, Matthew Gregory.** LE SPECTRE DU CHÂTEAU, drame héroïque en trois actes, imité de l'Anglois de Lewis; Représenté, pour la première fois sur le théâtre des Variétés-Etrangères, le 23 mars 1807. A Paris, chez Antoine-Augustin Renouard, 1807. £ 300

FIRST FRENCH TRANSLATION. 8vo, pp. 68; with minor staining towards the end, otherwise a clean copy throughout; uncut in recent mottled boards.

Rare first French translation of Lewis's most famous play. Calling it 'a brilliant example of the more thrilling type of melodrama', Nicoll cites a host of influences: Shakespeare and Sheridan (the character of Father Philip); Walpole (one scene is taken from *The Castle of Otranto*), Schiller (a vision is derived from *Die Reuber*); and so on.

This translation is attributed to Jean-François Boursault-Malherbe (1752-1842) in the catalogue of the French National Library.

OCLC records one copy only, at Yale.



SIGHTSEEING IN THE METROPOLIS

41. [LONDON GAME]. THE PANORAMA OF LONDON. or a Day's Journey round the Metropolis, An Amusing and Instructive Game. London: J. Harris at the Juvenile Corner of St Paul's Church Yard Published, Nov. 1, 1809. £ 1,500

A hand-coloured folding engraved sheet divided into 12 sections and mounted upon a single sheet of linen [55 x 55 cm]; the image arranged as a spiral shows 50 medallions in various shaped of round frames of differing sizes with title and imprint above and below the game; folding into the original slip-case with a hand coloured label containing title on a shield, above which is the crest from the City arms, and below which the shield of the City's arms, the City's motto, and Harris's imprint with the dome of St Paul's as a backdrop, and on either side Gog and Magog. (old worm track, repaired, but no loss to lettering or image, also some general browning in places but the colours still good, the slipcase with signs of obvious use).

Many of the chief London landmarks are shown in the 50 medallions beginning on a tasselled sash 'London Stone' followed by views of the principle docks, bridges, squares, public buildings, markets, theatres with No. 41 reserved for Harris's own shop. Several of the images on this game are clearly reduced copies of plates in Rudolph Ackermann's *Microcosm of London* and other similar works. In the centre is an oval view of the City of London as seen from Southwark on the occasion of a state occasion (probably Nelson's Funeral as recorded by J.T. Smith) or Lord Mayor's Day.

The game was originally accompanied by a booklet, here present in facsimile, *Rules and Directions for Playing the Game Panorama of London; or, a Day's Journey Round the Metropolis*, London: J. Harris 1809.

Whitehouse, p. 36.



HAVELL EYE FOR DETAIL AT ITS BEST

42. [LONDON]. HAVELL, Robert, Jun. A PANORAMA OF LONDON. Taken from Nature by R. Havell, Jun. London: Published by Havell & Co. 79, Newman Street, Oxford Street MDCCXXIV [1824]. £ 5,500

Hand-coloured aquatint strip panorama, consisting of publisher's label at extreme right with modern stay and six sheets all conjoined, measuring 84 x 4200 mm, with title 84 x 4295 overall; a few old tears skilfully repaired and some minor soiling; in original treen case with a lacquered aquatint label with a patriotic design consists of Fame, blowing a trumpet from which is suspended the title the royal crown, and below are the arms of the Corporation of London, Royal Arms, Union flag, and an abundance of relevant symbols: Industry (hive), Trade (ship), Plenty (cornucopia), Justice (fasces), Fortitude (lion), Agriculture (corn), maritime steadfastness (anchor), civic patronage (sword and mace), and military preparedness (cannon, lance and military drum).

The view commences at Vauxhall in order to show the recently built Vauxhall Bridge (opened 1816) and Millbank Penitentiary (opened 1822). It extends as far east as the London Docks and St John Wapping. The recently built Waterloo and Southwark Bridges (opened 1817 and 1819 respectively) are depicted. There is no sign of New London Bridge, the building of which commenced in 1823. River traffic featured in the print includes the Richmond Steam Yacht the Margate Steam Yacht, the French Steam Yacht, the Leith Steam Yacht, all crowded with excursionists, and the personal yacht of the eccentric Wapping biscuit-maker, Alderman Sir William Curtis M.P. Off Millbank are to be seen six 'four-oared pleasure galleys' partaking in a rowing match (presumably the Doggett's Coat and Badge Race?), and off Bank Side a civic procession of City ceremonial barges. The river is crowded with yachts, colliers, hay barges, Thames barges, and Peter boats.

The copper plate for this panorama was auctioned at Geo. Jones & Co. on 27 May 1828 (91), on the dissolution of Robert Havell Senior and Robert Havell Junior's partnership. Robert Havell Junior, however, appears to have retained the plate, for it also features in S. Leigh Sotheby's sale for 18 July 1838 (36). On this latter occasion Havell was disposing of copper plates and copyrights prior to emigrating to the United States. A facsimile of the extremely rare printed booklet is included with the panorama.

Abbey, *Life*, 485.

LOTTERIES ABOLISHED

43. [LOTTERY HANDBILL]. THE LAST BUT TWO. [London]. Hazard & Co., 93, Royal Exchange, 26 Cornhill and 324, Oxford Street. 1st March [1826]. £ 200

ORIGINAL PRINTED HANDBILL. 1 page, 183mm x 122mm, printed on recto only, embossed and printed in several colours, lightly dust-soiled; loose, as issued.



Rare survival of a colourful and sensationalist original handbill advertising Hazard's 'Last but two' lottery, issued in the run up to the end of the state lottery in October 1826.

'Hazard & Co., who have been so eminently distinguished for the sale of Capital Prizes for upwards of One Hundred Years, respectfully solicit a continuance of public patronage for the very short time Lotteries have yet to last, as a very few months will bring them, by Act of Parliament, to a final close. The present Scheme being positively the Last but Two they ever can have the honour to submit' (*The Examiner*, 1826).

'The Lottery Act of 1823 ensured that the State Lottery would be abolished within a three-year period. As the final draw, held in October 1826, approached, the lottery-office keepers made frenetic attempts to publicise it... Hone writes that "incredible efforts were made in the summer of 1826 to keep 'the last lottery' on its legs. The price of tickets was arbitrarily raised, to induce a belief that they were in great demand' and the 'attention of the public of the metropolis was endeavoured to be quickened, by all sorts of stratagems'" (Strachan, *Advertising and Satirical Culture in the Romantic Period*, p. 189). The end of lottery was commented upon by writers such as Charles Lamb (who earlier had written lottery puffs), Thomas Hood (*Ode to Thomas Bish, Esq.*) or Samuel Taylor Coleridge who had played the lottery in 1793 out of desperation and of course - did not win anything. In a letter to James Gillman Jr. of 1826 he commented on the end of lottery in 1826 'I do not undervalue *Wealth*, even if by descent or by Lottery [though] since Mr Bish mourns in large Capitals, red, blue, and black, in every

corner over the Last, the downright Last, you have but small chance, I suspect, of a snug £30,000 from this later source' (*ibid.* p. 188).

ENCOURAGING A SCHEME 'FOR THE RELIEF OF WIDOWS, FATHERLESS CHILDREN, OR ORPHANS'

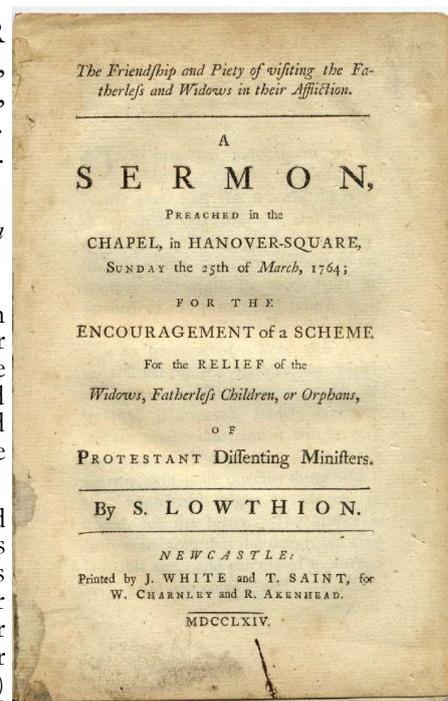
44. **LOWTHION, Samuel.** THE FRIENDSHIP AND PIETY OF VISITING THE FATHERLESS AND WIDOWS IN THEIR AFFLICTION. A Sermon, Preached at the Chapel, Hanover Square, for the encouragement of a scheme for the relief of the widows, fatherless children, or orphans of Protestant Dissenting Ministers... Newcastle: Printed by J. White and T. Saint, for W. Charnley and R. Akenhead. 1764. £ 300

FIRST EDITION. 8vo, pp. iv, 5-43, [1] blank; apart from a few minor marks, a clean copy throughout; in recent wraps.

First edition of this rare work, the first part constituting a sermon encouraging a scheme 'for the relief of Widows, Fatherless Children, or Orphans of Protestant dissenting ministers', the second half setting out the rules and regulations of the scheme over four chapters: I: The Form and Rules of Admission into this Association; II: The Method for raising and supporting this fund; III: The Purposes to which this Fund is to be applied; IV: Regulations to be observed in the Management of this Fund.

The Rev. Samuel Lowthian, came from Penrith, Cumbria and was educated at the academy of Dr. Caleb Rotheram, of Kendal. He was appointed as the assistant minister at Hanover Square and was remarkable for his fervent eloquence and fearless deductions and his flock freely allowed their minister the right of individual judgement, which they claimed for themselves. This liberal conduct he strongly recommended to other societies, that found an outlet in a sermon he preached (August 26, 1756) at the ordination of the Rev. Caleb Rotheram, his tutor's son and successor, at Kendal and also in the present sermon.

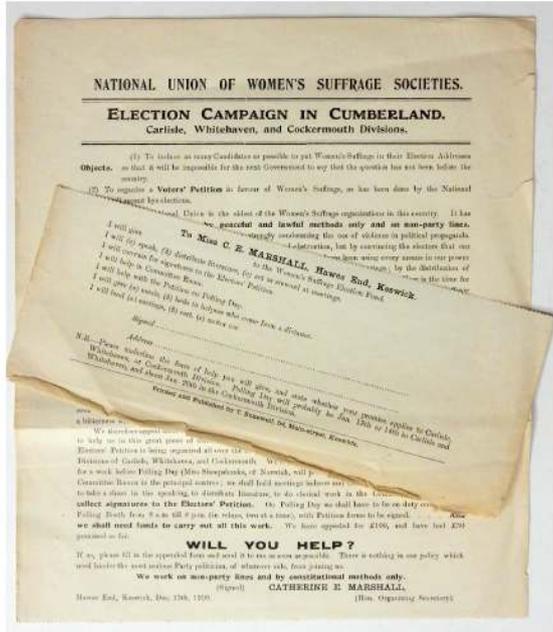
OCLC records just two copies in North America, at Yale and Missouri.



NUWSS CAMPAIGN IN THE NORTH

45. [MARSHALL, Catherine]. ELECTION CAMPAIGN IN CUMBERLAND. Carlisle, Whitehaven, and Cocker-mouth Divisions. [Issued by the National Union of Women's Suffrage Societies] Printed and Published by T. Bakewell, 54, Main-street, Keswick. [1909]. £ 185

Original flyer, 34.2 x 21.5 cm, printed on recto only, with the original tear off slip included, but detached; loose, as issued, and folded.



Rare flyer issued by the National Union of Women's Suffrage Societies for an election campaign in Cumberland, arranged and printed by Catherine Marshall.

Catherine Marshall (1880-1961) campaigned in Cumberland for the Liberal cause at the general election in January 1906 and in May 1908, with her mother, formed at Keswick a branch of the National Union of Women's Suffrage Society. Her 'initiative of setting up a stall to sell suffrage literature was one that was soon emulated by other NUWSS societies. She was full of energy in campaigning across Westmorland and Cumberland, organizing there a model campaign for the general election in January 1910. She arranged the printing of a leaflet, "Election Campaign in Cumberland", which set out the NUWSS'S objects and methods, and very efficiently included a tear-off sheet instructing the recipient to indicate their proposed degree of involvement in the campaign, ranging from a donation, through canvassing for signatures, to supplying board and lodging for helpers. By December 1909 Catherine Marshall had been elected a member of the NUWSS committee set up to reform its structure' (Crawford, p. 382).

See Elizabeth Crawford, *The Women's Suffrage Movement*, pp. 382-384.

DARTON REHEATED

46. [MARTIN, William]. THE BOY'S OWN SHILLING'S WORTH OF AMUSEMENT & INSTRUCTION Selected from Peter Parley's Magazine and Annual. London: J. S. Lingham, Cross Street. [1854?]. £ 225

12mo, pp. [2], 100, chromolithograph frontispiece and one plate; original printed glazed decorated pink boards with the imprint W.B. Collins, printer' at foot of upper cover, slight chipping at head and tail of spine but otherwise a nice copy; inscribed J.W. boys from his affecate schoolfellow, C A Tillingham, April 1861.

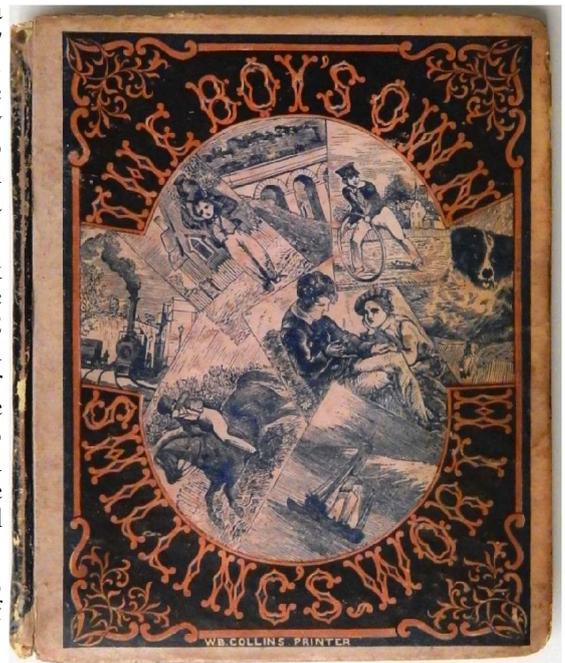
This book is something of a deception, for it is none other than a copy of Darton and Co's *Peter Parley's annual: a Christmas and New Year's present for young people* of 1853 dressed up in new clothes. Even then the publisher J. S. Lingham has short changed the buyer as the work ends abruptly at page 110, which is midway through an article on tin plate, whereas the Darton original ran to 384 pages! Lingham has decorated the book with an unconnected frontispiece and had it bound in attractive printed boards with a suitable and enticing binding of boyish things.

This is not the only copy of a previously issued Darton work appearing under the Lingham imprint for another held in the Joseph Johnson collection at the Bodleian contains pages 97-192 of Darton's 1848 edition of the *Peter Parley's Annual* and issued under the title *Juvenile Tales, and Other Stories, Selected from Peter Parley's Annual* [H1035A]. If not quite a formal relationship there was certainly some sort of arrangement between the two businesses in selling off unsold printed sheets and the Darton bibliography notes few other uncommon works connecting the two firms, so although a little sneaky it gave new life to old matter.

Included in this copy are chapters on the Venerable Bede, a trip to the East and various pieces on the industrial arts etc., all of Great Exhibition flavour.

See Darton H1047:14; not in OCLC.

See item 30, Harwood for another example of this slight of hand.





PIECING TOGETHER A CHINESE MANDARIN AND A NORTH AFRICAN SOLDIER

47. **[METAMORPHOSES GAME]. THE CHANGING COMPANIONS.** Comic metamorphosis. - Die Veränderlich Gesellschafter, homisch verwandlungen - Les Compagnons Inconstants, métamorphoses comiques [Germany, Nurnberg?] G.W. Faber. [n.d., c. 1850's]. **£ 2,250**

Complete with 48 pieces containing 12 hand coloured lithograph figures, [17 x 8.5 cm] each heightened in gum arabic and dissected into 4 triangular pieces to make 6 pairs of contrasting subjects (listed below); contained in the original wooden box overlaid with patterned paper, the sliding lid with a hand coloured lithograph label displaying all the characters of the game and the title in three languages, some light wear with one corner of from triangular pieces broken away, also some toning, but generally in fine condition.

A fine inventive metamorphoses game designed by Georg Wolfgang Faber, one of the very best draughtsman of this form of distraction for bored children.

The game consists of six pairs of hand coloured lithograph figures; each dissected into four triangular wooden pieces and heightened in gum arabic.

The paired figures include:

- 1) characters based on the Commedia dell'Arte in a modified guise of Colombina and Pulcinella.
- 2) a North African soldier in white kaftan with brightly striped turban and musket over his back and holding in his left hand an acrobatic monkey; paired with a Chinese mandarin in red and green robes and circular hat playing on panpipes.
- 3) a tailor in a fancy coloured coat with a large pair of scissors in his pocket and pointing with his left arm to a suit of cloths on his other arm; paired with a cobbler with apron and slippers carrying boots in his hands and over his shoulder.
- 4) an infantry cornet player holding his instrument in his left hand in front of his tent; paired with a Scottish regimental drummer wearing a green kilt and on his head a busby with a white cockade.
- 5) a fox in dressed in striped trousers, blue waistcoat and black coat presenting a 'Conte'; paired with a rabbit dressed in a red fur lined coat, his purse in hand and preparing to give a gold coin up;
- 6) a military pair, the woman dressed as a Vivandière, and the man as a French officer but clearly modelled on Marie and her lover Tonio in Donizetti's *La fille du régiment*.

