



PICKERING & CHATTO

1820 – 2020

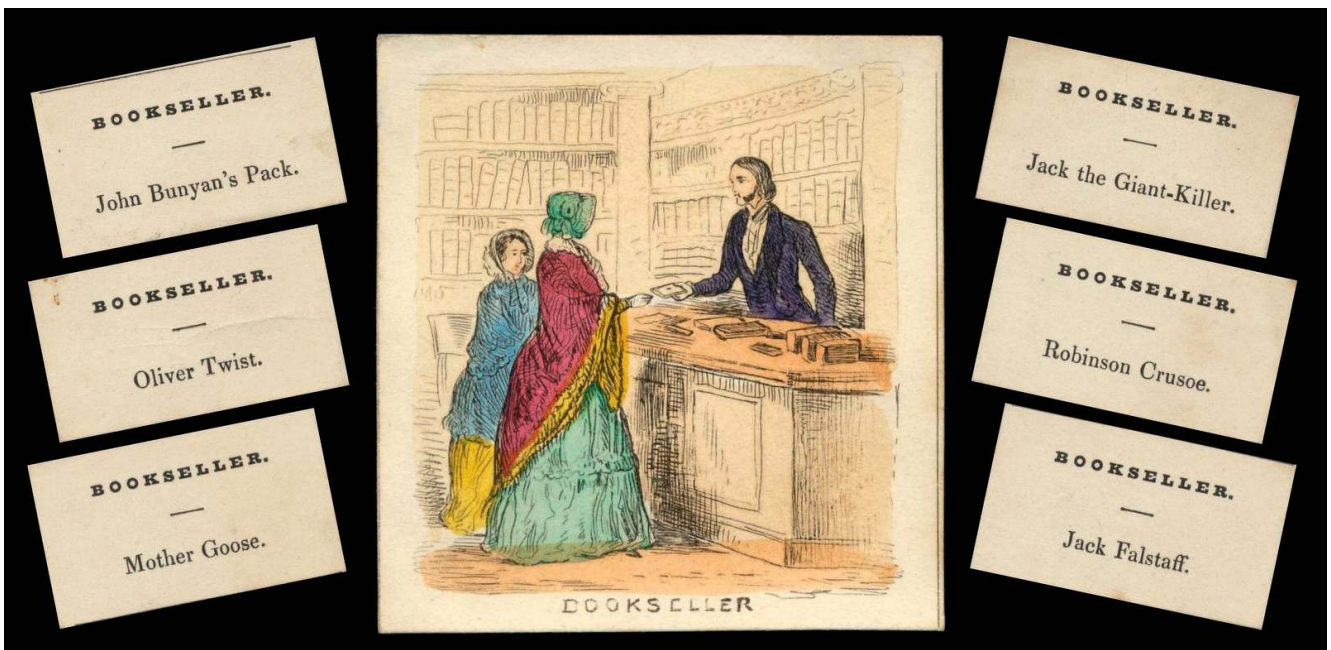
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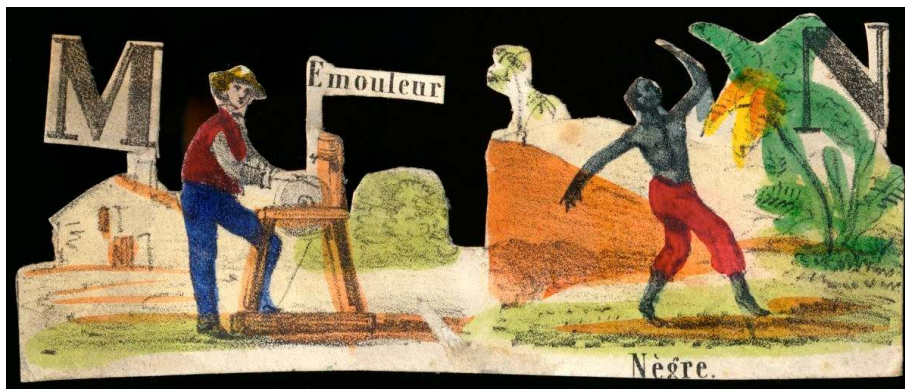
LEARNING YOUR ALPHABET THROUGH SINGING

I. [ABC GAME]. DURU, Henri *editeur*, and Charles MERCEREAU, *artist*. ALPHABET CHANTANT par H. Duru, Editeur. [Paris]: Lith. Gény Gros, 33 r. St Jacques. [1856]. £ 2,950

Six hand coloured lithograph cut-outs of mother with a child learning the alphabet; a lithograph sheet of instructions; a folding sheet of couplets set to music; together with a secondary set of 12 cut-outs each with two, or in one case three, letters of the alphabet with an item or object that illustrates each letter; contained in the original box [281 x 375 x 19 mm], the lid with a scene of an elegant drawing room looking out over a garden, the child holding up the letter A to his mama whilst the other letters form a straggling procession through into the garden with each awaiting their moment to be called; the lid somewhat soiled, the box sides and base skilfully repaired.

A rare and delightful game for children to learn their alphabet through singing. The game is provided with a sheet containing three musical couplets that children could learn by heart, by which method the author hoped that they could both learn all their letters and also learn them in the correct order. The instructions, although modest on the use of the new toy, advocates that it could be used in schools, and once mastered, a child could then teach his juniors.

The song begins 'Bonjour petit' ma man voici la lettre, A, Elle est suivie du B et puisle C est la.' with the next section following on 'Je t'apporte un beau D, suivi de la lettre E, Qu' accompagnent cet F, ain si que ce beau G.' and continues in the same style until the end of the alphabet. Each of the sections are repeated on the six hand-coloured card cut-outs, each showing a child, in this case only a boy, identifying the letters to his mother in different settings. The scenes include: ABC in a drawing room with the boy tentatively holding up the first letter; DEFG by a terrace in a garden; HIJKLM where the child now more confident has caught some letters on a stick and leads other letters to his mama; NOPQ the mother and boy are now in a village and he has mounted the letters on his toy rocking horse; RST where they are on the country road and the boy grabs the 'Grand R' whilst T and S saunter into the scene with walking sticks in hand; UVXYZ has mother and son back in the drawing room the letters now well trained and standing in a dutiful row.



A secondary group of cut-outs has a more traditional alphabet learning structure, containing familiar items illustrating each letter: A Arrosoir; B Bûcheron and Bèche; C Cep; D Dés; E Eléphant; F Fontaine; G geai; H Hache; I Image; J Jocko; K Kakatoës; L Lapin; M Emouleur; N Nègre; O Oranger; P Perix; Qu Quenouille; R Aire, à battre le Grain; S Estoc longue-epee and Soldat; T Thé; U Urne; V Védette; X Xystarque; Y Yacht batteau de Plaisance; and Z Zèbre.

One speculates if the rather decisive 'Grand R' in one of the scenes alludes to emperor as Napoleon III and the Second Empire as this one character does seem to stand out more. The lithographer Charles Mercereau (1822-1864) is better known for topographical views rather than toys and games; also it would seem the title of this work was in two forms, for an alphabet in panorama form with the same title and also published under the aegis of Duru, as with the one held in the Osborne Collection at Toronto Public Library (ID.2710083).

Bibliographie de la France March, 1856 'Estampes' No. 748.



ORNAMENTAL ALPHABET

2. [ABC]. THE CHILD'S AMUSING LIBRARY. THE ALPHABET. London: T. Goode, Clerkenwell Green. [n.d., c. 1860]. £ 350

FIRST EDITION. 12mo, (9.5 x 13.5cms), pp. [8]; hand-coloured wood-engraved title printed within frame, and each letter of the alphabet an ornamental woodcut; with approx. 1 cm square section of loss to final 'leaf' affecting text to both sides; uncut and folded, as issued, title lightly dust-soiled with 2cm tear to foot, otherwise a good copy.

Rare and attractive Victorian Alphabet book. Each of the letters are ornamentally engraved, the letters forming various scenes and landmarks, so 'G' forms a scene of Coggeshall Abbey in Essex, 'M' Ruins of Dunblane Cathedral and 'V' a Pyramid in Egypt. The work concludes with a final printed page of the alphabet and numbers.

The publisher, Thomas Goode, was based at Clerkenwell Green between 1858 and 1879.

OCLC records two copies only, at the National library of Wales and the National Art library at the V & A.



KEEPING SHOP

3. [AMERICAN GAME]. BARFOOT, James Richard, *designer*. THE YANKEE TRADER or What d'ye Buy. By Dr. Busby. [London], [c. 1860]. £ 2,850

Comprising of 12 hand-coloured pictorial cards [70 X 63 mm.] and 71 or 72 printed cards [30 x 52 mm.], missing card supplied in mss.; without rules, but a photocopy of the original supplied; contained in the original varnished pine box [153 x 121 x 38 mm.]; the sliding lid with a hand coloured lithograph depiction of a 'Yankee Trader' selling his wares to a group of children.

An entertaining game of commerce revolving around the day-to-day events of keeping shop by various trades.

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

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

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

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



KANGAROO PIE?!

4. **[ANIMALS ABC]. LET ME LOOK, PAPA!** or, Pictures of Animals. London: Printed for Harvey and Darton, Gracechurch Street. [1838]. £ 1,250

FIRST EDITION. 12mo, pp. [52]; consisting of an alphabet of twenty-four letters (X and Y omitted), with twenty-hand coloured engravings; with contemporary gift inscription on front free endpaper; paper watermarked "T. Sweethapple 1837"; in the original limp cloth, upper cover lettered in gilt, covers a little unevenly faded; inscribed on front free endpaper: 'Emily Collis The gift of her kind friend Mrs Harrison.'

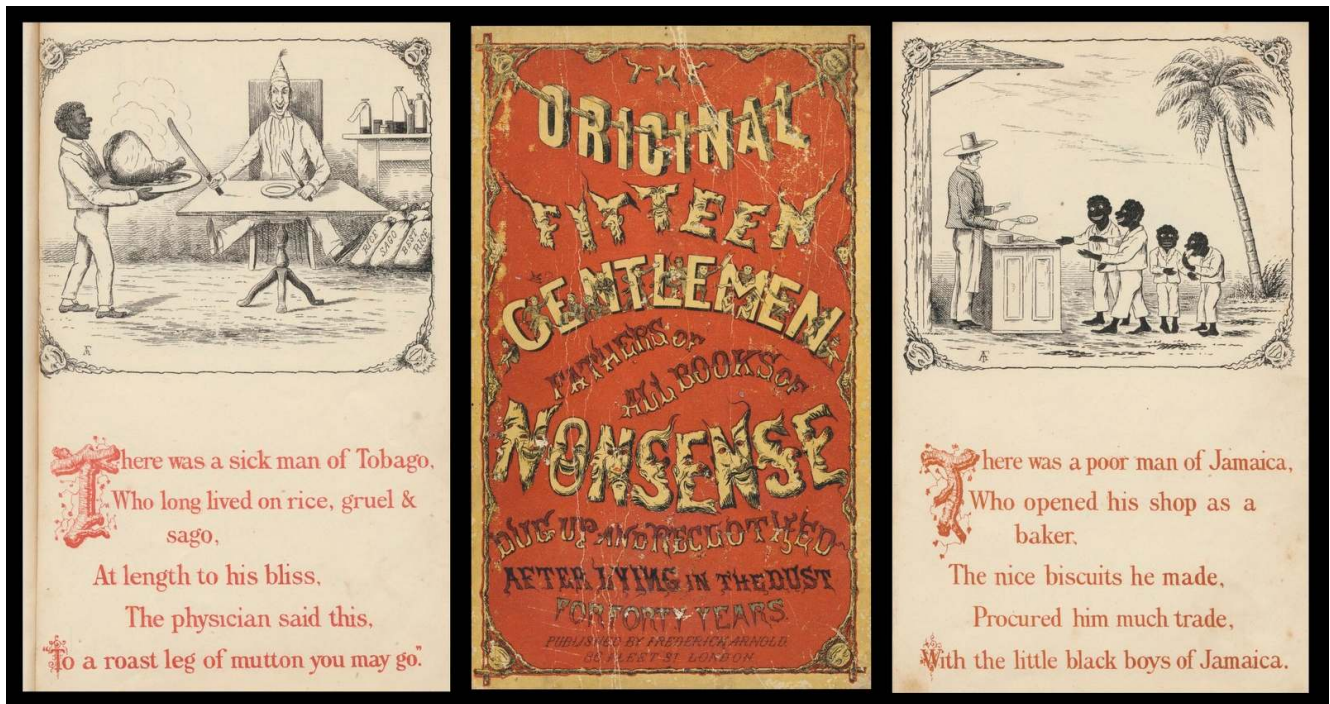
A rare and unusually well illustrated alphabet book with large hand coloured woodcuts of each animal, together with upper and lower case letters above and animal name below.

The topics include: A, The Ass - B, The Beaver - C, The Camel - D, the Dog - E, the Elephant 'I saw a real one the other day at the Zoological Gardens' - F, The Fox - G, The Goat - H, The Horse - I, The Inchmeumon 'Ah Mr

Ichneumon! I see what you are about; you just killed that snake: yes, yes, you are very useful in those hot countries where snakes are so common. You are found in Egypt: and i think those buildings behind you are meant for some of the Pyramids.' - J, The Jackel - K, The Kangaroo 'Well, you are a strange-looking creature! how short your fore-legs are in proportion to your hinder ones ; but that is the reason I suppose why you can jump away so fast : but you are very strong and can throw a great dog up into the air, as if he were no heavier than a puppy. I hear you are good to eat, too; at least so they say in Australia: a great many people go there now, and they all think, what strange-looking creatures you are! I dare say you wish the English people had not come to take possession of your beautiful country, and kill you to make soup and pies.' - L, The Lion - M, The Marmot - N, The Nylghau 'This animal has a very strange name I think—Nylghau! They are very much admired in India, and gentlemen keep them as an ornament to their parks, as they would deer in England.' O, The Ox - P, The porcupine - Q, The Quagga - R, The reindeer - S, The Sheep - T, the tiger - U The ursine Seal - V The Vampire Bat 'There are many different kinds of Bats : they are curious things, and look something like a mouse with wings, if you can fancy such a strange creature. This is the picture of a Vampire Bat. It was formerly believed that this kind of Bat was very fond of sucking the blood of people when they were asleep; but this is now thought to be a mistake; and indeed I think it is a little hard to accuse them of such a shocking thing. There are a great many of these Bats in Australia.' - W, The Walrus - Z the Zebu.

The work ends with a promise 'And now, my dear little children, we have read through these little stories very pleasantly together; and as you seem to like them, I will write another book for you by and by, when you are a little older, which I hope you will then be able to read for yourselves.'

Darton G569; OCLC records one copy, at Toronto; with further copies recorded in Birmingham and the BL.



NONSENSE FROM ABROAD

5. [ARNOLD, Frederick]. THE ORIGINAL FIFTEEN GENTLEMEN, Fathers of All Books of Nonsense Dug Up and Reclothed After Living in the Dust for Forty Years. [London]. Published by Frederick Arnold, 86 Fleet Street, [1868]. £ 850

8vo [22 x 14 cm], title, 16 plates and one leaf of advertisements; some foxing tot title and one plate. original cloth backed decorated yellow boards.

A well produced work of nonsense rhymes both illustrated and published by Frederick Arnold (1819-1874).

This appears to be the only work that Arnold illustrated, his initials appearing on each of the plates and may have been got up originally to amuse his own children and then adapted for publication. However calculating the 'Forty Years' before the publication date would mean that the work was written when Arnold was only nine or ten. Frederick's father, Thomas Nelson Arnold, was an artist - not one might add the American portrait painter of the same name - so maybe there was some filial help in the works making. Clearly he thought his work nonsense, predating Edward Lear's by now popular *Book of Nonsense* of 1846 by some years.

Whatever the truth of the matter the work includes a number of funny rhymes printed in red below a clever illustration. Subjects tend towards the watering places in Britain and the curious ways of foreigners, those closer to 'home' include Bicester, Dover, Harwich, Reigate and Ireland - 'A butcher there was of Athlone, / whom a beggar once asked for a bone / He drove him away, With a blow of his tray, / Oh! his heart was as hard as a stone.' The Nonsense from abroad including natives or settlers in Bombay, Cadiz, Tobago, Oporto, St Kitts, Madeira, Algiers, Quebec, Dardanelles and Jamaica - There was a poor man of Jamaica, / Who opened his shop as a baker, The nice biscuits he made, Procured him much trade, With the little black boys of Jamaica.'

The address of 86 Fleet street has something of a publishing pedigree in the 1850's, David Bogue published from this address, succeeded by Charles Tilt and then Frederick Arnold. Each was concerned with George Cruikshank who Arnold attempted to help in paying of debts - more probably Arnold was currying favour by attempting to become his publisher, but alas died in 1874 before anything was concluded.

OCLC records four copies in North America, at Harvard, the Morgan, Princeton and the Clark Historical Library.



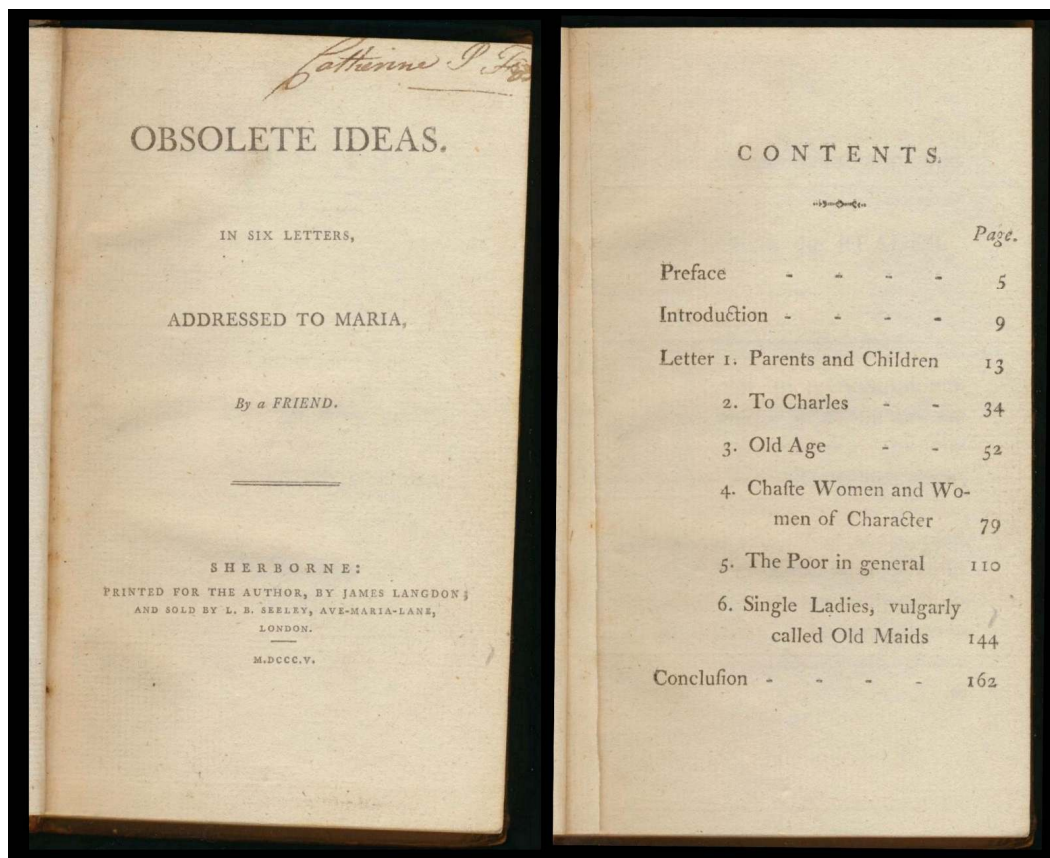
CELEBRATING THE GREAT EXHIBITION IN NEW YORK

6. [BAXTER, George]. GEMS OF THE GREAT EXHIBITION, LONDON 1851, NEW-YORK 1853. [*blind-stamped title in lower margins*]. New York: [London: G. Baxter, inventor and patentee, 11 & 12 Northampton Square], [1853]. £ 385

Oblong 4to, with five coloured Baxter Prints each mounted with a decorative gilt border and trimmed in red cloth, with Baxter's embossed stamp on verso of each print, grouped as a two and a three, and broken at centre, as issued; original decorative cloth the upper cover titled and tooled in gilt, with a view of the New York exhibition building of 1853 signed 'Feely' enclosed in four decorative corner pieces, the lower cover with the same design in blind, rebacked, also some minor damage to the cloth edging of the plates, otherwise a very desirable item.

George Baxter received a Gold Medal at the New York Exhibition of 1853 and he evidently used the opportunity to promote his colour printing. Included are five of his views of the Great Exhibition of 1851, chiefly of interior scenes with sculpture. Baxter probably had nothing to do with the work apart from supplying his prints, they appear to have been glazed with a layer of gum-arabic to give an oleograph appearance which the accompanying text calls 'panchromatype.' This work seems to be the only example of this form of reproduction and more probably a made up work to entice the purchaser. Whoever issued the work took care to engage the premier designer of American cloth binding, John Feely, to contribute to the design.

The accompanying descriptive text was mainly aimed at the uninitiated in fine arts by someone with more enthusiasm than accuracy, extolling the virtues of Hiram Powers sculpture of the Greek Slave and managing to transform by Auguste Jean Baptiste Lechesne cast of 'The Mother, the Child, and the Eagle' into 'A dead mother lies on the open prairie with her babe still living at her breast. Their only covering is the branch of a wild plant: but this is insufficient to protect them from the penetrating glance of the vulture, which, pouncing down upon the body of the child, into whose tender limbs its talons have penetrated, is about to tear into the insensible mother.'



SHREWD AND USEFUL OBSERVATIONS

7. [BROWNE, Eliza]. OBSOLETE IDEAS. In six letters, addressed to Maria, By a Friend. Sherborne, for the author, by James Langdon, 1805. £ 1,500

FIRST EDITION. 12mo, pp. xi, 12-194; a clean copy throughout; in contemporary mottled calf, spine ruled in gilt with morocco label lettered in gilt, joints cracked but holding firm, some surface wear, but not detracting from this being a very desirable copy, with the contemporary ownership signature of 'Catherine P[ayton] Fox' at head of title, and her book label on front pastedown.

Rare first edition of these observations or 'Obsolete Ideas', set out in six letters to Maria 'by a friend', who was later identified in the fourth edition (1818) as Eliza Browne.

'Under this singular title, are comprised some shrewd and useful observations on the relative conduct of parents and children; the fashionable dissipation of young men, who have been piously educated; the respect due to aged persons; chaste women, and women of character; on the poor in general; and on single women. To the latter two classes, the fair author, though apparently allied to neither, is in every respect very charitably disposed. In proof that a deserving person may be reduced even to beg in the streets, she relates a very pleasing and pathetic story... No part of the short table of contents, probably, may excite the curiosity of our readers, so much as the distinction between chaste women and women of character' (*The Eclectic Review*, vol. II, part I, 1806, pp. 148-9)

'Chaste women, and chaste women only, are proper guardians of that virtue they know how to appreciate: women, whose sensibility has stood the test of art and adulation; women, that, adorn their persons with decency; women, whose conversation is pure, and whose manners allure the young and gay to tread the path they have walked, in ; women, whose countenance is a lesson of purity: I say countenance, for poets, historians, and novel-writers, have filled the world with the wonders done by women's eyes. Now if the fact is so, and no gentlemen will dare to dispute it, and few ladies will be inclined, we will therefore take it for granted. If, then, you possess such wonderful powers, let them all be exerted in the cause of religion and virtue. You will naturally ask, how are female attractions calculated to promote the cause of religion and virtue I answer, that if they were made as much use of in the right way as they are in the wrong, they would almost create a new world. If young women would frown out of their society the profane swearer, and the witty scoffer at piety and morality, and let their eyes speak the disgust they feel at the approach of the man of professed gallantry, we should soon have a better description of young men' (pp. 81-83).

On the author, Eliza Browne, we have been unable to find any further information.

OCLC records one copy, at Cambridge, with one further copy found at the BL.



BY THE MAN WHO DREW DICKENS

8. [BROWNE, Hablot Knight]. 'PHIZ'. ORIGINAL PENCIL AND GOUCHE SCENE OF A DANCING COUPLE. [London?] 1880. **£ 300**

Measuring approx 29 x 24 cm in the frame (the actual picture is 11.5 x 8 cm), some minor discolouration, but overall a desirable item; in contemporary glazed frame, with the label of 'Grundy & Smith, Ancient & Modern Printsellers, Repository for Pictures and Water Colour Drawings and Picture Frame Manufactory. 4 Exchange Street, Manchester'.

Original oval pencil and gouche scene of a dancing couple, by Hablot Knight Browne (1815-1882). Well-known by his pen name, 'Phiz', he illustrated books by Charles Dickens, Charles Lever, and Harrison Ainsworth.

'Of the ten books by Dickens which Phiz illustrated, he is most known for David Copperfield, Pickwick, Dombey and Son, Martin Chuzzlewit and Bleak House. Browne made several drawings for Punch in his early days and also towards the end of his life. He designed the wrapper which was used for eighteen months from January 1842. He also contributed to Punch's Pocket Books. In addition to his work for Dickens, Phiz illustrated more than twenty of Lever's novels (among them Harry Lorrequer, Charles O'Malley, Jack Hinton and the Knight of Gwynne). He also illustrated Harrison Ainsworth's and Frank Smedley's novels'.

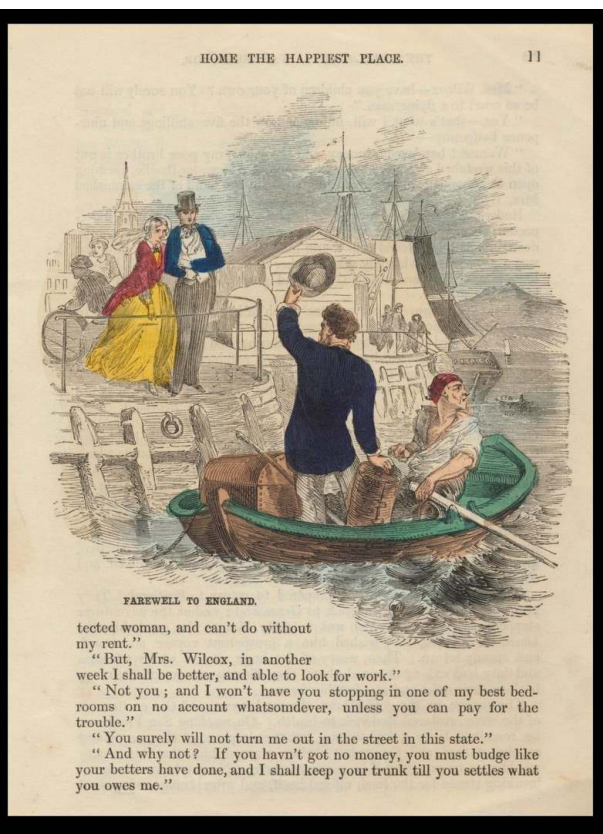
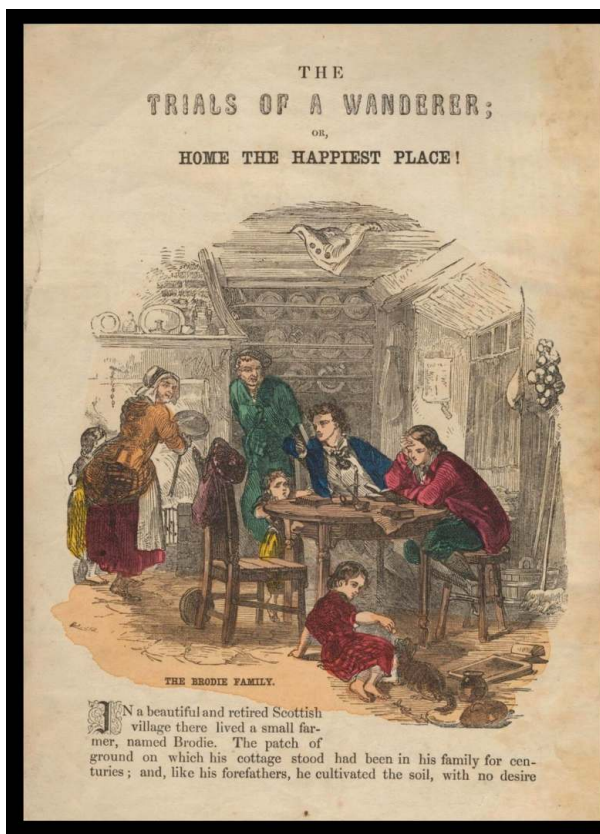
We have been unable to identify the purpose of the present illustration, executed in Browne's final years.