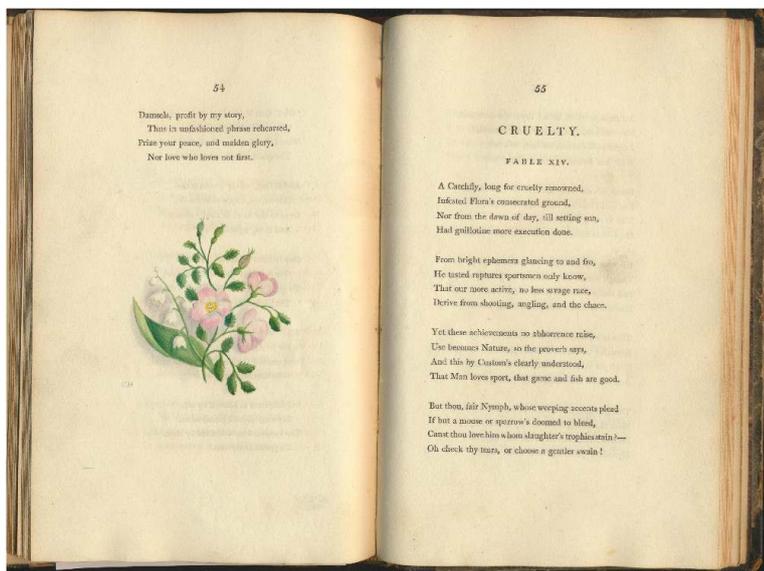
Some aspects of the illustrations point to a date whilst the Crimea war was in progress when French and British troops were fighting together and therefore could be introduced in the same game.

A copy of the game, alas incomplete with only 40 pieces, is held at the Joseph Johnson collection at the Bodleian, Oxford.

THE INSPIRATIONAL QUALITIES OF PLANTS

48 MONTOLIEU, Maria Henrietta. THE ENCHANTED PLANTS, Fables in Verse. Inscribed to Miss Montolieu, and Miss Julia Montolieu. London, Printed by Thomas Bensley, 1800. £ 450

FIRST EDITION. 8vo, pp. [vi], 93, [1] imprint; with engraved frontispiece, but without the half-title; with 13 original hand-coloured illustrations of flowers at chapter ends and in bottom margins, each signed 'CH'; some light dust-soiling in places, but generally clean throughout; in contemporary continental? half sheep over mottled boards, spine lettered and ruled in gilt, spine, joints and boards a bit rubbed, nevertheless, still an appealing copy.



First edition this series of moral verses by Maria Henrietta Montolieu on subjects such as gambling, scandal and vulgarity drawing on the inspirational qualities of plants and dedicated to her two children.

‘One of the most popular of these flower personification books for children was a collection of fables entitled *The Enchanted Plants*, by Maria Henrietta Montolieu (1800). Flora grants the narrator’s wish to understand the speech of the flowers, and the narrator proceeds to teach a number of moral lessons using flowers. In Montolieu’s poems, the flowers are much more humanized than in the older fables’ (Seaton).

Maria Henrietta Montolieu was the wife of the wonderfully named Louis Montolieu de St. Hippolite, a partner in Hammersley’s Bank, Pall Mall. Descended from a line that escaped France after the revocation of the Edict of Nantes he married our author at St. George’s,

Hanover Square, 3 March 1786. They had a son, Charles, who died a student at Oxford in 1809, and two daughters, the dedicatees of this work, one of whom Maria Georgina married in 1822, Hugh Hammersley of Pall Mall, and the other Julia Fanny who married, firstly William Wilbraham, Capt. R.N., and secondly Sir Henry Bouverie, Governor of Malta. Maria’s husband was, coincidentally, the first cousin once removed of the authoress, Isabelle de Montolieu (1751-1832), who wrote *Caroline de Lichfield* and translated *The Swiss Family Robinson* and several works by Jane Austen in to French.

The work has the bookplate of George Martin Barnard (1799-1859) a Clerk in the Treasury who retired and died at Nice, hence the continental binding. The illustrations are each signed C.H. but we have not been able to identify the artist although it was probably someone he knew at Nice.

ESTC records five copies in North America, at Cornell, Florida State, Oregon State, Alberta and UCLA; See ‘Towards a Historical Semiotics of Literary Flower Personification’ Beverly Seaton: *Poetics Today*, Vol. 10, No. 4 (Winter, 1989), pp. 679-701.

BY A MEMOIRIST & PROSTITUTE

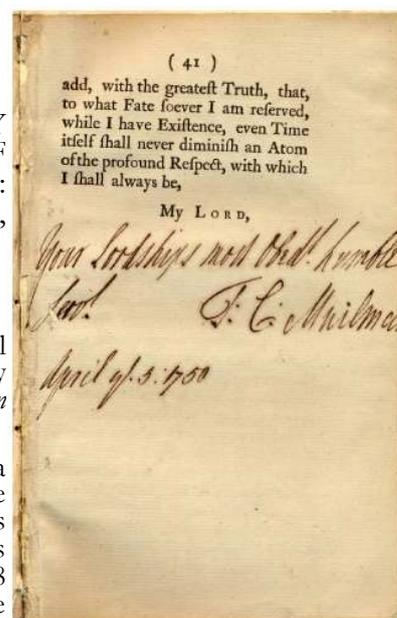
49. MUILMAN, Teresia Constantia. A LETTER HUMBLY ADDRESS’D TO THE RIGHT HONOURABLE THE EARL OF CHESTERFIELD. by Mrs. Teresia Constantia Muilman. London: Printed for the Author; and sold at her House in White-Hart-Street, Queen Square. 1750. £ 450

FIRST EDITION. 8vo, pp. [iv], 41, [1] blank; in recent marbled wraps.

The author, a rather notorious courtesan, who claims to have been a youthful lover of Chesterfield’s, here attempts to blackmail him with her ‘Letter Humbly Address’d’, in which she contrasts the moral standards of the *Whole Duty of Man* with the practices of a ‘highborn debauchee’.

Memoirist and prostitute Teresa Constantia Phillips (1709-65), was ruined by a man whom she referred to as “Mr Grimes” whilst still in her teens. In 1750 she addressed a printed letter to Lord Chesterfield and the writer in ODNB deduces that Chesterfield was Grimes. In 1723 she married Henry Muilman but Henry’s father threatened him with financial ruin unless he left her. From 1724 to 1748 she was ‘kept’ by various aristocratic paramours. Her notorious career was the subject of numerous contemporary satires and lampoons.

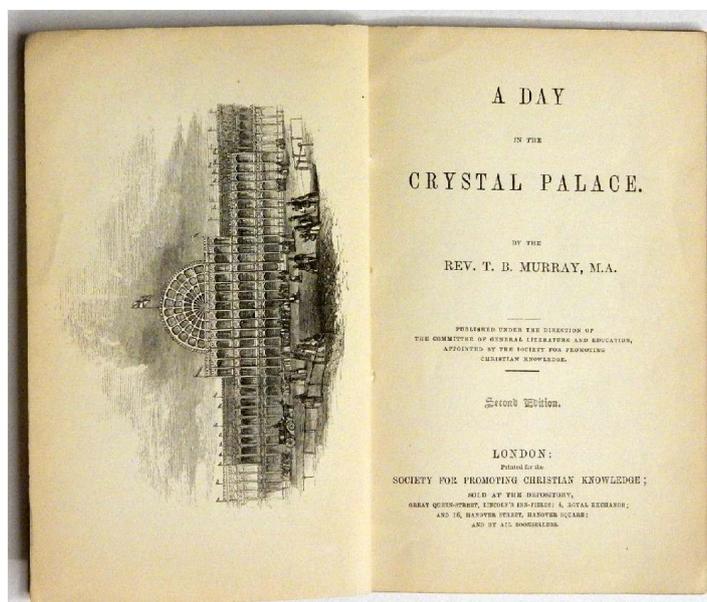
ESTC T82111.



GREAT EXHIBITION IN 41 STANZAS

50. **MURRAY, Rev. Thomas Boyles.** A DAY AT THE CRYSTAL PALACE ... Published under the direction of the Committee of General Literature and Education, appointed by the Society for Promoting Christian Knowledge. London: Printed for the Society for Promoting Christian Knowledge; Sold at the Depository. Great Queen Street, Lincoln Inn-Fields; 4, Royal Exchange; and 16 Hanover Street, Hanover Square; and by all booksellers. 1852. £ 225

SECOND EDITION. 8vo, pp. 24 including an engraved frontispiece; original printed light purple wrappers, some slight abrasions.



Containing a poetic pean to the Great Exhibition in forty-one stanzas with appropriate notes on the great wonders of the world, brought together in London's Hyde Park.

I saw a Palace, glorious to behold;
The wealthy world had heap'd its treasure there;
Its pictur'd silver-work, its breathing gold.
Robes of delight, and gems of beauty rare.

The various stanzas give a fairly succinct idea of what was worthy of notice by Murray, or more accurately what he thought was worthy in promoting his society's good work among the uninitiated. The Koh-i-noor diamond, California gold and various other exhibits and works of wonder are given a positive gloss, of all the art exhibits was the bronze of the African Venus was evidently a favourite 'The bust of the negro girl, executed by Cordier, with great spirit, and fidelity to nature, and placed at the entrance of the Serves and Gobelins, was perhaps one of the finest bronzes in the collection.'

Published after the exhibition had closed, Murray also talks of the Crystal Glass Fountain that had stood at twenty-seven feet tall 'This splendid piece of workmanship, which united so much use with beauty, especially on warm days of July and August, has now found a place, though shorn of about seven feet of its height in the shop of Messrs. Osler, the maker and exhibitor, 44, Oxford Street.'

Murray was for many years secretary of the Society for Promoting Christian Knowledge and rector of the London church of St. Dunstan's-in-the-East. His descriptive pamphlet on the Crystal Palace was first published under the title of the *Crystal Palace, a Sketch*. That edition appears to have been a square 24mo, however we have not been able to locate any extant copy to compare the texts.

OCLC records one copy, at the BL, with two further copies recorded on Copac, at the V & A and Oxford.

DUAL PURPOSE

51. **[NATURAL HISTORY GAME].** NATURAL HISTORY DOMINOES. London. A.N. Myers & Co., [n.d., c. 1880]. £ 185

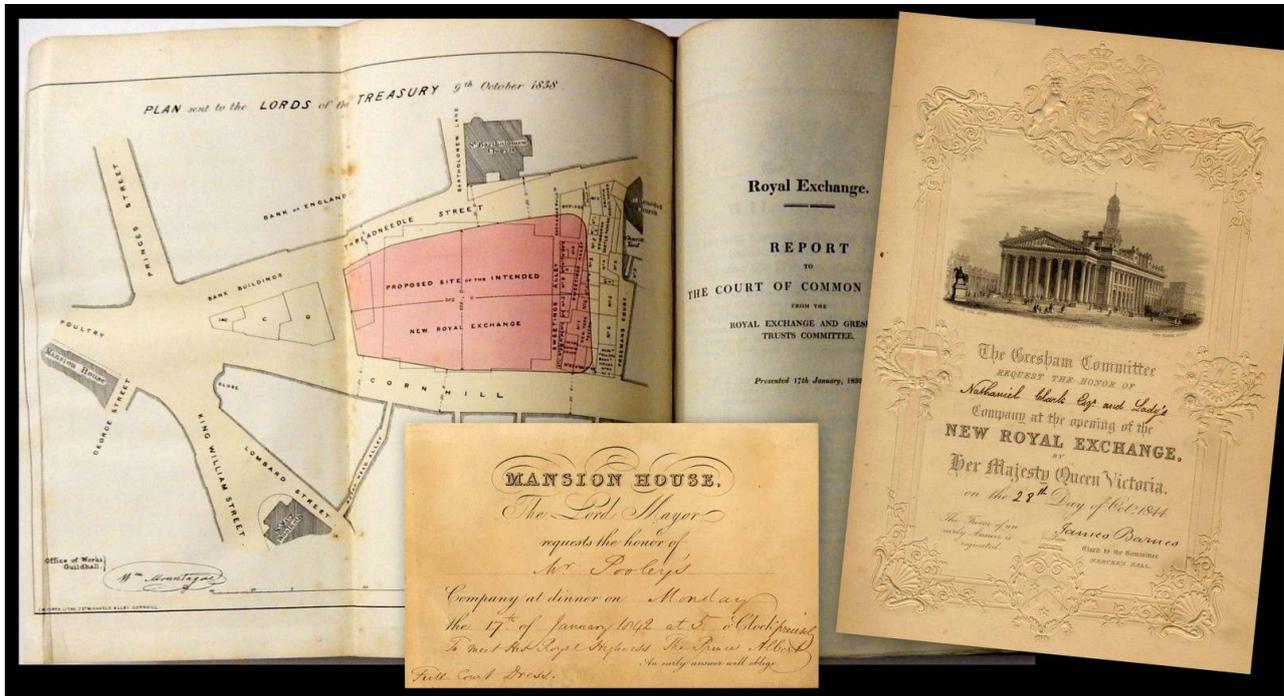
Complete series of 30 coloured cards (9.1 x 5.3 cm), with coloured animal pictures on recto, regular black and white domino's on verso; housed in the original card case (9.5 x 11 cm), with printed scene of children playing the game on lid; printed rules contained within the case, and advertisements on base of box, with small stamp of a Plymouth dealer, some minor rubbing and dust-soiling, neat repairs to one flap, another flap possibly missing (although equally never there to allow for cards to be removed easily); overall a very attractive and appealing game.

Attractive dual purpose domino game, the cards showing on one side various animal's, some indigenous to the UK (Fox, Squirrel, Duck, Hare, Donkey), others from farther



afield (Camel, Lion, Monkey, Zebra, Elephant), as well as a dog and cat for good measure; the back of the cards have regular black and white dominoes.

A.N. Myers premises were at 15 Berner Street, then the slightly less desirable Fitzrovia end of Oxford Street, they specialised in various toys incorporating both an element of design and construction, these included 'First steps to architecture', 'pictorial embroidery' and various block games, many of which had an element of construction and manipulation. Many of Myers toys were either commissioned or bought wholesale in Germany to repackaged in Britain with Myers own label; this example clearly also of German origin.



UNIQUE COLLECTION OF THE THIRD ROYAL EXCHANGE BUILDING

52. **[THE NEW ROYAL EXCHANGE].** A COLLECTION OF REPORTS, ILLUSTRATIONS, BROADSIDES AND POSTERS RELATING TO THE NEW ROYAL EXCHANGE. [Listed below]. London, various publishers etc. c. 1835-1842. £ 1,750

Folio [33.5 x 22 cm.], contents bound in contemporary Russia with elaborate wide gilt roll-tool borders to the sides enclosing a central gilt crest of the city of London, inner gilt dentelles, neatly rebacked and re-cornered to style.

An interesting collection of acts and ephemera connected with the opening of the New Royal Exchange in 1842 and preserved by Joseph Thomas Pooley, who at the time of the dedication and opening of the Exchange was Master of the Mercers company and thus one of the main contributors to the occasion.

Richard Clough initially suggested building the exchange in 1562, and oversaw the importing of some of the materials from Antwerp: stone, slate, wainscot and glass, for which he paid thousands of pounds himself. The Royal Exchange was officially opened on 23 January 1571 by Queen Elizabeth I who awarded the building its royal title and a licence to sell alcohol. Only the exchange of goods took place until the 17th century. Stockbrokers were not allowed into the Royal Exchange because of their rude manners, hence they had to operate from other establishments in the vicinity, such as Jonathan's Coffee-House. Gresham's original building was destroyed in the Great Fire of London in 1666. A second complex was built on the site, designed by Edward Jarman and opened in 1669, but that also burned down, on 10 January 1838. It had been used by the Lloyd's insurance market, which was forced to move temporarily to South Sea House following the 1838 fire.

The third Royal Exchange building, which is the focus of the present collection, was designed by William Tite and adheres to the original layout—consisting of a four-sided structure surrounding a central courtyard where merchants and tradesmen could do business. The internal works, designed by Edward P'Anson in 1837, made use of concrete—an early example of this modern construction method. It features pediment sculptures by Richard Westmacott (the younger), and ornamental cast ironwork by Henry Grissell's Regent's Canal Ironworks. It was opened by Queen Victoria on 28 October 1844 though trading did not commence until 1 January 1845.

Comprising:

- 1) An engraved plate of the New Royal Exchange after William Tite,
- 2) A large tinted lithograph by Hullmandel of HRH the Prince Albert laying the first stone of the New Royal exchange, Jan'y 17th 1842
- 3) The Royal exchange. Extracts from the Records of the City of London... Respecting the Royal Exchange and Gresham Trusts. 1864-1825, seal on title, 2 ff., pp. 127, [1] printed on light blue paper
- 4) The Royal Exchange. Extracts from the Journals of Parliament Respecting the Royal Exchange and Gresham Trusts. 1580-1768, 2 ff., pp. 56, printed on light blue paper

- 5) An Act for improving the Site of the Royal Exchange in the City of London and the Avenues adjoining thereto. [10th August 1838], pp. [2473]-2519, [1]
- 6) Royal Exchange. Report to the Court of Common Council, from the Royal Exchange and Gresham Trusts Committee. Presented 17th January, 1839, pp. 30, folding hand-coloured litho plan,
- 7) Royal Exchange. Report to the Court of Common Council, from the Royal Exchange and Gresham Trusts Committee. Thursday 31st October, 1839, pp. 4
- 8) Royal Exchange. Report to the Court of Common Council, from the Royal Exchange and Gresham Trusts Committee. Presented 23rd January, 1409, pp. 6
- 9) Royal Exchange. Report to the Court of Common Council, from the Royal Exchange and Gresham Trusts Committee. Presented 21st May, 1840, pp. iv, 42
- 10) Royal Exchange. Report to the Court of Common Council, from the Royal Exchange and Gresham Trusts Committee. Presented 22nd October, 1840, pp. 11, [1]
- 11) Specification for the Foundations of the New Royal Exchange. 1840, pp. 9, [1]
- 12) The Tender and Schedule Referred to in the Specification for the New Royal Exchange. 1840, 4 ff.
- 13) Royal Exchange. Report to the Court of Common Council, from the Royal Exchange and Gresham Trusts Committee. Presented 21st July, 1841, pp. 18
- 14) Royal Exchange. Report to the Court of Common Council, from the Royal Exchange and Gresham Trusts Committee. Presented 23rd September, 1841, pp. 12
- 15) New Royal Exchange. Contract and Specification for the Completion of the Building. September, 1841, pp. 80
- 16) Royal Exchange. Report to the Court of Common Council, from the Royal Exchange and Gresham Trusts Committee. Presented 2d [sic] December, 1841, pp. 11, [1]
- 17) [Invitation] Admit the Bearer To witness the Ceremony of laying the First Stone of the New Royal Exchange, on Monday the 17th. January, 1842, engraved and embossed card with vignette view measuring 19 x 28 cm, signed in ink ms. by James Barnes
- 18) An engraved plate "Egyptian Hall Mansion House"
- 19) New Royal Exchange. Ceremonial for the Reception of His Royal Highness the Prince Albert, at the Guildhall, London the 17th of January, 1842 and of Proceeding to the Site of the New Royal Exchange...., 2ff. plus 1f. ms.
- 20) "Gentlemen to attend in the procession" 2 ff. engraved and embossed inscriptions
- 21) [Invitation] "The Lord Mayor presents his Compliments to Mr. Pooley... to [attend] the Mansion House, on Monday, the 17th...", 1f. engraved with ms. additions
- 22) Vocal Music to be Performed at the Mansion House... on Monday, the 17th January, 1842, pp. 8
- 23) 8 various invitations and notices similar to the above.



LAVATERIAN EXPERIMENTS

53. **[OPTICAL TOY]. CHANGEABLE PORTRAITS OF GENTLEMEN.** [*title inside lid*]. London, R. Ackermann, Jan. 1, 1819. £ 2,750

Complete set of changeable heads consisting of 84 cards, [28 eyes/hair, each 3.5 x 6.3 cm. - 28 noses/ears, each 1.2 x 6.3 cm. - 28 chins/necks/busts, each 40 x 63cm.]; arranged in a green box with three compartments and a sliding lid [10.5 x 7.3 x 3.7cm] the lid illustrated with a Rowlandsonesque old man trailing a stout lady.

According to the instructions this clever toy permits the possibility of twenty-one thousand, nine hundred and fifty-two different permutations.

As the instructions impart 'an incredible number of changes, from such limited material, is perfectly simple: each Head being separated into three moveable parts, the changing of any one of these parts will produce a new face.

Among these will be found many celebrated characters, such as Mr Pitt, Mr Fox, Lord Nelson, Voltaire, Bonaparte, Blucher, &c. &c.; in short, almost every imaginable diversity of countenance and character.

Further proclaiming that 'it is hoped that the physiognomical apparatus here presented to the public will afford a very curious and almost inexhaustible fund for Lavaterian experiment'. - We have had access to two other copies of this game each with a variant illustration on the lid.

Not in Ford, *Ackermann 1783 -1983*.



FINE EARLY VIEW

54. [OSLO]. PANORAMA OF KRISTIANIA from St. Hanshaugen Park. [c. 1870-1880]. **£ 950**

Five-part albumen-print panorama, 7¼ x 49¼ inches (18.4 x 125.1 cm.), mounted on three sheets of card, linen-taped at joins and folding in three sections; the prints with a few minor surface scuffs and imperfections visible in raking light, the tape loose in places but joints sound and the whole in very good condition.

A fine early panorama of the city looking out over the Trinity Church (just left of centre) to the harbour and fjord beyond. The photograph was probably taken from the belvedere of the tower house in the park. Winter light glistens off the roof of the bandstand and highlights the young silver birch and painted buildings in the foreground at the expense of the royal palace in the distance.

PARIS SURROUNDED

55. [PARIS - BOARD GAME]. DIE BELAGERUNG VON PARIS. THE SIEGE OF PARIS. LE SIEGE DE PARIS. [France], [1870]. **£ 1,500**

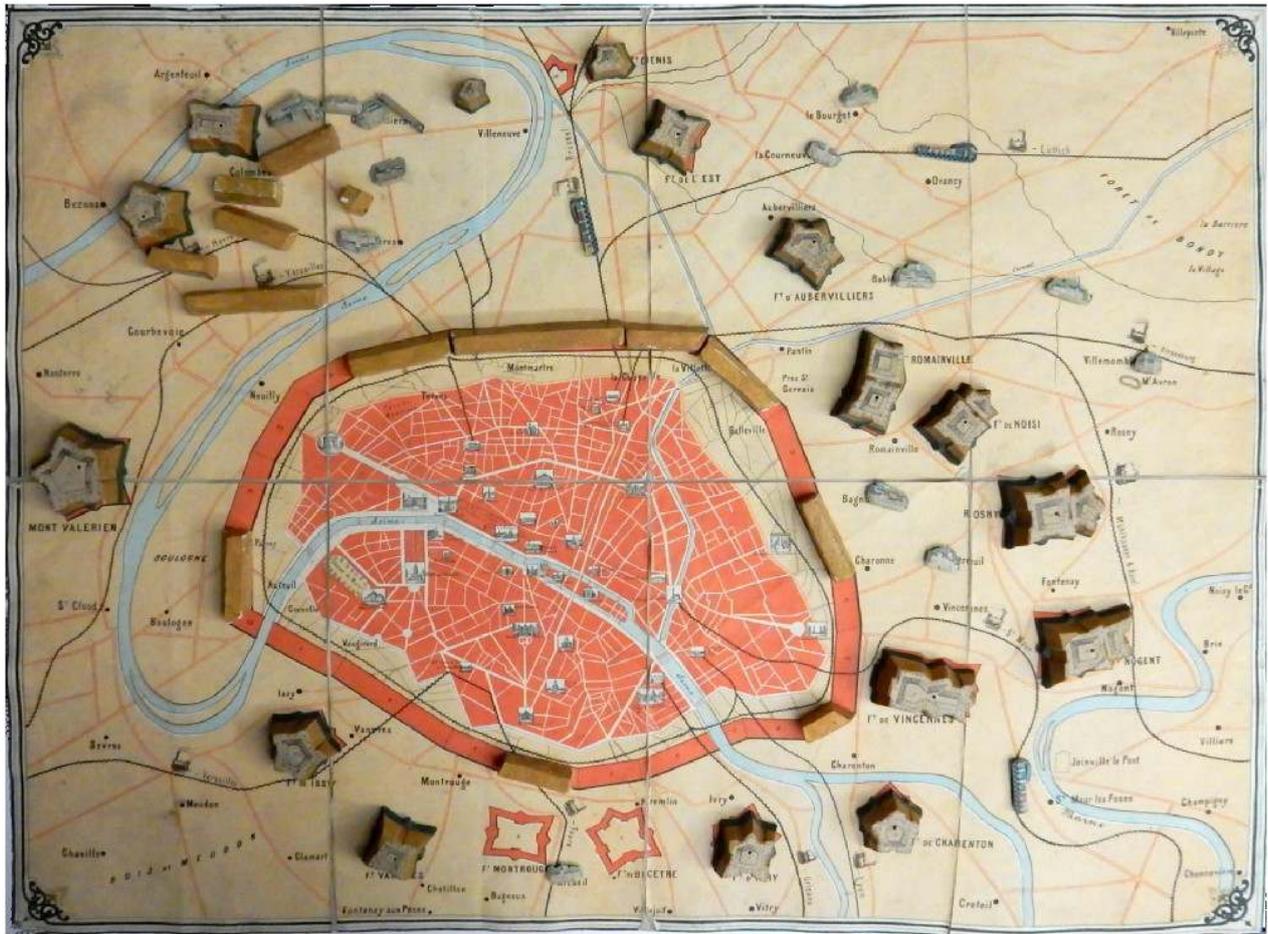
Large folding coloured lithograph plan [66 x 88 cm.] divided into 8 sections and mounted on linen; 16 forts, 15 (of 23) sections of barricade, 15 cut-out 'villages' and 4 railway trains; contained together in the origin paper covered deal box; the sliding lid with a title in three languages printed on a large green label, box with abrasions and damage to corners but still in generally good condition.

An unrecorded game depicting a topical subject that was intended not only for the British and German markets but also for the besieged French.

In truth we cannot quite decide if the game was made in Paris during the siege or was produced, as many games were in Germany. However the use of impressed decorative paper covering the box points to French manufacture, as indeed does the style and lettering on the lithographic folding sheet. Certainly it was cheaply made with little real regard to quality that was probably more due to necessity than design for what would have normally been made from wooden blocks are here made from papier-mâché with overlays of paper, gesso, paint and varnish.

We also do not know if the item should be called a game as it was possibly marketed to illustrate both the position and progress, or lack of it, of the siege in real time than to act out any fictional events. The forts each have a small hole in the top presumably for a flag to show who was in control of which part of the city defences.





By the end of 1870 the siege had become something of a stalemate, the German armies initial tactic was to capture each of the forts in turn but with winter upon them and the cost of supplying the forces raised the possibility that France could recover an advantage. After a final bombardment in January 1871 Paris capitulated with an armistice and surrender.

The plan shows all the French forts and much of the inner barricade surrounding the city, with a number of small cut-outs of various villages on the periphery, together with several trains. The Tuileries is still intact and notionally indicates the game was made for the Christmas market of 1870, before the destructive bombardment by the German forces and the Paris Commune took hold.

DIARIES OF A FORMER SINGER

56. [PARKE, Miss Frances Margaretta]. COLLECTION OF DIARIES. [UK & Europe]. 1826, 1831, 1839, 1841, 1842, 1845, 1847, 1849, 1850, 1851 and 1853. £ 585

Various small format pocket diaries bound in roan or original boards, together with a notebook on a journey over the English Channel to Boulogne.

A sporadic, yet still interesting group of diaries by a former singer transformed into socialite and maiden aunt.

Frances Margaretta Parke (1783-1854) was a daughter of the celebrated oboist John Parke (1745-1829). The family knew Haydn when he visited England, and Frances' sister Maria Frances Parke, a noted pianist and singer, sang at one of the composers benefits. Frances was also a singer, pianist and string player and was herself to sing at her sisters benefits in 1798 and 1799.

Frances' sister Maria married John Beardmore of Uplands near Farnham, Hampshire in 1816, but on her death in 1822 John's own health collapsed and he also died the same year leaving their five year old son. It would appear that from that year Frances, who never married, took charge of her orphaned nephew at the family home, who to all intent and purpose was thereafter brought up by his aunt. Frequent mention of the boy's name, also named John Beardmore, in the diaries, makes one feel that they were quite devoted to each other. If not spoiled he must have been indulged for by 1844 he had acquired enough arms and armour to fill three rooms in Uplands and to have a catalogue published. John was only to marry a few months before his aunts death in 1854 and so was probably indulged a bit in his collecting passion.

The contents are very much of a matter of fact nature reflecting a fairly leisurely life of balls, dinners, trips to London for the season, lots of operas and plays with the odd journey to Paris. Such short entries include 'was much pleased' when visiting the Great Exhibition' and 'went to see Etty's paintings, frightful' or 'Went to the Lyceum, not

at all amused.' There was quite a lot of entertaining, both at home and around town, which is noted: 'Ball at Mr Charles Ogle's very pleasant' 'I din'd at Capt Samuel's, very dull - John had a cold and did not go - happy man!' Frances also continued to performed in private and each Saturday through February to April 1847 'I play'd a quartette of Mozart.' sometimes she also played Mendelssohn, Hummel and of course Haydn. Even if only slight reference or comment are noted down it is still quite easy to follow her and John's movement's by comparing entries to contemporary newspapers.



One could say our diarist was a member of the second tier gentry, because her past life of the stage was of a doubtful pedigree and would mean that she and her nephew rather brushed against the nobility, than be in any way fully accepted in such circles, it did however have the advantage of allowing them more freedom to do as they pleased.

By 1853 Frances' health gave way, she had complained of various ailments from the late 1840's but now the doctor visited every day until the entries peter out in a shaky hand in August of that year.

THE IMPORTANCE OF MUSIC

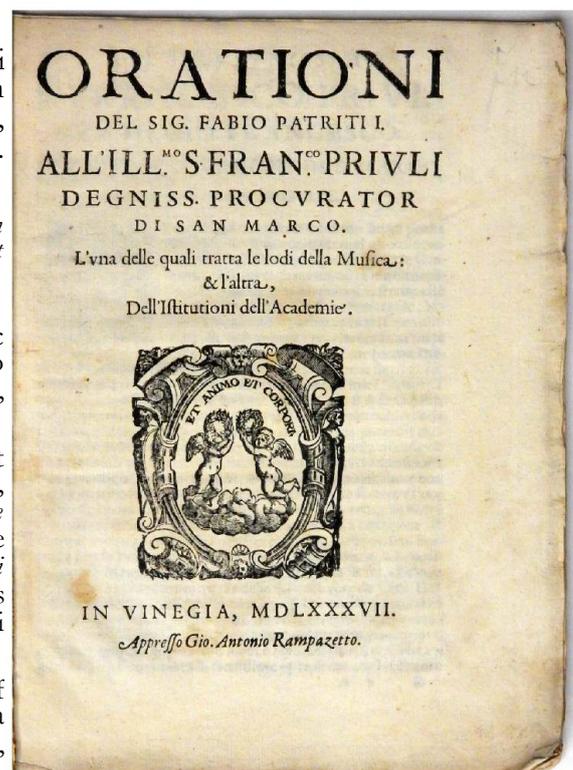
57. **PATRIZI, Fabio.** ORATIONI del Sig. Fabio Patrizi I. all'ill.mo S. Fran.co Privli degniss. procurator di San Marco. L'una delle quali tratta le lodi della Musica: & l'altra, Dell'Istituzioni dell' Academie'. In Vinegia, Appresso Gio. Antonio Rampazetto, MDLXXXVII [1587]. **£ 850**

FIRST EDITION. 4to, pp. [30], [2] blank; later notes in ink on final page; some light browning and staining, and wormtraces in gutter, not affecting text; in recent wrappers.

First edition of these two discourses on the importance of music and on the institution of academies by the Venetian writer Fabio Patrizi, dedicated to the Procurator of St Mark's in Venice, Giovanni Francesco Priuli.

The first is in praise of music, and cites several of the most important figures in sixteenth century Venetian artistic life, including Bernadino Partenio, the author of *Della imitazione poetica* (1560), the jurist and poet Cornelio Frangipani, and the great music theorist Giuseppe Zarlino, author of *Istitutioni harmoniche* (1558). The discourse concludes with two sonnets addressed to Patrizi by Mutio Sforza and Francesco de gli Oratori.

The second discourse was probably delivered in the presence of the Venetian diplomat Luigi (Alvise) Badoer at the Accademia Veneta, and once again cites Mutio Sforza and Lucio Scarano, both of whom were involved in the establishment of that



institution in 1558. Patrizi states that “Of all noble and worthy occupations, nothing compares to that which gathers men in a secluded place where, far from strife and the demands of public life, they might reason at ease, and through their exchange enrich their minds with heroic deeds and with the thoughts born of profound learning”.

Cf. P. Ulvioni, “Accademie e cultura dalla Controriforma all’Arcadia. Il caso veneziano”, in: *Libri e documenti*, 5/2, 1979, p. 39; OCLC records copies at the British Library and New York Public Library.

ENGLISH WELSH BORDER COOKERY

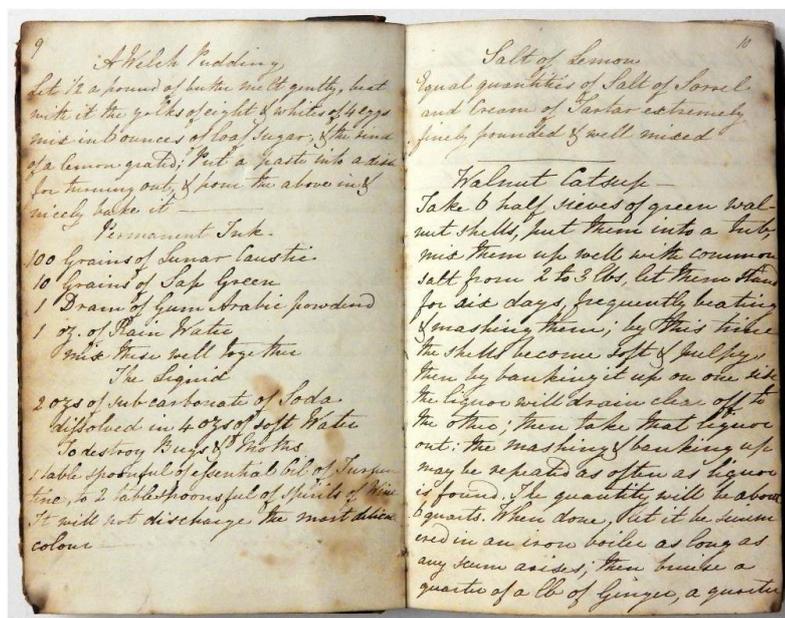
58. **PERROTT, Lydia.** EARLY NINETEENTH CENTURY MANUSCRIPT BOOK of Culinary and Household Recipes. [n.d., c. 1818-1860s?]. £ 750

MANUSCRIPT IN INK. *Small 8vo, 144 pages paper watermarked ‘1818.’ containing recipes in a neat legible hand; contemporary red half morocco, somewhat worn in places, paper watermarked ‘1818.’*

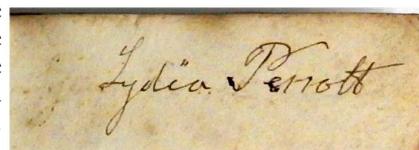
A Regency to mid-Victorian recipe book written by two members of a family that straddled the English-Welsh border.