MURDER IN THE GOLD FIELDS

9. [CALIFORNIA GOLD RUSH]. THE TRIALS OF A WANDERER; or, Home the Happiest Place. An interesting story for children. embellished with eight coloured engravings. London: Henry Lea, 22, Warwick Lane, Paternoster Row and all Booksellers. [n.d., c. 1855]. **£ 300**

8vo, pp. 16, including paste down covers, with eight hand-coloured engravings; light damp-stains to first page, and some occasional finger-marking to margins; stitched as issued in the original orange printed limp cloth covers, lightly dust-soiled, else a very good copy.

A moral tale of a young man from a rural Scottish village intent on making his fortune. The story begins with two brothers, Alexander and Roderick Brodie living an idyllic life with their parents, alas Roderick 'was fond of reading books of travel and adventures, and had the ardent desire to go to sea, and visit foreign countries.' Roderick, however, was smitten with a local lass and had no intention of leaving his native heath. Alexander first went to Edinburgh to work in the shop of Mr Graham, a cousin, tragedy then followed with the burning of the buildings and the death of Mr Graham and now he thought to try his luck in London. With little money and no introductions he rented a garret room of a Mrs Wilcox where he became ill. His brother Alexander had meanwhile prospered and married but receiving information on his brother travelled to London, rescued him from the clutches of the rather wicked Mrs Wilcox Alexander and nursed him back to health.



'While hesitating what course to follow, his attention was attracted to the accounts which had reached England of the discovery of a land of gold in California, where the fable of which Dick Whittington dreamt, when coming to London, of picking up the precious metal in the highways—was a fact. Here was a field for enterprise in which Roderick determined to labour. Fortune seemed to second his views, and, applying for a situation as purser in the "Queen of the Sea", a ship about to sail for San Francisco, his experience in the shop of Mr. Graham having served him well, and obtained him the appointment.'

When he arrived Roderick found that the commonest forms of shelter and food were very dear and the only work available was stone breaking. He formed a party with an Italian, a Spaniard, and an Englishman and went to the gold fields. Here they found the ground well occupied with prospectors but found a patch not much worked so pitched their tent and began to dig. 'By degrees they accumulated some ounces of the precious metal, when, awakening one morning, Roderick was surprised to find his English associate dead, apparently from violence, and the foreigners vanished with every particle of gold in the tent.' Roderick decided to return to San Francisco and on pulling out a tent pole found a very large nugget of gold which he had hidden in case of an attack.

He works his passage back to Britain, returns to Edinburgh and marries Mary Graham the daughter of his former employer, subsequently settling back where he grew up in the tranquil peace of the countryside with his young family. Clearly something of the 'Prodigal Son' in this tale, also a profound conservatism, was not Roderick mistaken to venture abroad? and could he only find real peace and prosperity, like his brother had, by being content with his lot? The work is also an interesting comment on the politics of emigration during the nineteenth century, something that ebbed and flowed on whether it was a good or bad thing for the health of the country, seemingly a yet to be resolved issue.

OCLC records two copies, both in the UK, at Manchester and the NLS.

GIRLS BEWARE!

10. **CALVERT, Walter, *Illustrator*.** DEAN'S NEW DRESS BOOK. Rose Merton the Little Orphan. London: Dean & Son, 11 Ludgate Hill. [1860]. £ 850

Small folio, [25.4 x 17.8 cm] 8 leaves printed on one side only; 6 leaves with hand coloured wood-engraved illustration, each with original fabric onlays, one with small movable; together with two leaves of printed text; leaves with a thumb marks to edges and a few old closed tears but generally in good condition; endpapers printed with advertisement on purple paper; original cloth back decorated yellow boards, the rear board dated '9 60' (i.e September 1860), corners somewhat bumped and worn.

Something of a universal scare story to keep young girls from straying too far from home, Dean & Son subtitled the present work in contemporary advertisements as 'The History of a Young Lady that was Stolen by Gipsies.'



The first scene has Rose Merton in her silk dress being tempted at the gate to her aunts home, 'A Gypsy woman came, And coaxed the artless Child away.' The second scene has Rose led to the gypsy camp, and 'there was stripped, And dressed in ragged cloths, all damp, And threatened to be whipped' - now her silk dress has gone and she wears a coarse cotton dress and sells boxes of matches. The next two scenes has her a little older where she finds her way to kind farmer Bligh who looks after her, Rose, alas, no longer remembers her Aunts name but 'The Farmer looked at her, and smiled. / Said he, "My little maid, / I would not over-work a Child, - / You need not be afraid."'

Mrs. Kerr, a friend of farmer Bligh, has Rose over to stay at her cottage. A grand lady passes by and Mrs. Kerr tells her to give her friend Lady Moore a bouquet of flowers. The last two scenes show Lady Moore with 'Tears... in her eyes' exclaiming 'I'm sure 'tis she, ' Tho' five years older grown: / It is my darling Rose I see! / My beautiful! My own.' Another swift change of cloths from sensible middle class farmers daughter to pink and yellow silk as 'now Miss Merton is quite rich, / and graceful are her ways; / Yet she can talk of troubles, which / She had of former Days. / She often visits Farmer Bligh, And also Mrs. Kerr; / Because you know, in days gone by, / they both were kind to her.'

The so called 'Gypsy Problem' of the second half of the nineteenth century stemmed chiefly from a more an efficient state apparatus and the a newly organized police force working together to reduce mendicancy and vagrancy of all sorts as the century progressed. That 'Gypsies' had consistently been accused of child abduction is well documented in fairy tales of all periods, however a more subjective use of such tales, often coaxed into new forms, was now being written to instruct a new generation of impressionable and increasing urban children.

The illustrator, William Calvert, was born about 1819, the son of a cutler in London. He styled himself variously as engraver, artist and engraver, and wood-engraver, he married Elizabeth Mosley the daughter of a lapidary so initially he may have been employed as a gem or cutlery engraver. Calvert appears to have flourished between 1850s and 1860s as an illustrator of books and by the time our work was published he was a jobbing wood-engraver living at 10 East Harding Street, London, right in the centre of the printing trade off Fleet Street. He does not seem to have moved from central London and died there in 1868, aged 50.

FIRST BRITISH VERSION OF AMERICA'S FIRST CARD GAME

11. [CARD GAME]. SALLIS, William *Publisher*. SALLIS'S ILLUSTRATED GAME OF DR. BUSBY. London, 5 Cross Key Square, Little Britain. [n.d., c. 1855]. £ 2,350

A complete set of 20 hand coloured lithograph cards, (four suits of five cards each) with pink backs; each card annotated in ink in a contemporary hand with the names of each subject; contained in the original decorative patterned card box, the upper-side with an onlaid hand coloured lithograph decorative title; box worn in places chiefly at the corners but still in good condition.

The Game of Dr Busby originated in Salem, Massachusetts and was invented by Anne W. Abbott for local consumption when first commercially published by W. & S. B. Ives of Salem in 1843.



Like any popular game it was soon copied and issued elsewhere with William Sallis apparently the first to take advantage of the game in Britain during the mid 1850s. He very closely copied the illustrations from the Salem original, although Sallis used lithograph rather than the rougher looking woodcuts that Ives used at Salem.

Each of these suits represented the Busby family, the Doll family, the Ninny-Come-Twitch family, and the Spade family identified respectively with a small image in the top right hand corner of a mortar & pestle, pan of milk, eye, and spade. Some small changes were made during the adaptation by Sallis, in the Ninny-Come-Twitch family the original black servant has been modified to someone swarthy and Spade the Gardener's Son has his wide brimmed straw hat exchange for something more hardy but generally the designs are fairly exact copies.

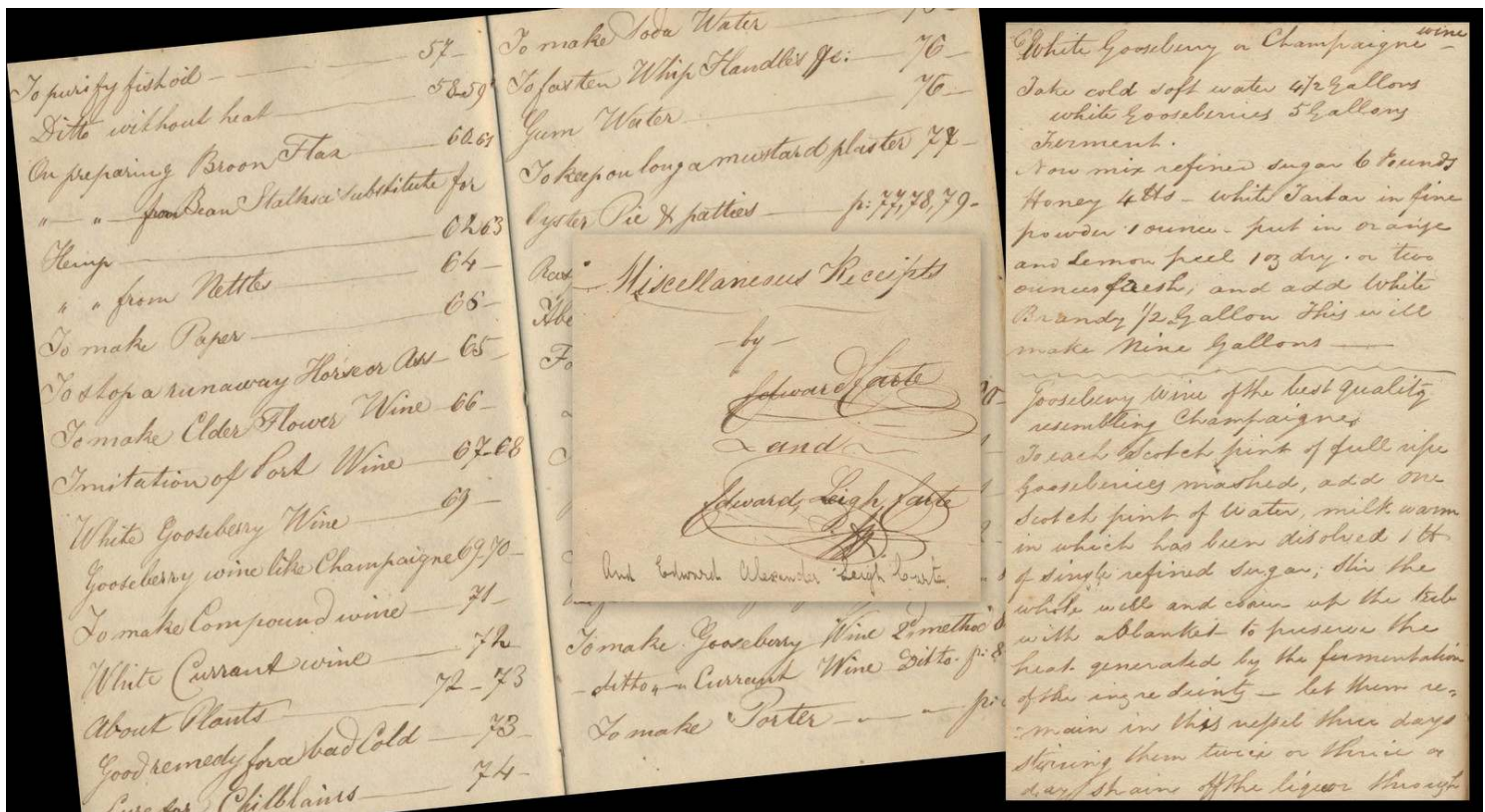
Very little is known of William Andrew Sallis, the publisher of this game. He was born at Bishopgate, London in 1782 and was described as a bookbinder in the 1841 census but was by this time also augmenting this trade by publishing board games, card games, jigsaw puzzles, and maps. He is listed as living at the 5 Cross Key Square address from at least 1852 until a couple of years before his death at Islington in 1865. Two other works issued by Sallis were lithographed by Thomas Henry Jones, as the figures in the *Comic Play Grammar* by Jones have a similarity with our cards we are fairly sure they are by the same artist.

We have been unable to find any reference to when Sallis actually issued his version of the card game. An example is held in the Richard Ballam Collection - mainly British manufactured games toys and puzzles - now at the John Johnson Collection of Printed Ephemera in the Bodleian. Alas, that copy, like ours, lacks the rules but also more problematically five of the cards. Interesting too that in the Bodleian copy the address has been removed from the title label indicating a period after Sallis had died when his son tried to continue the business for a few years.

INDISPENSABLE POCKET GUIDES

12. **CARTE, Edward.** TWO MANUSCRIPT NOTEBOOKS, one entitled 'Receipts' (c. 1830-1890) and another containing Edward Cart's [sic] French phrases, 1828; [n.p., c. 1828-1890]. **£ 850**

MANUSCRIPTS IN INK, in neat legible hand throughout, both 12mo, the volume of 'Miscellaneous Receipts' pp. 129, paginated by the compilers, with a ten-page 'Index' at the rear; the 'French Phrases E Cart [sic] 1828', pp. 41, with slight worming to first five leaves, affecting a few words of text; both in early nineteenth-century notebooks, each with the original marbled covers, rather rubbed and worn, but still an appealing item.



An interesting pair of manuscripts begun by a native of Hull hoping to better himself by way of self education.

The first is a manuscript notebook of French phrases, compiled by 'Edward Cart' in 1828 (he later added an 'e' to his name at a latter period) the first page headed 'Miscellaneous Phrases', which are then subsequently provided in French and English throughout, and evidently kept by Carte through his youth when learning the language.

The companion manuscript is not a culinary recipe book, although it does have a fair number of entries relating to the making of drinks, and many concerning the growth of plants. Topics include 'To make Cider Flower Wine', 'White Gooseberry Wine', 'Cure for Chilblains', 'Imperial Drink', 'To make Porter', 'Treacle Beer', 'Raspberry Vinegar' later are more practical fair including 'Chinese way of mending China', 'Operations for subduing vermin fruit trees', 'To take ink spots out of Linen & Mahogany', 'Cure for a Disease which attacks silk Worms called the Jaundice', 'Preservation of Leeches', 'Cleansing of Orchard Trees by Lime', 'To stop bleeding at the Nose', 'To kill Grubs on Union beds', 'To preserve Currants', 'On Celery', 'Culture of Geraniums by Cuttings', 'Universal Stenography', 'To obtain skeletons of small animals'. Of particular interest is 'Useful Medicine for keeping in a Family - Laudnum [sic] - called also tincture of Opium This one of the most useful medicines & may be given in all cases of violent pains which is not attended with inflammation or with obstructions in the bowels - it is also given to allay any violent irritations, & also in violent spasms &c: &c. - The medium dose for an adult is 25 drops & for a child of 2 years old 4 or 5 drops -'; this collection was passed down to Edward's son who also contributed further similar helpful material to both kill and cure things animal and vegetable.

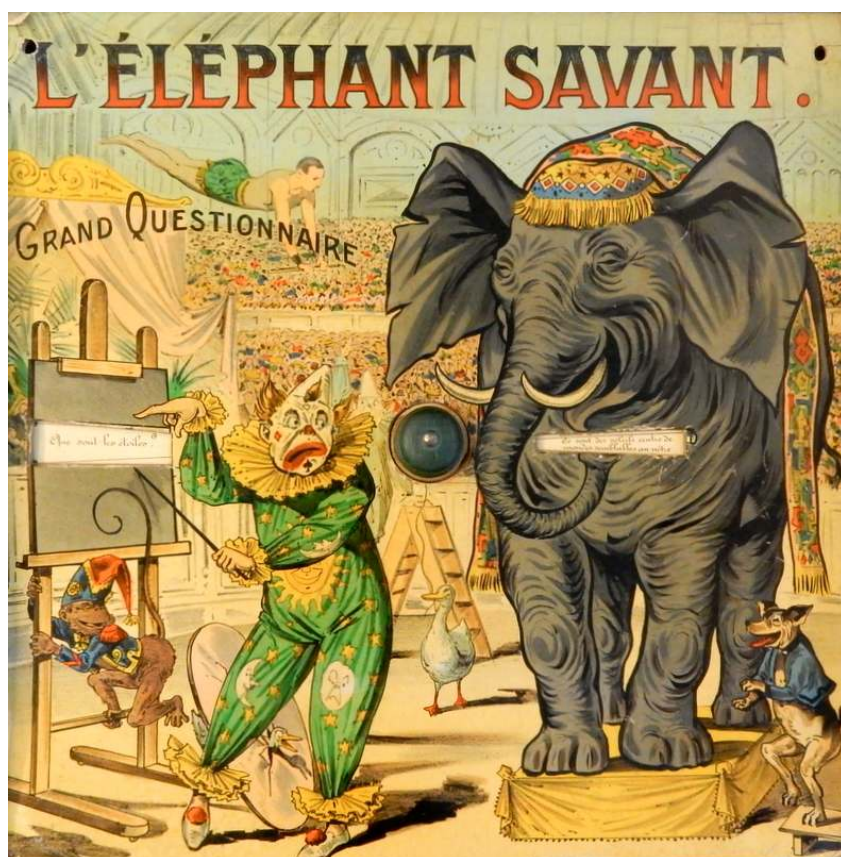
Both were begun by Edward Carte (1814-1876), who would be fourteen when he penned his name in the French and English volume, his family name was given as Cart in the register of birth so he may have decided to change it when he began his self education in the language. Both manuscript are from the same stock of paper, incidentally dated a few years earlier in 1825. Carte's system appears to have been to devote one book for phrases and another to keep all the miscellaneous material together. By trade Carte was described in the 1851 census as an 'Agent for sale of gas apparatus & fittings' a profession that would have been more important than it first appears as the 1840's were boom years for the gas industry in the UK. Carte had married the niece of Joseph Gee of the steamship owners Joseph Gee & Co. that plied the Baltic trade. There is no notice that Carte ever had any interest in the Baltic trade but his engineering background and the fact that his son Edward Leigh Carte (1838-1911), who also later added material to one of the notebooks, was given an education in Hamburg and Antwerp and later work with his uncle seems to quantify the Carte's and Gees as moderately prosperous families with some interconnected activity. Later, Edward Leigh Carte (1838-1911) became a captain in the Royal Navy and his son followed in that tradition too.

THE LEARNED ELEPHANT

13. [CIRCUS GAME]. [PFEIFFER, François, *inventor*]. L'ÉLÉPHANT SAVANT. Grand Questionnaire. Paris, [Saussure] Breveté S.G.D.G., [circa 1900]. **£ 950**

A series of 10 paper discs [310 mm diam.] each with 64 questions and answers, loosely mounted on a circular disc with a turned green wooden knob and contained behind a decorative board; all contained in the origin box [335 x 335 x 50 mm]; the upper lid with a similar decoration to the board, with some abrasions to the edges and areas of the image.

A cleverly made universal questionnaire game in which the participants spin a disc to select a random question. The idea is quite a simple one, a circular sheet of questions and answers is placed on a disc that is then mounted behind a decorated board with two cut-outs, one showing the question and one with the answer, the latter being hidden until a correct answer was forthcoming. The disc is spun and stops on a random question, as each disc has 64 questions and answers and there are ten sheets there was plenty of variation.



The game was patented in 1889 by a François Pfeiffer but it was when the game was taken over by major game producer Saussine in the 1890's that the spinning disc format was added, together with the very decorative and appealing illustration on the box. In this version the scene on the lid, and repeated on the decorated board, shows a circus with a trapeze artist in the top left performing in front of a large crowd. In the foreground are a rather disgruntled clown pointing to a board on an easel where the questions are revealed with various circus animals slightly mocking his attempts to answer, to the right the elephant, looking quite pleased with himself as he reveals the answer from a scroll on his trunk.

This particular copy has 'Series B' of the questions and presumably other sets could be purchased if the players had exhausted or got too familiar with the answers. The blank surface of the spinning disc has the games original owner neatly written out in pencil 'Amy Jean, 94 Boulevard Voltaire, Paris XIe' - an area that in 1900 was solid middle-class and described by Baedeker then as 'offering no attractions to the visitor.'

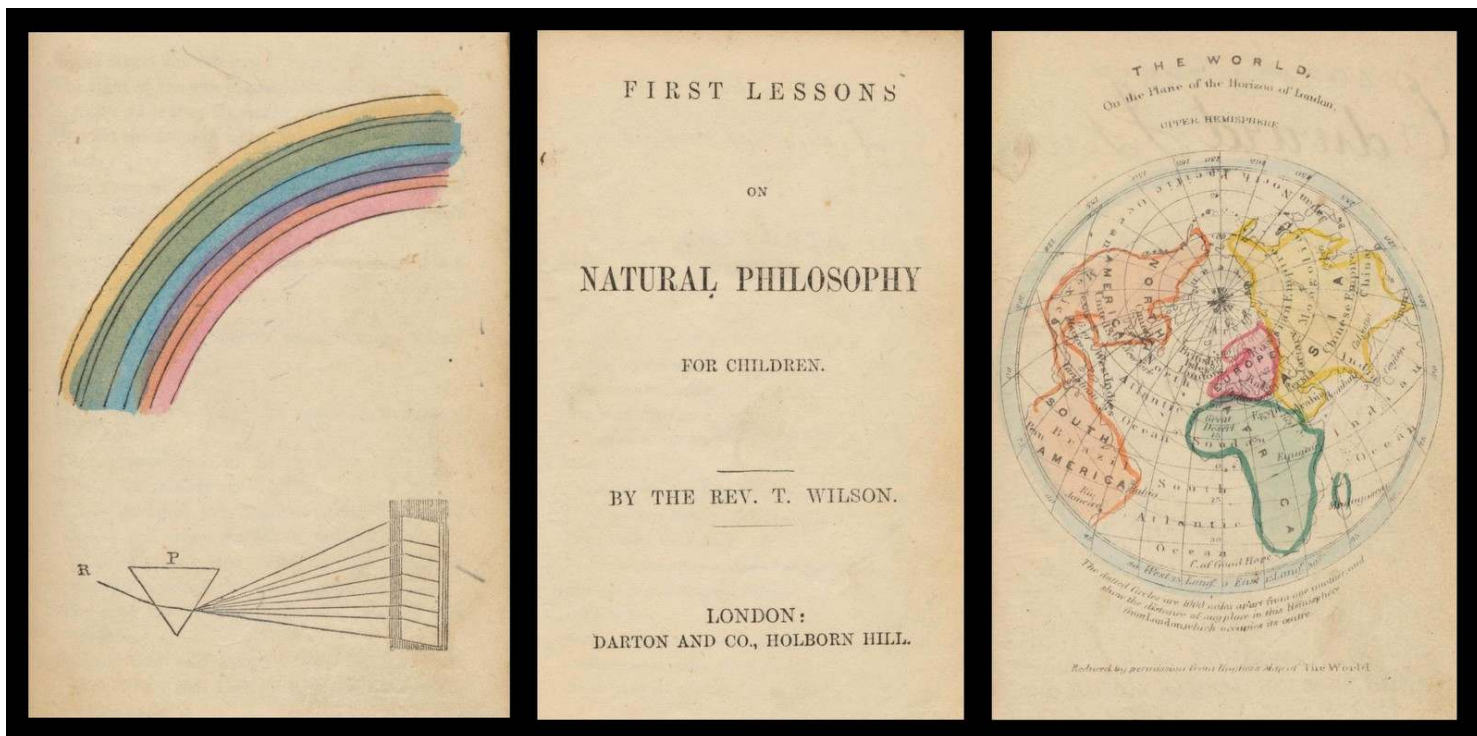
COMPLETE COURSE OF LESSONS

14. [CLARK, Samuel]. 'Rev. T. WILSON'. FIRST [-THIRD] LESSONS ON NATURAL PHILOSOPHY for children. London, Darton and Co., Holborn Hill. [n.d., c. 1850]. **£ 285**

FIRST EDITION. *12mo pp. iv, [5]-68; [iii]-iv, [5]-72; [iii]-iv, [5]-58, [2] advertisements; with two hand coloured lithograph plates of the upper and lower hemispheres, wood engraved text illustrations; original decorated red cloth the upper cover of a cartouche of animal and plant live enclosing the title, decorated spine, some neat repairs.*

The three parts were originally published separately about 1841 but by 1850 Darton and Co. also began to sell the three works as a complete course of lessons.

Formed in a question-and-answer format, the author thoroughly covers the topic, beginning with the Earth's seasons, Rain, Air, Wind and then the planets in turn; the second lesson explains electricity, motion, gravitation, wheels, levers and screws, clocks and springs and the third lesson such topics as balloons, birds, fishes, life-boats, soluble bodies, hydrostatic bellows, sounds, colours and a host of other miscellaneous subjects.



The author, Samuel Clark, wrote under several pseudonyms including 'Uncle John', 'Uncle Benjamin', 'Reuben Ramble', 'The Rev T. Wilson', and probably most famously as 'Peter Parley'. The Dartons' made him a partner in 1843 and he became both an editor and a constant contributor to the firms list of publications.

See Darton H227, citing no locations except a copy that appeared in Marjory James catalogue no. 18 as bound in half-calf over boards.

MONKEYS IN HUMAN ROLES

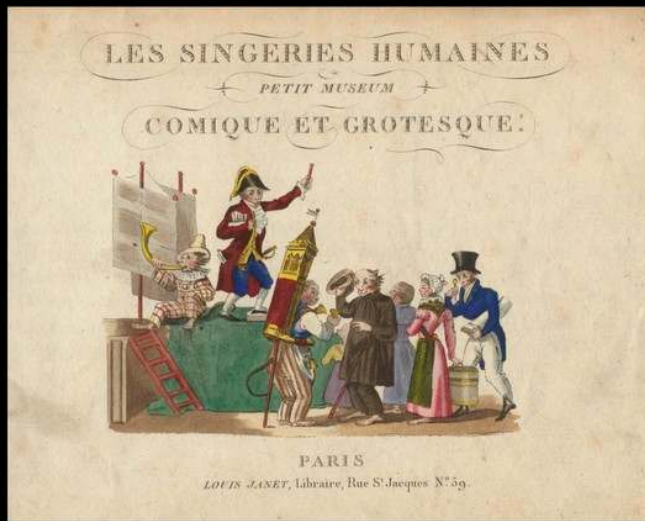
15. **[COMICAL ANIMALS]. LES SINGERIES HUMAINES.** Petit museum Comique et Grotesque. Paris, Louis Janet, Libraire, Rue St. Jacques No. 59. [1826]. **£ 1,850**

FIRST EDITION. *Oblong 8vo (19.5 x 12.5cm), pp. iv, 146, [1] Table des Matieres, [1] blank; title-page with a finely hand-coloured engraved vignette, and a further 12 fully hand-coloured engraved plates; with some spotting and foxing in places throughout; in publisher's quarter calf over pictorial paper-covered boards, each panel bearing a hand-coloured lithograph, spine lettered and tooled at gilt, with expert repairs at head and tail, corners worn and covers darkened with a couple of stains, nevertheless, still a very appealing copy, with later partially printed ownership label of 'J.B. Rutley' on front pastedown.*

First edition of this rare, delightfully illustrated satire on human behaviour, humorously depicting monkeys in human roles, which bear a striking affinity with the satirical monkey pictures of Alexandre-Gabriel Decamps (1803–1860).

'Human Singeries! you will say, dear reader, a rather bizarre title: I agree with you. Perhaps you will even cry out against the irreverence of my engravings: they nevertheless serve as an indispensable specimen for my little moral and satirical gallery. May our Lawaters of the century do the honor of humankind to find in the features of the face, in the instinct, in the habits of the body, striking similarities with a thousand and a thousand animals, like the cat, the bear, monkey, tiger, pig, etc., etc.; I will not have this audacity. More reserved in my parallels, less irreverent towards my fellow men, I will generally regard them only as more or less flexible monkeys, more or less ugly, more or less dexterous, more or less grimaciers; it is from this exclusive point of view that I want to consider them. By offering the picture of some human antics, I will show both discretion and sincerity: I will paint from nature. May these dear sketches, dear reader, amuse you, or at least distract you!' (free translation of the preface)

Thus we find stories of monkeys as Magic lantern showmen, Painters, itinerant traders, a dancing troupe, a fashionable dandy, a barber, a sculptor, a musician, a solicitor, and a lady and her maid, each accompanied with a beautiful and highly amusing hand-coloured illustration. Two final illustrations show a monkey being taught to play the horn, and two monkeys attempting to catch a bird.



The author remains unknown, and, given the satire hidden behind the jolly illustrations, perhaps wisely remained anonymous. However, it seems reasonable to assume that the publisher, Pierre Claude Louis Janet (1788-1840) was the author, as he was known as a writer, particularly of works published by himself.

OCLC records four copies in North America, at Columbia, the Smithsonian, Princeton and the Morgan (incomplete).