The manuscript contains a significant selection of culinary and housekeeping recipes, mostly original, with a number attributed elsewhere. ‘Orange Jelly’, ‘Almond Paste’, ‘Lemon Jelly’ and various lotions are first taken down. Also

such necessary recipes as a ‘Liquid for doing Bedsteads to prevent Bugs.’ and the first slightly exotic and foreign recipe taken down was an ‘Omelet soufflet a French recipe’, but generally much more local fare predominates as ‘A Welch Pudding’ ‘Friar’s Chicken’ ‘Mulligatawny Soup’ ‘Maccaronny Soup’ ‘Castle Pudding’ etc. A number of recipes also came from other sources Ellis C. Club gave a recipe ‘To pot Game’ a Miss Netherington gave a recipe ‘To Preserve Siberian & Scarlet American Crabs’, and a Currie recipe was provided by Mrs Becker. Lydia also had access to Louis Eustache Ude French Cookery Book and copied a collection of French recipes into her book although except for special occasions we can’t gauge how often these were actually used. Elizabeth seems to be much more down to earth and her entries included ‘Lotions for Chopped Hands’ and ‘To Wash Silk Stockings’ together with ‘Sheep’s Head Broth’ ‘To make the very best hams’ ‘Thin Cakes’ ‘Honey comb cream’ ‘Oxford Sausages’ and such.



Lydia was born in 1791 at St Owen, a suburb of Hereford, and began her recipe book sometime around 1818, Lydia did not marry and apparently moved to Bedwelty, Monmouthshire to live with the Bevan family and look after three nephews and a niece - the children of her sister and brother-in-law. Sometime in the 1830’s or 1840’s it would appear that the children’s parents had both died, being an unmarried sister Lydia may have felt compelled to look after the children. The boys were by the early 1850’s all employed in some form part of the growing coal industry as a mineral agent, surveyor and office worker whilst her niece Elizabeth probably helped her aunt keep house. The recipes to p. 90 are all in Lydia’s hand but then the odd recipe thereafter, in a very neat hand, begin to appear as Lydia clearly let her niece Elizabeth copy in new recipes from time to time.



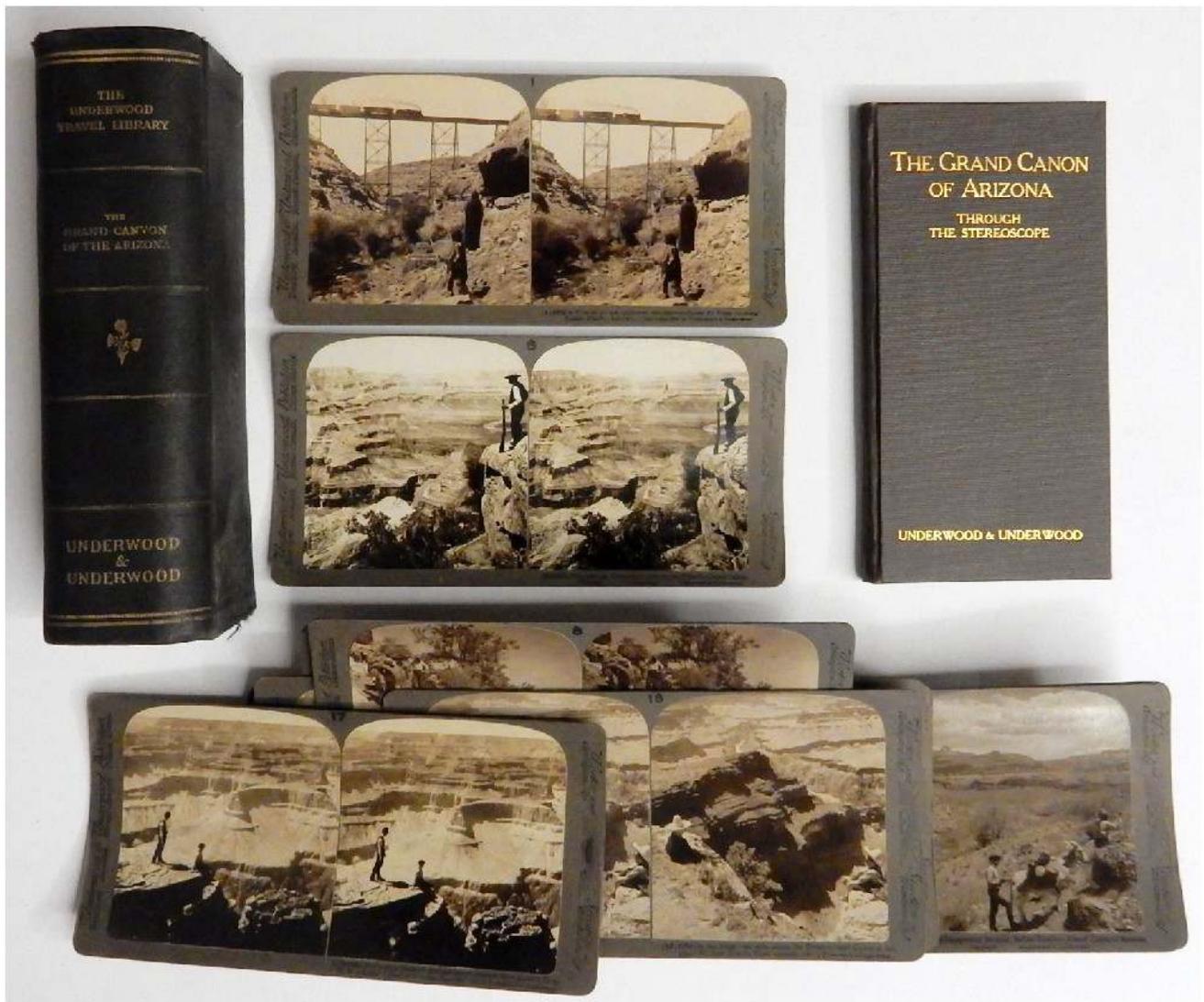
Lydia’s entries stop on page 117 and from this point Elizabeth - her hand now not so neat - takes over the recipe book. This was probably because Lydia had died in 1858 by which time the Bevans’ had reached their 20’s with Elizabeth taking the roll of her aunt and kept house for her brothers.

LOOKING EVEN MORE GRAND

59. **[PHOTOGRAPHY - UNDERWOOD, Bert].** THE GRAND CANYON OF ARIZONA THROUGH THE STEREOSCOPE ... New York and London, Underwood & Underwood, 1908. £ 500

18 stereo-photographic views on stiff cardboard with printed captions and printed explanations on the versos; together with cloth-bound volume (18cm) consisting of pp. 64 and 2 ‘Grand Canyon Tour Maps’, one folding and bound in original brown cloth, upper cover gilt. views contained in original black cloth box in the form of a book, spine lettered in gilt.

The views from the Grand Canyon gave Underwood an excellent opportunity to show off the possibilities of stereo photography.



By 1900, Underwood and Underwood became the world's most prominent stereographic view company by marketing boxed travel sets, both in standard and custom formats. The present set of 18 captioned stereographic include a number of spectacular views with spectators sitting perilously close to the edge of the canyon; one view shows two native Americans, one replete with bow contemplating 'progress' in the form of a steam train crossing a valley.

MACABRE MEMENTO

60. **[PORTRAIT MINIATURE TRANSFORMATION]**. CHARLES I, EXECUTION. Oil on copper with 9 mica 'talcs' overlays. [British]. [c. 1650's]. £ 12,500

Oval, [81 x 65 mm,] oil on copper; some wear to edges of mica 'talcs' and some minor chipping, nevertheless in very good original state; contained in the original black leather overlaid oval box, the upper and lower sides with a ruled hatchment design; red silk lined with brass hinges and book and pin catch.

A rare survival of an oil portrait together with a set of mica 'talcs' illustrating the day that Charles I was beheaded in 1649.

The workmanship was probably by Dutch artists working in England during the 1650's who both had the skills and the ready market for such commemorative portraits. Clearly they aimed at two separate and lucrative markets, those supporters wanting a remembrance of their lost king and another darker market of adult entertainment for those opposed to absolute monarchy.

Only a few of these neatly produced portraits with their overlay talcs appear to survive, Charles I being a popular subject and containing a varying number of mica overlays. A very few contain as many as twenty overlays of the life of the late king, and yet a smaller number are sometimes paired with a companion set of his queen Henrietta Maria. We have not found a reference to a comparable copy to ours dedicated to the final moments of the kings life.





The overlays include the following scenes 1) the verdict being read to the king by the commissioners 2) the king arriving on the scaffold with his plumed hat 3) the king removing his cloak 4) the king, his hands clasped in prayer with William Juxton, archbishop of Canterbury looking on 5) Juxton offering a green cap to gather up the kings curls prior to decapitation 6) the king taking the green cap in his hands while the execution looks on with his fearsome axe in close proximity 7) the severed head being held to crowd, the axe now suitably bloody and the stump of the late king neck suitably gushing with blood 8) the late king in his white shroud, looking serene his head having been stitched back to his body.

One further 'talc' has the king with his crown and ermine robes - this probably acted as a counterpart to each end of the story line, for it has a clear and direct reference to Charles' last words on the scaffold 'I shall go from a corruptible to an incorruptible Crown, where no disturbance can be.'

Many of the costumes, scenes and accessories have been taken from the engravings of Wenceslaus Hollar (1607–1677). Hollar also engraved the portrait of Charles I from which this oil portrait of him loosely derives from the original oil, the celebrated 'Charles I in Three Positions.'

To add to the sense of gloom the box has a design that mimics the distinctive hatchment, a rendering of a dead person's heraldic arms within a lozenge shaped frame - and so not to draw too much attention the contents of the box they are a purely abstract representation with no identifying feature.

Cf. Sigrid Metken, *Geschnittenes Paper*, 1978, p. 164, ill. 234, representative a similar toy.

THE COPY OF THE FIRST ACTOR TO PLAY OLIVER TWIST ON STAGE

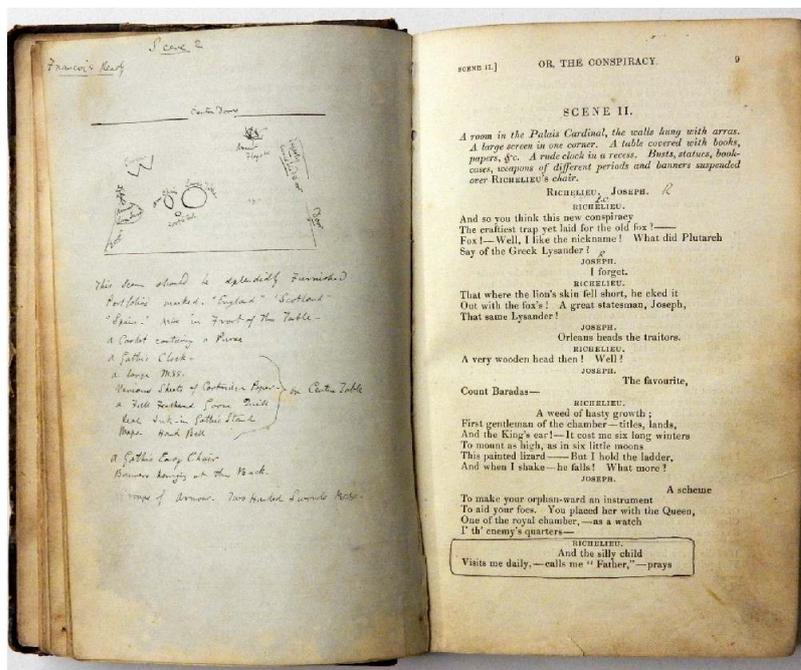
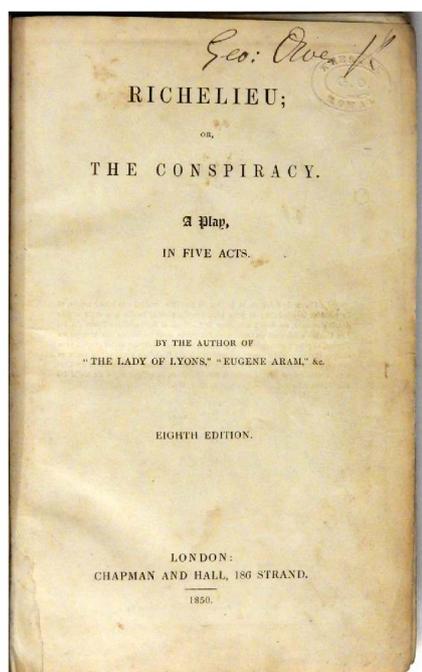
61. [PROMPT BOOK]. OWEN, George actor and [LYTTON, Edward Bulwer, Lord]. RICHELIEU; or The Conspiracy. a Play, in Five Acts. London: Chapman and Hall, 186 Strand. 1850.

£ 950

EIGHTH EDITION. 8vo, pp. vi, 98; interleaved with blue writing paper with stage directions, notes and plans; together with approximately 50 additional leaves many with manuscript notes chiefly culled from historical and contemporary literature on the characters in the play, together with four engraved portraits and two printed extracts from a contemporary journal and history of France; contemporary half calf, somewhat worn and pages fairly grubby in places from constant use; autographed on title 'Geo Owen' and stamped in various places with his name and also his blind stamp on title 'Theatre Royal G.O.'

George Owen (1824-1882) was a child actor famed for being the first to portray Oliver Twist on stage, in later years he transformed his career into a tragedian and made his name chiefly in the portrayal of Richelieu both in London and provincial theatres during the mid-nineteenth century.

Owen was the son of the Drury Lane actress Miss Beaumont, later Mrs Owen, she was the daughter of Dr. Brown and despite being a good singer and having satisfactory reviews stated that she had a horror of the stage and wished any opportunity to quit it. She married a Mr Owen who had a lucrative position at India House but the 'marriage turned out unhappy; she was obliged, after fifteen years' absence, to return to the boards, to procure a subsistence for herself and child—a boy whom she has converted into a sort of Roscius, and they are now ranging the Provinces, -he, as the young Norval, she as Lady Randolph, Lady Macbeth, and the matronly heroines of tragedy.' [Wilson]



However, it was as the original Oliver in the dramatisation of Oliver Twist in 1838 at the Surrey Theatre that Owen first made his name. At that time Owen was about 13 or 14 and claimed he had acted the part on 150 nights before 600,000. Rather than become typecast his mother pushed him in a different trajectory and by 1846 he emerged playing the parts of Hamlet, Macbeth, and Richelieu.

By 1850 he would appear to have been reconciled to his father who became lessee of the Theatre Royal Southampton for his actor son, and it was probably at this juncture of his career Owen had a copy of Bulwer Lytton's *Richelieu* bound up with his own stage directions, noting the various cuts and in one case he has also specified exactly which props he wanted on the stage in Act One, Scene Two noting 'This scene to be splendidly furnished. Portfolios marked "England" "Scotland" "Spain" also in front of the table. A Casket containing a Purse a gothic Clock a Large manuscript...'

Also interesting is how Owen gathered together information from other sources in order to make the play more accurate, not only for his own part but also for the direction of the other players. Later Owen became something of actor manager chiefly outside London on the York Circuit, embracing York, Hull, and Leeds, and the theatres at Lincoln, Southampton, Devonport, and Leicester. One of his last roles as actor manager and where he may have given his last performance of Richelieu was at the Queen's Theatre in Dublin. No doubt he left his copy in Ireland as it has the second hand booksellers ticket of P. Cleary, 3 Aston Quay Dublin on the front pastedown.

The play was probably quite dated by the time Owen was in Dublin during the 1870's and the play script may have been left behind there with the Dublin company. Bulwer Lytton's works were also about to begin a precipitous decline in popularity although one line is still daily quoted 'The pen is mightier than the sword.'

See Mrs. Cornwell Baron Wilson, *Our Actresses; or Glances at Stage Favourites past and present*, 1844.

CASHING IN ON THE 'WRONGED 'QUEEN'

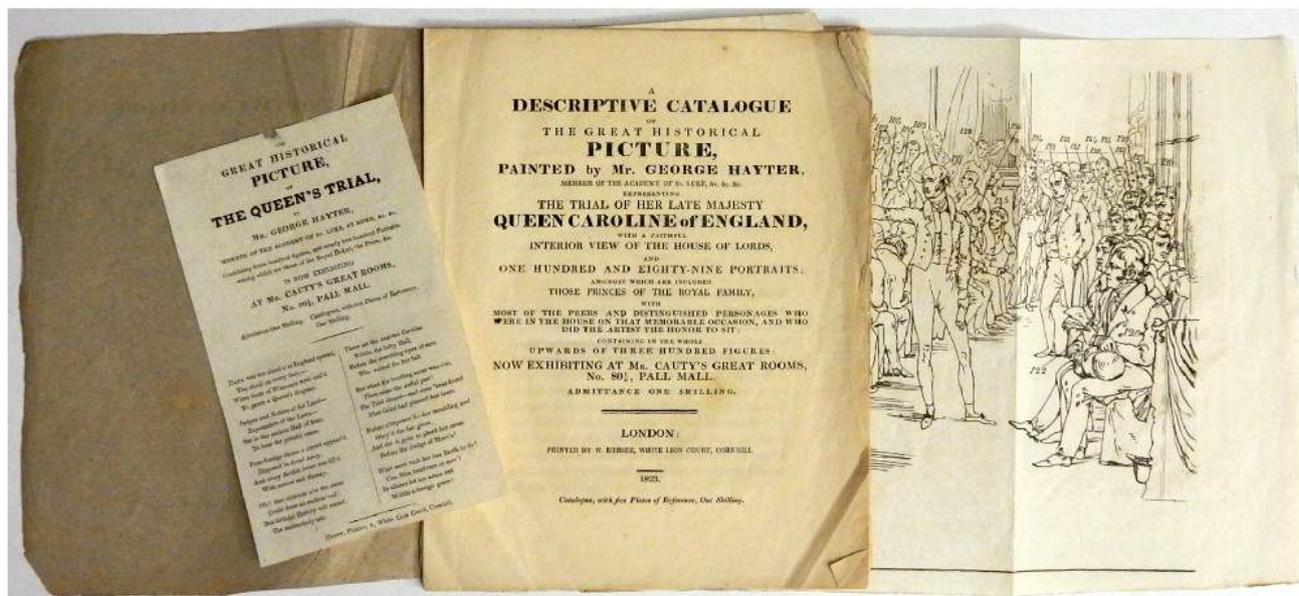
62. [QUEEN CAROLINE]. A DESCRIPTIVE CATALOGUE OF THE GREAT HISTORICAL PICTURE, painted by George Hayter, member of The academy of St. Luke, &c. &c. &c., representing the trial of Her Late Majesty Queen Caroline of England: with a faithful interior view of the House of Lords, and one hundred and eight-nine portraits; amongst which are included those princes of the royal family, with most of the peers and distinguished personages who were in the House on that memorable occasion, and who did the artist the honor to sit: containing in the whole upwards of three hundred figures: now exhibiting at Mr. Cauty's great rooms, No. 80½, Pall Mall. London: Printed by W. Hersee, White Lion Court, Cornhill. 1823.