A LADY'S ACCOUNT OF HER HUSBANDS BUSINESS TRIPS

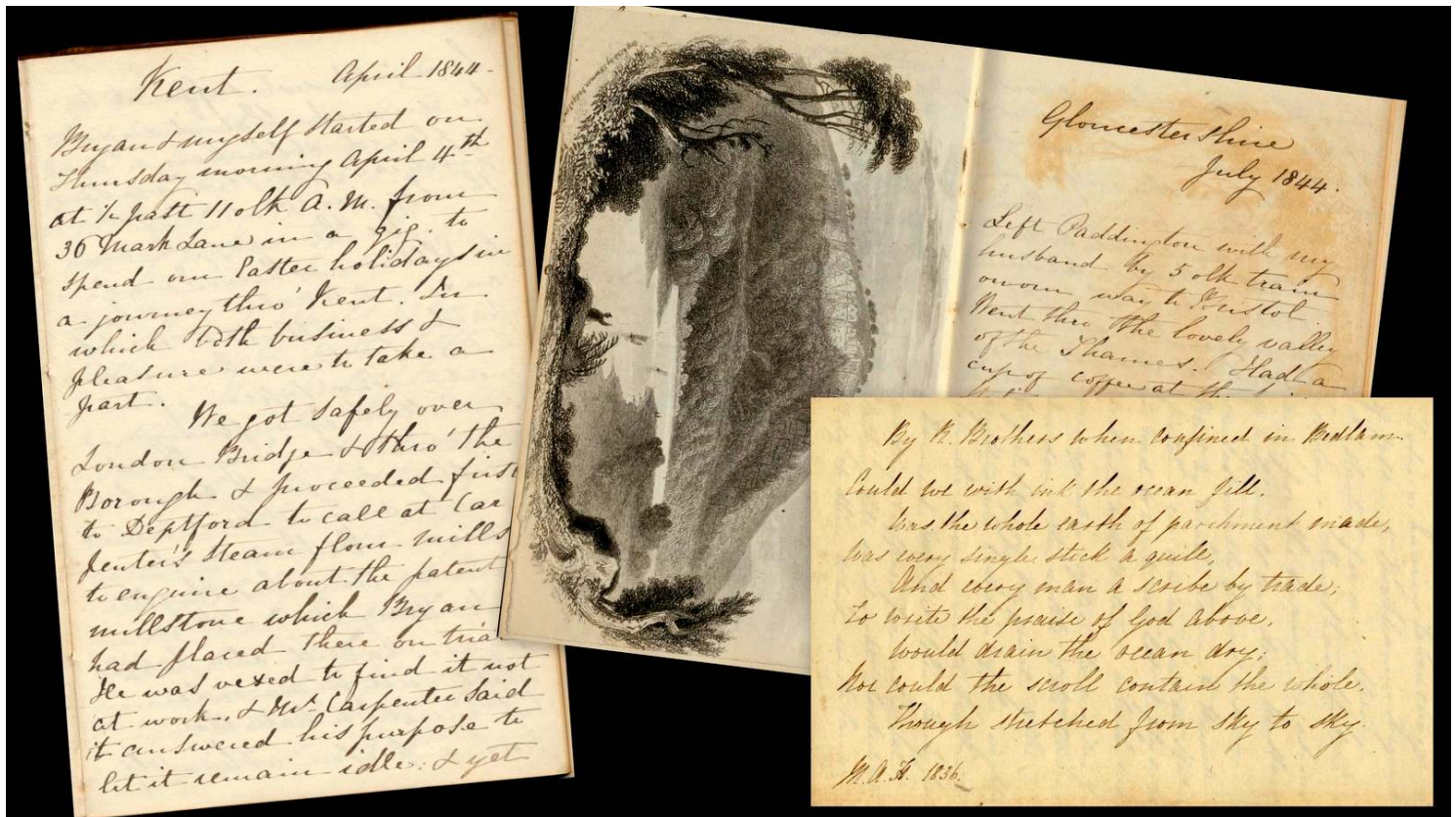
16. **CORCORAN, Laura.** MANUSCRIPT DIARY of excursions to Kent, Gloucestershire, Ely and Cambridge, Salisbury and Paris. [Various places], 1836-1858. **£ 950**

8vo, pp. 89 of manuscript together with additional blank pages; original straight grain roan, gilt, gilt edges with the retailers ticket 'M.A. Greenland, 135, 7, 8, 9, Bazaar, Soho Squ.'

The diary forms a record of the travels of Laura, the wife of Bryan Corcoran, a second generation Millstone, wire screen maker and corn machine merchant associated with the paper trade and working and living out of 34 Mark Lane in the Tower Hill area of the City of London.

Laura's note-book started life as a 'Friendship book' with a few scattered poems dated to 1836 taken down before her marriage in 1840 to Bryan. In 1844 she pressed the book into a new use recording her various trips made with her husband to Kent, Gloucestershire and Bristol, Ely, Cambridge and also to Paris with their three children. The combination of businesses in which the Concoran's were involved may seem rather strange at first, but the mill stones were there to make pulp for paper, wire screens for paper making and of course the allied trades such a chaffing corn etc., a neatly neatly dovetail business enterprise. The diary records holiday's or rather a semi-holiday's cum business trips or 'busman's holiday' where the couple visited their various customers as they travelled about the country.

The earliest trip was made through Kent from April 1844 with the couple riding together on a horse: 'We got safely over London Bridge & through the Borough & proceeded first to Deptford to call at Carpenter's steam flour mills to enquire about the patent millstone which Bryan had placed their on trial. He was vexed to find it not at work & Mr Carpenter said it answered his purpose to let it remain idle & yet he would not suffer it to be removed that it might be placed elsewhere. A practical illustration of the dog in the manger' and so they 'jogged on to Eltham', Chislehurst and points further east. 'Our next visit was to Henry Hall the greatest paper miller of the county. A very large establishment, very well kept up. Called at his house & he followed us to the mill. Very politely would not let me hold the horse outside but led it inside the gates & sent a man to hold it. Very polite but would rather not be his wife'. Laura makes various other sometimes pithy observations; At Wrotham after a walk around the church and churchyard she remarks 'The rector Mr. Moore a disgrace to the church' - this was George Moore, a relation of Jane Austen who stayed with Moore years before - George Moore had been involved in suppressing riots over tithes in times of want, clearly this still rankled years later.



A couple of months later in July 1844 the couple visited Bristol, Clifton Suspension Bridge and SS Great Britain. 'Took up our quarters at Mr Niblett's the White Lion.... Clifton pretty & pleasantly situated. The suspension bridge which has been talked of for years, & of which plates have been published a long time since, still in embryo, the only mode of conveyance across the Avon except by boats being a basket slung on a rope, from the steep & lofty cliffs at Clifton... I saw Great Britain steam ship from the heights, confined in the Docks, it being too large to pass the gates, & the City Of Bristol refusing to enlarge them to release the unwieldy prisoner. The ship & its owners or its builders seem to be the laughing stock of the good citizens.' Whilst Bryan remained behind Laura took herself to Bath 'a very fine city, with splendid streets, circus's, crescents, but not a pleasant... residence.' They went on and visited Tintern Abbey, still a romantic ruin but enveloped by various industries on the Wye river 'Then went to Mr Hughes who has iron works close to the Abbey. Went through his works which follow the winding of the stream.' A few years later they went to Cambridge and on March 23rd 1847 'Called at Sawston paper mill, Mess. Lowgood as Bryan was anxious to discover the cause of a complaint... Walked thro' all the college courts & gardens & by the backs of the Cam which river renders the College gardens very pretty.'

The note book was put aside for much of the next decade when the couple and their three children travelled during March 1856 to Paris 'much amused at Americans who breakfasted opposite us' Laura noting that her 14 year old daughter Mary had 'her first view of French men & their manners.' In their Paris hotel room, Laura and her eldest daughter have coffee served with 'an immense bowl of boiling milk, a tiny jug of strong coffee with basins to drink it out of and table spoons.' Clearly close to her children, she delighted at their reaction to the mysteries of a foreign country and one senses a strong filial bond. Laura and her husband also visit a stone quarry at Villaines-la-Gonais in the Loire valley; 'At last we stopped near a cottage & country woman came & held the

horses' head & I found we had arrived at our destination. We dismounted, & were led into a rough stone cottage containing one large room on the ground, & a sort of lean to at the side with an earthen floor, & standing at the top of a bank of clay sloping to the road- & this is the new & elegant abode of the quarry owner to whom my husband has paid as much as 500£ per an.' Setting off on a walk, Laura meets the quarry owner's wife, wearing a borrowed hat and 'seated in the road under a hedge were 2 girls plucking a fowl which had just been killed for our dinner.' Clearly a shock for sophisticated Londoners encountering rural French folk!

Laura had four children Mary, Bryan, Ellen and Jessie, her husband died in 1878 and she survived him until 1909 by which time her son had taken over the family business.

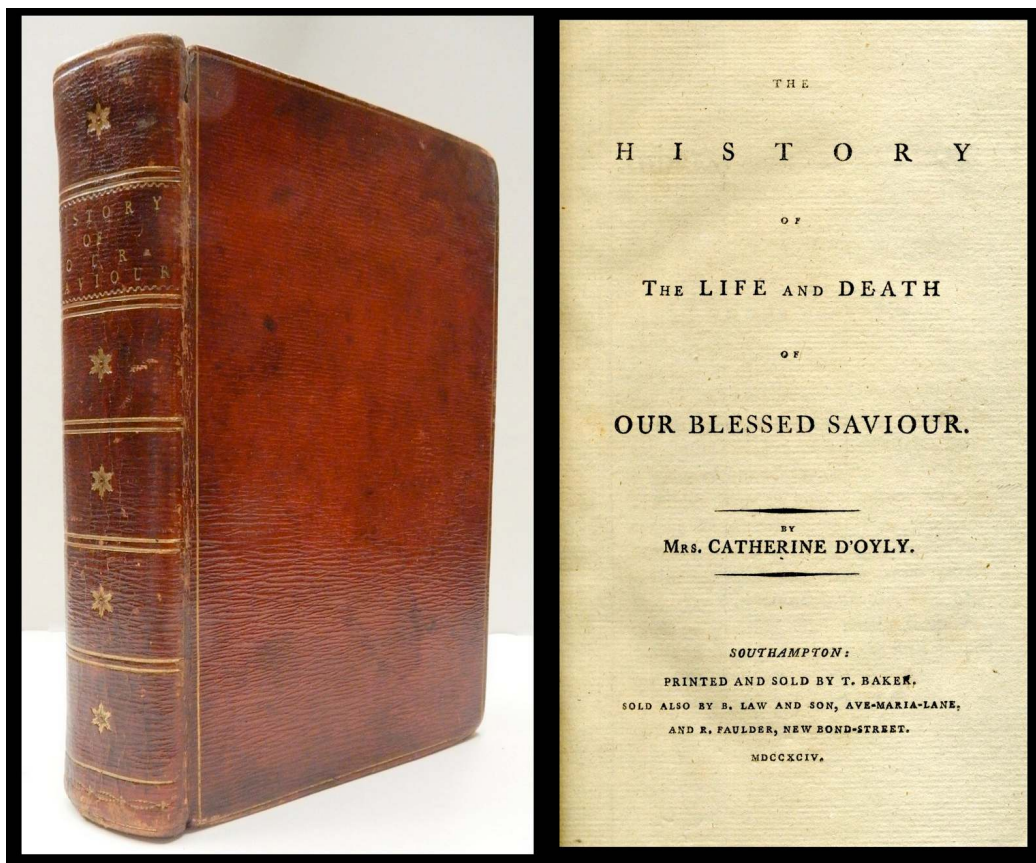
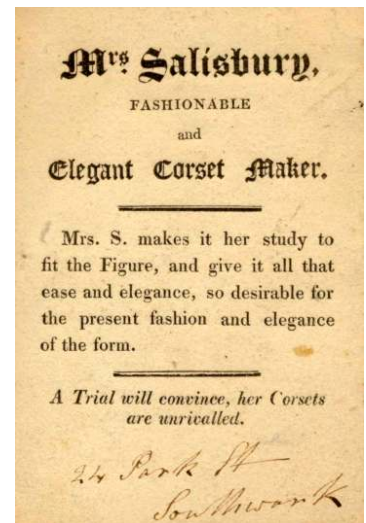
'A TRIAL WILL CONVINC, HER CORSETS ARE UNRIVALLED'

17. [CORSETS]. MRS. SALISBURY, Fashionable and Elegant Corset Maker... [London, c. 1860]. **£ 150**

TRADE CARD. Printed on card, 91 x 62mm, with address in ms. at foot: 24 Park St., Southwark; in excellent condition.

Rare survival of this trade card of a Victorian lady Corset Maker, based in Park Street, Southwark, near to the site of the original Globe theatre.

'Mrs. S. makes it her study to fit the Figure, and give it all that ease and elegance, so desirable for the present fashion and elegance of the form. A Trial will convince, her Corsets are unrivalled'



'FOR THE INCREASE OF RELIGION AND ENCOURAGEMENT OF INDUSTRY AMONGST THE CHILDREN OF THE POOR'

18. D'OYLY, Catherine. THE HISTORY OF THE LIFE AND DEATH OF OUR BLESSED SAVIOUR. Southampton: Printed and sold by T. Baker... 1794. **£ 450**

FIRST EDITION. 8vo, pp. vi, [xi] Subscribers, [i] errata, 7-711, [1] blank; a clean fresh copy throughout; contemporary English crimson straight-grain morocco, all edges gilt, spine lettered and ruled in gilt, light rubbing to extremities, otherwise a handsome and very desirable copy.

First, and apparently only edition of this rare life of Christ by Catherine D'Oyly.

Mrs Catherine D'Oyly may well have been related to George D'Oyly (1778-1846), the theologian and biographer, Colonel Sir Francis D'Oyly (d. 1815), who was killed at Waterloo, and Sir John D'Oyly (1774-1824) the first baronet and Resident of Kandy. Catherine's brief 'Address from the author to the reader' unfortunately does not help with her identification. But she does explain her motivation in writing the book. 'Having much leisure, and wishing to employ it as usefully as possible, she some years ago took upon herself the superintendence of one of those private charitable establishments, which have been instituted in various parts of the kingdom, for the increase of religion and encouragement of industry amongst the children of the poor; and that she might perform this voluntary duty so as to make a lasting impression upon the minds of her pupils, she determined attentively to peruse the sacred scriptures, with the several excellent commentaries, and to intersperse such observations of her own mind as might enable her to fulfil that pleasing duty'. This seems to be the author's only published work.

The long list of subscribers included the King and Queen (24 copies each), Mrs Trimmer, and a galaxy of titled families. More than half the subscribers were women.

OCLC records three copies in North America, at Harvard, Minnesota and McMaster.

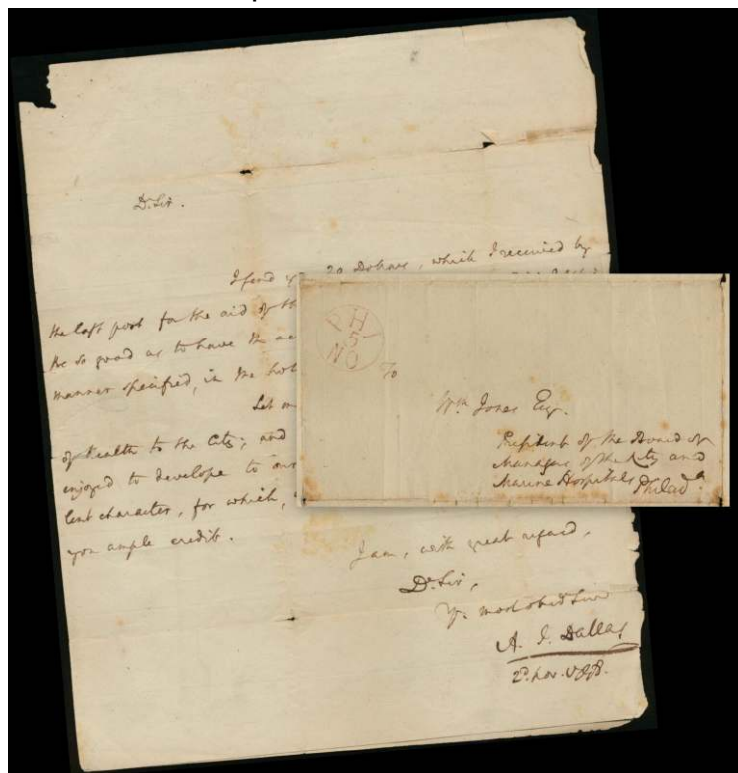
IN SUPPORT OF YELLOW FEVER VICTIMS

19. **DALLAS, Alexander.** AUTOGRAPH LETTER SIGNED to William Jones, President of the Philadelphia Board of Managers Donating Money to the Poor. Philadelphia, November 2, 1798. £ 450

MANUSCRIPT IN INK. 4to, single leaf (24.1×19.6cm) written in a neat legible hand on one side, with address on verso; a little foxed, minor wear to one edge with small tear at upper outer corner and two unobtrusive holes (not touching text) along folds;

A fine letter written during a critical moment in American medical history, and by the noted and prominent lawyer Alexander Dallas (1759-1817 - later to become secretary of the treasury under President Madison), to William Jones, President of the Board of Managers, in which Dallas donates \$20 "for aid of the poor and disabled of Philadelphia".

During the final decade of the eighteenth century, the eastern seaboard of the United States was continually scourged by epidemics of yellow fever. Many cities were severely hit, but Philadelphia was subject to two memorable and dreadful visitations, firstly in 1793, vividly and famously described by Benjamin Rush and Jean Dévèze, in which nearly 4,000 people lost their lives, and then again in 1798, the year of the present letter, when a similar number perished.



Philadelphia was at the time the capital city, and so the effects of the epidemics were particularly devastating. The city was abandoned by a large proportion of its inhabitants, and those who remained were often unable to sufficiently administer comfort to the sick or to bury the dead. It soon became apparent to the city government that an infirmary for yellow fever was necessary to house the ill, especially the poor, who could not afford medical attention. As a leading local government official, William Jones, the recipient of the present letter, was therefore instrumental in organising local support, and an ad hoc hospital was set up in an old mansion on the edge of the city - Bush Hall - under the medical supervision of Dr Dévèze. Together with a team of loyal attendants, many patients were admitted, but unfortunately the mortality rate was high due to the advanced stage of the disease in many of those initially admitted. Nevertheless it provided much needed care for many of the most vulnerable in the city.

In addition to the hospital, an orphanage was also established under the auspices of the Board of Managers, and volunteers were also organised to distribute food, firewood, clothes and medicines, in addition to the grim task of burying the many dead. As the present letter suggests, charitable work in the response to such a public medical crisis required urgent and vital funding, and although not mention specifically, it seems reasonable to assume that Dallas's generous contribution was intended, in particular, to help victims of the latest epidemic through the various welfare programmes in operation. Dallas goes on to congratulate Jones, who was also in charge of the City and Marine Hospitals, "on the restoration of health to the city" and praises his strong and benevolent character. A fine historical document.



WEAR EVER - TEAR NEVER

20. [DEAN & CO]. COLLECTION OF THREE "COUNTING" DEAN RAG BOOKS. *Comprising:* 1, 2, 3, 4. (An Easy Counting Book). No. 95. Dean's Rag Books. London: Dean's Rag Book Co., Ltd. [n.d., c. 1920].

2 INTO 1 WON'T GO. No. 215. Dean's Rag Books. London: Dean's Rag Book Co., Ltd. [n.d., c. 1920].

LET'S COUNT. Ragbook 275. London: Dean's Rag Book Co., Ltd. [n.d., c. 1920]. £ 200

FIRST EDITIONS. *Three works, 8vo, pp. [12]; [10], with additional lifting flaps; [10]; in full colour sewn cloth wrappers, in extremely bright, clean and fresh condition, two complete with loosely inserted folding Dean & Co advertising booklet.*

Three titles issued as part of Dean & Son's Rag Book series, enormously popular at the beginning of the twentieth century. All three offered here are of the well tried simple multiplication format, one of which is slightly more sophisticated than the other's, the answer's to various sums being revealed by lifting an additional flap.



FLOATING LIKE A BUTTERFLY

21. [DEAN & CO]. [HALL, Gladys, *Designer*]. TWO UNCUT COTTON PRINTED SHEETS FOR "SWIMEESY BUOYS" issued by Dean's Ragbook Co. Ltd. [London, Dean & Co., c. 1920]. £ 185



Two sheets, [both measuring 101 x 76cm], one vibrantly coloured in the form to butterfly wings, the other, presumably the underside in plain lilac, both designed to be cut out and assembled, with provision for the construction of three buoys on each sheet; with Dean & Co.'s 'Directions for use' stamp incorporated on both sheets as part of the pattern; some minor discolouration, to edges, otherwise in near fine original condition.

Rare survival of this unusual item marketed by the ever resourceful Dean & Co as part of their Ragbook series.

Designed by Gladys Hall around 1911, the 'Swimeesy Buoy' were an early form of water wings, crafted in a heavy cotton material and filled with "vegetable fibers" (that may have been kapok), and able "to support on the water at the right level for a child just as easily as a heavy stout person of 15 or 16 stones". Clear instructions for the proper use are printed on each of the bouys: 'Soak the "Swimeesy Buoy" thoroughly. If it does not really inflate, soak again. Inflate with the breath through the valve [not supplied here] until air bubbles form on the material. The "Swimeesy Buoy" is then ready for use... For swimming, the "Swimeesy Buoy" should be placed under the stomach as shown in the illustration. NOT under the armpits. For floating the "Swimeesy Buoy" should occupy a similar position under the back'.

It would seem that they were invented primarily to aid children learning to swim, however, according to the UK Imperial War Museum's online display, Swimeesy Water Buoy were used by Lieutenant G. F. Knight of the Royal Flying Corps to float his food and clothes across the River Ems while escaping Strohen POW camp in Germany in September 1917. Quite how or why he came to have the buoys in the first place is unclear, but Dean used the escape story in its marketing campaign, issuing promotional retail showcards stressing their importance as a 'life saver'. Evidently they were a success for Dean as they stayed in their range for some 30 years.



HELPING DISTRESSED AUTHORS

22. [DICKENS]. WARD, Edward Matthew *artist* and Thomas Oldham BARLOW, *Engraver*. GUILD OF LITERATURE AND ART. Original ticket to the performance at Philharmonic Hall, Liverpool where Charles Dickens performed. Friday 3rd Sept. 1852. £ 450

Engraving [19 x 21 cm] margin trimmed to left hand of image (possibly to cancel the ticket on entry), inscribe in ink 'Philharmonic Hall, Liverpool' also dated with the time of the performance at 'Seven', the ticket is numbered '656' and was for a 7s 6d seat in the stalls of the hall; also countersigned in blue in W.

Dissatisfied with the organisation of the Royal Literary Fund and how it handled distressed authors, Charles Dickens, Bulwer Lytton, and John Foster invented a new system of support as the Guild of Literature and Arts. Many famous authors and artists were involved in acting out plays to an audience who played a fairly hefty price for the privilege, not in a theatre but in town halls around the country, this even being held in the Philharmonic Hall at Liverpool.

The iconography of the ticket is telling: on the left we have the artist Richard Wilson with a painting under his arm entering a pawnshop and on the right a dejected Daniel Defoe being consoled by his wife, the manuscript of his *Robinson Crusoe* in his hand as he steps from the shop of a grumpy looking Edmund Curll.

The press notice in the *Liverpool Mail* of the 4th September 1852 relates the performances: 'The performances last night, the Philharmonic Hall was densely crowded by a fashionable and brilliant audience. The performance commenced with Planché's drama of Charles XII, which which went but tamely the best acting was that of Mr. Frank Stone, who hit off the abrupt style of the brave and warlike king the life. Mr. Wilkie Collins was in admirable footing the stupid burgomaster, and Mr. Tenniel played the lover, *Gustavus*, with gentlemanly propriety. Mr. Mark Leon's *Adam Brock* was hearty and genial performance, and the *Major Vanberg* of Mr. Augustus Egg sufficiently gloomy. Mr. Charles Dickens, who made his appearance as *Sir Charles Coldstream*, in "Used Up," was enthusiastically received. He quite surprised us by the coolness with which he personated the blâse man of fashion and (be country lad. Both characters were sustained with admirable tact, and gave us a more satisfactory opinion of his histrionic skill than any of his previous performances. thought no one but Charles Mathews could play the "Used Up" hero, but Mr. Dickens has undeceived us. Mr. Mark Lemon was capital representative of the burly blacksmith, *John Ironbrace*. He personated the duped husband with natural manly feeling, and came in for a large share of the applause with which all concerned in the performance were greeted. The farce of "Mr. Nightingale's Diary," ... brought the evening's entertainment's to gratifying conclusion. The female characters were sustained with propriety and taste Mrs. H. Compton (so known here Miss Emmeline Montagu), Mrs Fanny Young (formerly member of Mr. Copeland's company), and Mrs. Coe. The scenery, dresses, and properties, were extremely beautiful and appropriate.'

Only one other copy located at the British Museum No. 1873,0510.2662, however unused and possibly a proof with the engraved date of 1851.

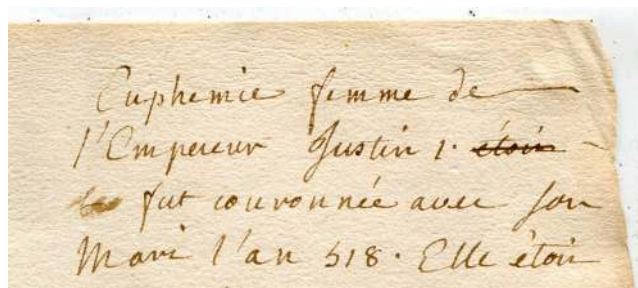
ROUSSEAU, MADAME DUPIN, AND HER 'OUVRAGE SUR LES FEMMES' PROJECT

23. [DUPIN, Louise Marie Madeline]. ROUSSEAU, Jean-Jacques. MANUSCRIPT IN INK, unsigned, concerning 'Euphemie femme de l'Empereur Justin I' and her religious zeal. [n.p., n.d., c. 1749]. £ 850

AUTOGRAPH MANUSCRIPT. 4to (mm x mm), 8 lines written in the top outer quarter, in the columnar format characteristic of Rousseau; paper watermarked 1749; in good state.

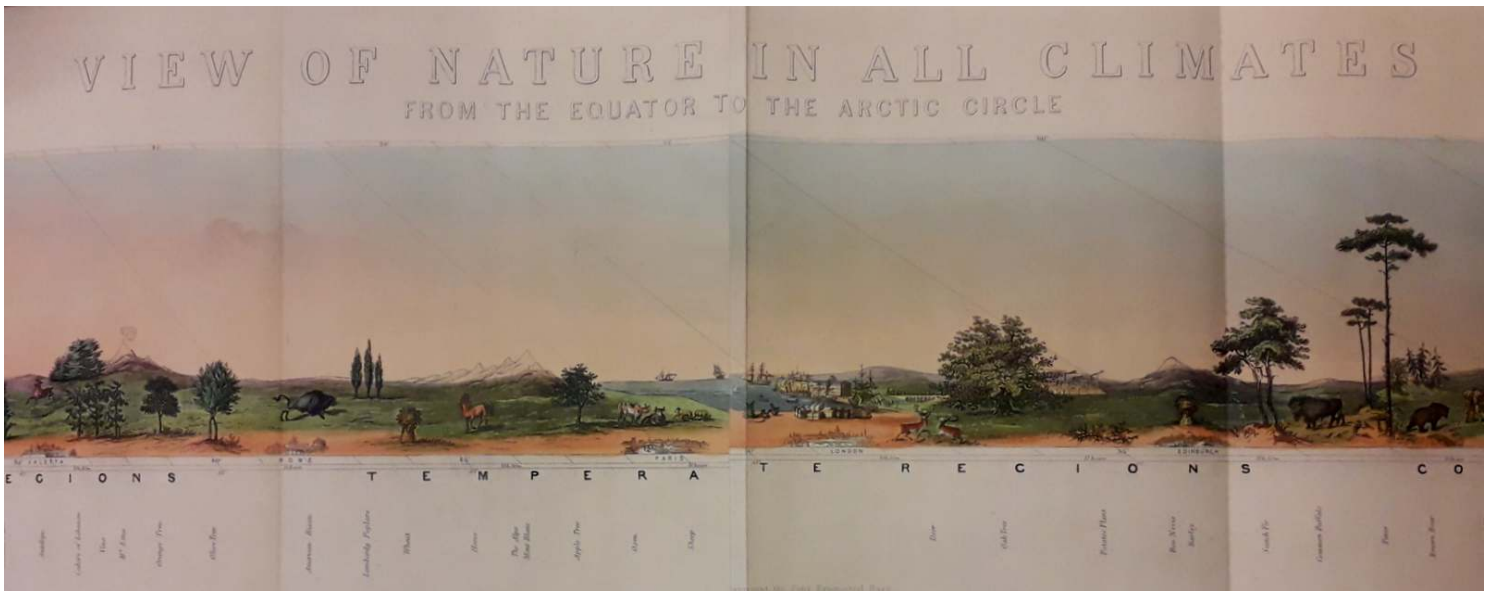
Rare opportunity to acquire an original manuscript in the hand of the philosopher Jean-Jacques Rousseau.

In the years between 1745 and 1749 Jean Jacques Rousseau was employed by Louise Marie Madeline Dupin as a research assistant on her ambitious project to delineate in print the history of women. After years of labour by Rousseau and Madame Dupin her *Ouvrage sur les Femmes* was shelved, unfinished. The research notes, drafts, and fair copies written by Rousseau and his employer were stored at the chateau of Chenonceaux, essentially forgotten, until their sale at a series of auctions held between 1951 and 1958.



Louise Marie Madeline Fontaine Dupin was born in Paris on 28 October 1706 to Marie Anne Armande de Fontaine and the banker Samuel Bernard. In 1722 she married Claude Dupin; they had one son, Jacques Armand, born in 1727. Dupin's success as a "tax farmer" and government official enabled him to buy the chateau of Chenonceaux in 1733. At Chenonceaux Madame Dupin cultivated a salon of artists and writers, and, by the mid-1740s, formed the intention of writing the history of womankind. With the assistance of Rousseau she laboured on this task for several years, before abandoning it about 1750. Madame Dupin continued to live at Chenonceaux following her husband's death in 1769, dying there shortly after dictating her will on 20 November 1799.

As a result of the auction sales between 1951 and 1958 a major portion of Madame Dupin's stillborn work was acquired by the Harry Ransom Center in Texas.



CLIMATIC PANORAMA

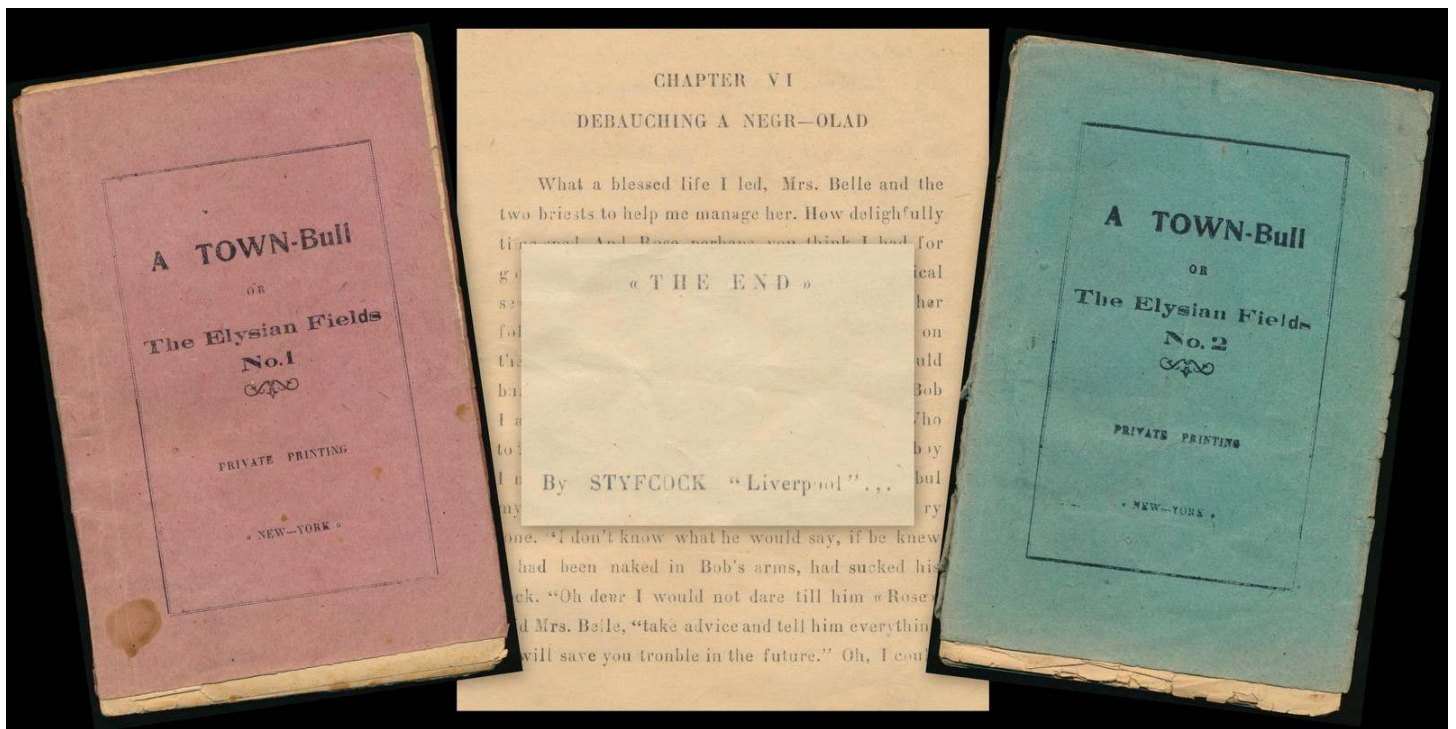
24. **EMSLIE, John.** VIEW OF NATURE IN ALL CLIMATES FROM THE EQUATOR TO THE ARCTIC CIRCLE Drawn & Engraved by John Emslie. London: Published by James Reynolds, 174, Strand, Decr. 7th 1852. **£ 1,250**

4to, pp. 4 loosely inserted, (frayed at edges) and a hand coloured engraved panorama measuring 275 x 1,700 mm, backed with linen, and consisting of two conjoined sheets; in the original blind stamped blue publisher's cloth, covers blocked in blind, the upper cover with a gilt lettered title: 'View of Nature in all Climates.' (lacking triangle for Analema), some rubbing to corners and surface wear, but still a good copy.

An unusual zoological and climatic panorama. The image consists of a continuous scene from the Equator to the Arctic with mountains, towns, and plants. Angular lines drawn across represent the sun's Equinoctial rays. The title is in the centre of the upper margin; in the lower margin appear the artist/engraver and imprint, together with the identification of the zones, animals, and vegetation. Also below the image a scale indicates the daylight hours at different latitudes.

Freeman 1138.





'INDISCRIMINATE SEXUALITY BRINGS THE HARMONIOUS MIXING OF RACES'

25. [EROTICA]. A TOWN-BULL, or The Elysian Fields. No. 1 [-2] New York [but probably Paris: Charles Carrington but see note] [c. 1900]. **£ 750**

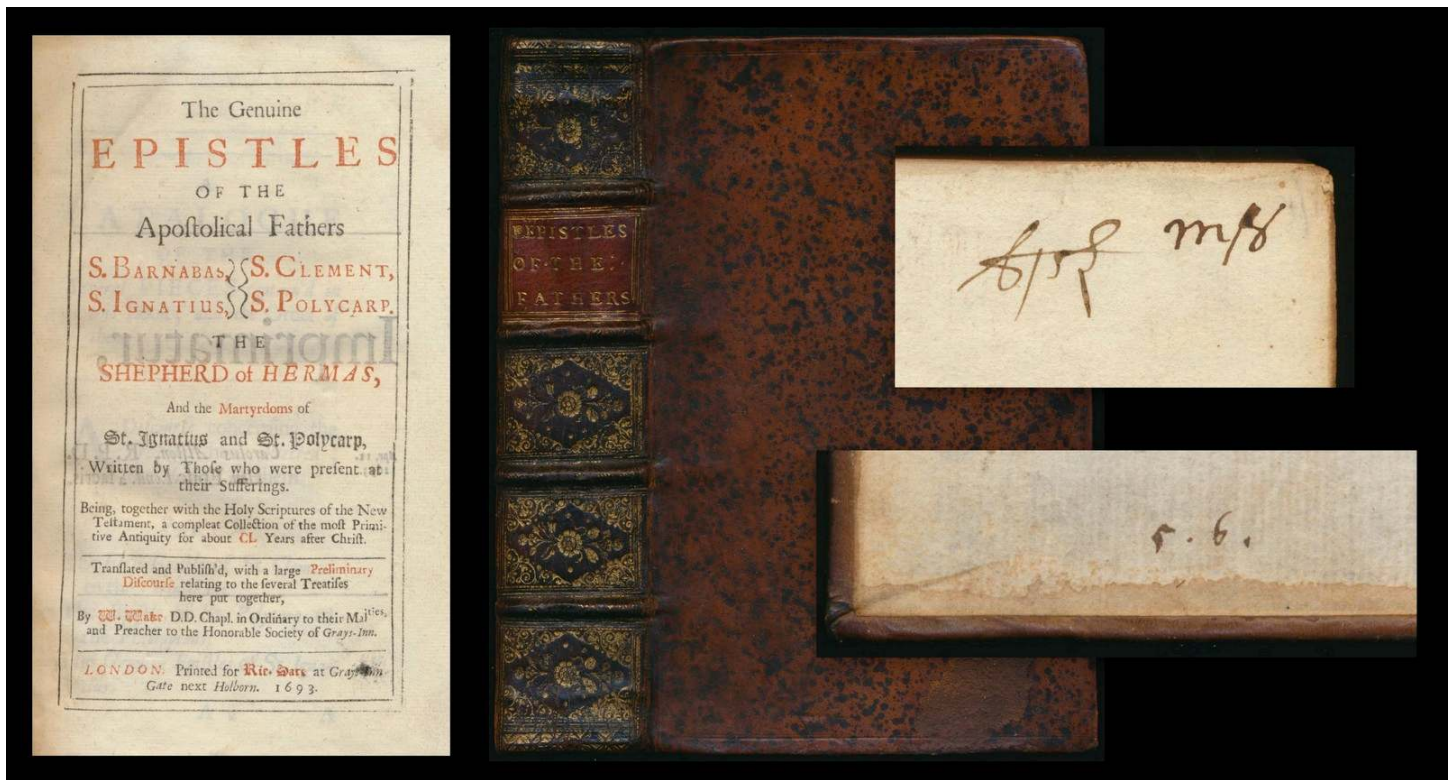
Two parts, 8vo, pp. 50; [ii], 51-93, [1] blank; original pink and green printed wrappers slightly shaken but considering the paper quality (and subject matter) in very good condition.

A Town-Bull was likely authored by an American: it uses an American setting, reveals familiarity with American institutions (the "Savings Bank"), and adopts the American spelling of 'colored.'

'Before his Lazenby reprints, Carrington demonstrated his interest in race relations in the Americas in other ways. In the 1890s and early 1900s, from his base in Paris, Carrington published a series of original, English-language works with American settings: *The Memoirs of Madge Budford; or, A Modern Fanny Hill* (1892), *A Town-Bull; or, The Elysian Fields* (1893), *Sue Suckitt; Maid and Wife* (1893), *Maidenhead Stories* (1894), and *Dolly Morton* (1899). Mendes posits that Best, Carrington's later American agent, may have authored some of these works. He bases his theory about Best's authorship on his discovery that he was publishing stories in an Anglo-American magazine in Paris in the 1890s. Yet it is difficult to determine whether English or Americans authored these works. By comparing typographical features, Mendes convincingly traces all these texts back to Carrington, but they feature different original places of publication: *Madge Budford*, *A Town-Bull*, and *Sue Suckitt*, New Orleans; *Maidenhead Stories*, New York; and *Dolly Morton*, Paris. Clandestine catalogs, however, indicate that these works were mainly directed to the British market. For the most part the content is no more revealing about their national origins. *Dolly Morton*, with its male English narrator, was most likely authored by an Englishman; however, the other texts blend American and English references. Authorship aside, what is important about the publication history of these texts is that they demonstrate European interest in American sexualities. Moreover, while American sexuality seems to have been a source of interest for a certain class of French and English reader, a certain class of American reader also seems to have been equally interested in European depictions of their sexuality—though not until a few decades later, when these publications eventually reached the United States through recirculation and reprint ... *A Town-Bull* focuses on the sexual escapades of a virile American man who eventually finds himself as the forefather of a Southern commune (his Elysium), whose offspring display a "fine scale of color, from purest white to a rich chocolate brown." The implicit and likely unconscious logic of this story is that indiscriminate sexuality brings the harmonious mixing of races.'

Our edition is apparently unrecorded; the two editions at the British Library P.C.26.c.15. has the imprint 'New Orleans' and dated to 1893 and another P.C.26.c.15. with the imprint 'Carnopolis : Société des Bibliophiles' is dated to circa 1900. Although the our copy has the imprint 'New York' it is just possible that it is an American impression for the colophon at the end of the work reads 'Styfcock "Liverpool"' which insinuates that the work was imported on the Liverpool - New York Atlantic crossing. Whoever the printer was had a distinct lack of the letter 'w' and had to press an inverted 'm' into service, other letters are also substituted on an ad hoc basis with spelling often collapsing under a shortage of type.

Not in OCLC; see: Collette Collington *The Traffic in Obscenity from Byron to Beardsley*, 2006, p. 116.



JOHN EVELYN'S COPY

26. [EVELYN, John]. [WAKE, William]. THE GENUINE EPISTLES OF THE APOSTOLICAL FATHERS S. Barnabas, S. Ignatius, S. Clement, S. Polycarp, the Shepherd of Hermas, and the matyrdoms of St. Ignatius and St. Polycarp, written by those who were present at their sufferings. Being, together with the Holy Scriptures of the New Testament, a compleat collection of the most primitive antiquity for about CL years after Christ. Translated and publish'd, with a large preliminary discourse relating to the several treaties here put together, by W. Wake D.D. Chapl. in Ordinary to their Majties, and preacher to the Honourable Society of Grays-Inn. London: Printed for Ric. Sare at Grays-Inn Gate next Holborn. 1693. **£ 850**

FIRST EDITION. 8vo, pp. [viii], 196, [6], 9-547, [1] blank, [8] index; apart from a few minor marks in places, a clean crisp copy throughout; in contemporary sprinkled calf, spine tooled in gilt with red morocco label lettered in gilt, lightly rubbed to extremities; with John Evelyn's ink markings on front free endpaper, and the bookplate of Robert Hayhurst on front pastedown (see below); a very appealing copy.

An interesting provenance and a direct connection between William Wake and the diarist and writer John Evelyn.

'During a period of convalescence after illness [Wake] produced a translation of the *Genuine Epistles of the Apostolic Fathers*, which was published in 1693. Although reprinted twice, this was not a work of original scholarship but of popularization, making available to English readers texts which helped to demonstrate that the Church of England in all respects comes the nearest up to the primitive pattern of any Christian Church at this Day in the World' (*Genuine Epistles*, vi). [ODNB]

Evelyn heard Wake preach several times between 1687 and 1691 and noted in his *Diary* on the 19th March 1687 'din'd with the Bishop [Dr Ken of Bath & Wells], & that young, most learned, pious & excellent Preacher Mr. Wake at Dr. Tenisons, who invited me: In the After-noon, I went to heare Mr. Wake, at the New-built Church St Anns [Soho].' Probably, therefore, it was natural that Evelyn would acquire a copy of the *Genuine Epistle* and have it bound for his library.

Provenance. From the library of John Evelyn, with his ink markings on endpapers, and noted as such in pencil by Robert Hayhurst beneath his bookplate, with a further booksellers note that Hayhurst probably attended the sale of Evelyn's library at Christies in 1977.

OCLC: 20290233.



FLOWER ARRANGING FOR CHILDREN

27. [FLOWERS GAME]. FLORA DAS BLUMENSPIEL - Flora te Jouer a fleurs - Flora, the game of flowers. [Germany, Nurnberg?] G.W. Faber. [circa 1850's]. **£ 750**

89 pieces of wood of varying trapezoid shapes and sizes in various colours, with original hand coloured lithograph guide sheet; housed in the original wooden box, with attractive handcoloured scene to lid (more details below), some minor dust-soiling and rubbing, but still a very good example, in better than usual condition.

Scarce and attractive floral mosaic puzzle. The accompanying guide sheet provides a number of hand coloured designs that youngsters might follow, and in the process improve their knowledge of shapes, colours and designs. The attractive hand-coloured scene on the lid of the box is by Georg Wolfgang Faber and is particularly noteworthy, showing Flora overseeing a group of children, surrounded by garlands of flowers and two putto.

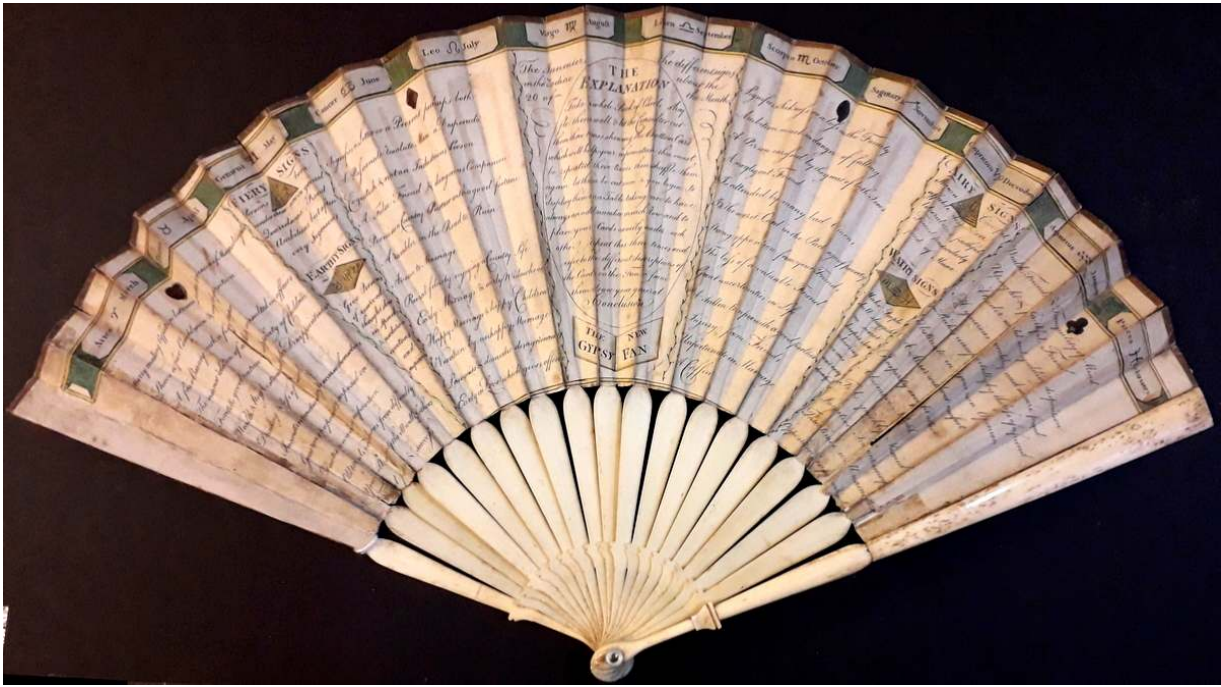
According to a note in Johann Lothar Faber's *Die Bleistift-Fabrik von A. W. Faber zu Stein bei Nürnberg in Bayern* (p. 20) the artist/maker of the game was a deaf mute working from Nürnberg. Apparently some unscrupulous businessmen in 1858 inveigled him into allowing his name to be used on a counterfeit pencil that was pass it off as a product of A. W. Faber! Faber is noted for producing some of the finest and inventive games of the mid nineteenth century.

From the 1830's to 50's there appears to have been a brief succession of mosaic type games that eventually gave way to more instructional toys and educational concepts beginning to traduce more simple pleasures.

FOR THE LADIES GAMING TABLE

28. [FORTUNE TELLING FAN]. THE NEW GYPSY FAN: [London, circa 1795]. **£ 2,500**

A double engraved and partly hand coloured paper fan leaf [approx. 46cm wide when open]; some dust-soiling and marking in places, with splits along several fold lines, repaired in places with old paper on verso, affecting a few letters, but text still readable; mounted on plain shaped bone gorges with a brass and mother-of-pearl pin, [overall 26.7cm high].



Rare fortune-telling fan, designed to be used in conjunction with a pack of cards. The interactions are given in the central area, where 'The Explanation' notes that a pack of cards is cut several times with three cards selected from each cut until nine are arranged on the table. To the left of the fan are the thirteen 'fortunes' for each of hearts and diamonds, and on the right a similar arrangement for spades and clubs. The suit and number of the card are located and nine 'fortunes' are read out to the player.

The answers are chiefly on the fortunes of love, friendship and the search for a husband: - Foretells good nature & multiplicity of Children - A fair beauty with a fiery temper - Shows a fair Complexion & easy disposition - Denotes a wavering disposition - Ambition much in danger of falling - A negligent friend person caressed by the great of both Sexes - Unfortunate in Marriage - Wealth, Friends & Tranquillity of Mind- A Miser without comfort - A Passionate resolute Man a Desperado - A Rambler in the Road to Ruin - Averse to Marriage - Early Marriage and Early Widowhood - Lawsuits & domestic disagreements are some of the fortunes to be told with the unfortunate player drawing the King of Spades receiving the kiss of death in the form 'A Coffin'.

The outer edge of the fan is further embellished with the months and zodiac, the persons born under their sign then divided into the four elements: Earthy - Fiery - Airy - Watry, where the players characteristics are added to their fortune.

We have been unable to trace a similar example of this fan although there are three other forms of 'Gypsy' fans in the Schreiber Collection, at the British Museum and one at Huntington. The need for a pack of cards to use this fan indicates that they were adjunct to the gaming table, almost ubiquitous in late Georgian society.



29. [FRANKLIN, Benjamin]. THE ART OF MAKING MONEY PLENTY in every Man's Pocket; by Doctor Franklin... Publisher and sold by the proprietor A. Browne, London & Edinburgh. [Circa 1845]. £ 350

Hand-coloured engraving [plate mark 31 x 21 cm on sheet 36 x 26cm]; creased with tears to blank margin with one into the image.

'This humorous rendition of Franklin's teaching that honesty, industry, and frugality are the keys to full pockets has continued to be a popular souvenir since it was first printed as a rebus in 1791. Here the familiar image of Franklin in a fur cap is one that introduced Franklin to France in 1777.' [Library of Congress site]

The subject first appeared in the form of a preface to Benjamin Franklin's *Poor Richard's Almanac* of 1758 which he described later in his autobiography as 'a proper vehicle for conveying instruction among the common people, who bought scarcely any other books; I therefore filled all the little spaces that occur'd between the remarkable days in the calendar with proverbial sentences, chiefly such as inculcated industry and frugality, as the means of procuring wealth, and thereby securing virtue; it being more difficult for a man in want, to act always honestly, as, to use here one of those proverbs, it is hard for an empty sack to stand upright.'

The Rebus appears to have been first issued with the imprint 'Published by Sotheran & Son. 10 Little Tower Street. London, 1844' of this we have been able to locate one copy at the Albany Institute of History and Art who purchased their example back in 1946. Our example with the A. Browne imprint appears to have been issued after the Sotheran & Son printing, although we can't be absolutely sure of this.



Although several American versions were issued throughout the nineteenth century our design appears the only British incarnation, and as far as we can tell our example with the A. Browne imprint is unrecorded.

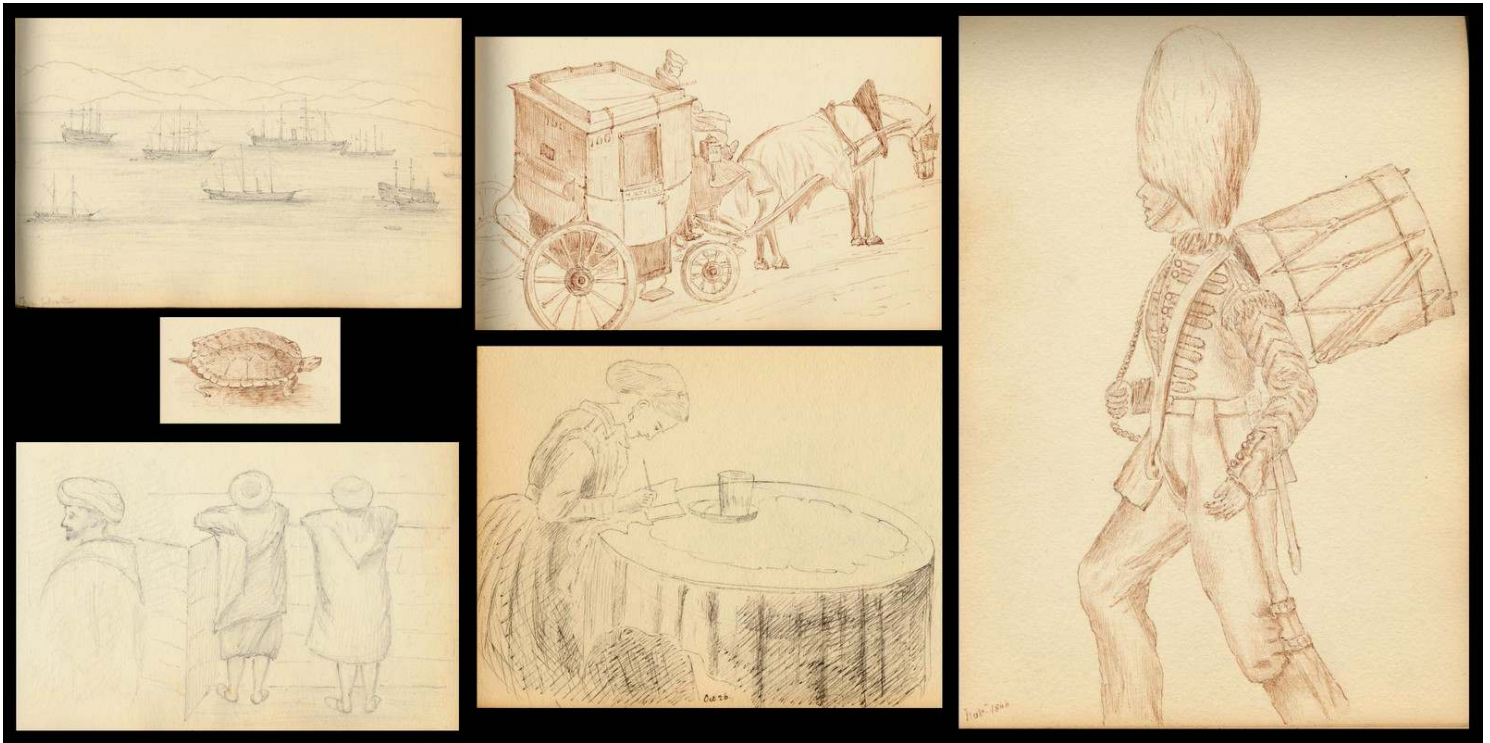
SKETCHES BY A SLAVE OWNER'S DAUGHTER

30. [FREMANTLE, Lady Isabella]. ORIGINAL SKETCHBOOK. England, Ireland, France, Italy and Spain, [1866-1868]. £ 950

Album [122 x 183 mm] containing 103 pen and ink sketches in black or brown ink; contemporary green half morocco, the spine lettered in gilt '1865 to 1868.'

The artist, Lady Isabella Fremantle (1796-1876) was the wife of Admiral Sir Charles Howe Fremantle (1800 - 1869), during the time she executed the sketches in the present drawing book.

The illustrations include the visiting to country houses, the London season and travelling abroad. The album opens with views from October and November 1866 of Goring-by-the-Sea, the Worthing, Shancton Bury [Chanctonbury] Ring; Worthing Pier and then on to London where she stayed with one of her brothers Colonel Lyon, with a view of an entrance to Hyde park in Park lane 'Stanhope Gate from Dining room 5 Tilney St Nov. 26, 66' No doubt that is why a few sketches of soldiers next appear and copies of soldiers in Hogarth's March to Finchley. By March Isabella was in Hastings sketching street musicians, a few more copies from Hogarth, and views around the watering place. By May 1867 she was sketching in Antwerp, Spa, Desnie, Luxembourg, Ghent,



Franchimont, Theux and Remouchamps and by September in Ireland visiting Kildare, with views of Gilltown, Caragh. Again she was on the move with views during December of Villefranche-sur-Mer near Nice in France for the winter and then to Italy in February 1868 with sketches of local costume, a view of the abandoned village of Galeri [Careiae] north of Rome, and Hannibal's bridge. The following month Isabella sailed to Spain visiting and sketching Tarragona, Sarguntum, Spanish costume at Alicante then Seville by the end of March and on to Gibraltar for the beginning of April, with sketches of 'Barbury Jews' and 'Moors'. Not content to stay long she travels on to Granada with sketches of the Alhambra, Avila, Cordoba Burgos and Vittoria, by the time this sketch book ends in early May 1868.

The continental travels were probably precipitated by Isabella's husband's ill health which had been reported as 'precarious' in December 1866 - Maybe the trip was thought of as a something of a cure, although the number of places they visited looks rather punishing and a year after the sketch book closes Sir Charles had died.