[Together with:] THE GREAT HISTORICAL PICTURE OF THE QUEEN'S TRIAL, by Mr. George Hayter... [London]: Hersee, Printer, 1, White Lion Court, Cornhill. [1823]. £ 850

4to [23 x 10.5cm], pp. 16; including five numbered outline lithographs, one signed by Hayter; uncut and stitched as issued in original drab wrappers, somewhat torn but still clean; and Broadside handbill [16.8 x 10.3], printed on verso only.

Unusual to find both the illustrated catalogue to the exhibition together with a handbill handed out to potential patrons passing in the street.

The catalogue provides an introduction, a numbered list of all the subjects in the painting, and a large lithograph segmented into five sections that was produced by Hayter and signed by him 'G. Hayter Invt. Pnixit et Incidit, 1823.' Affixed to the end is a note, almost indeed a warning to some actors in the that they have been sent to Coventry for not acquiescing to have their phiz taken down by the artist - '* The Asterisks are placed to the names of those gentlemen who, though present at the Trial, are so situated in the Picture, that the Artist did not find it necessary to trouble them to sit.'



The handbill we have not found recorded and like much of this type of ephemeral material just cast aside, still it is interesting in its own right for his has an otherwise unknown a paean in eight stanza to 'wronged queen' somewhat doggerel but still catching the mood of the moment: 'There sat the anxious Caroline / within the lofty Hall,/ Before the searching eyes of men / Who waited for her fall.'

'In 1820 the 'delicate investigation' of Queen Caroline, wife of George IV, caused a sensation. The introduction of the bill of pains and penalties aimed to 'deprive Her Majesty Caroline Amelia Elizabeth of the Title, Prerogatives, Rights, Privileges and Pretensions of Queen Consort of this Realm, and to dissolve the Marriage between his Majesty and the said Queen' (J. B. Priestley, *The Prince of Pleasure and his Regency*, 1971 edn, 277). Two hundred and sixty peers assembled in the House of Lords on 17 August and Hayter, with a commission from the young politician George Agar Ellis, planned a painting of the remarkable events, sketching tirelessly on the spot in the House of Lords. The painting (NPG) captured the high drama of the scene, and in order to capitalize on the excitement surrounding the event Hayter staged his own exhibition in Pall Mall in June 1823, with a catalogue that anticipated his later aim to be 'the painter of the history of his own time' (Hayter, *Descriptive Catalogue ... of the House of Commons*, vii). But further efforts to win commissions to paint grand ceremonials, such as the coronation of George IV or the crowning of the king of France, Charles X, in 1825 (which he tried to persuade Robert Peel to commission) came to nothing.' [ODNB]

OCLC records four copies of the catalogue in the US at NYPL, Virginia, Yale and Harvard with no locations for the broadside

PLAYING WITH RELIGION

63. [RELIGIOUS TOY]. MORIOT, Jean-Nicolas, *artist*. CÉRÉMONIES RELIGIEUSES. [Paris], [n.d., c. 1840]. £ 2,250

20 hand coloured lithographed cut-outs [13 cm and smaller] including various scenes with one in two sections; and ceremonies of the French church in the reign of Louis Philippe (detailed below); contained in the original decorative box [18 x 25 x 3.5cm], the lid with the title and a scene of a priest and his kneeling supplicants at communion; gilt patterned edging somewhat spotted and soiled.

As toys, religious subjects were once an important part of any retailers output, however both their survival and lack of collectability have made them something of a poor relation in comparison to current fashions.

The quality of production is equal, or indeed slightly superior, to contemporary toys and games of the period. They usually include finer detailing, colour, and accuracy in order not to offend any buyers sensibilities or the church. This example has cut-outs that include two distinct subjects, the first is an illustration of the passage of a girl to womanhood beginning with 1) a scene of her infant baptism, the priest about to bless the baby held by its mother while the husband and three witnesses stand around the shell shaped font 2) the confirmation of a young woman with three others waiting their turn whilst the bishop and three priest attend the ceremony, 3) first communion having five supplicants kneeling whilst the priest dispenses a wafer, together with two alter boys left and right, 4) the marriage ceremony with the couple kneeling on a red and gilt tasselled prie dieu, the priest giving his blessing with best man and bridesmaids and other spectators clustered around the pair.



Another subject illustrates a procession and includes 1) a group of young girls dressed in white and holding aloft a banner of the Virgin Mary 2) a procession of priests, prayer books in hand, 3) a bishop and three priests in contemplative mood 4) two novices carrying loaves on a pall, with priest blessing the bread and attendant alter boy 5) a bishop carrying a monstrance, with four priest carrying a decorative canopy with corner plumes.

The other pieces necessary to complete the scenes include 1) an altar with three prayer books and two gilded angels together with a detachable set of six candles and central crucifix; 2) a priest preaching to a congregation from an elaborate gothic pulpit with an attendant descending the curved stair; 3) a novice holding aloft a cross; 4) two boys carrying incense burners, one smoking away 5) two further boys holding lamps on poles; 6) a young woman in white with her prayer book; 7) a beadle; 8) a priest facing the altar and showing a some well starched fiery.

One of the pieces includes the signature 'Moriot' who is without doubt the Jean-Nicholas Moriote described in Gabet's contemporaneous *Dictionnaire* as 'graveur, rue des Bernardi, 24, né à Nancy (Meurthe), le 26 mai 1800. Cet artiste s'occupe plus particulièrement de la gravure à l'aquatinta.' This artist must be a relation of Nicolas-Marie Moriote a designer for Sèvres who produced important designs typical of the Renaissance Revival style of mid-nineteenth-century. A hint of this flamboyance appears to have crept into this delightful production too.

JUVENILE GUIDE

64. [RUSSIA]. A PEEP AT ST PETERSBURGH. Published under the direction of the committee of general literature and education appointed by the society for promoting Christian knowledge. London: Printed for the Society for promoting Christian Knowledge: Sold at the Depository... 1847. £ 300

FIRST EDITION. 12mo, pp. 83, [1] imprint; with frontispiece and several woodcuts throughout; apart from a few light marks, a clean copy throughout; stitched as issued in the original printed green wraps, rear cover rubbed and marked with what appears to be paper and/or glue residue, but still a good copy.

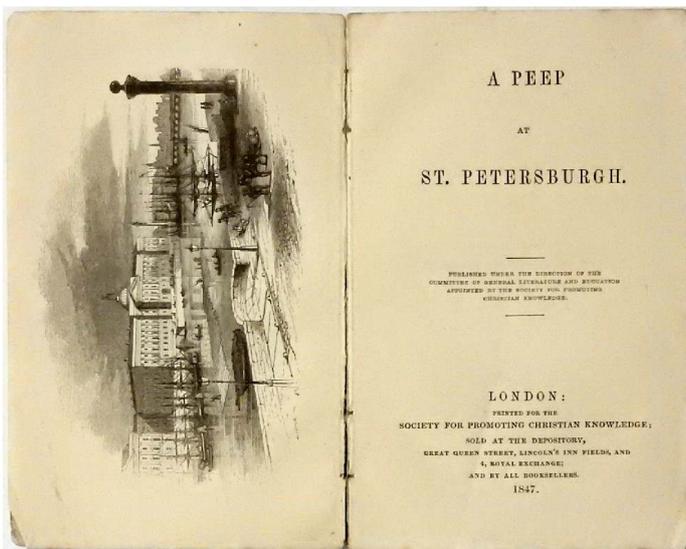
Rare first edition of this juvenile guide to St. Petersburg, published by the SPCK, written in the form of a dialogue between Charles and Rose Selby, and their father, 'a partner in a great Russian house in the City' who 'had several times visited St. Petersburg'.

'Mr. Selby' had resolved to take Charles with him on his next business trip, but incapacitated with ill health instead spends the



summer with his children, who insist upon him recounting tales of his Russian travels. In the course of the dialogue all manner of topics are covered, from palaces, bridges, churches, and the people, to climate, costume, coinage and Catherine the Great. 'The Russians are mostly very rich, and they delight to spend their money in rich dresses, decorations, and equipages. But they are also very charitable and hospitable. In no city are there more hospitals and other noble charitable institutions. The Foundling Hospital... is one of this description; it costs from six to seven millions of roubles a year; the children, when grown old enough, are apprenticed out. The institution is indeed worthy of notice, from the cleanliness, care, and order with which everything is carried on in it' (p. 32).

The forward to the book states that the information is 'chiefly derived from Malte, Brun, Kohl, Von Tietz, and other well-known and veracious writers on the subject' (p. 3).



OCLC records five copies worldwide, three in the UK, at Oxford, Cambridge and the NLS, one in Switzerland, at Berne, and another in North America, at Duke; apparently no copy in the British library.

FOR TRAVELLING SALESMEN

65. [SAMPLE BOOK]. MORRIS, Talwin, *designer* & M'Gregor-Robertson, J. THE HOUSEHOLD PHYSICIAN. London et al: Blackie & Son, Limited. 1897. £ 325

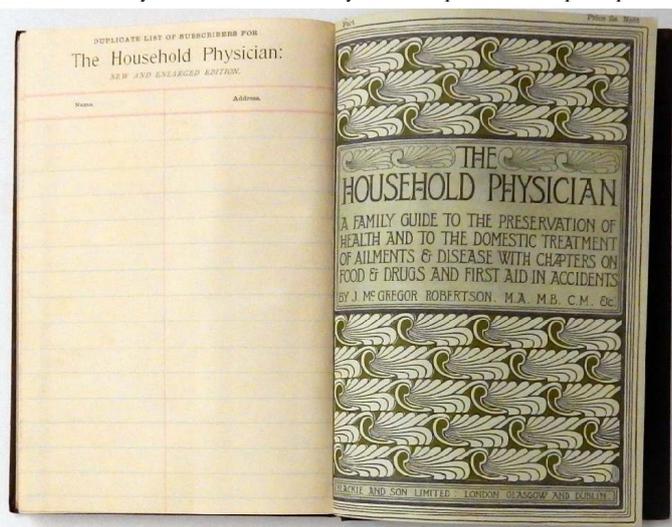
SAMPLE BOOK. 8vo, [25.5 x 17.8cm], pp. [102]; 15 half-tone and coloured plates; original decorated magenta cloth, preserved in the original black cloth slip case.

An unusual and rare survival of a sample book, clearly designed to encourage orders both through travelling salesmen and small shopkeepers.

Included in the sample are sections of the complete work with articles on rheumatism, bone fractures, nervous system, liver, tape-worm, constipation, skin problems, mortality of children, diseases of women, adulterated food stuffs, composition of various beverages, exercise, bandaging, duties of a sick-nurse etc. together with a number of coloured and half-tone plates. Not a random collection but carefully selected to worry, if not panic, the prospective buyer into adding their name to the subscription sheets, here helpfully inserted at the end of the volume.

The publishers have also taken care to include sample spines of the two volume and single volume de luxe edition in green calf, and a sample too of the issue in four clothbound division together with a sample of the wrapper for the part issue. All the different sections and samples are then bound together in the decorative cloth that was issued in divisions format. Although only the part issue is signed 'T.M. 96' [i.e. Talwin Morris, 1896], it is clear that he also produced the designs for the other binding styles too. That these have been mounted and preserved in this sample format has ensured that they remain very nearly as bright and clean as when they were first issued.

We have not been able to find another example recorded.

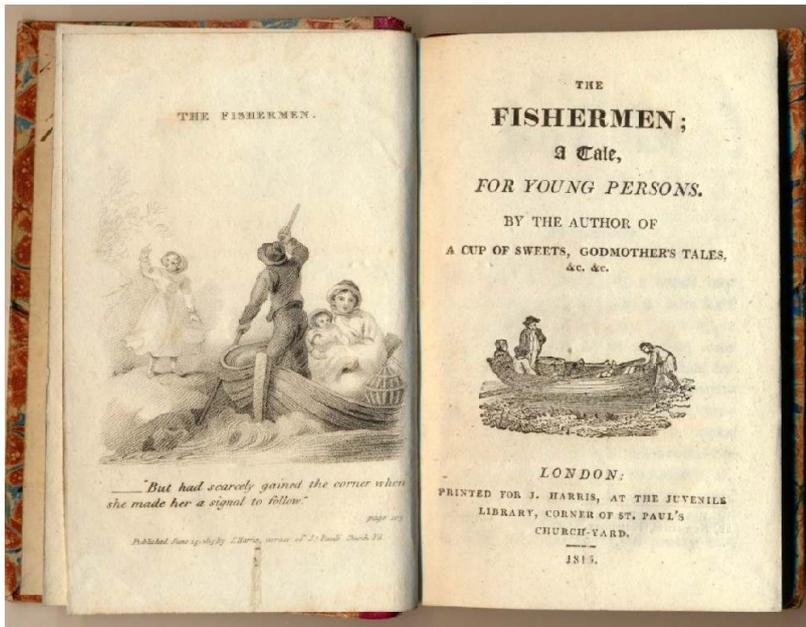


AIDING AND ABETTING

66. [SANDHAM, Elizabeth]. THE FISHERMEN; A Tale for young persons. By the author of A Cup of Sweets, Godmother's Tales, &c. &c. London: Printed for J. Harris, at the Juvenile Library, Corner of St. Paul's Church-Yard. 1815. £ 285

FIRST EDITION. 12mo, pp. 144, stipple-engraved frontispiece; original red roan backed marbled boards. spine lettered in gilt.

The tale takes place principally in Devon where a family of fishermen help to save two sailors and two passengers whose ship was about to be dashed to pieces on the rocks.

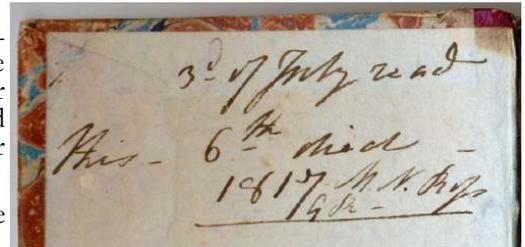


Little did the fishermen know but these were prisoners who had escaped from their captors in France, news was sent to London to Mr. Murray, the father of one of the passengers called Frederick, who rushes down to Devon, with his rather spoilt daughters, to take Frederick back to London. After rewarding the fishermen with an annuity Mr. Murray is persuaded to keep Frederick and his fellow escapee in Devon to recuperate their health. A gentleman artist who happens to be down in Devon sketching persuades Mr. Murray to stay with his friends, an amiable and intelligent elderly couple at their pleasant cottage. The two sisters also decide to stay and help Frederick back to health with the result that the girls become unspoilt and learn the joys of botany. There are yet more twists and turns with a variety of incidents and people flitting in and out of the tale before the work concludes with a happy ending when all come together for Christmas.

Little is known about Elizabeth Sandham except that she was one of the most prolific and successful children's authors of the early nineteenth century. She published at the rate of over a book a year and during the entire first quarter of the nineteenth century her work generally appeared through the imprint of the principal children's publishing firm of the era, that of John Harris, successor to Elizabeth Newbery. Her titles were also brought out by Tabart, Hurst, Darton and by a number of provincial firms too that were often collaboration with Harris. Her single most successful title was *The Twin Sisters; or, the Advantages of Religion*, which reached its twentieth edition by 1839. Quite unusually *The Fishermen* is almost devoid of any religious element, maybe this accounts for the scarcity of the title as it was not quite in the same vogue as her other work.

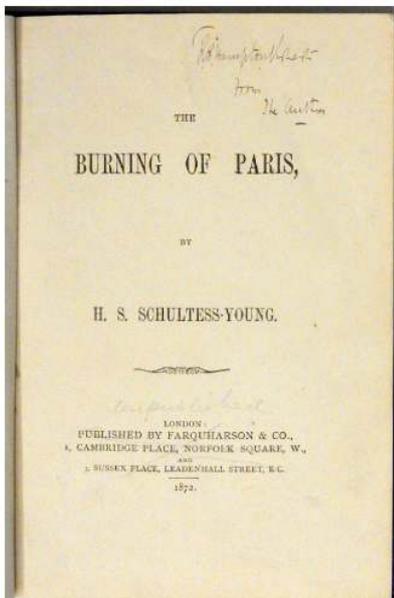
The inscription on the front pastedown '3d of July read this - 6th died - 1817 N M Ross, G R' is a rather a melancholy note. Unlike the protagonist in the book, Marion Napier Ross an eight year old daughter of Harriet and George Ross, an advocate and Judge at Edinburgh, died only three days after this copy of the book was read to her by her father.

OCLC records five copies in North America, at UCLA, Princeton, the Morgan, Florida and the Free library of Philadelphia.



UNRECORDED

67. **SCHULTESS-YOUNG, Henry Schultess.** THE BURNING OF PARIS. London: Published by Farquharson & Co., 1, Cambridge Place, Norfolk Square, W., and 3, Sussex Place, Leadenhall Street, E.C. [crossed in pencil 'Unpublished?'] 1872. **£ 350**



FIRST EDITION. 8vo, pp. 58 [6] advertisements and blanks; original decorated bevelled blue cloth, gilt somewhat marked by damp with loss of some gilt border; inscribed on title 'R. P. Hampton Roberts from the author.'