Isabella was the daughter of David Lyon of Portland Place and Jamaica, an immensely wealthy West Indian merchant and slave owner who bequeathed some £600,000 on his death in 1827, one of the fifty richest men to die in the first quarter of the nineteenth century. Isabella was given £50,000 by her father on her marriage to Jamaican slave owner James Wedderburn, he however died in 1834 and she remarried again in 1836 to Admiral Fremantle.

The sketches are often quite naive and Isabella was no great artist but rather an enthusiast looking to jot down people and places that caught her eye. The sketches appear to have been disbound from their format and rebound and interleaved with blank paper by, Carter & Co. Heraldic Stationers and importers of fancy goods at 16 South Audley Street off fashionable Grosvenor Square, a short walk from Isabella's brother in Tilney Street.

HAMLET ADAPTED

31. **[GAME OF CHANCE].** TODTENKOPF U. KANONE - LA TETE DE MORT ET DE CANON - THE SKULL AND CANON. [German or Austria?], [circa 1825]. **£ 950**

Set of five hand coloured lithograph cards [88 x 103 mm.] with text below in French, German and English; contained in the original wooden box [115 x 131 x 22 mm.] with two compartments for the cards and nine bone dice; the sliding lid with a hand coloured lithograph title label.

A version of the Bell and Hammer game adapted for a much darker purpose of war and death, and quite probably intended as a commentary on the recent Napoleonic wars.

The main component is the five cards depicting: A Skull, a Cannon, a Skull and Cannon, an Inn and a White Horse from which the alternative name of the game 'Schimmel' is derived. In this adaptation the bell is replaced by the skull and the Hammer by a cannon, with the skull scenes clearly adapted from the Yorick scene in Shakespeare's Hamlet and the other scenes used by the maker may also have been derived from similar contemporary subjects, the lid of the box has a rather dismal image of a priest resting with a spade on a mound of freshly dug earth and a pile of skulls and bones ready for internment whilst a cannon stands silent in the



background. The rules are not quite consistent between various copies, but the general aim is to win as many counters as possible. Here the cards and dice were included in the box, counters or more probably coins were provided by the players.

The history of the *Hammer und Glockenspiel* game is inseparable from the name of Austrian/English children's book and toy maker Heinrich Friedrich Müller (1779-1848). He first specialised in the publication of children's paper games before moving mainly to children's books and colouring books, and from about 1807 wooden building toys and a few years later in 1810 he introduced the dressing doll and later still a theatre toy for children. The Scene of the Inn - a rather imposing building - has a double headed eagle over the threshold and this example of the game may stem from Müller or a competitor.

Müller's most famous product was, however, his 'Hammer and Bell' game and likely developed from the traditional 'Schimmel oder Pachten Spiel' which was drawn from an early period by joining the pagan symbols of Thor and Wotan with the Christian symbols of a bell introduced at a later date. Up to twenty could play *Hammer und Glockenspiel* at the same time and the almost countless variations of the game meant it achieved enormous popularity by the 1850s.

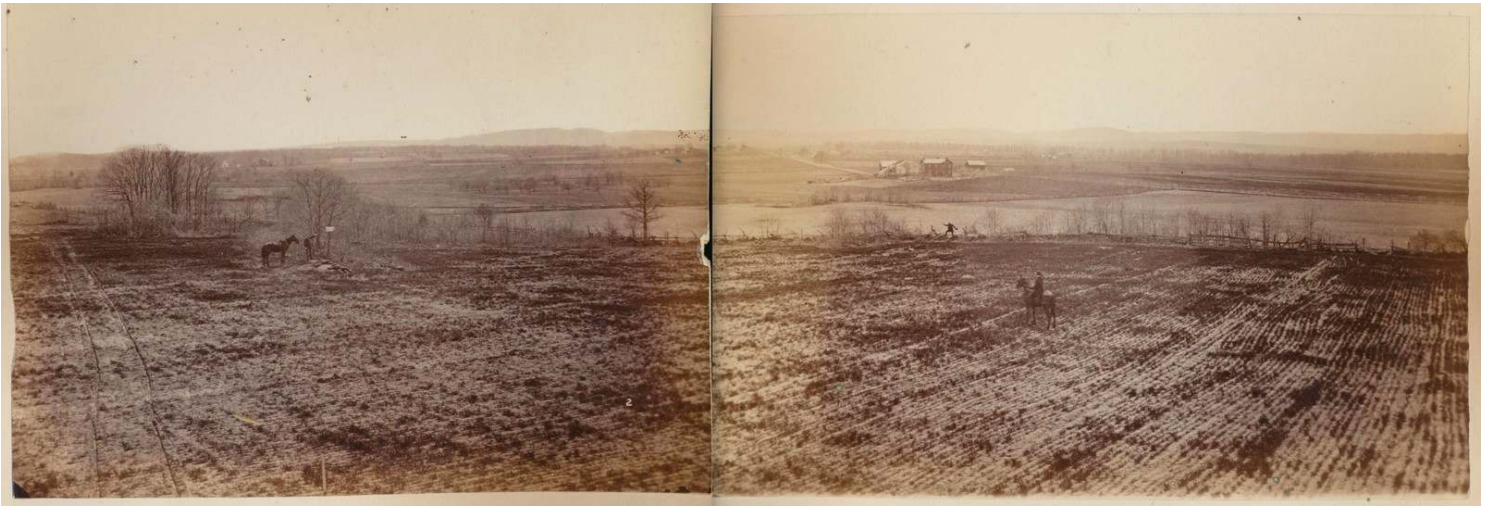
RARE 360° VIEW

32. [GETTYSBURG.]. TIPTON, W. H. [CYCLORAMA OF GETTYSBURG: PICKETT'S CHARGE].
Tipton Photo., Gettysburg, Pa., [1880s]. £ 5,850

Ten-part albumen print panorama, approximately 5½ x 76½ inches (14 x 194.5 cm.), each print mounted separately (mostly leaving margins on all sides) on thick card (approximately 8 x 9 inches), parts 0, 2, 4, 6, 7, 8, numbered in negative, each with photographer's purple ink credit stamp 'Tipton Photo. Gettysburg, Pa.' on verso; occasional light dust soiling to margins of mount, tack holes in corners of mounts, edge of one print slightly dented (under 1 cm. length), but generally very good; in a folding cloth box.

A rare 360° view of the site of Pickett's Charge at the Battle of Gettysburg.

Tipton's photographs show the battlefield far removed from the actual event and evoke the nostalgia associated with a war fought nearly a generation earlier. Few of his photographs show human subjects, but at key points in the panorama he includes both men, some posed with guns, and horses. But Tipton's main focus was the landscape, using marker posts and numbers within the negative to point out the salient positions. Numbering both within the negative and in pencil manuscript on the mounts denotes the running sequence. Although the images are undated, Tipton is known to have produced several series of large scale photographs of the battlefield and monuments in 1888, shortly after the 25th anniversary of the battle.



Pickett's Charge was an infantry assault ordered by Confederate General Robert E. Lee against Major General George G. Meade on July 3, 1863, the last day of the Battle of Gettysburg. Major General George Pickett, for whom the manoeuvre was named, was one of three Confederate generals leading the assault against the Union Army's positions on Cemetery Ridge.

William H. Tipton (1850-1929) was born in Gettysburg and trained under Charles and Issac Tyson, some of the earliest photographers of the battlefield. Tipton purchased their studio in 1868, and advertising himself as 'The Battlefield Photographer' produced thousands of photographs for tourists, returning veterans, as well as Gettysburg College facilities and students. While Tipton produced stereograph images in large numbers – some fifty are listed in the Library of Congress Civil War photographic archive – compilations of large format images appear to have been limited to a somewhat more specialist market and are much rarer to the market.

Frassanito, William A. *Early Photography at Gettysburg* (Pennsylvania, Thomas Publications, 1995); Smith, Timothy H., *Gettysburg's Battlefield Photographer - William H. Tipton: Selected Images from the Collections of the Adams County Historical Society* (Gettysburg; Pennsylvania, Thomas Publications, 2005).

SATIRISING CONSCRIPTION IN FRANCE

33. [GILLRAY, James]. FRENCH VOLUNTEERS, MARCHING TO THE CONQUEST OF GREAT BRITAIN. Dedicated (by an Eye Witness) to the Volunteers of Great Britain. C.L.S. London, Pubd. Octr. 25th 1803, by H. Humphrey 27 St. James's Street. [1803]. **£ 1,250**

Hand-coloured etching, 220 x 605 mm, some light soiling to edges, and minor tears, later laid down on card; in very good state, from the Renier collection with signature on verso.

Rare French invasion caricature attributed to James Gillray, satirising 'the reported eagerness of the people of France to serve in the threatened expedition against Great Britain' (Wright p. 225). An officer on a white horse leads a string of pathetic starving and ragged conscripts, chained to each other by the neck like African slaves, with birds hovering in the sky.

The BM's on-line catalogue attributes the print to James Gillray. The initials 'C.L.S.' had been erroneously assumed to belong to Charles Loraine Smith (1751-1835), the sportsman, artist and politician.



BM Satires 10117 (another version of the print with the same image but with a non-panoramic format is described in BM Satires 10117A); Wright, *Historical and Descriptive Account of the Caricatures of James Gillray*, 277.



A YOUNG LADIES ALBUM

34. **GLEADALL, Elizabeth.** MANUSCRIPT ALBUM of poetry, sketches and prints, compiled by Elizabeth Gleadall. [South Kirkby, Yorkshire]. [1831-34]. **£ 450**

4to, approximately 72 leaves of coloured paper with manuscript poems, illustrations and prints, few leaves loose; original black morocco blocked in a seventeenth century panelled style with a decorative roll too edge, head and tail of spine defective; inscribed on front endpaper 'Elizabeth Gleadell The gift of her Aunt Townend, 1831'.

An attractive album of poetry, sketches and prints brought together by a Yorkshire girl in the pre-Victorian era.

Elizabeth Gleadall would have been fifteen when her aunt gave her this album, then an increasingly fashionable statement of middle-class conventionality before 'The Album Fiend' developed into something of a social pest. Family and friends would contribute their best in poetry, sketches or lines of endearment. The first item is a three stanza poetic 'Introduction' by her aunt followed by such moral uplifting stuff as 'Ten reasons for going to Church', lines 'Written in Lord Byron's Bible', 'The sensitive plant,' 'To a Lady Singing,' 'A thought on Death', and 'Friend after Friend departs.' Byron was clearly a favourite with several extracts by or on him making their way to the pages. A eulogistic item titled 'On the late Lord Byron' the second stanza beginning 'Mourn, Mourn ye sons of Greece, for him / Who stretched his arm to save; / Whose eye with pity's tear oft dim / Now's darkened in the grave.' Also to be found are effusions atypical of the period on 'A good Wife' and 'The fair sex' with one curious autobiographical piece 'Lines on himself by Thomas Whyne King Esq.' - maybe a suitor. The prints and sketches include such favourites as Haddon Hall, a song bird and some Christian symbolism, although some more illustrations have clearly been extracted at a later date.

Elizabeth Gleadall was born at South Kirkby in 1816, marrying the surgeon Arthur Charles Dumville on the 4th February 1840. However, she was dead by the 7th January 1841 when only 24, and we conclude she very probably died in childbirth. Her husband remarried a few years later and became a prominent surgeon in the Manchester area, before his own death at 52 in 1871.

*The ladies are so full of whims
That people call them whims-
-men*



WORLD IN THE PALM OF YOU HAND

35. [GLOBE]. MINIATURE POCKET GLOBE AND PANORAMA. [Nuremberg: [c. 1825]. £ 3,000

Papier-mâché terrestrial miniature globe [5.5 cm diam.]; made up of twelve hand coloured engraved gores, (some very minor surface abrasions); together with a folding panorama of 24 costumes and 24 animals; folding down and continued in the original green card and cloth box, with a modern lid to style [6.5 x 9 x 6.5 cm].

An excellent example of this form of miniature globe, together with folding panorama of both animals and costumes of all nations.

The globes were issued in a variety of miniature sizes both in German or in English for the foreign market, the present example in somewhat erratic English. The equatorial and prime meridian, running through Cuba; the continents outlined in, green, red, showing rivers, mountains and cities.

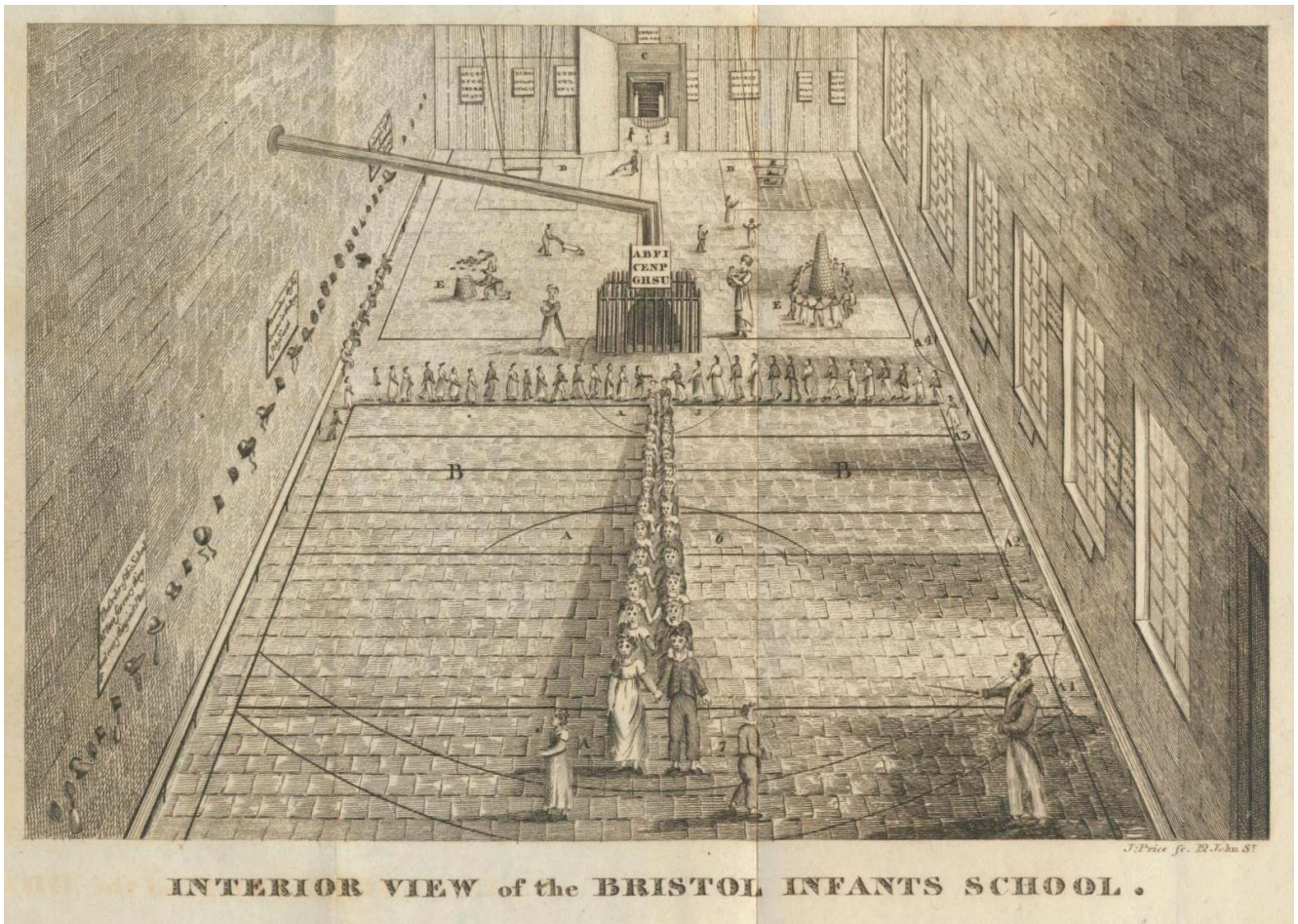


THE DEDICATION COPY?

36. GOYDER, David George. A MANUAL: DETAILING THE SYSTEM OF INSTRUCTION, PURSUED AT THE INFANT SCHOOL, BRISTOL. Designed to assist Teachers in the Organization of similar Schools, and to explain the Manœuvres of the Children to Society at large. London: Printed for Baldwin, Cradock, and Joy, Paternoster Row, and Thomas Goyder, Strand. Sold by all booksellers. [Printed for Thomas Goyder, 451, Strand.] 1823. £ 1,850

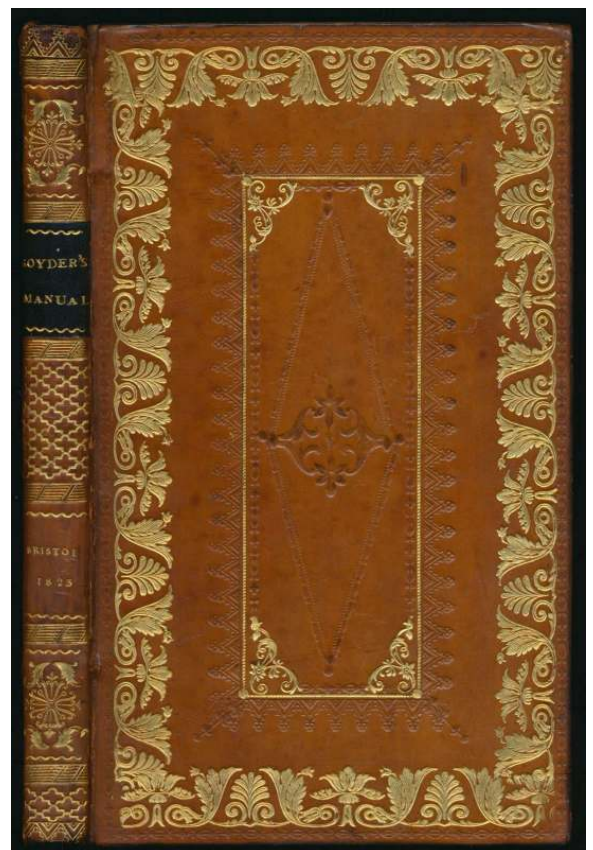
FIRST EDITION ON THICK PAPER. *12mo, pp. 64, printed on thick paper watermarked 'J. Whatman, Turkey Mills, 1821'; engraved folding frontispiece by 'J. Price Sc, 12 John St.'; contemporary panelled polished calf, the sides with a decorative acanthus leaf border enclosing a panel with a Gothic role tool in blind, decorated spine with black title label and 'Bristol 1823' in gilt, gilt edges; a sumptuous and highly desirable copy.*

Clearly one of very few copies printed for presentation, probably either to the dedicatee, Lord Lansdowne, or just as probably the philanthropist Lady Isabella King, both of whom ordered twelve copies of the work and were influential supporters.



After an introduction the text describes a typical day and activities at the infant school, beginning with sections on Order - Singing - Marching, for healthy exercise - Lessons, including on Pictures Lessons, Writing, Arithmetic and a section following on the importance of Toys: 'It is an indispensable necessity that some sort of toys should be appropriated to the amusement of the children. Those used in the infant school at Bristol, consist of small (but very strong) carts and wheelbarrows, we have two swings, one for the very small children which is constructed like a child's chair; the other for those who are arrived to five or six years of age ; but as some ladies have thought them dangerous, they are rarely ever used. But there is nothing so much delights the children as their little wooden bricks, of which we have a great quantity...Whips, Whip-tops, peg-tops and ropes of any description, (whether skipping or otherwise) are prohibited, because it has been found that they might occasionally be devoted to the purposes very different to those intended, namely, converting them into means of inflicting castigation on each other.' Further sections are included on Rewards & Punishment - here Goyder believes that any 'supposed negligence and inattention [in a child should not be] punished for failings which are beyond his powers to remedy' and the also the Play-Ground 'an indispensable requisite; for these schools are intended to supersede everything that is confined and limited, so does the health of the children demand free access to fresh air as often as may be convenient.' Lastly are given a routine of the school business and an appendix of Hymns that 'with nothing like a party spirit introduced in them.'

Goyder was clearly influenced by other pioneers of infant education including especially James Buchanan who introduced to him the Pestalozzi methods of education in the 1820's, Samuel Wilderspin and Robert Owen's New Lanark 'experiment' were also influences: 'He and his wife had been trained by Buchanan in Owenite methods, and as a fellow Swedenborgian with Wilderspin he had been at the New Jerusalem Church in St. George's Fields where his brother, T. Goyder [who incidentally had our work printed in London] was the minister. He openly proclaimed his link with the first school and with Buchanan:

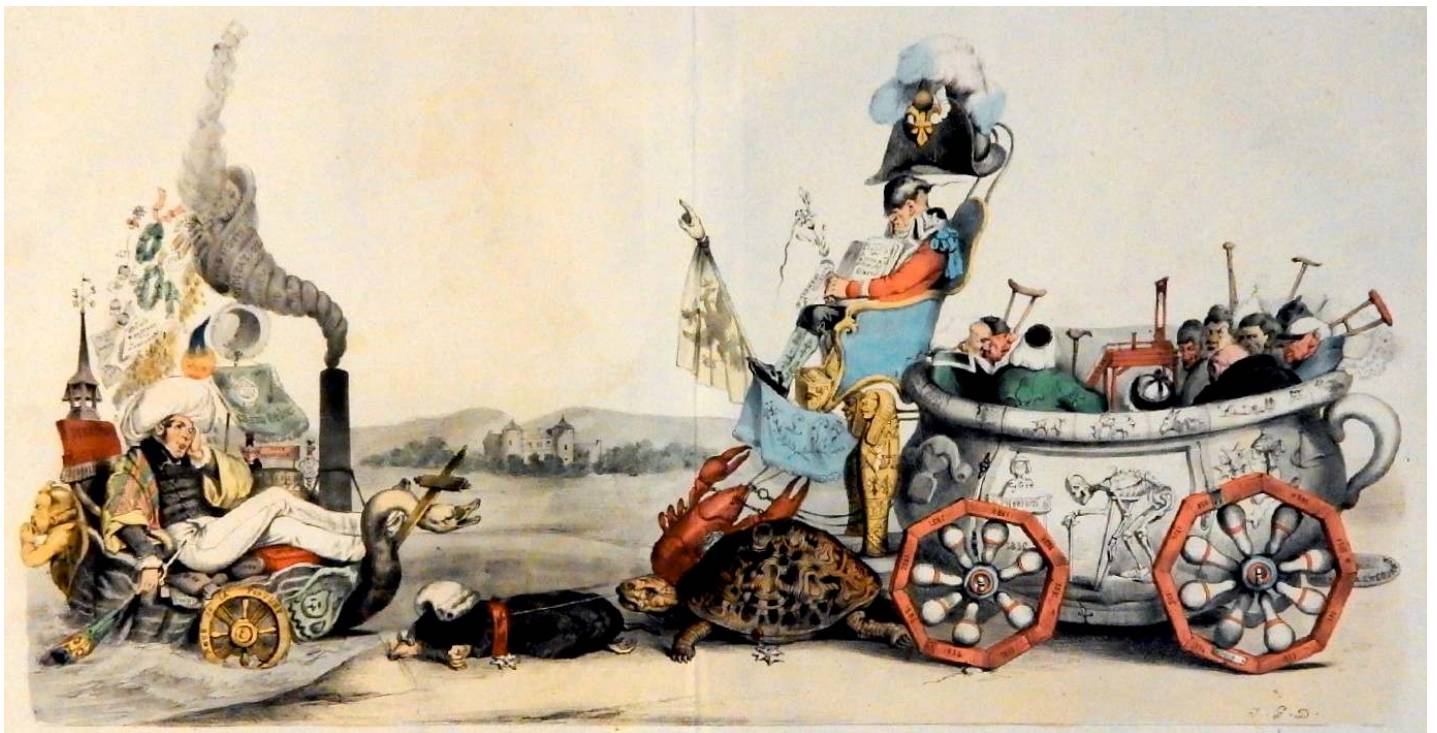


“Towards the close of 1820, I became acquainted with a Mr. James Buchanan, who had been engaged by Mr. H. Brougham to organise in Westminster, an infants’ school among the poorest class of people. He urged me to make myself acquainted with the system of Pestalozzi, stating that he had an application for a master and mistress for a new school intended to be erected at Bristol, and as I was then contemplating marriage, he assured me he could procure me the appointment. It needed, he said, but one day’s attendance in a week, and a careful study of Pestalozzi’s works. I considered the matter, and at length determined to follow his advice. Whilst I was thus preparing myself, I heard glowing accounts of the success of Mr. Samuel Wilderspin, at Spitalfields. This person was my brother’s clerk at the Chapel in St. George’s Fields, and through his interest with Mr. James Buchanan who was a member of my brother’s congregation, he had been sent to Mr. Buchanan, instructed by that gentleman in all his plans, and obtained an appointment under Mr. Wilson at Spitalfields. I thought I would visit his school, and did so; but there was nothing to be seen there that I had not seen at the school of Mr. Buchanan at Westminster. After making myself fully acquainted with the system of Pestalozzi, I was in a condition to accept of the situation at Bristol, so soon as it should be ready... so I was married... and my wife went to school to qualify herself for her new duties.” ‘He admitted that the Bristol school was run ‘on the principle of Love- first gain, the affections of the pupil before you can direct them.... Try to make the school as much like a family circle as possible. He too was connected with the Infant School Society and helped its secretary, J. P. Greaves, also a Pestalozzian, to set up new schools in the London area. He then established and ran a number of others throughout the country. Unfortunately his career was limited, since he had to retire from teaching through deafness and became a full-time Swedenborgian minister. His work in extending the new system was almost as important as Wilderspin’s. The school at Meadow Street in Bristol was still in existence and in receipt of a treasury grant.’ [Turner].

The all important list of subscribers is made up chiefly of the well-to-do people of the Bristol and Clifton areas with a few also in London and Southampton areas.

That only one of these ordinary copies is now recorded is unusual, that it also has a different frontispiece also seems rather odd. The view of the interior is lettered in our copy although no key is given and this may be why the substitution took place although the various activities in the plate are easily discernible in the text.

OCLC locates one copy, on ordinary paper, at Indiana University; see Hyett, Francis Adams & Bazeley, William: *The bibliographer’s manual of Gloucestershire literature*. Vol III p. 118. for a description of a 2nd edition, and D. A. Turner: ‘1870: The State and the Infant School System.’ in the *British Journal of Educational Studies*, Vol. 18, No. 2 (Jun., 1970), pp. 151-165.



CRUSADE AGAINST FREEDOM

37. [GRANDVILLE, J.], i.e. Jean Ignance Isidore Gérard, *Illustrator*. GRANDE CROISADE CONTRA LA LIBERTÉ. J.J.G. [i.e. J.J. Grandville (Jean Ignance Isidore Gérard) and] A.D. [i.e. Auguste Desperet]. Lith: Delaunoy, rue du Boyloy 19 [Paris]. Au bureau, chez Aubert, pass. Viro Dodat [Paris]. [1834].

£ 1,750

A series consisting of seven loose sheets, hand coloured lithographs, each measuring 360 x 550 mm; taken from 'La Caricature (Journal)', No. 184, plates 386-387 (first sheet); No. 184, plates 388-389 (second sheet); No. 187, plates 392 -393 (third sheet); No. 189, plates 896-397 (fourth sheet); No. 192, plates 402-403 (fifth sheet); No. 198, plates 414-415 (sixth sheet); No. 208, plates 434-435 (seventh sheet); the title appears above the image at top centre on all sheets, with the journal's title appearing at top left and the plate numbers at top right, the artists' initials appear within the image on each sheet, and with explanatory notes, the lithographer, and the publisher appear in the bottom margins.

Wonderful hand coloured panorama consisting of a procession of crusaders against freedom on their way to besiege the citadel of the opposition press, made up of seven sheets taken from the Parisian journal, *La Caricature* (1830-1835).

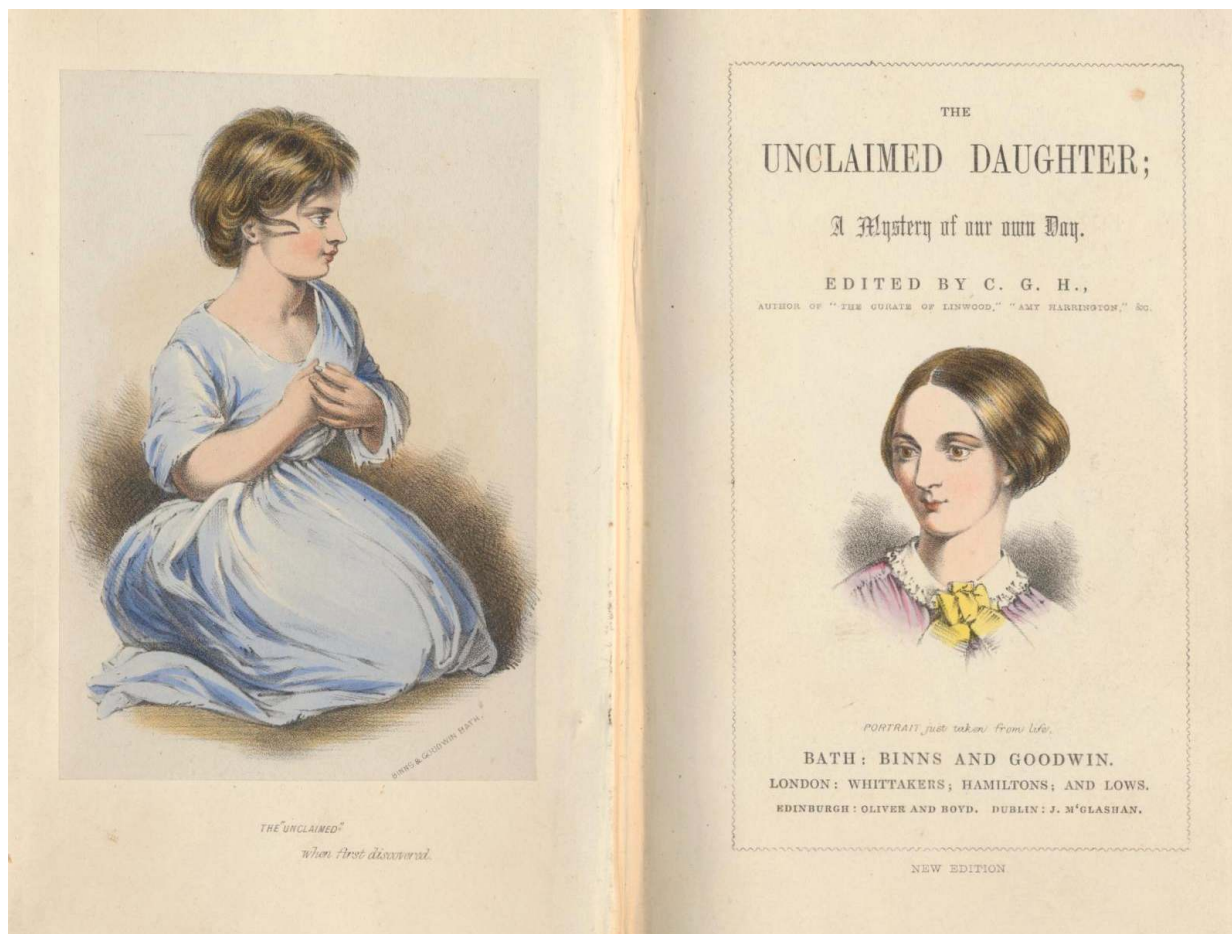
Progressing from right to left, those at the front are knights, each riding a bird, beast or reptile. They are led by compliant representatives of the press, their tabards consisting of newspapers. At the very front is *Le Moniteur*, the official government newspaper. Political supporters of Louis-Philippe follow, a large group of them on foot. Those nearest to us carry a battering ram. Then follow a number of drays. One consists of a pear-shaped tent labelled 'Diplomatie' (diplomacy) on wheels that are serpents. It is crowned with a bishop's mitre and has a frieze made up of secret handshakes. Towards the end is a group of tradesmen, followed by stretcher bearers, the circular stretcher filled with voting papers and money. The procession concludes with a penitent.

Jean Ignace Isidore Gérard, pseudonym 'J.J. Grandville', (1803-1847) was the principal illustrator of *La Caricature*. He produced at least one processional panorama-type series in the journal during each year of its existence. Kenny and Merriman describe 'Croisade' as his most ambitious series. 'Like most of Grandville's pictorial sequences 'Croisade' shows the artist's delight in developing a thematic idea. His limitless imagination was capable of fanciful variation whether his creatures were real or surreal. His elaborate and often incomprehensible captions made use of puns on a person's name or some well-known idiosyncrasy of that character making many sequences difficult to decipher today'.

The symbol occurring most frequently in Grandville's caricatures is the pear (le poire). Abbreviated to LP it matched the Louis-Philippe's initials. It also matched the shape of his head. In French slang poire means fat-head or simpleton. In Grandville's caricatures, consequently, Louis-Philippe becomes a ridiculous pear who disregards guaranteed rights, destroys Liberty, and finally abandons constitutional monarchy. Louis-Philippe's Charter of 1830 had actually stipulated that censorship would never be re-established. Nevertheless Charles Philipon, *La Caricature's*, editor, was prosecuted six times, convicted three times, fined over 4,000 francs, and served 13 months in prison. *La Caricature* was finally forced out of business in 1835 by accumulated fines and by the imposition of prior censorship in the wake of the attempt on the King's life.

15 and 16 in *The Pear: French Graphic Arts in the Golden Age of Caricature*, by Elise K. Kenny and John M. Merriman (South Hadley, Mass.: Mount Holyoke College Art Museum 1991).





THEN AND NOW CHARITY

38. [HAMILTON, Janie, i.e 'Mrs. Charles Gillingham Hamilton']. THE UNCLAIMED DAUGHTER; a mystery of our own day. Edited by C. G. H. Bath: Binns and Goodwin. London: Whittakers; Hamiltons; and Lows... [1853]. **£ 350**

'NEW' EDITION. 8vo, pp. xv, [i] blank, 175, [1], [16] advertisements; with hand-coloured engraved frontispiece and separate title with hand-coloured vignette; original decorated red cloth the upper cover in gilt and blind with a design by John Leighton, expertly recased, a desirable copy.

A sensational work when first published causing a minor stir over the identity of the 'Unclaimed Daughter'.

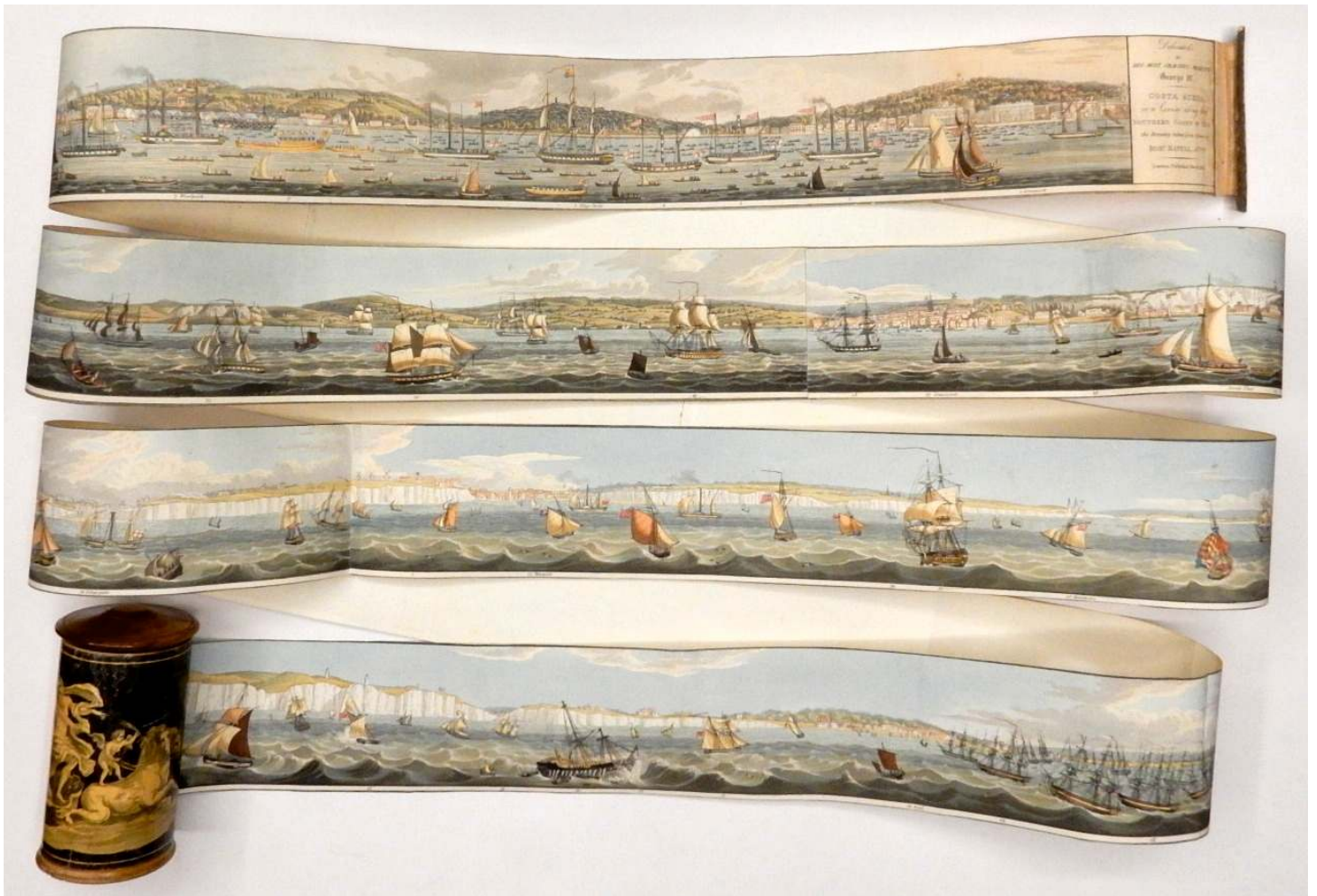
'The volume bearing this title is a narration of facts so startling and extraordinary that, were it not for the testimony of well known and trustworthy persons, the public might well be excused for casting it aside as a tale too improbable to excite the interest which the apparent reality of fiction alone can create.

'A child, bearing the marks of high birth and careful nurture, cast upon the world without a single link to any known residence or locality, —a lady, by various indications supposed to be the mother or near relative of the child, murdered before the infant's eyes,—a house in flames, and unknown mourners forming a funeral procession carrying the dead no one knows whither,—and this child, year after year unsought for and unclaimed,—are facts that appear rather to belong to the dark ages of history than to an age of peace and civilization; yet, this is a mystery of the present day, and it is in the hope of unravelling its intricacies, of answering the question, "Who is she?" and of restoring the long lost child to her home, that her story is now made public.

'The subject of the memoir is now about 19 years of age. Two portraits from life have been given,—the one representing the young lady when first discovered as a child, the other as she appears now.'

The author, Janie Hamilton, was the wife of the Rev. Charles Gillingham Hamilton, M.A., Trinity College, Dublin, Vicar of Handforth, Cheshire, and sometime headmaster of Stockport Grammar School and latterly chaplain of the Manchester Royal Lunatic Hospital at Cheadle. Janie was born Janie Foot at Littleworth, just south of Belfast in Ireland in 1833 and married in Dublin in 1854; her only other known title is *The Curate of Linwood*.

OCLC records copies at UCLA, Chicago, Notre Dame, Florida, Indiana and Williams College.



GEORGE IV EMBARKS FOR SCOTLAND

39. **HAVELL, Robert.** COSTA SCENA, or a Cruise along the Southern Coast of Kent, the drawing taken from Nature by Robt. Havell, Junr. London: Published March, 1823. **£ 9,850**

Strip panorama engraved in aquatint and hand coloured, in a cylindrical treen case, consisting of seven sheets all conjoined, measuring 82 x 5,480 mm overall, including the publisher's label at extreme right. the treen case carries a design in black and gold consisting of Britannia, her shield carrying a roundel portrait of George IV, accompanied by Neptune holding a trident, riding in a shell drawn by two horses with tails, which is driven by a putto, a patterned stay is attached to the extreme right edge of the panorama.

Havell's panorama, dedicated to George IV, simultaneously celebrates the Northern Excursion - George's state visit to Scotland - and the delights of steam boat travel, at this date still novel. The scene is that on 23 Aug. 1822 when the king embarked at Greenwich. The royal procession advances down river, the king on board the 'Royal George', towed by the 'Comet' steam-boat (ref. 5). The Lord Mayor's barge is shown near Woolwich towed by the 'Sovereign' steam boat (ref. 76). We pass by Belvedere (ref. 11), Greenhithe (ref. 14), Northfleet (ref. 16), and Gravesend (ref. 17) where we see the 'Flamer' gun-brig, awaiting the King's arrival. Near Sheerness (ref. 23) we note the royal yachts, the 'Sovereign' and the 'Regent' with a frigate and two gun-brigs. Here 'we take our leave of His Majesty, with whom we imagine ourselves to have been sailing since we left Greenwich, [and wishing] the Royal Party to a safe and pleasant voyage, we take our leave and pursue the coast.' We pass the Isle of Sheppy (ref. 27), Whitstable (ref. 31), Margate (ref. 35), and Broadstairs (ref. 39). The yacht of Sir William Curtis M.P. (ref. 42) is shown steering for Ramsgate Harbour. In fact Curtis had accompanied George IV to Scotland, exciting much merriment by wearing a kilt. We observe the wreck of an Indiaman (ref. 53), 'an object but too frequently to be contemplated in the North Seas', and then cross the Channel from Dover in a fierce storm. A battered frigate (ref. 60) loses its main top mast. The steam boat in which we travel, however, reaches Calais (ref. 62) 'in perfect safety.'

For a full account of George's Northern Excursion see John Prebble, *The King's Jaunt* (Edinburgh: Birlinn 2000). The Thames part of the story is described on pp. 156-164.

Abbey, *Life*, 490; Prideaux, p. 339.

THE HEN AND CHICKEN.



But hark! her louder notes and clear.

TRUTH'S
MIRROR;

OR
Friendly Hints to Young Persons.

BEING A SERIES OF
SHORT POEMS,
MANY OF WHICH ARE FOUNDED ON OCCURRENCES
WHICH REALLY HAPPENED.

BY
THE REV. RICHARD HENNAH, A.B. F.G.S.
And Chaplain to the Garrison of Plymouth.

"My son attend to my words, incline thine ear unto my sayings,"
Prov. iv. 20.
"Hear counsel, and receive instruction, that thou mayest be wise
in thy latter end."
Prov. xix. 20.

London :

PUBLISHED BY
LONGMAN, REES, ORME, BROWNE, AND GREEN,
PATERNOSTER-BOW.

THE PARROT.



That soaring high amid the storm.

FOR 'AMUSEMENT AND INSTRUCTION'

40. **HENNAH, Richard.** TRUTH'S MIRROR; or, Friendly hints to young persons: being a series of short poems, many of which are founded on occurrences which really happened. [London]: Published by Longman, Rees, Orme, Browne, and Green [Plymouth: Printed by William Haviland] [n.d., c. 1840]. **£ 450**

FIRST EDITION. 12mo, pp. viii, 100; with six full page woodcuts; in contemporary (original?) roan backed marbled boards, spine ruled and lettered in gilt, lightly rubbed, but otherwise a very clean and desirable copy.

Rare first edition of this collection of 'little pieces in verse for... amusement and instruction' by Rev. Richard Henna (1765-1846), the chaplain to the Garrison in Plymouth. The author was evidently a keen ornithologist with many of the pieces on birds, including 'The Robin Red-Breast', 'The Thrush', 'The Wren', 'The Partridge', 'The Linnet', 'The Hen and Chicken', 'The Swallows', 'The Jackdaw in borrowed plumes', and 'The Parrot: or Poor Joe's Untimely end', lamenting his death at the hands of 'two country louts'. The six full page woodcuts are particularly well executed.

'The Rev. Richard Henna, F.G.S., the eldest son of the Rev. Richard Henna, Vicar of St. Austell and St. Blazey, was born at St. Austell, March 8, 1765. He became chaplain of the citadel at Plymouth, and died at Plymouth, March 26, 1846. His chief publications related to Geology, the geological remains at the Oreston Quarries and the other limestone deposits in the district offering him abundant materials for learned disquisitions. He contributed sundry poetical pieces to the European Magazine, chiefly in 1802 to 1804' (see W.H. Kearley Wright, *West Country Poets: Their Lives and Works. Being an account of about four hundred verso writers of Devon and Cornwall*, 1896, 244).

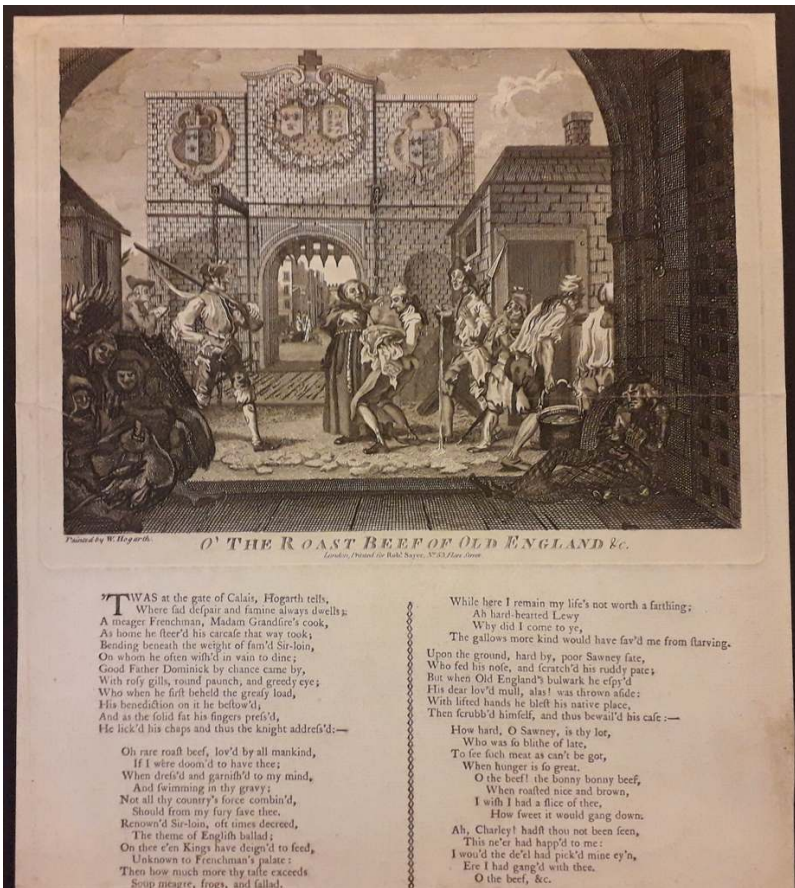
Opie, p. 236; OCLC records three copies copy, two in the UK, at the Bodleian and the National Art library at the V & A, and a further copy in the US, at Florida.

WITH HOGARTH SKETCHING IN THE BACKGROUND

41. [**HOGARTH, William**]. O' THE ROAST BEEF OF OLD ENGLAND &C. 'Twas at the gate of Calais, Hogarth tells, / Where sad despair and famine always dwells; / A meager Frenchman, Madam Grandsire's cook, / As home he steer'd his carcass that way took [...] Painted by W. Hogarth. London, Printed for Rob.t Sayer, No.53, Fleet Street. [1750]. **£ 450**

Engraving with letterpress, sheet 445 x 270mm (17½ x 10½"), some tears (with repairs on verso) and minor dust-soiling, otherwise in good original state.

Fine engraving of William Hogarth's 1748 painting 'O the Roast Beef of Old England' (London, Tate Britain), which he had himself published as a print.



The scene is set at the Gate of Calais (after the painting in the Tate Gallery) with a fat monk prodding a large sirloin of beef carried by a cook, on either side are two French soldiers, one of whom spills his bowl of thin soup as he gazes in amazement at the beef; on the left, three market women with crosses hanging from their necks admire a skate in a basket of fish; on the right, two ragged men carry a large pot of soup while another drinks from a bowl, and a Scottish soldier cowers beneath an archway; in the middle distance, to left, Hogarth himself is seen sketching at the moment when a soldier's hand takes him by the shoulder; beyond, through the gate, is a religious procession.

This copy, published by Robert Sayer, has the text of Theodosius Forrest's cantata 'The Roast Beef of Old England' printed beneath the famous image. Forrest, like his father Ebenezer, was a friend of the artist, and the Hogarth scholar Ronald Paulson regards his text as a 'commentary with some authority' on Hogarth's anti-French satire.

BM Satires 3053; Paulson 180 (copy).

THE ANALYSIS OF BEAUTY SATIRISED

42. [HOGARTH, William]. SANDBY, Paul. THE ANALYST BESH-N: IN HIS OWN TASTE. Pr. Is. [London: 1753]. £ 450

Etching [260 x 182 mm.] with title above and long explanatory text below, partly a key to numbers within the image, and publication line 'Published according to Act of Parliament' some creasing with closed tears, and somewhat soiled.

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

The print reflects rifts in the St Martin's Lane Academy between artists who wanted to set up a Royal Academy and others, notably Hogarth, who preferred the informal academy in St Martin's Lane, a club of artists who got together to exchange ideas and to hire models for life drawing. Those represented include Hogarth's friend Joshua Kirby who is shown behind Hogarth as "a disciple dropping the palette and brushes through concern for his master's forlorn state". In the background, the Royal Academy is already under construction, "in spite of [Hogarth's] endeavours to prevent it."

'Sandby's skills in drawing figures are seen in his series of eight remarkably powerful satirical etchings published in 1753-4 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

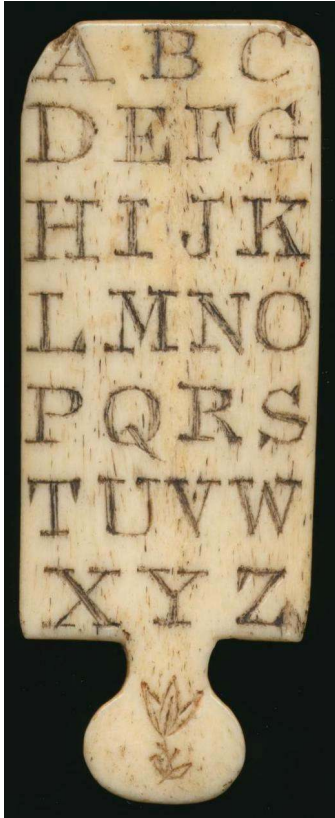


should so viciously have burlesqued his renowned senior, though it has been suggested that Thomas Sandby's attachment to William Augustus, duke of Cumberland, the butt of the satire in Hogarth's much publicized painting of 1749–50, *The March to Finchley*, motivated Paul in his own attack.' [ODNB]

BM Satires 3243; Gunn 2015.

'THE FIRST BOOK OF CHILDREN'

43. [HORNBOOK]. LATE 18TH OR EARLY 19TH CENTURY HORNBOOK, on cow or sheep bone. c. 1793-1815. £ 3,750



The hornbook (102 x 40 mm), is double-sided with an engraved upper case alphabet to one side, and a lower case alphabet, together with an ampersand and the five vowels to the other; the shaped handle has a small engraved flower to both front and back; worn at top corners, else in very good condition.

A highly desirable hornbook, unusual for having the five vowels and the addition of the archaic form of the lower case letter s. The lower case letter s began to be dispensed with in the 1790's with most London printers taking the lead and those in the provinces a decade or so later when they could afford to purchase a new font. School teachers would have been well aware of this change and would have seen the expedient of using both forms of s in hornbooks during the transitional period.

A similar example is illustrated in Andrew Tuer's *History of the Horn-Book* 1896, as illustration 46a on page 107. This type of carefully made educational tool was for children of well-to-do families and is comparatively expensive to buy in relation to the wooden and paper examples used in Sunday schools.

Samuel Johnson's dictionary of 1755 describes The Hornbook as the first book of children, used from the 15th to the end of the 18th Century. The present rare and very attractive example of a French Napoleonic prisoner-of-war work 'hornbook' is manufactured from bone, probably cow or sheep, sometime



between 1793 and 1815, though the inclusion of the long, medial 's' in the lower case alphabet would suggest a date towards the earlier portion of that span. Bone hornbooks, which were made by French prisoners-of-war in England for both sale and barter, are much scarcer than ivory hornbooks as they were probably considered to be inferior by the educated classes.

Tuer, in his book *History of the Horn-Book* (1897), notes that horn books and tablets made of thin slabs of ivory or bone, 'were fairly plentiful during the latter half of the last and the early years of this century'. Expensive to buy, the use of horn books were confined to the children of the wealthy and well-to-do. The examples described and illustrated by Tuer vary in size greatly with some measuring up to eight inches (20cm) in length and five and a half inches (14cm) in width.

RARE AND REMARKABLE FACSIMILE OF THE DOMESDAY BOOK, THE EARLIEST USE OF PHOTOGRAPHY FOR THE PURPOSE OF REPRODUCING A COMPLETE MANUSCRIPT

44. [JAMES, Sir Henry, *photographer and editor*]. DOMESDAY BOOK OR GREAT SURVEY OF ENGLAND OF WILLIAM THE CONQUEROR, A.D. MLXXXVI. [1086]. Southampton: Photozincographed, by Her Majesty's Command, at the Ordnance Survey Office, 1861-1863. £ 9,500

FIRST PHOTOGRAPHIC FACSIMILE EDITION. *Two Volumes, Imperial [37 x 29 x 9.5 cm] and Demy Quarto [34 x 25.5 x 6.8 cm.], printed in red and black replicating the original manuscript pp. 636 and 340 (i.e Vol I pp. xx, xvi, xxi [1], xxviii [1], xiv [1], xi [1], xiv [2], xxxviii, xx [1] xviii [1], xxxiv [1], xviii, xxii, xii, xxviii, ii [1] xv [1], lxxx [1] ix, xxi [1] xxvii [1], vii [i] viii-xiii, xxviii, xiv [1], xiii [i] lxxxvii [i] & Vol. II cccxxxix [1]); contemporary full reversed calf with bevelled edges, the spine in compartments lettered in black Gothic, all edges red. In a remarkably fine state of preservation and contained in two purpose made red cloth boxes, spines lettered in gilt.*

The first facsimile of *Domesday Book* and earliest use of photography for the purpose of reproducing a complete manuscript.

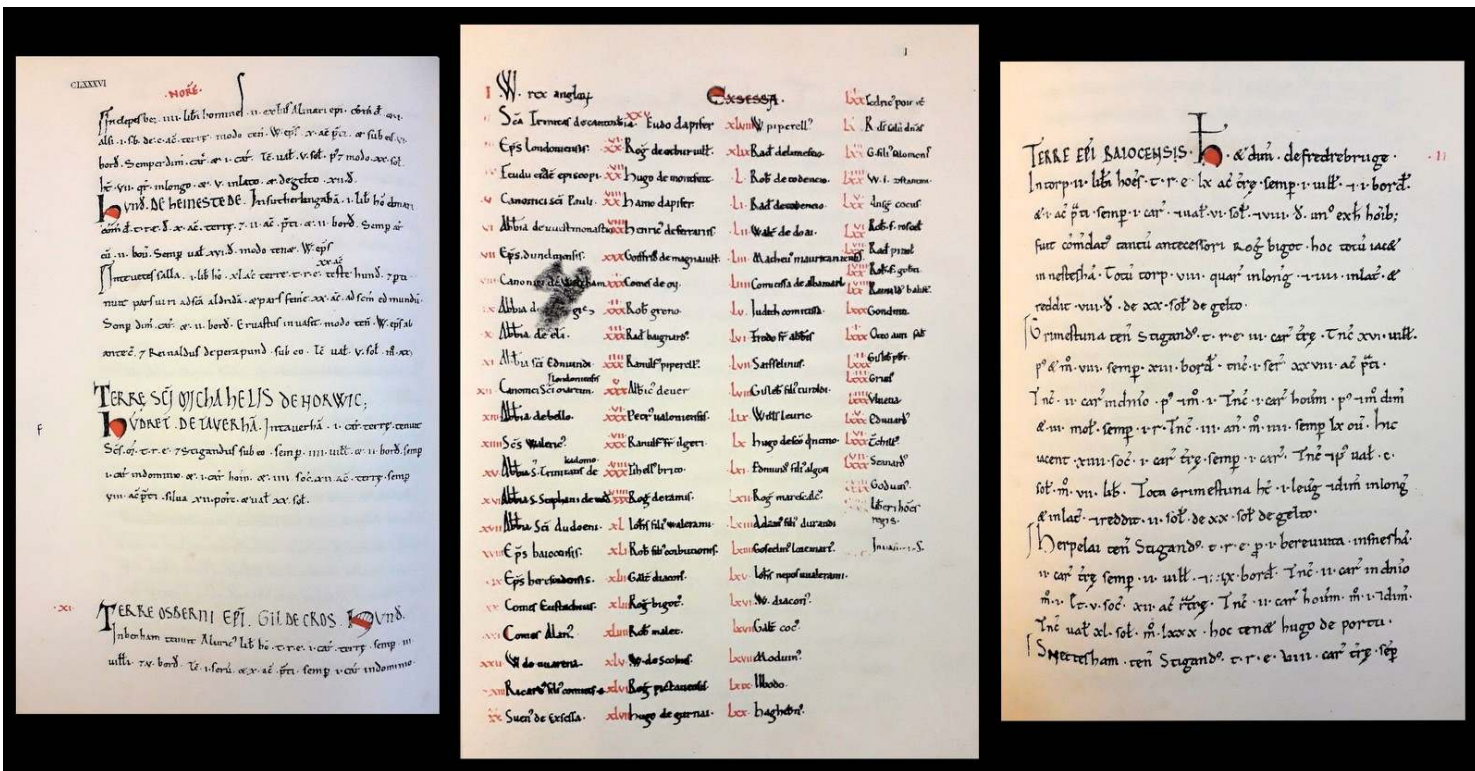


We have not been able to locate another copy of the work replicating, as here, the Domesday Books in a two volume format. Most subscribers to the work chose only to purchase the single county parts in which they were interested; libraries and institutions also chose to acquire the work in 35 parts rather than in these two impressive volumes. Contemporary advertisements state that the two volumes 'like the original' could be purchased for £18, slightly more than the total price for the standard parts issue. Very few purchasers appeared to take up the facsimile of the original, both in reproduction binding or in the impressive two volume format. We can find no copy bound in two volumes in any public collection, nor indeed can we find a copy offered for sale in this format in the last century.