A suppressed work, possibly resulting from the scandal involving the publication of the doctored letters said to be by Byron that were edited by Schultess-Young and quickly suppressed and pulped by Richard Bentley during the same year as the present work was issued. The poem is dedicated to Napoleon III and is chiefly remarkable for being so dreadful. Still the poet in Henry at least describes the fate of Paris and its Emperor and his hopes that Paris may 'Soar to new life - to higher glories rise. / Thus lowlier, humbler, and with no dismay.'

Henry was born in 1850 at Orset in Essex. He championed the cause of Byron's 'Maid of Athens, Mrs Teresa Black even eliciting Charles Gounod's help in a song setting Henry also edited and published a collection of unpublished letters by Byron whilst studying the law at Oxford, all either forgeries of previously published. The funds were not great as Teresa appears to have been shipped back to Greece to die in distressed circumstances. He contented himself with farming at Bovey Trace in Devon and writing on manure, shooting cormorants, and the Vegetarian Society before becoming a practising barrister. Moving to London in the 1880's Henry became heavily

involved in defending the anti-vaccination movement during the last years of the nineteenth century, infact he appears to have a made a habit earning a living from defending lost causes, and one feels that he was almost certainly something of scoundrell!

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

'SKETCHED ON THE SPOT' AND LIKELY IN CONFINEMENT

68. **SMITH, Emily Genevieve.** A PANORAMIC VIEW OF THE CITY OF FUNCHAL IN THE ISLAND OF MADEIRA, Sketched on the Spot by Mrs. Reginald Southwood Smith... Executed in the Tinted Style of Lithography by L. Haghe Esq. Lithographer to the Queen. Weymouth, Published by B. Benson... D. Bogue ... London, R. Innes, Funchal, Madeira, 1844. **£ 2,500**

FIRST EDITION. *Slim oblong 4to, title page, dedication, list of subscribers and page of descriptive text, tinted lithographic panoramic view 28 x 111 cm, printed by Louis Hague, folded concertina-style and backed with contemporary linen, some overall spotting; contemporary roan backed cloth with publishers gilt morocco label to upper board.*

The reason for the publication appears in the main to have been due to the Religious antagonism on the island during the 1840's.

It seems that the health of Emily Smith, (1817-1877) husband was her reason to visit Madeira. The Rev. Reginald Smith, had suspected tuberculosis around 1840 and the Smith's, after no improvement to his heath at Ventnor, on the Isle of Wight, travelled on to Madeira, arriving there sometime in the middle of October 1841. The couple with their three children (another nine were to follow including Harriet who was born on the island in March 1843), and two maids, lived at Madeira for two years, during which period Reginald's health was to improve.



The tranquillity on Madeira was somewhat disordered by the proselytising of Dr. Robert Reid Kalley to the poor in the island. A Scottish physician with a heart for Christian missions, Kalley raised funds by charging rich Catholics exorbitant amounts for his services and giving free medicine and education to the poor. The Portuguese authorities began to question his motives, more so when two Portuguese converts took communion. The two were brought before the court and charged with apostasy and then excommunicated. Eventually violence broke out between the two religious denominations and by 1846 the Protestant community, now in fear of their lives, were forced off the island and had to emigrate, first to Trinidad and then to Illinois in the USA!

Emily's view is taken from the official residence of the governor of Madeira 'Quinta Angustias', it was here, incidentally, that the mob were to beat the living daylights out of a group of thirty to forty Calvinists when uncontrollable violence erupted on the 2nd August 1846. Emily shows the still peaceful setting of early 1843, probably taken before or whilst in confinement. Illustrating a panoramic scene the view is described with titles at the foot of each section: The Peak Fort, Funchal, Madeira – Funchal, looking towards the Roxinna Ravine – The Bay of Funchal.

The Smiths left the Island for England in October 1844 before the violent clashes. In Alfred Hewlett's *Troubles and Martyrdom of the Rev. George Marsh ... in 1555* (London, 1844) is subjoined a letter from Kalley to the Rev. Reginald Smith in which he recounts his current persecution. Clearly, although not Presbyterians, Emily and Reginald, who incidentally had three brothers who had taken the cloth, were however strong supporters of Protestant missions and so were necessary fund raisers for this Madeira cause. The unsettled situation, which they no doubt witnessed on the island, was justification for issuing this *Panoramic View*. No hint of this is given in the text provided by Emily,

probably to avoid any difficulties for Robert Innes who had subscribed 30 copies. He was Secretary to the Scotch Church on the island and thus candidate for the distribution of copies.

Despite the subscription list totalling almost 300 copies, the panorama is exceedingly scarce; probably most copies were supplied in sheets and have not survived so well as the present copy, here backed in linen.

Abbey, *Life*, 563; OCLC records two copies, at the Biblioteca de Arte Calouste Gulbenkian in Portugal, and The Morgan in the US; a second edition was published later in the same year (one copy in OCLC, at the Mariners Museum library in the US); not in Copac.

ROUNDLY DEMOLISHED

69. [SPAIN]. THE ARABS OF SPAIN; an Historical Romance. London: E. Churton, 26 Holles Street. 1843. £ 385

FIRST EDITION, SECOND ISSUE. *Two volumes, 8vo, pp. [2], 299; [2], 336; original pink cloth backed marbled boards, spines with printed paper labels, slightly sunned.*

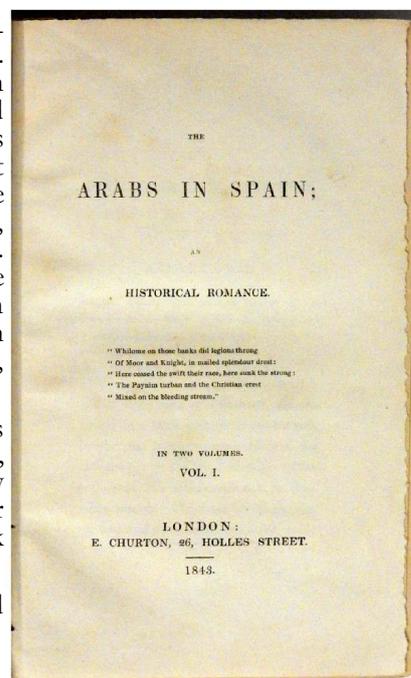
A pot-boiler of a work that was so roundly demolished in a review published in the *Athenaeum* that it probably killed any sales, the second issue with cancelled titles is even more so, the publisher clearly trying to shift remaining copies. Still worthy of examination for it shows just how such an underwhelming, inaccurate and in place fictional account could be marketed as 'history.'

The Spanish scholar and orientalist Don Pascual de Gayangos y Arce (1809-1897) despatched the book to almost certain oblivion in his unsigned review. He was clearly more than just a little upset 'The author is not only ignorant on all points connected with his subject, but did not, and could not, understand the authorities from whom he occasionally assumes to have drawn his narrative. We object to the very title of the work. The name of Arabs cannot properly be given to the various nations and tribes professing the Mohammedan religion who settled in the Peninsula... favouring his readers, without either criticism or discretion, with the contradictory opinions.... Throughout the life of Mohammed the author exhibits the same ignorance. He calls Abu Bekr his uncle, instead of his father-in-law; tells us that Abu Sufyan (whom he calls Abou Sophia) was going from Mecca to Syria with merchandise, when he was surprised by Mohammed in the valley of Bedr, whereas he was returning from Syria to Mecca....'

It is also important to realise that by 1840's the 'romance' of Spain and its 'romantic' history was giving way to more scholarly accounts. Richard Ford, William Stirling Maxwell and Gayangos y Arce himself all produced properly researched works around this time putting a corrective on the rather undignified hotchpotch of half-truths that *The Arabs of Spain* and there ilk continued to purvey to a not uncritical public.

As yet an authorship has not been discovered - maybe both publisher and writer made real efforts to cover their tracks.

OCLC records one copy, at Western University in Canada.



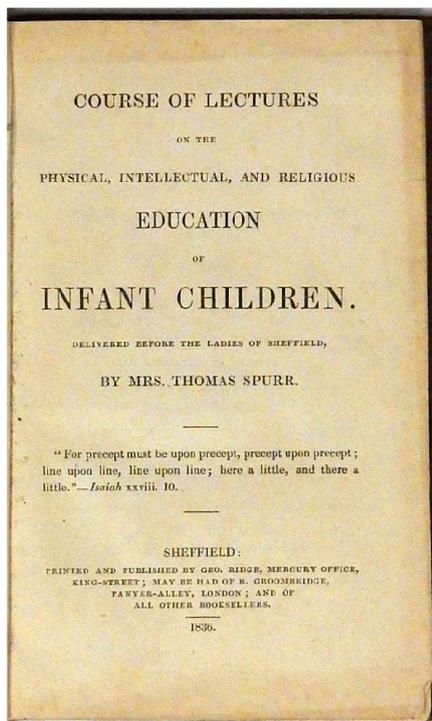
MRS SPURR'S ACADEMY

70. SPURR, Sarah, 'Mrs Thomas Spurr'. COURSE OF LECTURES on the Physical, Intellectual, and religious Education of Infant Children. Delivered before the ladies of Sheffield. Sheffield: Printed and published by Geo. Ridge, Mercury Office, King-Street; may be had of R. Groombridge, Panyer-Alley, London; and all other booksellers. 1836. £ 350

FIRST EDITION. *8vo, pp. [4], 122; original cloth, somewhat marked in places, spine lettered in gilt.*

A well written educational work setting out the 'course' that Mrs Spurr offered to her young pupils at her Academy in Sheffield.

'Mrs Thomas Spurr's Course of Lectures on the Physical, Intellectual and Religious Education of Infant Children published in 1836 resulted from a series of lectures she delivered to the 'ladies of Sheffield' at the Music Hall. Little is known about Mrs Spurr (not even her forename). However, her husband was a lithographic printer trading in Paradise Square, Sheffield and from her work, it appears that she was a teacher. The lectures were prefaced with a letter of commendation from the reformist poet and publisher, James Montgomery. Spurr was heavily influenced by Combe's work on physiology and phrenology. One lecture, for instance, focused on the 'brain as an organ of intellect.' She also adopted the Swedenborgian contention that man has three natures: animal, intellectual, and spiritual. The lectures were dedicated to 'the embryo citizens, philosophers and statesmen of a succeeding age' and covered aspects such as exercise, food, and health, as well as spiritual and moral education. The work was far from abstract and provided practical examples. A section on the need for access to clean air called upon architects to build principles of effective ventilation into the design of urban residences. She also provided an analysis of the evils



of the French Revolution in a discussion of the dangers of privileging intellectual thought above physical, material, and spiritual needs. [Richardson]

We have been able to trace the author slightly further than Richardson had, for Sarah and her husband ran an 'Academy for Young Ladies and Gentlemen' at their address at 8, Portobello, Sheffield from around 1830. We have no idea of the Spurr's later activities after 1840 as a Miss Scott had from this date opened her own 'Seminary for Young Ladies' at the same Portobello address. We also know that Sarah Spurr's maiden name was Atkinson and that her grandmother came from Leeds and moved to Nottingham. This further information would strongly suggest that through her marriage she was related to Hannah Kilham, nee Spurr (1774-1832), the educationalist and writer known for her works issued under the Darton imprint. Kilman was born in Sheffield and for a while lived in Nottingham, yet another Sheffield schoolmaster, Henry Spurr is known to have lived at 71 Bridgehouses, Sheffield in 1825. This begs the question of whether education was a family vocation; from internal evidence in the work it would seem that Sarah had taught for quite a long time and may have been of the same generation of educationalists as Hannah Kilman and Henry Spurr.

See Sarah Richardson: *The Political Worlds of Women: Gender and Politics in Nineteenth Century Britain*, Routledge, 2013 p. 11; OCLC records four copies in the UK, at Cambridge, Oxford, NLS and the Wellcome, and one in North America, at the Boston Public library; no copy recorded in the British library.

UNRECORDED 'SCOTS' POEM

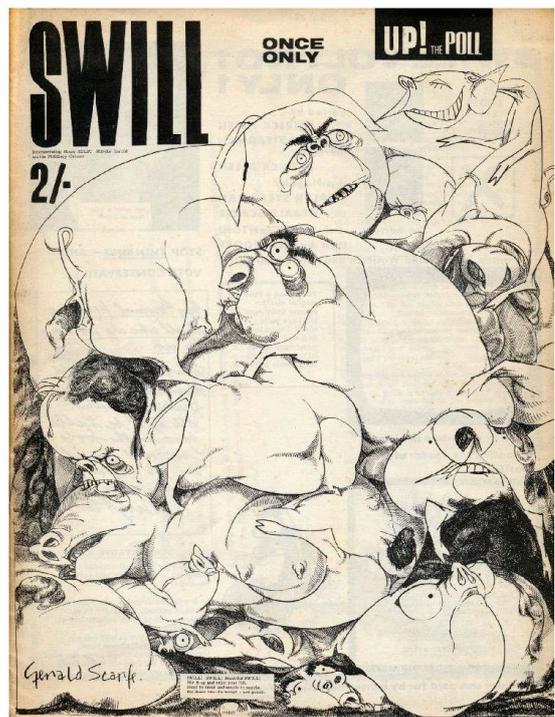
71. **STEADMAN, Ralph & Patrick ALLEN editors.** SWILL. Once Only. Vol 1., No 1. [All Published]. Cobham, G.P. Allen [1964]. £ 135

4to, pp. 16 including cover; illustrations by Steadman and Gerald Scarfe; Stapled as issued in the publisher's illustrated wrapper.

Rare first and only edition of this short lived satirical magazine in which the Tories are ripped to pieces on the eve of the 1964 general election. It must have worked: Labour led by Harold Wilson won!

Also a rather nice mockery of Scots poetry in an Ode to the opening of the beautiful Forth Bridge attributed to one 'William Hugh M'Diarmid M'Goonagall.'

Not in OCLC or Copac.



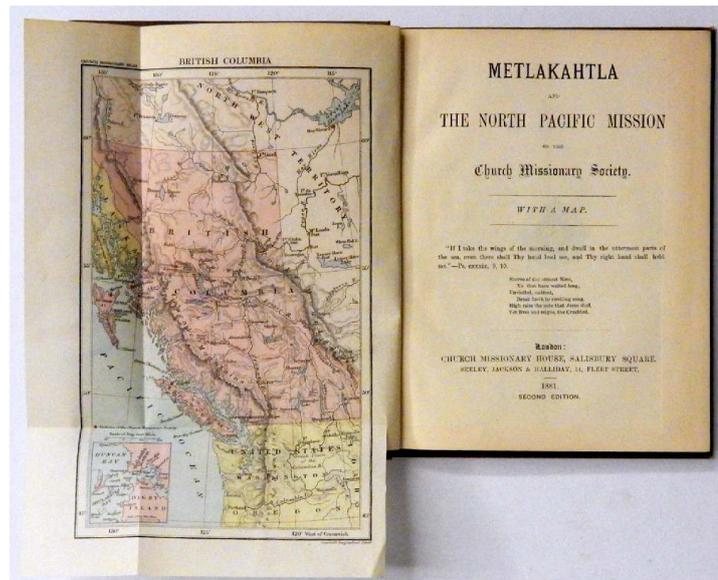
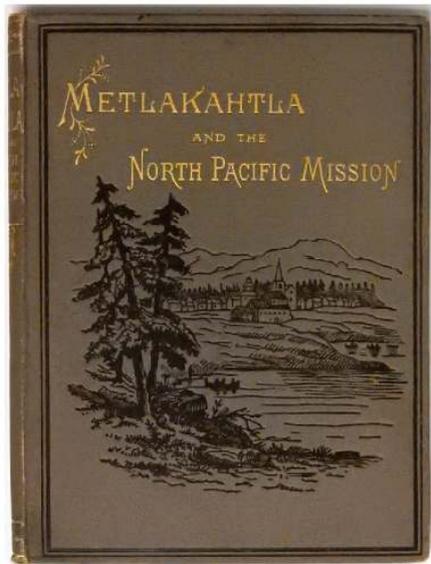
CONVERT, CONTROL, CIVILIZE

72. **STOCK, Eugene.** METLAKAHTLA and the North Pacific Mission of the Church Missionary Society. London: Church Missionary House, Salisbury Square. Seeley, Jackson & Halliday, 54, Fleet Street. 1881. £ 285

SECOND EDITION. Small 4to, pp. [4], 130, [2]; folding coloured frontispiece map; original decorated cloth, the upper cover with a view and lettered in gilt.

A fine copy of the Eugene Stock's account of the Christian Missionary Societies attempts to convert, control and civilize a native population.

Stock puts a brave face on the ebb and flow of the societies zeal and missionary impulse. 'The disastrous consequences which resulted from contact between European civilization' and indigenous culture along the Pacific Northwest Coast have been well documented: traditional customs were marginalised, alcohol caused extensive



suffering, disease was rampant, and the subsequent establishment of Church-run and government-funded residential schools unwittingly provided an environment in which physical, psychological, and sexual abuse could flourish.’ [Tomalin]

Stock, himself, had never visited this outpost of the Empire but was an able researcher in the archives of the Society, also through his many contacts with missionaries working in British Columbia he was able to produce a well researched and on the whole fairly balanced account, even though his attitudes to uncivilized nations was of its time: ‘The Red Indian is in a peculiar sense, the child of the Church Missionary Society. More exclusively so, indeed, than even the Negro.’ [p. 12]

OCLC records copies at Toronto, University of the Pacific Library, Emory, Oregon Historical Society, Whitman College; British Library, Oxford and University of Birmingham; of the first edition five copies are recorded. See Marcus Tomalin *And He Knew Our Language: Missionary Linguistics on the Pacific Northwest Coast* John Benjamin, Philadelphia, 1984.