Below is an extract of Michael Twyman's account of the lead-up and printing of these important incunabula of photographic reproduction.

'Oddly enough, the field in which the new process of photozincography was first explored was not map and plan production, but the making of facsimiles of old documents. How this came about is recorded by James in the Preface to Scott's report on photozincography at the Ordnance Survey Office. James wrote that Gladstone, who was Chancellor of the Exchequer at the time, asked him at a meeting connected with Survey business, whether he knew "of any process by which some of our ancient manuscripts in the Record Office could be copied." The answer hardly needs recording and, as proof of the capabilities of photozincography, James had a facsimile made of a small deed from the time of Edward I. This was printed on 14 February 1860 and copies of it were bound up with the annual *Report of the progress of the Ordnance Survey* for the year 1859. All parties appear to have been satisfied with this experimental print and James was subsequently directed to make a copy of the part of Domesday Book relating to the county of Cornwall. With this in mind, the relevant parts of the larger of the two volumes of Domesday Book were taken to the Ordnance Survey Office at Southampton in February 1861, where they remained for some ten days. This facsimile reproduction of the parts relating to Cornwall must have been considered a success since it was decided to continue the venture county by county until Domesday Book was copied in its entirety.

'It seems likely that Gladstone was under some pressure to take the initiative in this matter. The two manuscript volumes of the Domesday Book, which had been kept in the Chapter House at Westminster since the mid-eighteenth century, were transferred to the new Public Record Office in Chancery Lane in 1859, and the question



of their security and the related need to make authentic copies of them, were clearly matters of concern at the time. It is also worth recalling Crofton Croker's plea of a decade earlier that lithography (though he had in mind ordinary transfer lithography) should be applied to the reproduction of State Papers. James stressed the importance of photozincography for the reproduction of old documents. In particular, he drew attention to its capability for the production, at a low unit cost, "of authentic copies of rare and valuable documents now locked up and inaccessible to the public". James was also alive to the advantages of photozincography over facsimile methods that involved tracing, both from the point of view to security and conservation, and wrote in the introduction to *Domesday Book*: In examining copies made by Photozincography, it must always be remembered that the original document is not even handled or touched by the copyist, each leaf of the book in succession before the camera by the officer from the Public Record Office, in whose charge it constantly remains, and sometimes after an exposure of only twenty seconds, the copy is taken.

'For all this, the two original Domesday volumes had to be taken to Southampton for the facsimiles to be made from them. The larger of the two volumes, known as "Great Domesday", travelled there in the custody of Joseph Burtt and remained at Southampton either with him or another assistant keeper of the Public Record Office until the completion of this part of the work in April 1863. Similar arrangements were made for the second and smaller volume, which was returned in December 1863. In making the comments quoted above, "that the original document is not even handled or touched by the copyist" and that "each leaf of the book is placed in succession before the camera by the officer from the Public Record Office", James was being a shade disingenuous since the volumes had to be disbound to be photographed. What is more, all the photographic work had to be done in the open air, and possibly in bright sunlight, which would scarcely be regarded as good conservation practice today.

'James's contribution to the development of photozincography was not so much that of innovator as of entrepreneur. From a technical point of view it was Asser who provided the break-through, and some credit must also go to Captain A. de C. Scott, who was directly responsible for the photozincographic exercise at Southampton and later wrote a technical account of the methods adopted there. In any case, very similar methods were being developed by J. W. Osborne at the Survey Department in Melbourne at much the same time. None of this should detract from James's contribution to the development of photozincography; not only was he a tireless promoter of the process, but he was also generous in recognizing the contributions of both Scott and Osborne. The names of other people associated with James's successful venture are also known because the editor of one of the first publications to contain a photozincographic reproduction from the Ordnance Survey Office press pays tribute to the work of its photographer, Corporal Rider, and its printer, Mr Appel. Rudolph Appel was employed by the Ordnance Survey for thirty-five years after the bankruptcy of his business in 1857, and his contribution to the printing of photolithographs was acknowledged in several of its publications. Following his part in the shortlived attempt of William Siemens to promote anastatic printing in Britain, and a not very successful period working on his own account for such clients as Sir Thomas Phillipps, it seems that Appel had at last found an appropriate outlet for his skills.'

'The major facsimile production of the Ordnance Survey Office in terms of extent was the *Domesday Book or the great survey of England of William the Conqueror* (1861—63), which has already been referred to. Starting with the volume for Cornwall, the whole of Domesday Book was reproduced in facsimile county by county in thirty-five volumes. Most of the volumes are folio in size, though those for Essex, Norfolk, and Suffolk are quartos. The differences are accounted for by the different sizes of the two original volumes of Domesday Book. In 1863 a two-volume edition of the facsimile was issued in the same form as the original and with foliation to correspond with it. Each page of the facsimile was printed in black and red, both workings being produced by photozincography. Compared with the letter forms copied by hand by Netherclift and others, those in the *Domesday Book* facsimile appear a little rough at their edges; moreover, the backgrounds of some of the plates are a little spottier than those to be found in most hand-drawn facsimiles. Though the reproductions in the *Domesday Book* may well be accurate in terms of what the camera 'saw', the incidental effects produced by photozincography often look misleading, as do similar line facsimiles of half-tone images produced today. Variations in the tones of pen strokes and the effects of show-through were not, of course, picked up at all, nor were some other incidental characteristics of the original. Moreover, the use of a smooth paper makes it hard for us to see the publication as anything more than a facsimile of the shapes of the written marks. Nevertheless, the production of such an ambitious work so soon after the development of the process of photozincography was no mean achievement, and it paved the way for numerous published facsimiles of old documents.'

Michael Twyman, *Early lithographed books*, pp. 243-250; Twyman 1.85.

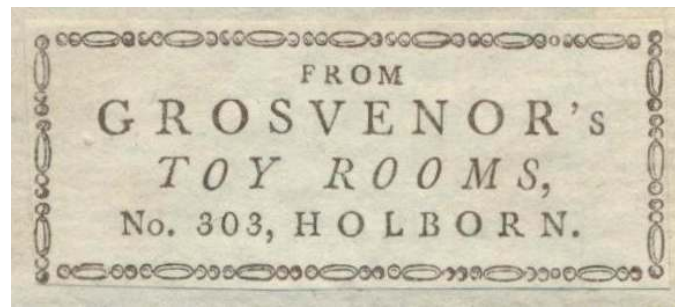


A CHILD'S OWN BOOK-FILLED LIBRARY

45. [JUVENILE LIBRARY]. THE BOOKCASE OF KNOWLEDGE London: Publish'd Jany. 14, 1803 by J. Wallis, No. 16 Ludgate Street and J. Harris corner of St Paul's Church Yard. [1801-1803]. £ 6,500

10 miniature volumes, books measuring approximately [95mm x 60mm]; bound in different coloured papers with paper labels on upper board [see below], some spines broken; contained in a wooden box divided into three compartments, lined with pink paper, two containing the library and a small drawer below; the box with a sliding shaped lid with a hand-coloured engraved scene of a garden where a mother hands a book from the library to her children; some damage to the swan neck pediment, but generally in good condition overall.

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



This copy must have been an early example as the miniature books soon needed to be reprinted by 1803 with some having the joint imprint of John Harris who was also keen to profit from the idea. **This particular copy has the trade label in nine of the volumes 'From Grosvenor's Toy Rooms, No. 303, Holborn.'** George Grosvenor like other booksellers began by selling patent medicines however about 1803 he began to advertise his 'Toy Warehouse' and to run advertisements in the London newspapers showing the range of his wares: 'G. Grosvenor most respectfully begs leave to acquaint the Nobility and Gentry, that he has much increased his Stock of elegant and curious TOYS, &c. &c. and that he has now on sale the best Collection in this kingdom.— Great Variety of Books, Games, Cards, Dissections, calculated admirably for the Information and instruction of Children, while to them it appears a mere amusement, which has ever been allowed the best mode of conveying instruction to juvenile minds. Toy-houses furnished most complete style. Dolls of all sorts dressed in manner peculiarly neat and elegant. Urge assortment writing and work-boxes, tea-caddies, desks, paint boxes, &c. beautifully inlaid and varnished. Tooth-pick cases, smelling bottles, snuff and pocket books, mounted in gold and silver with fancy articles of all kinds, of the newest fashions. Genuine English and Foreign Perfumery, of the very best qualities.'



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

The following list of titles is arranged alphabetically.

1.) British Heroism; or Biographical Memoirs of some of those Renowned Commanders, Who have extended the glory of the British Nation to the remotest Parts of the World. Printed for J. Wallis, Ludgate-Street by J. Cundee, Ivy Lane, 1801. *16mo, pp. 64, engraved frontispiece; original pink paper boards with engraved blue paper title label.*

2) A Compendium of Simple Arithmetic; in which The First Rules of That pleasing Science are made familiar to the Capacities of Youth. Printed for J. Wallis, No. 16 Ludgate-Street by J. Cundee, Ivy Lane, 1801. *16mo, pp. 64, engraved frontispiece; original yellow paper boards with engraved blue paper title label.*

3) A Familiar Introduction to Botany. Illustrated with Copper-Plates. Printed for J. Wallis, Ludgate-Street by J. Cundee, Ivy Lane, 1801. *16mo, pp. 64, 5 hand coloured plates including frontispiece; original pink paper boards with engraved blue paper title label.*

Geography and Astronomy Familiarized. for Youth of Both Sexes. Printed for John Wallis, Ludgate Street by T. Gillet. Saliburgh Square. 1801. *16mo, pp. 64, hand coloured engraved frontispiece of the Eastern and Western Hemispheres; original blue paper boards with engraved red paper title label.*

5) The History of England from the Conquest to the Death of George II. Printed for J. Wallis, Ludgate-Street by J. Cundee, Ivy Lane, 1801. *16mo, pp. 64, engraved frontispiece and wood-engraved 31 circular heads of sovereigns at the head of each chapter; original blue paper boards with engraved yellow paper title label.*

6) Mythology, or Fabulous History of the Heathen Deities. Printed for John Wallis, Ludgate Street by T. Gillet. Saliburgh Square. 1801. *16mo, pp. 64, engraved frontispiece; original yellow paper boards with engraved blue paper title label.*

7) A Natural History of Birds and Beasts; Shewing the Character and Properties of Each Animal. Illustrated with Copper Plates. Printed for John Wallis, Ludgate Street by T. Gillet. Saliburgh Square. 1801. *16mo, pp. 64, 16 engraved plates including a frontispiece; original yellow paper boards with engraved blue paper title label.*

8) Rewards for Attentive Studies; or, Stories Moral and Entertaining. Printed for John Wallis, Ludgate Street by T. Gillet. Saliburgh Square. 1803. *16mo, pp. 64, engraved frontispiece [dated June 6, 1801]; original blue paper boards; lacking upper board. Very probably a supplied copy.*

9) Scripture History; or, Brief Account of the Old and New Testament. Printed for J. Wallis, No. 16 Ludgate-Street by J. Cundee, Ivy Lane, 1801. *16mo, pp. 64, 16 engraved plates including a frontispiece; original blue paper boards with engraved red paper title label.*

10) Short and Easy Rules for Attaining a Knowledge of English Grammar. To which are added, A few Letters for the Formation of Juvenile Correspondence. Printed for John Wallis, Ludgate Street by T. Gillet. Saliburgh Square. 1801. *16mo, pp. 64, engraved frontispiece; original pink paper boards with engraved yellow paper title label.*

It is hard to be conclusive on the contents of these sets as examples are found with various combinations of editions.

OCLC locates copies at UCLA, Connecticut College, Delaware, Miami, Indiana, [incomplete]; see Alderson. *Miniature Libraries for the Young*. 1983.

INCLUDING A CARD LAMENTING THE LOSS OF PRINCESS CHARLOTTE

46. [JUVENILE REWARD CARDS]. THE LYRE, A selection of popular Psalm & Hymn Tunes With Appropriate Vignettes [sic]. London. Published by Robert Miller, 24, Old Fish Street. [1821]. £ 850

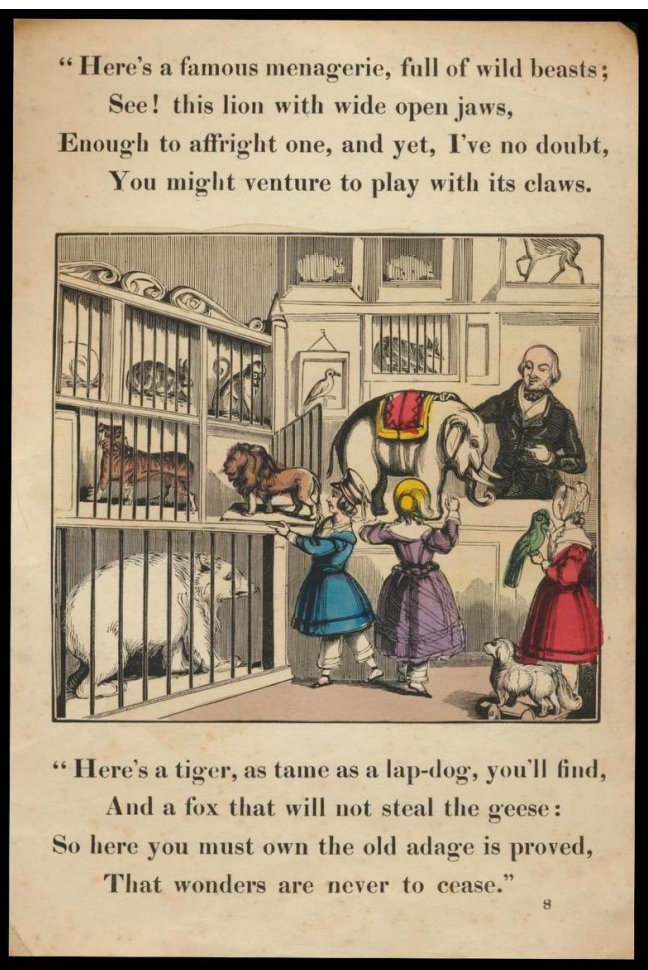
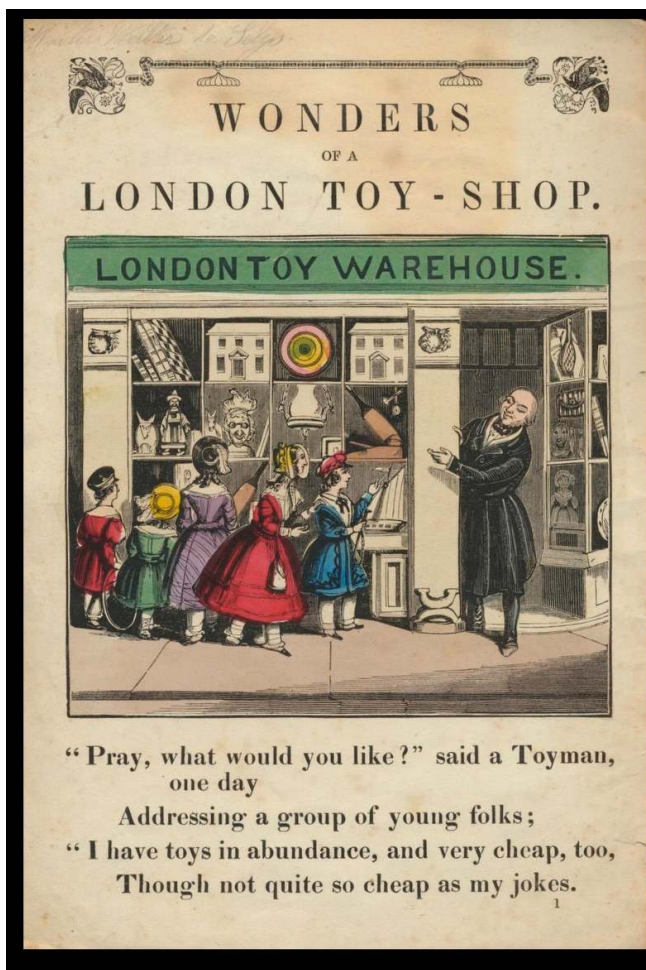
FIRST (& ONLY) EDITION. *12mo (136 x 85mm); hand-coloured engraved title and 21 engraved cards, including 4 double-page, each with hand-coloured illustration above verses and music; bound contemporary quarter green morocco over marbled boards, spine lettered and ruled in gilt, boards and corners lightly rubbed, but still a very desirable item.*



An attractive hand-coloured engraved children's book of hymns, each with words and music, along with an engraved vignette. The four double-page poems at the back include 'My Mother,' 'My Father,' and verses to the memory of Princess Charlotte Augusta, who died in 1817. Also included is a poem on the death of George III in 1820. The title 'The Mother' is by Ann Taylor but is not acknowledged, perhaps as no permission was ever sought from Darton to reprint the poem. The composer of much of the music is signed by 'T. James' who we or anyone else alas failed to discover any information.

There are three copies in the Opie collection at the Bodleian - probably why the title is scarce elsewhere - who tentatively date the work to 1821. A copy of the publishers bookseller's catalogue lists this title as 'printed on fine drawing paper, embellished with neat vignettes, half bound,' available for 2s 6d plain and, as here, 3s 6d coloured. The individual leaves could also be purchased as 'Reward Cards' priced 3d or on extra large paper at 6d each although no examples of these have been yet traced. It is likely that the volumes were often cut up in order to hand out as 'Reward Cards' and this may have happened to the defective copies at Yale and Osborne.

OCLC records two copies in the US at Yale and Osborne Collection Toronto, (both incomplete!) with further copies in the UK at Oxford, Cambridge University of York and Aberdeen; Gumuchian 3880.



THE WONDERS OF A VICTORIAN TOY SHOP

47. [JUVENILE]. GRANDMAMMA EASY'S WONDERS OF A TOY-SHOP [cover title]. London: Dean & Co., [c. 1848]. £ 750

Large 8vo, pp. 8, printed on recto's only, with eight hand coloured wood-engravings with text above and below, outer leaves laid down on wrapper's, as issued; stitched as issued in the original blue printed wraps, spine rubbed with split at head and title, lightly dust-soiled, but still a very appealing item.

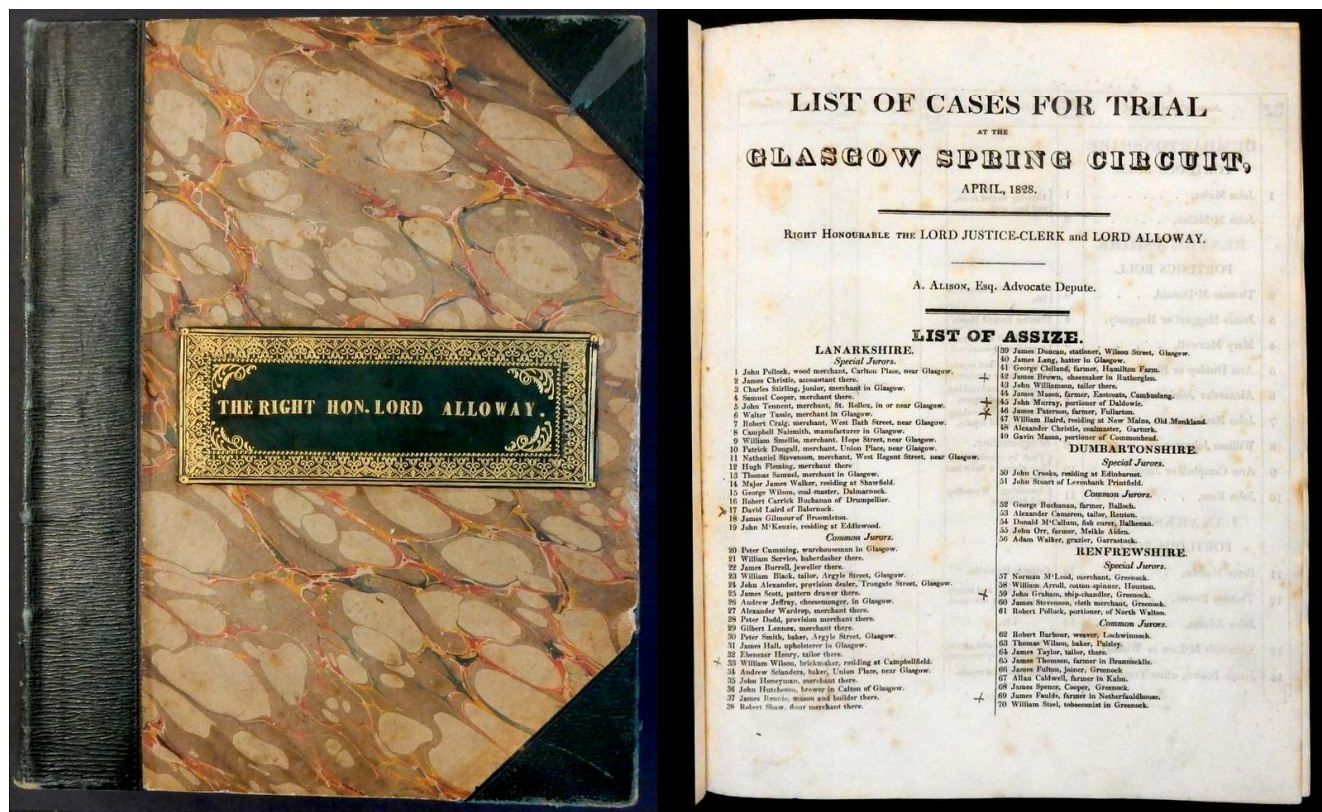
A well-preserved ephemeral and colourful publication for children portraying the interior of a toy-shop arrayed with kites, drums, dolls' houses, rocking horses, musical instruments, soldiers, bows and arrows, and chess boards, as well as a range of more unusual looking items.

The Toyman beckons a number of eager children to enter the shop, and addressing them in verse, proceeds to show them his wares:

“Here’s a famous menagerie, full of wild beasts,
See! this lion with wide open jaws,
Enough to affright one, and yet, I’ve no doubt,
You might ventyre to play with his claws.

Here’s a tiger, as tame as a lap-dog, you’ll find,
And a fox that will not steal the geese;
So here you must own the old adage is proved;
That wonders are never to cease.” (p. 8)

Osborne p. 641; not in Gumuchian; OCLC records five copies at Toronto, Florida, Harvard, Princeton and Columbia.

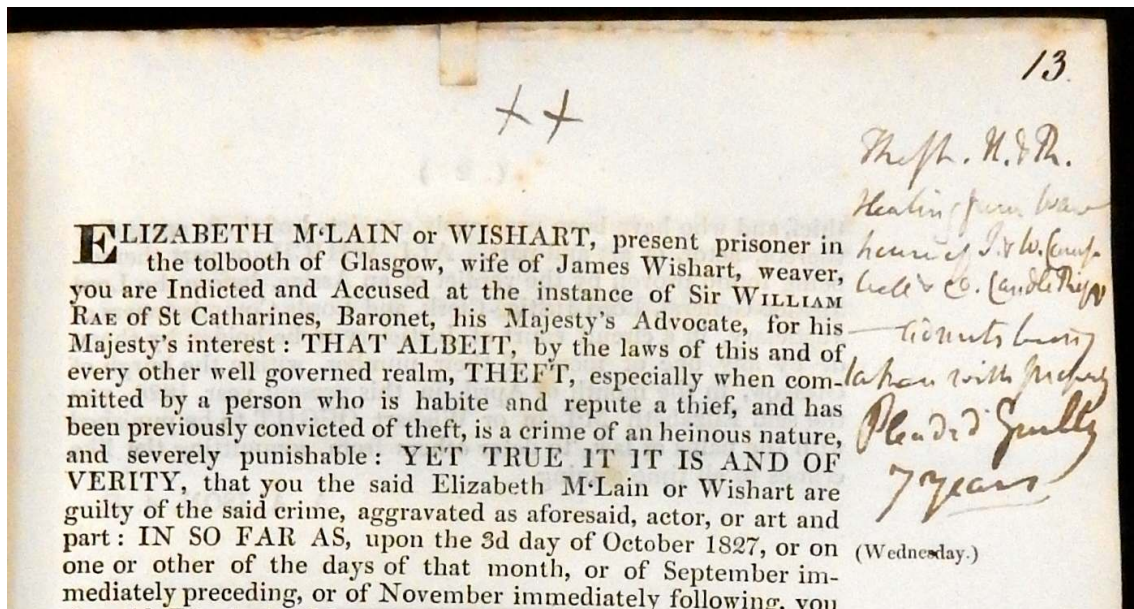


SENT FOR TRANSPORTATION

48. [LAW]. CATHCART, David, *Lord Alloway*. LIST OF CASES FOR TRIAL AT THE GLASGOW SPRING CIRCUIT. [Glasgow], 1828. £ 3,850

4to [266 x 215], pp. [8] 'List of Cases at the Glasgow Spring Circuit, April, 1828.', [816], separately and irregularly paginated 'Indictments'; contemporary green straight grain half morocco, over marbled boards, with decorated green label on the upper cover 'The Right Hon, Lord Alloway.' with the printed label on the front paste-down 'Bound by Carss, Glasgow.'

A specially bound volume prepared for one of the two Judges sitting for the Glasgow Spring Circuit of 1828. This was an unusual circuit in a fetid atmosphere in 93 hours over eight days from the 16th to 23rd April 1828, 78 cases and 115 defendants were put on trial then constituting the greatest number of cases brought at one time in a Scottish court. The number of cases being so unusual the indictments for each trial were bound together with a printed summary list acting as contents for the judge to use as the trials took place. Each of the cases was given a number and tabs affixed to each for easy reference. There were two judges, David Boyle, the Lord Justice Clerk and David Cathart, Lord Alloway, and probably each had a similar volume laid before them on the bench, this being the latter's copy, annotated by him in a rather brusque manner.



Ink margin notes, crosses and under linings are really aid de memoirs as each of the trials were heard - not it might be added in number order but as each of the cases became ready. In one case the felons escaped custody and were returned to prison before the end of the circuit. The majority were sent for transportation to Australia.