TRAFFIC CONGESTION

73. **TAYLOR, Edwin W.** VAUXHALL CROSS, ALDGATE AND WESTMINSTER BRIDGE ROAD, LONDON. 21st June, 22nd June and 12th July, 1912. £ 375

Five gelatin silver printing-out-paper prints, each approx. 9¼ x 11¼ inches (23.5 x 28.5 cm.), each signed in ink with photographer's oval ink stamp 'Edwin W. Taylor / photographer / 32 Crenys Road, Peckham, S.E.' on verso with ink manuscript negative numbers, location and exposure details, e.g 'Westminster Bridge Road From 1st Floor Window No 201. 21 June 12 5.0 pm. Camera looking W.N.W.'; some edge fading not affecting main image areas, a little creasing and chipping at corners, minor spotting to sky areas of four prints and a triangular chemical stain to bottom edge of one print, nevertheless good and retaining clear detail in the subjects.



An unusual group of photographs noting the precise times of day that the photographer climbed the stairs of named buildings to capture animated street scenes and busy junctions clogged with traffic. Trams, buses, horses (with and without carts and loads), pedestrians and a policeman all go about their business oblivious to the lens recording their details alongside those of advertisements, shop fronts, London and South Western Railway's station at Vauxhall and A. Simmon[s] photographer's studio at 238 Westminster Bridge Road. Two photographs taken at Vauxhall Cross indicate exposures within half an hour of each other.

The photographer, Edwin William Taylor, appears to have been commissioned to take these photographs as part of an unidentified inquiry into traffic congestion at major interchanges in London. The carefully noted position of the camera placement, the date and time of day, together with a signature witnessing this information tend towards some form of official inquiry.



THREE GENERATIONS OF WORCESTER CHINA PAINTERS

74. **TAYLOR, Henry, James & William. Worcester China Painters.** ARCHIVE OF DESIGNS FOR WORCESTER [ROYAL WORCESTER] PORCELAIN. Worcester: [c. 1770-1880]. **£ 2,500**

Nine mostly slim volumes. Folio, 4to and 8vo, and loose drawings enclosed within covers; archive of c. 100 original watercolours and almost 200 original drawings and sketches, plus some black and white and hand coloured engravings contained in a collection of albums and scrapbooks, some items are drawn directly onto the page, some pasted in and others are loose, the account book has partial incisions and some designs pasted over his records.

A complicated archive including designs from several generations of one family adept at china painting in Worcester during the eighteenth and nineteenth centuries. The paucity of information on the artists that worked for the various potters makes it very difficult to be absolutely certain how the various designs and patterns fit together in this collection. The archive is, however, what remains of several generations of porcelain painters that were still in the possession of Henry Taylor (1825-1888) a china painter at the Worcester factory works in the mid Victorian period. Both Henry's father James Taylor (1790-1852) whose work appears to be a major part of the archive, and his grandfather William Taylor were also china painters at Worcester.

William is recorded as being indentured in 1764 to William Davis, the manager of the Worcester factory for over 20 years before he took sole charge in the late 1770's. According to information supplied by William's 'grandson' (i.e Henry Taylor) for inclusion in R.W. Binns *A Century of Potting in the City of Worcester*, 1865, William was 'apprenticed, in the art of painting porcelain ware.' Some further, if slight, information is added in Hobson's *Worcester porcelain* (1910) where Taylor was described as a 'blue painter' as there was apparently a dispute in the latter half of the eighteenth century when the grandfather William Taylor headed to Bristol for a while as a result of the introduction of engraved patterns at Worcester. Here, also, is to be found a connection with yet more Worcester Taylors who were soon to move to London and pursue the very art that William was at odds with, that is Isaac Taylor and his brother James Taylor, also at first a porcelain painter, who in time became much more famous as engravers, illustrators and booksellers in the latter half of the eighteenth century. There is little doubt that the families were all related through paucity of material - and lack of cataloguing time - we have not discovered what their relationship was.



October 21, 1853 helping to fix the time of publication to the end of that year when the Crystal Palace was reaching completion.

Cruikshank produced a fairly constant flow of material for William Tweedie, the well-known Scots Temperance publisher who had moved to London to publish and sell an astounding number of Temperance publications from his conspicuous site opposite Somerset-house on the Strand. Unfortunately, much of this sort of work that Cruikshank took on did not pay and despite Tweedie's output the item is today scarce.

Cohn 2028.

PURCHASED FROM MISS WINDSOR AT THE SOHO BAZAAR

76. **[THAUMATROPE - OPTICAL TOY].** THE THAUMATROPE, an Optic Wonder. London: [H.G. Clarke & Co., 2 Garrick Street, Covent Garden] *with paste-over label of E.S. Windsor, Counters 149 & 150 Soho Bazaar.* [c. 1868 or later]. £ 950

Complete with 12 hand coloured lithograph cards [7.8 × 11.5 cm] each with a part image on opposing faces and threaded to left and right with jute cord; contained in the original patterned card box [9 × 12.5 × 1.5 cm] the lid with a hand-coloured label showing the toy in use with title and imprint above and below; the underside of the box with an advertisement of H.G. Clarke & Co.

A good copy of this somewhat delicate toy designed to combine two images into one by twirling the threads.

The twelve subjects include: Hound chasing a hare; a donkey and fowl; A bull chasing a gentleman across a field; a handsome cab and horse cat jumping from a bag held by a magician; a boy tossed by an ass; a cat and dog in stand-off; and old woman and her pig; a dove and a wicker gage a jockey an his mount (in pre Muybridge form); a swallow flying to its nest; a tailor riding on the back of a goose.

The Thaumatrope was marketed by H.G. Clarke from 1868 although we suspect that this copy was 'old stock' which was subsequently remaindered to E. S. Windsor who then applied her own label. The Soho Bazaar where she traded was founded by John Trotter for the encouragement of 'Female and Domestic Industry', he being anxious to stop the country from pouring 'its happy and innocent virgins into the common sink of London' but probably also to profit from some semi-redundant warehousing. The Bazaar continued to operate until 1889 when the premises were taken over by the publish house of A & C Black.

Miss E. S. Windsor wrote an article for the *Englishwoman's Review* 1877 [vol. 8 p. 302] on the usefulness of suitable toys games and other educational tools for use in the Kindergarten system of education. We know very little about Miss Windsor, but she was known as a strong advocate of the Kindergarten system and as the inventor of the 'babies' crawling rug.' Her address at Soho Bazaar was thought to be a more a pleasant place for women to choose suitable items for their children than the less salubrious wholesaler and nearby toy maker and importer Myers & Co.



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BY ELIZABETH GASKELL'S TEACHER?

77. **[THOMSON, Katherine].** ROSABEL, A Novel, in Three Volumes. By the Authoress of Constance. London: Longman, Rees, Orme, Brown, Green, and Longman, 1835. £ 850

FIRST EDITION, ASSOCIATION COPY. *Three volumes, 8vo, pp. [iv], 309, [1] blank; [iv], 309, [1]; [iv], 376; a clean copy throughout; in contemporary half calf over marbled boards, spines ruled in gilt, with contrasting morocco labels lettered and numbered in gilt, lightly rubbed, but still a very desirable copy, inscribed 'To William John Thomson, from the authoress' at head of half-title of volume I, and with 'W.J. Thomson' written in same hand at head of half-titles of vols. II & III; armorial bookplate initialled W.W.T. [William Thomas Thomson - see below] on front pastedown of each volume.*

Scarce first edition of the second novel by Katherine Thomson, better remembered now for her historical biographies.

'A good beginning to a book is a good sign; and had we not been prepared to anticipate a superior novel from "the authoress of Constance," the opening to Rosabel would have taught us to expect it. Nor will the reader be

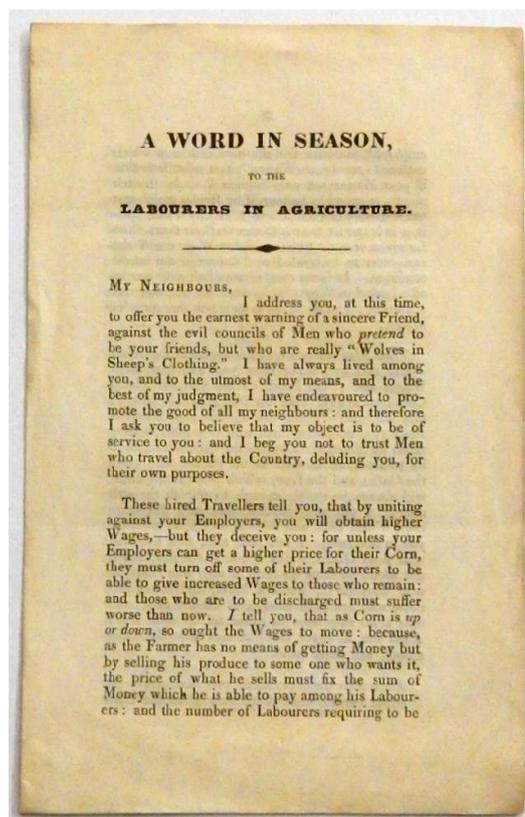
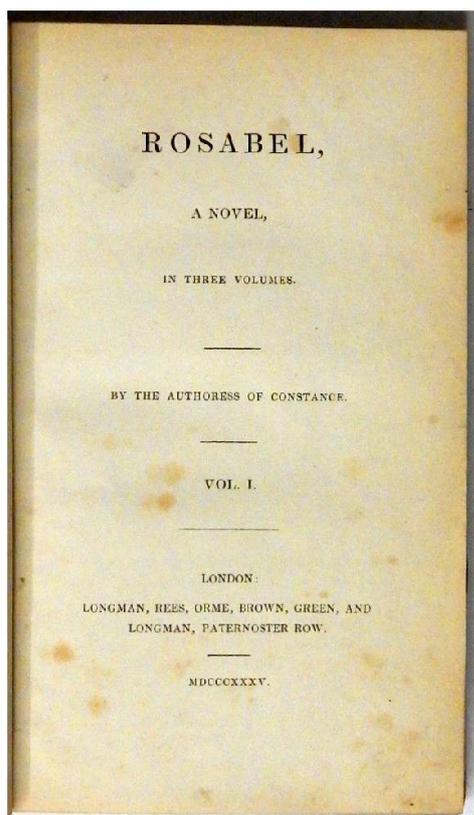
disappointed. Most of the best qualities of this species of composition are illustrated in the work before us. An acute appreciation of human nature, a sufficient knowledge of life, vivacity in description and a power to combine the whole into an interesting narrative, are the sure recommendations of Rosabel' (*The Literary Gazette*, 1835, p. 306).

The author, Katherine Thomson (1797–1862) was an English writer, known as a novelist and historian. She was the seventh daughter of Thomas Byerley of Etruria, Staffordshire, a nephew by marriage and sometime partner and manager of the pottery works of Josiah Wedgwood. Before her marriage Katherine had taught for nine years with her sisters Maria, Anne and Jane Margaret Byerley at their school in Warwickshire. Afterwards she and her husband were still closely involved, letters and advice flew to and fro and they took pupils on holidays to Belgium, Switzerland and France. It is interesting to note that at this time Elizabeth Gaskell attended the school, and very likely was taught, or at least known to Katherine Thomson. In 1820 she married the physician Anthony Todd Thomson, as his second wife. During their residence in London, for some of the time at Hinde Street, Marylebone, she and her husband assembled an artistic and literary circle, among their earlier friends being Thomas Campbell (poet), David Wilkie (artist), James Mackintosh, Francis Jeffrey, Lord Jeffrey, and Lord Cockburn. Later, in Welbeck Street, they saw much of Thackeray, Robert Browning, and also of Lord Lytton, who became a close friend.

Provenance: The work is inscribed by the author to her brother in law William John Thomson (1771-1845) and thence by decent to William Thomas Thomson of Innerleithen, Peebleshire (1813-1883) who has affixed his bookplate to each volume.

The recipient William John Thomson was born in Savannah, Georgia to a Scottish-American loyalist. He left America as a child, coming to London where he learned to paint and from 1795 he exhibited at the Royal Academy. Upon moving to Edinburgh, he married Helen Colhoun on 12 May 1797. His portrait subjects appear to be men and women from the emerging middle classes, including those in literary circles – this was possibly due to his family connection with the novelist Elizabeth Gaskell, whom he painted in 1832 when she was in Manchester. In 1829, after a long and successful career as a miniaturist, he was made an academician of the Royal Scottish Academy. Having started his studio in London he worked in Edinburgh from the late eighteenth century, where he died in 1845.

OCLC records one copy in North America, at Illinois.



DISCONTENT

78. [TOLPUDDLE MARTYRS]. A WORD IN SEASON, to the Labourers in agriculture. Dorchester: Clark, printer. [1834]. £ 385

4pp., caption title, signed: "Your friend and well-wisher", and dated: February, 1834; folded sheet as issued forming a 4-page pamphlet.

A warning to farm labourers against trade unions at the height of the Tolpuddle Martyrs.

‘These hired Travellers tell you, that by uniting against your Employers, you will obtain higher Wages, - but they deceive you... I tell you, that every man who is proved to have taken an illegal Oath to join the Union, is liable to

be transported...I tell you, that Masters will discharge every Union man, and there is no Parish relief for you in that case...

Goldsmiths? - Kress 28811; OCLC records just one copy, at the University of London library.

SAFER TO SHOOT A BLACK MINSTREL, THAN A GERMAN SOLDIER

79. [TRANSFORMATION TARGET TOY]. COUDERT, Bernard. TIR MAGIQUE. [Paris] Walter Frères - r. Paradis Pre 28. [1870]. £ 3,750

Complete with a wooden and tinplate toy gun activated by a spring mechanism; two hand coloured target figures [32 cm tall] and mounted on blocks; one with the image of a French Vivandière (but more likely a romanticised image take from the lead in Donizetti's La fille du régiment); which when upended shows a Black minstrel in blue jacket, striped trousers and a straw hat playing the mandolin - the second target with a ballet dancer (probably Giuseppina Bozzacchi) in a pink and floral skirt; which when upended shows an old one legged soldier leaning on a stick smoking a pipe with the order legion honor on his breast; contained in the original box [36.5 x 25.5 x 6.5 cm] the lid with a hand coloured lithograph decorative design showing a hirsute magician in a blue and ermine trimmed coat with golden belt with a pointed hat holding out one of the figures with his right hand to two excitable children; his left hand resting on the box; before him another child taking aim at a figure standing on a table supported on a gargoyle; signed by the artist and publisher in the lower corners.

The design consists of two models each hinged in the centre that can be upended when lightly touched, this allows for players to shoot pellets from the toy gun supplied with the game.



We have next to no information on the artist Bernard Coudert who produced the lithographic designs for this neat transformational game, other than his name is found on an anamorphic alphabet panorama and several boxed games under the Parisian toy maker Narcon's imprint. Unusually Coudert has not only signed the lid of the box but also dated it 'B. Courdert '70.', but as the imprint of Walter Frères is not present on any known item with the Narcon imprint it appears Coudert may have moved to a different establishment.

Probably not surprising given the events of 1870 when France declared war on Germany that the toy may have been an opportunistic design to coincide with the general military hullabaloo, this must have all fallen rather flat when the Paris Siege continued and ended in the humiliating capitulation of France in January 1871.

However, as the design was for boys and girls, the temptation to actually portray a German soldier was avoided by introducing the safer and uncontroversial subjects targets of a severely disabled old French soldier and a black minstrel playing on a mandolin. It is also worth noting that the two figures held by the magician shown on the box lid are different to those with this copy and presumably buyers had a choice of figure's to buy.

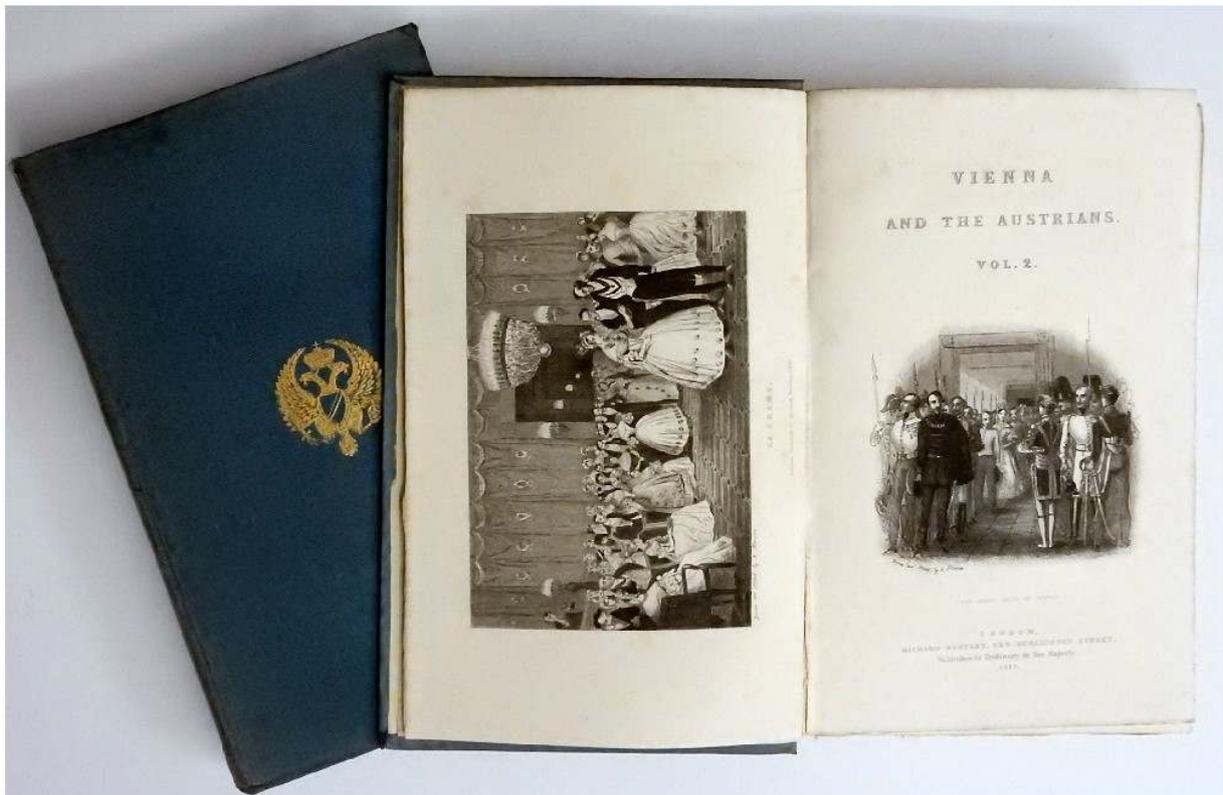
THE MYTH OF AUSTRIAN DEMOCRACY

80. **TROLLOPE, Frances.** VIENNA AND THE AUSTRIANS; with some account of a journey through Swabia, Bavaria, The Tyrol, and Salzburg ... London: Richard Bentley, New Burlington Street. Publisher in Ordinary to Her Majesty. 1838. **£ 285**

FIRST EDITION. *Two Volumes, 8vo, pp. xvi, [2], 388; xii, 419, [1] blank; additional title [dated 1837] and frontispiece to each volume, slightly foxed, and 10 plates by Auguste Hervieu; original turquoise ribbed cloth, the covers blocked in blind and gilt with titles in gilt on spine, spines lightly faded but a good copy.*

A good copy of one the substantial works on travel written by Fanny Trollope before moving into the field of fiction.

'By 1839 Fanny could command £800 per manuscript. She thought of herself primarily as a travel writer: *Paris and the Parisians* (2 vols., 1836) and *Vienna and the Austrians* (2 vols., 1838), a fascinating if uneven portrait of Metternich and *la crème de la crème* of Viennese society, are still worth reading. However, when Fanny calculated that travelling costs outstripped her earnings, she turned to novel writing.' [ODNB]



Considering that Trollope's views of the United States were so sharp in her hugely successful *Domestic Manners of the Americans* of 1832, it seems strange that she was completely taken in by the myth of Austrian democracy: 'that, whatever may be the effect of Austrian power and legislation elsewhere, it produces on the children of her own bosom exactly the benign influence which might be expected from the equitable administration of very mild laws, and a most paternal care bestowed on a race singularly calculated to prosper under it, and to hail the tranquil blessings it ensures with gratitude, fidelity, and love.' Ten years later all hell broke loose in Austria and elsewhere with revolution spreading across Europe.

The illustrations are by the French artist Auguste Hervieu, the devoted friend without whose help Fanny Trollope and her family would have probably starved when they arrived in Cincinnati both penniless and without the all important 'references.'

Sadleir 3247; Wolff 6836.

WEDDING ETIQUETTE

81. **[WEDDING GAME].** THE GAME OF THE WEDDING. [London: Jaques and Son, 102 Hatton Garden]. [1866]. **£ 450**

Full pack of 51 cards [7.8 x 11.4 cm.] including 24 participants printed in chromolithograph and 24 'Blanks' of forfeit cards printed in green and buff, and one printed card of instructions.

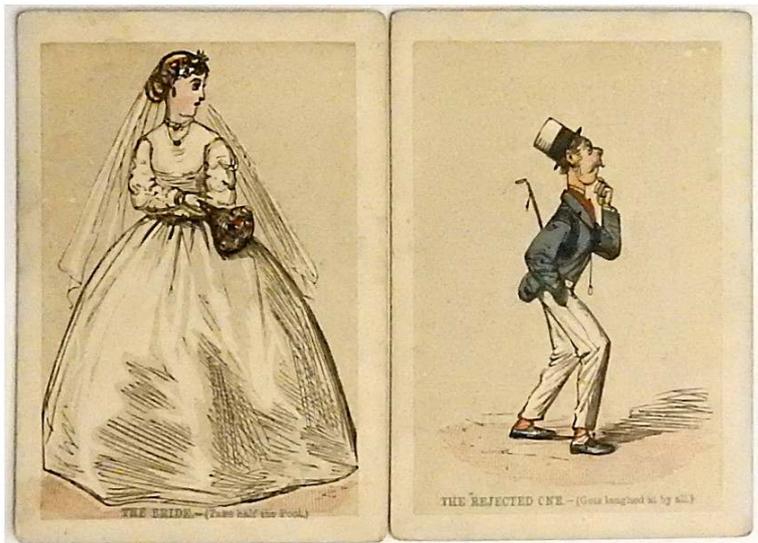
A clever card game illustrating the complexity of the Victorian Wedding.



Each player contributes two tokens to a pool, the cards consisting of 24 illustrated and 24 'Blank' or forfeit cards, which are shuffled and dealt out face down to each of the players. They take turns in showing their cards one at a time, and once the four principles - The Bride, Bridegroom, Parson and the Clerk - are all revealed the game is over with the player holding the highest number of counters declared as the winner.

The other characters in the game are familiar participants and guests at every wedding even today, but also a number that are no longer seen, the familiar include :- The First Bridesmaid - The Second Bridesmaid - The Groomsman - The Bride's Father - The Bride's Mamma - The Brides Little Brother - The Bride's Big Brother - The Bride's Aunt, and - The Bridegroom's Papa. Then there is - The Rejected One, (Gets laughed at by all) - The Cabman - The Beadle - The Pew-Opener - The Job-master (i.e. the person who provides horses and carriages for the married couple), and - The Postillion.

Four further cards show 'Music', here as a street organ grinder who receives from the holder of the Bride's Papa two tokens to go away, bribing street musicians to move away was a common nuisance. Other problems were 'The Poor Old Man', begging 2 tokens from the Bride, also an 'A.1.' or a policeman, which come into play when another card turns up called 'The Street Boys', (The Rejected One pays 2 to A.1. to get rid of these Urchins), interesting that the police also needed some gratuity for clearing away trouble makers! One other card, which if turned up by a player removes them from the game, is the 'Lawyer', here grinning with a large bag of documents clasped in his hand.



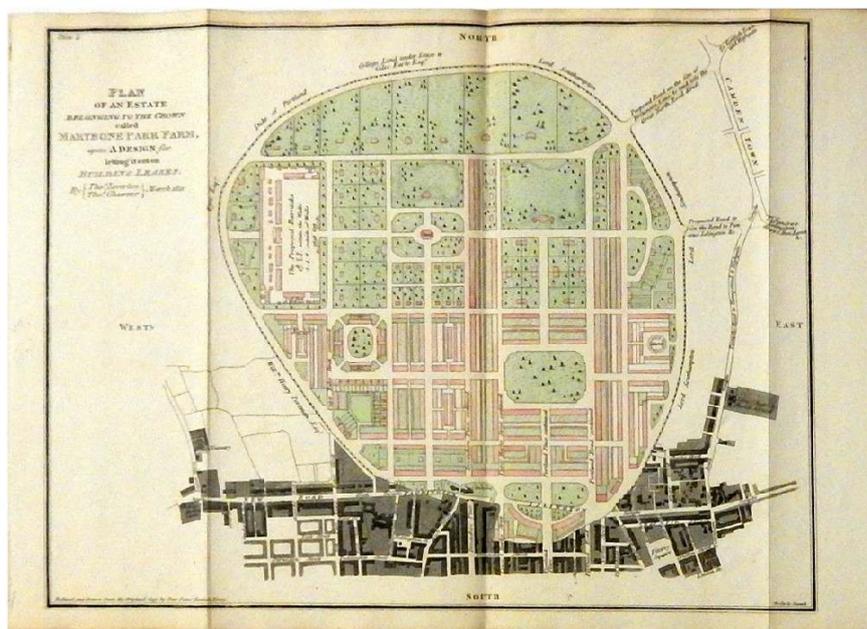
Although no makers name is visible, the game is clearly from the maker John Jaques and Son, famous for his Happy Families, and was being advertised in 1866 as 'A capital Round Game for Evening Parties, containing beautifully coloured Illustrations of the principal Personages in the Marriage Ceremony. Price, 2s. 6d.'

ONE OF THE MOST IMPORTANT BOOKS ON THE LAYOUT OF REGENT'S PARK

82. **WHITE, John.** SOME ACCOUNT OF THE PROPOSED IMPROVEMENTS of the Western Part of London, By the Formation of the Regent's Park, The New Street, the New Sewer, &c, &c, Illustrated by a variety of plans, and accompanied by explanatory and critical observations. The second edition with additions. London: Printed for Cadell & Davies..., 1815. **£ 1,350**

SECOND EDITION, WITH ADDITIONS. 8vo., pp. vi, [2], vii-xii, 99, [1], xcvi, six folding hand-coloured plans and one other engraved plate with elevations and a plan of a church proposed by the author; uncut in modern boards, cloth spine and red morocco label, lightly dust-soiled.

Second edition of this work written by John White Jr. (whose name now appears on the title-page) on behalf of his father, the Portland Estates surveyor John White Snr., whose plans for the development of Marylebone (later Regent's) Park were rejected in favour of those submitted by John Nash. The text criticizes the schemes submitted not only by Nash, but also that put forward by Leverton & Chawner. The folding plates illustrate their plans and the alternative proposed by John White Snr. Also included is a new reduced plan of Nash's 'New Street' from Charring Cross to Portland Place and engraved elevations for John White Jr.'s design for a new parish church for Marylebone. Now added is a folding plan of various sewers under commission and a revised plan of the News Street project with the late James Wyatt's suggestions inserted into the scheme. The appendix, as in the previous edition, reprints original reports submitted to the Crown by the architects concerned, now adding three new reports providing estimates for letting ground in Marylebone Park and for costs associated with the construction of an associated sewer.



Whilst White is obviously concerned to promote both his father and his own plans for the area, this publication provides an unusually fair and balanced assessment of the proposed development of one of the city's most important areas.

The first edition was published anonymously in the previous year. Bound at the end of the present copy, as usual, is the *Brief Remarks on the Proposed Regent's Canal*. By an Observer, March, 1812, with two folding engraved plates (one with handcolouring) showing details of the sewers.

OCLC: 2039012.

DASHED OFF FOR AN ADMIRER

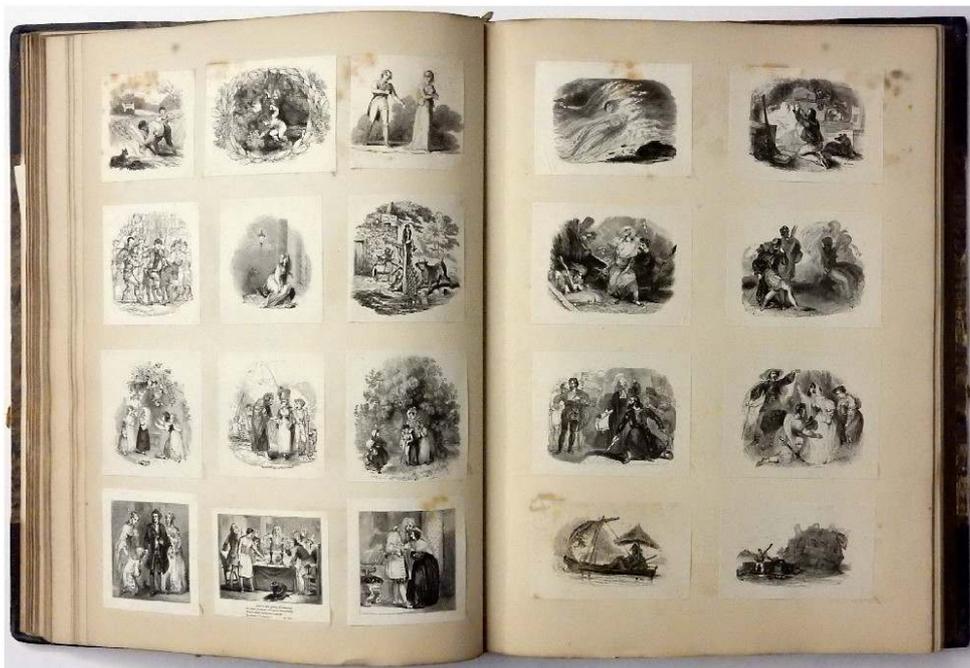
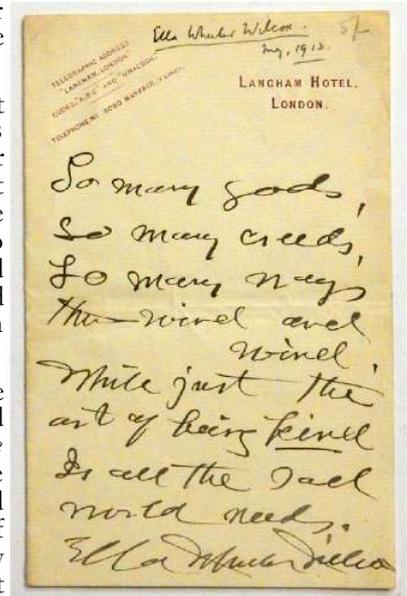
83. **WILCOX, Ella Wheeler.** COPIES OF LINES TAKEN FROM TWO OF HER POEMS, both in the hand of the author, and each signed. Langham Hotel, London. [n.d., c. 1913]. £ 185

pp. 4 (180 × 114), written on first and last page only, each signed with a flourish, centre pages blank, with 'Ella Wheeler Wilcox May, 1913' written in another hand (the recipient?) at head of first page; on Langham Hotel headed paper, evidence of once being folded, otherwise in clean condition.

Autographed copies of lines from two of her famous poems, taken down rather hastily, and likely at the request of an admirer whilst the poet was staying at the Langham Hotel.

The verse on the first page: "So many gods, so many creeds, so many paths that wind and wind while just the art of being kind is all the sad world needs", is taken from Wilcox's poem 'Voice of the Voiceless', in which she appeals for alleviating animal suffering. We are unsure where the poem on the last page first appeared "God what a world! if men in street and mart; Felt that same impulse of the human heart; Which makes them in the hour of flame and flood; Rise to the meaning of true Brotherhood!", though we have found that it was included in the preface of *Allied Cookery, British, French, Italian, Belgian, Russian*, arranged to aid the war sufferers in the devastated districts of France, and published in 1916.

Ella Wheeler Wilcox (1850– 1919) was an American author and poet, whose works include *Poems of Passion and Solitude*, which contains the lines "Laugh, and the world laughs with you; weep, and you weep alone". Her autobiography, *The Worlds and I*, was published in 1918, a year before her death. It seems that one of the reasons for her being in London was that she had hoped to be presented at Court, her English friends convincing her 'that it was an agreeable form of placing oneself on the right social footing in England, and that as my literary work had already received the commendation of royalty, I ought to receive it personally'. It would seem, however, that this was not to materialise.

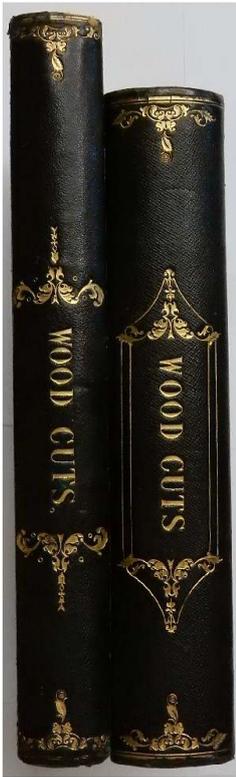


THE COLLECTION OF THE GREAT VICTORIAN PUBLISHER

84. **[WOOD-ENGRAVINGS]. [KNIGHT, Charles].** A COLLECTION OF APPROX. 740 PROOFS, mounted in two albums. [Various places], circa 1840-1860. £ 1,500

2 vols. [34 × 26 cm and 31 × 25 cm] approx. 740 wood-engraved proofs [20 × 16 cm to 3.5 × 3 cm] mounted on leaves; uniform green half morroco spines lettered in gilt 'Wood-Cuts' with the binders ticket of 'R. Spencer, 314 High Holborn'; inscribed on one front pastedown 'Proofs from Library of C. Knight & R. Malcolm Kerr K.C.'

A varied collection of proofs on thin paper collected by the publisher, editor and author Charles Knight (1791-1873)



The subjects include the History of England, Aesop's Fables, Biblical subjects, natural history, Robinson Crusoe, works after Hogarth, initial letters, head-and tail-pieces engraved by Thomas Bewick, John Jackson, Ebenezer Landells, Samuel Slader, John Thompson and Henri Désiré Porret. Also loosely inserted are a number of progress proofs with pencil and ink corrections and notes from artists to the wood-engraver.

Some of the wood-engravings were used by Charles Knight in a number of his own publications but others may have been simply samples or examples used for reference and pleasure. As Charles Knight was instrumental in the revival of wood-engraving in the first half of the nineteenth century and was also publisher of William Chatto's *A Treatise on Wood Engraving, Historical and Practical* in 1839, he may even have felt impelled to collect together examples of the wood-engravers art. The two albums were bound by Robert Spencer who was active at the High Holborn address until 1854, certainly the style is redolent of the late 1840s and early 1850's. The albums would appear to have passed to his daughter Maria Knight (1824-1884) who had married Robert Malcolm Kerr (1821-1902), a British judge of the late Victorian era who subsumed them into his own book collection.

'Knight had early decided that illustrations were the key to attractive popular publications, and he aimed to capitalize on the development of the new reproductive medium of wood-engraving, which by the 1830s was overtaking the more expensive method of steel-engraving and even recently discovered lithography. Based in London, Knight had access to a growing ghetto of skilled designers and engravers, including William Harvey, Thomas Williams, John Orrin Smith, Ebenezer Landells, the Whympers, the Dalziel brothers, and Edmund Evans. However, the availability of engravers was not in itself sufficient. Experiencing difficulties in the production of cheap images for *The Menageries*, Knight worked with the printer and inventor Edward Cowper to adapt his printing machinery to produce more illustrations by stereotype castings and steam printing. Casts of Knight's best cuts were later sent all over the world for insertion in popular publications. The mechanization of his plant was combined with the use of a nation-wide network of wholesalers and retailers, which he had built up during his first four years with the SDUK.'