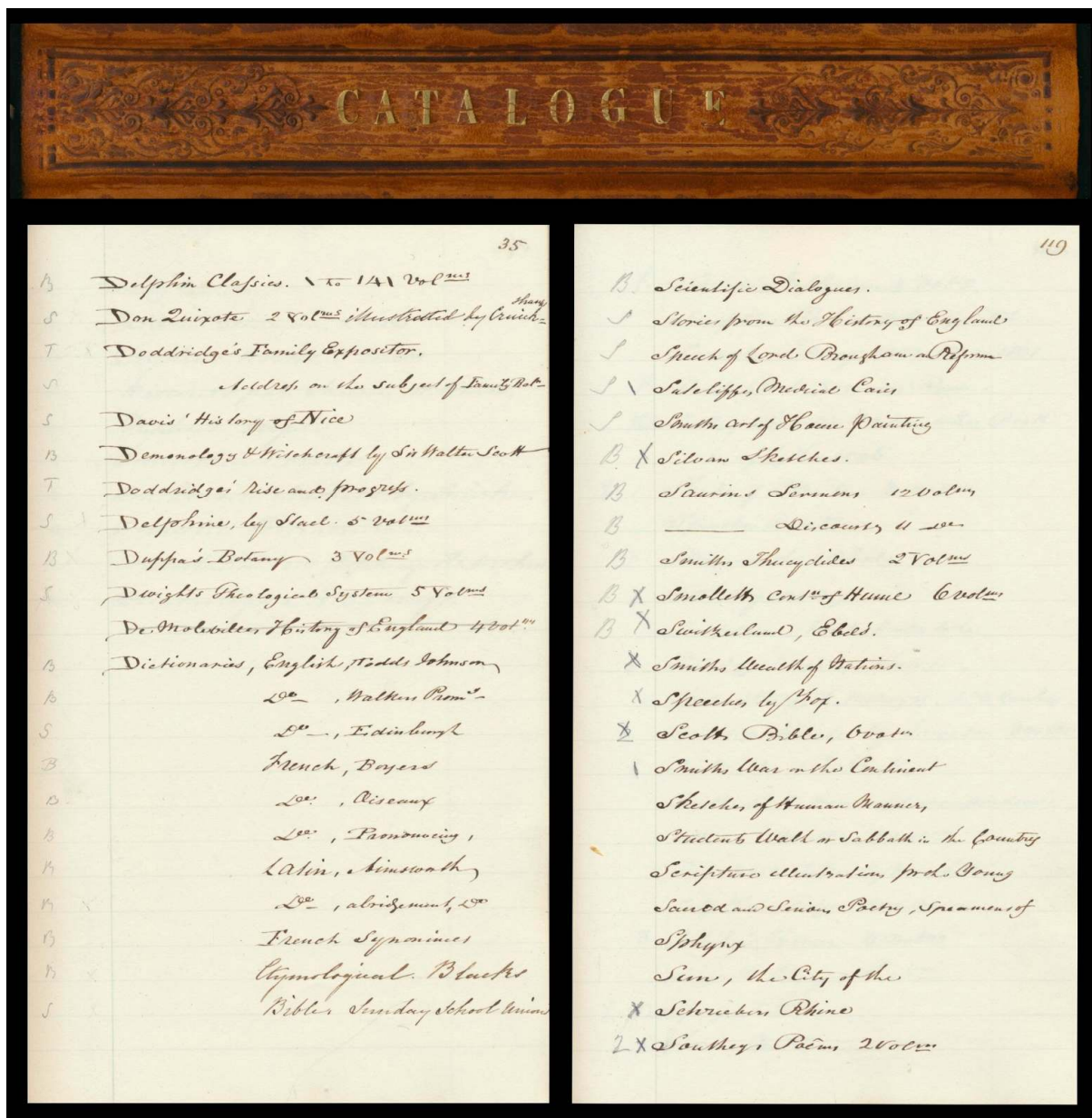
The two lords arrived from Inveraray on Monday 14th 1858 and stayed at Walker's Hotel and proceeded to the Glasgow Court House on the following morning at quarter past ten and after a 'suitable and impressive prayer' by Principle McFarlan, the court set to work. The first case was George Doughertie a dyer and coal carter who muslin 'Taking Goods from Cart denies it in Declaration - 14 years Banishmen' We can trace that he was transported to Van Dieman's land on the ship Roslin Castle and arrived there with twenty-two others convicted at the same Circuit. Something almost predictable in the sentencing, pleading guilty you got seven years and if foolhardy to plead not guilty you got fourteen years. The newspaper records that the judges were not amused by defence in a clear case of criminality and took steps to be almost spiteful. The single rape case was behind closed doors and dismissed; the body-snatcher got nine months with Lord Alloway remarking that it was a heinous crime and if he was caught again, despite the laws sentencing limit he would make sure he was transported! as that was the highest penalty. Stealing a sheep, however, and all theft of property, no matter how small the amount or young the offender - in one case 14 years old, got fourteen years usually. Bigamy got 18 months hard labour but one family had suffered depredation through transportation over a number of years, first their mother and a sister and in this Circuit two other sisters were separately transported for 14 and 7 years respectively.

James Cleland, Glasgow's indefatigable statistician described the trial for the *Glasgow Herald* newspaper and later in his work *The Rise and Progress of the City of Glasgow*, 1840: 'The population of Glasgow having more than doubled since 1807, and the population of the counties of Lanark, Renfrew, and Dumbarton, which are all connected with the Glasgow circuit ... The following brief account must satisfy the most fastidious that however ample the accommodation was when the new jail was opened, it is now not only unfit for its purposes, but disreputable to the city. In proof of the great increase of crime it may be sufficient to refer to the business of two circuits. In the spring of 1828, the Right Hon. the Lord Justice Clerk, (Boyle) and the Hon. Lord Alloway, presided at the circuit, Archibald Alison, Esq. (now sheriff of Lanarkshire,) Advocate Depute. 115 persons were indicted; viz., males 89, females 26. 70 jurymen were summoned; viz., 26 special, and 44 common. 1369 witnesses were in attendance; viz., males 1085, females 284. 70 persons were transported, — viz., for life ; males 5, females 1, — for fourteen years, 34; viz., males 28, females 6, — for seven years, 30; viz., males 20, females 10.'

As was the way with Scottish courts at this period there was no respite and each day Cleland remarked averaged 11¼ hour per day, further to this the newspaper reported that some days lasted until 11 pm. One wonders ho much real justice was going on. The crimes included: - 1 murder; 5 Murder assault; 2 rape; 6 robbery; 3 forgery; 1 sheep-stealing; 1 bigamy; 1, theft; 54 theft with aggravation; 19 uttering forged notes; 6 aggravated assault; 5 reset [i.e handling stolen goods]; 2 falsehood and fraud; 5 mobbing and rioting; 3 culpable homicide; 1 malicious mischief and 1 for violating sepulchres.

WELL-TO-DO FAMILY LIBRARY, BUT NO SHAKESPEARE!

49. [LIBRARY CATALOGUE]. A MANUSCRIPT LIBRARY CATALOGUE of a family library. [London area]. [c. 1835-1840]. £ 850



8vo, [23.5 x 15 cm], pp. 262, ruled paper, paginated in ink of which 56 are annotated in ink on verso only and alphabetically arranged; original full russia decorated in blind and lettered in gilt on spine 'Catalogue'; gilt edges and silvered metal clasp.

A well presented library catalogue of a well-to-do family living in the London area in 1830's. We can be fairly certain when the main entries to the catalogue were completed from the inclusion of *Blackwood's Magazine* number 233 for March 1835. The blank volume was supplied by Edward Suter 19, Cheapside, London whose trade label is affixed to the front pastedown. Suter was a successful stationer and bookseller and may indeed have carried out library cataloguing as part of his trade.

Clearly there was a young family in the household with such works as Pricilla Wakefield's *A Family Tour through the British Empire, Juvenile Traveller and Travels in Asia*; Elizabeth Strutt's *Triumphs of Genius and Perseverance; exemplified, etc.*; Margaret Grierson's *The visit, or mamma and the children*, and Mrs D. Bailey's *Tales of the Heath, for the improvement of the mind* lodged for juvenile improvement. Probably more girls than boys too as *The Young Lady's Equestrian Manual* of 1838 was added a few year later.

There are, of course, a goodly number of sermons but on the whole of a quite moderate enthusiasm, also the classical works by Sallust, Virgil, Pliny, Ovid, many of which are in Valpy Delphin Classic editions that points to the head of the family having a University education. More varied was their intake of poetry with Wordsworth, Southey, Byron, Henry Kirke White, Agnes Strickland's *Worcester Fields*, Rogers' *Italy*, Thomas Percy's *Reliques of Ancient English Poetry*. Also such fleetingly popular works as Letitia Elizabeth Landon's *The Golden Violet* and Edward Bulwer-Lytton's *Pilgrims of the Rhine*. However, more interesting is the ownership of a copy of John Clare's *The Village Minstrel, and Other Poems*. The inclusion of an uncommon copy of *Rambles in Waltham Forest... for the benefit of the Wanstead Lying-in charity* of 1827 attributed to Marguerite Countess of Blessington, may indicate a family connection with this part of Essex. It is interesting to note that there is no sign of any Coleridge Shelley or Keats.

Other shelves contained various works on the Napoleonic wars and the campaign in Spain, volumes of Scott's *Waverley Novels*, of course, but not much fiction. They may have availed themselves of circulating libraries for such fair, however they did find a permanent space for Dickens' *Pickwick Papers*. Adam Smith, John Locke, Speeches by Fox, Burke, Brougham, and the safer choice of Hume's *History* and Preistley's *Lectures on History* are to be found, but nothing too philosophically demanding.

More practical works on home management were purchased including Henry George Watkin's *Hints and Observations seriously addressed to Heads of Families, in reference, chiefly, to Female Domestic Servants*, 1817 and John Smith's *Art of House Painting* - probably the improved edition by Butcher of 1821, and Elizabeth Kent's *Sylvan sketches; or, A companion to the park and the shrubbery*.

Some titillation on the evils of the Roman Catholic church in Rebecca Reed's *Six Months in a Convent* was available, however Shakespeare and plays in general seem to be out of bounds, even in the bowdlerized editions!

DISRAELI'S FIRST STEPS IN GLOBAL KNOWLEDGE?

50. [LINNINGTON, Richard Theodore]. A COMPANION TO THE GLOBES: Comprising the Various Problems That May be Performed By the Globes, Preceded By the Subjects to Which They Refer and Accompanied By More Than One Thousand Examples and Recapitulatory Exercises, &c. &c... By a Private Teacher. London: Printed for Law and Whittaker, Ave-Maria Lane, by J. Whiting, Lombard Street. 1817. £ 385

FIRST EDITION. 8vo, pp. xxiii, [i] blank, 192, [2]; original mottled sheep, spine ruled in gilt.

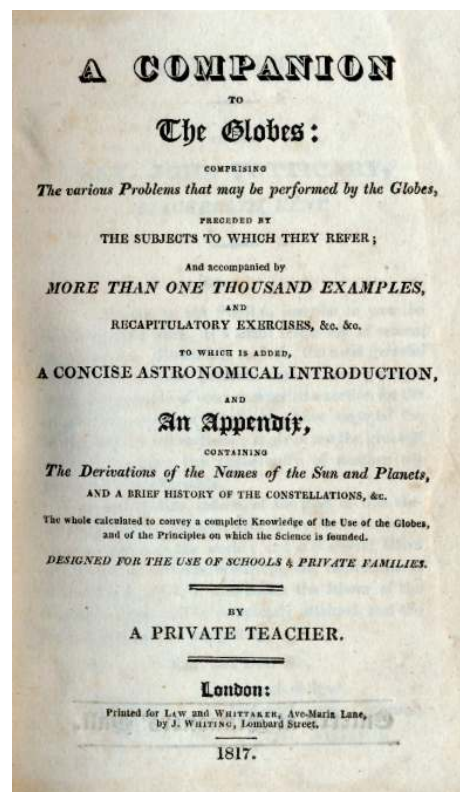
'Learning the Globes' had been become a necessary part of Georgian education and although it allowed an understanding of how 'To find those Places where any particular Day is of a certain length' or 'To find the Moon's place on the Globe for any Day and Hour' its usefulness diminished as the subject of geography developed during the nineteenth century education. Truthfully the omission from the curriculum was in time something in the nature of a reform.

The author of the present work, Richard Theodore Linnington (1787-1859), was brought up in Greenwich and clearly a pupil of the dedicatee the Rev. John Potticary at Blackheath who ran St Piran's school at Eliot Place there. Another pupil at the time was one Benjamin Disraeli. Linnington began his own school about 1810 at 8 Upper fountain Place, off City Road, London, consisting of eight rooms he advertised the school being suitable for the instruction children of 'small genteel family'. There he gave 'instruction in the Classics, the use of the Globes, Elocution, &c.; and preparing Gentlemen for the Universities, and Ladies and Gentlemen to become Teachers in Schools. The school passed into other hands with Linnington eventually retiring to Bath, where he died in 1859.

The subscription list appended to this volume is interesting for being almost exclusively of teachers, 160 subscribers, bar four or five, are listed with their schools or academy in the London area. Potticary took twelve copies for instructing his own pupils including Disraeli who was a student of Potticary at this period

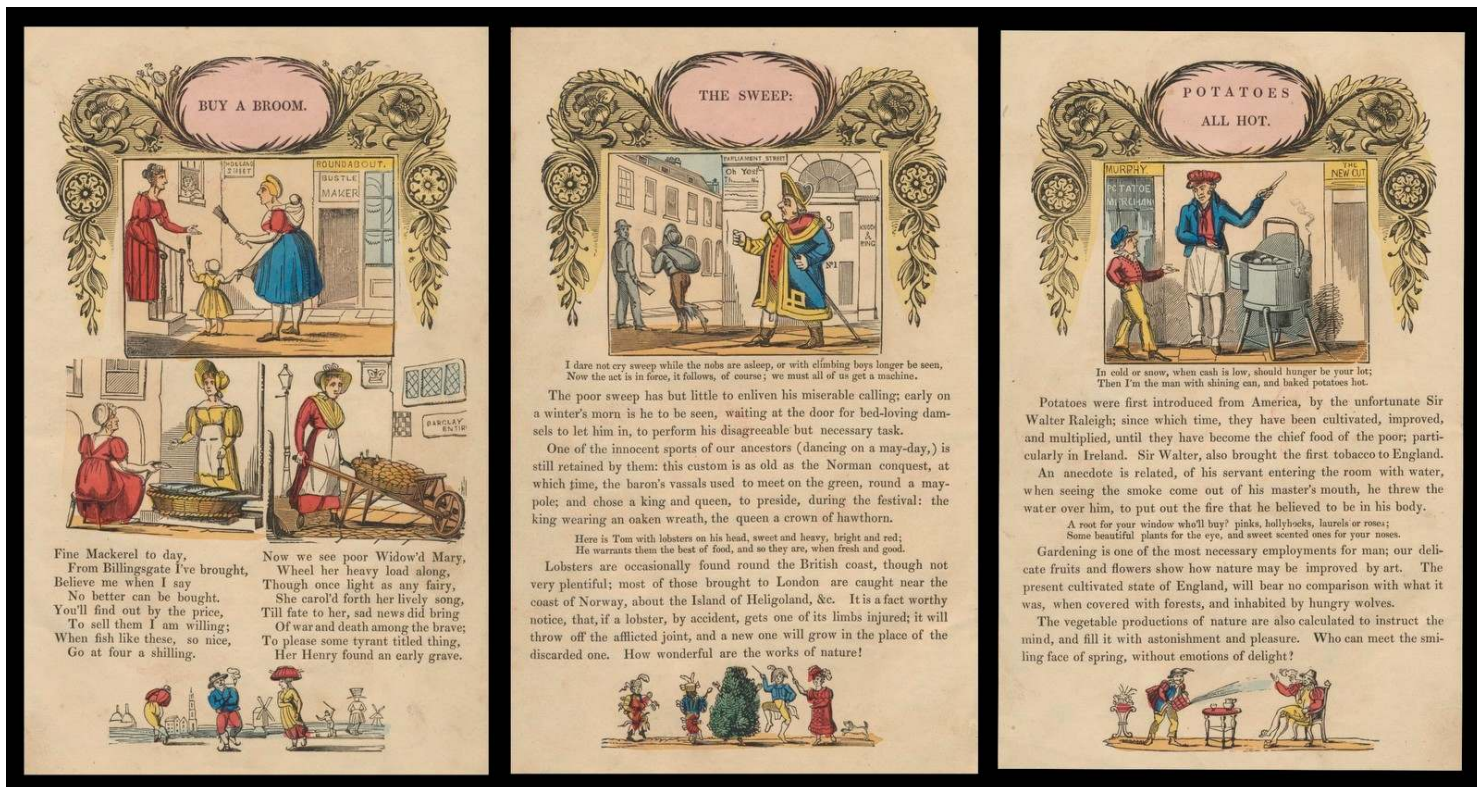
The success probably gave Linnington confidence to acknowledge the work when it was published in a new edition in 1819. Other works followed during the 1830's including *The Scientific Reader and Practical Elocutionist*, *A Compendium of Astronomy*, and *The Rhetorical Speaker and Poetical Class Book*. The 'Third' but actually the fourth and last edition of *A Companion to the Globes* came out in 1830, apparently Linnington decided not to count in this trepidatious 1817 edition as the first.

OCLC records one copy only, at the BL.



STREET PEDLAR'S OF OLD LONDON TOWN

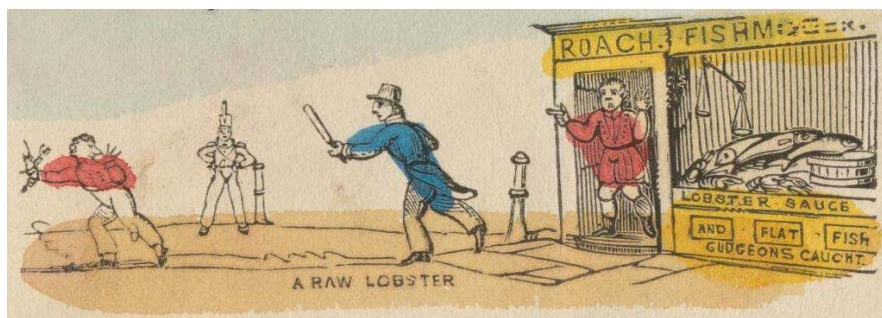
51. [LONDON CRIES]. THE NEW CRIES OF LONDON. March's Library of Instruction & Amusement. Price Sixpence. London, Printed and Published by James March, 5, Great Charlotte Street, Blackfriars Road. [n.d., c. 1848]. £ 850



8vo, pp. [8] leaves, printed on one side only, the first and last pasted to the wrappers, each bearing a hand-coloured engraving with text; stitched as issued in the original printed wrappers, spine expertly restored, upper panel a little worn & rubbed, else a very good copy.

Scarce first edition of these 'New Cries of London' published as part of James March's Library of Instruction & Amusement. The street pedlar's are shown selling mulberries, hot potatoes, milk, brooms, rabbits, mackerel, lobsters, muffins and turnips, each accompanied with a potted history - so we learn that the first mulberry trees were imported in 1608 and still growing at Sion House, and that potatoes were first introduced from America - and also a short verse:

'I have mops for your slops,
 And brushes for your stairs;
 For your rooms I have brooms,
 And warranted all hairs.
 In my lot, I have got
 Some of every sort,
 What I sell are made well,
 No better can be bought.'



Other trades shown include dustmen, knife grinders and a rather grey looking chimney sweep, on the latter of which it is noted that 'the poor sweep has but little to enliven his miserable calling; early on a winter's morn is he to be seen, waiting at the door for bed-loving damsels to let him in, to perform his disagreeable but necessary task'.

OCLC records two copies in North America, at Toronto and Princeton, with one in the UK, at the Bodleian.

THE WONDER OF THE METROPOLIS, AS SEEN FROM ACROSS THE POND

52. [LONDON]. LONDON; A Descriptive Poem. New-York: Published by Samuel Wood and Sons, No. 261, Pearl-Street. £ 285

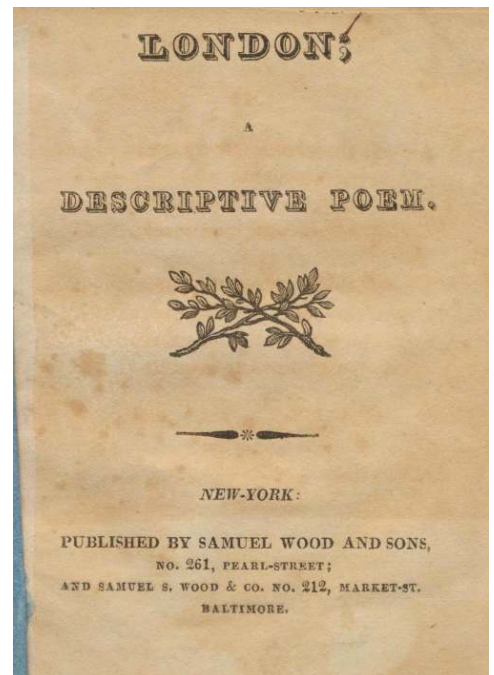
FIRST AMERICAN PRINTING. 12mo, pp. 32, [2] blank; with six full page woodcuts; some light marking in places, otherwise clean throughout; stitched as issued, in later blue wraps.

Scarce American printing of this travel book forced into the form of an epic poem, the verses here celebrating London as an architectural wonder and the seat of British virtues: commerce, trade, tolerance and creativity.

'In every realm some city stands confest
 Richer, and more magnificent than the rest;
 Where senates shine, and palaces arise,

And wealth commands her tow'ring fanes to rise;
 Where justice sways her legislative wand,
 And speaks her laws, and statutes to the land;
 Where, when invasive danger presses round,
 The trembling nation, all in arms are found:
 Such London is to England's genial clime,
 Where grandeur reigns, and temples rise sublime' (pp. 3-4).

Originally published in London by Darton & Co in 1811, the poem meanders around the city, stopping off at all the usual sites (the Tower of London, the Monument, St. Paul's Cathedral, Westminster Abbey, the Thames) and illustrating them with wood engravings much like those which appeared in popular children's travel books celebrating the metropolis, like the enormously popular *Curiosities of London and Westminster*. Every so often, though, short disquisition's are inserted, also in verse, celebrating the extent of the commercial network centred on London, say, or London poets and playwrights. Whether the book was designed to appeal primarily on the basis of its poetical beauties or its store of useful information is not quite clear.



OCLC records copies in North America, at the Morgan, Yale, American Antiquarian Society, Boston Athenaeum, Princeton, Rutgers, Free library of Philadelphia and the Harriet Beecher Stowe library.



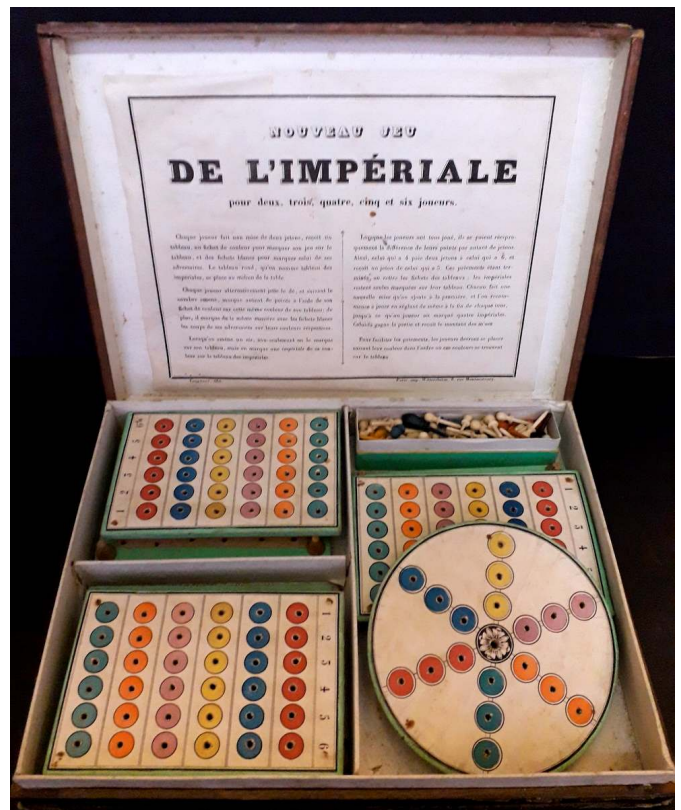
LOTTO REINVENTED

53. [LOTTO GAME]. L'IMPÉRIALE, Nouveau Jeu. [France] Editeur Cocqueret, [c. 1850s]. £ 425

Complete with set of 6 rectangular wooden 'tables' with coloured paper coverings on with turned feet and a circular 'imperial' table and a box containing bone pegs of various colours; all contained in the original box [23 x 31 x 4 cm.]; the lid with a hand coloured lithograph of a group of players participating in the game within a decorative cartouche.

An inventive variant on the game of lotto. Each of the players receives a table, on the throw of dice the player can mark his own board and that of his opponent, and by a system of wins and forfeits the players can then place a peg into the 'Imperial Table'. Once a player has accumulated four pegs on the 'Imperial' table then all the pegs are counted up to calculate the bets on the first round of the game. The same procedure is repeated until players are knocked out of the game when a final winner is found. There are of course a few extra hurdles - if a six is rolled then a peg is automatically placed in the 'Imperial' table.

The maker, Cocqueret succeeded Amonier fils about 1846 at which time their factory was located at rue du cimetière, St-Nicolas in Paris. Coqueret had moved to rue Chapon by 1853 where they continued to produce a wide variety of board and table games. The dating of this example can fairly accurately be established from the imprint of Wittersheim, rue Montmorenc on the printed rules on the underside of the lid, with their business ceasing to be located at this address after 1860.



TALES OF GOOD AND BAD CONDUCT

54. [LOVECHILD, Solomon]. CORNER, Julia? SKETCHES OF LITTLE GIRLS the good-natured little girl, the thoughtless, the vain, the orderly, the slovenly, the snappish, the persevering, the forward, the modest, and, the awkward little girl. London: Dean and Munday, [1840]. £ 385

THIRD EDITION. 8vo, pp. 63; first and last pages stuck to wrappers, as issued; illustrated with hand-coloured engraved frontispiece and six engravings, each depicting one of the little girls in the various stories; lightly dust-soiled and marked in places; stitched as issued in the original printed wraps, rather worn, but expertly repaired, and still a good copy.

An appealing copy of this oft reprinted and charming work of *Sketches of Little Girls*, offering advice through tales of good and bad conduct.

In the introduction, the author writes, ‘there was a great talk about a book that has lately made its appearance in the world, called “Sketches of Young Ladies”, which has become very popular, not only in London, but had found its way into every little town and village in the United Kingdom. But as it was intended principally for the grown-up young ladies, they kept it quite to themselves, so that the little misses could only get a peep now and then. Therefore, I thought it would be but fair that the little girls should have a book of their own, as well as their sisters; and I went home determined to do them justice, by dedicating a work to the “Little Ladies of Great Britain and Ireland;” taking my sketches from those who resided in my favourite village; for I am certain that no place affords a greater variety, or contains more interesting specimens of the juvenile community, than this; and I think it will be found that most little girls resemble one or the other of those I am about to describe’ (pp. 7-8).

Curiously, a loosely inserted slip states that the book was given to “Fanny” by her father in 1851, who had bought it as a present on a trip to London to visit the Great Exhibition. The recipient, Francis Helen Bowey (1845-1921), has written her name on the front free endpaper. She was born in Wearmouth, County Durham, so was aged six when gifted the book, and if the slip is to be further believed ‘noticed that the little girl called ‘Fanny’ in the book [In ‘The Thoughtless Little Girl’ p. 15] was not an ideal child & so she concluded that she must resemble the amiable “Ellen”, proving thereby that the book as inculcating correct morals in little Miss Bowey

The author, ‘Solomon Lovechild’, is often assumed the pseudonym of Miss Julia Corner (1798-1875), who initially wrote novels before venturing into juvenile works and a series of popular history books.

Osborne I, 254; OCLC records copies at Toronto, Illinois and Indiana.



MAGNETIC GAME TO HELP TEACH CHILDREN THEIR GEOGRAPHY



The window with a hand coloured lithograph depicting the four continents of Europe, Africa, Asia, and America each illustrated by representatives of people, animals and scenery; one panel initialled 'B.C.' i.e. Bernard Courert; together with five coloured disks, (as described below); housed in the original box [26.5 x 34 x 5.5 cm], the lid with a chromolithograph of a child in front of a map of France with a selection of games and toys enclosed within a decorative paper border.

The principle of this neat, yet simple magnetic game is to help children to remember and pair places around the world and their chief claim to fame or statistical fact.

The toy is provided with five separately coloured disks each divided into 12 sections, these then containing a geographical question. The disks each have a magnetic strip that moves a pointer mounted on an axis below a glass window mounted in the box. The window contains a hand coloured lithograph with the chief towns of each Department in concentric circles; the circles are devised so that each matches the names on the coloured disk when placed in the correct position. By lining up the chosen question to the 'nord' or top edge of the box the pointer turns as a result of the magnet to reveal the correct answer - here the pointer is a young woman who swings with alarming alacrity under a circular image of the eastern hemisphere.



Leon Saussine deposited a patent for the game in 1870 and appears to have produced various subjects that could be used with the magnetic disc into the 1880's. Many were, as here, illustrated by Bernard Courert although the lithographer Neveu does not appear to be otherwise recorded in connection with Saussine.

ALL HUMANITY DISSECTED

56. **[METAMORPHOSES GAME].** COMICAL CHARACTER-METAMORPHOSES. Caratteri e metamorphosi jocosì - Komische Karakter Metamorphosen - Metamorphoses de Caracteres comiques - Caracteres y metamorphosis burlescos. [Germany, Nurnberg?] [n.d., c. 1860's]. £ 2,500

Complete with 60 trapezoid, triangular and rectangular pieces pieces, comprising 12 hand coloured lithograph figures, [12.5 x 8.3 cm] each heightened in gum arabic and dissected into 5 pieces to make 12 characters displaying different moods (listed below); contained in the original wooden box overlaid with patterned paper, the sliding lid with a hand coloured lithograph label displaying a group of characters and the title in five languages, some light wear and minor toning, but generally in fine condition.

A fine inventive metamorphoses game probably designed by Georg Wolfgang Faber, one of the very best draughtsman of this form of distraction for bored children. The present game consists of twelve sets of lithograph figures; each dissected into five shaped wooden pieces; a medley of the characters are also shown on the lid entering through a curtained doorway of a circus booth and handing in their tickets.

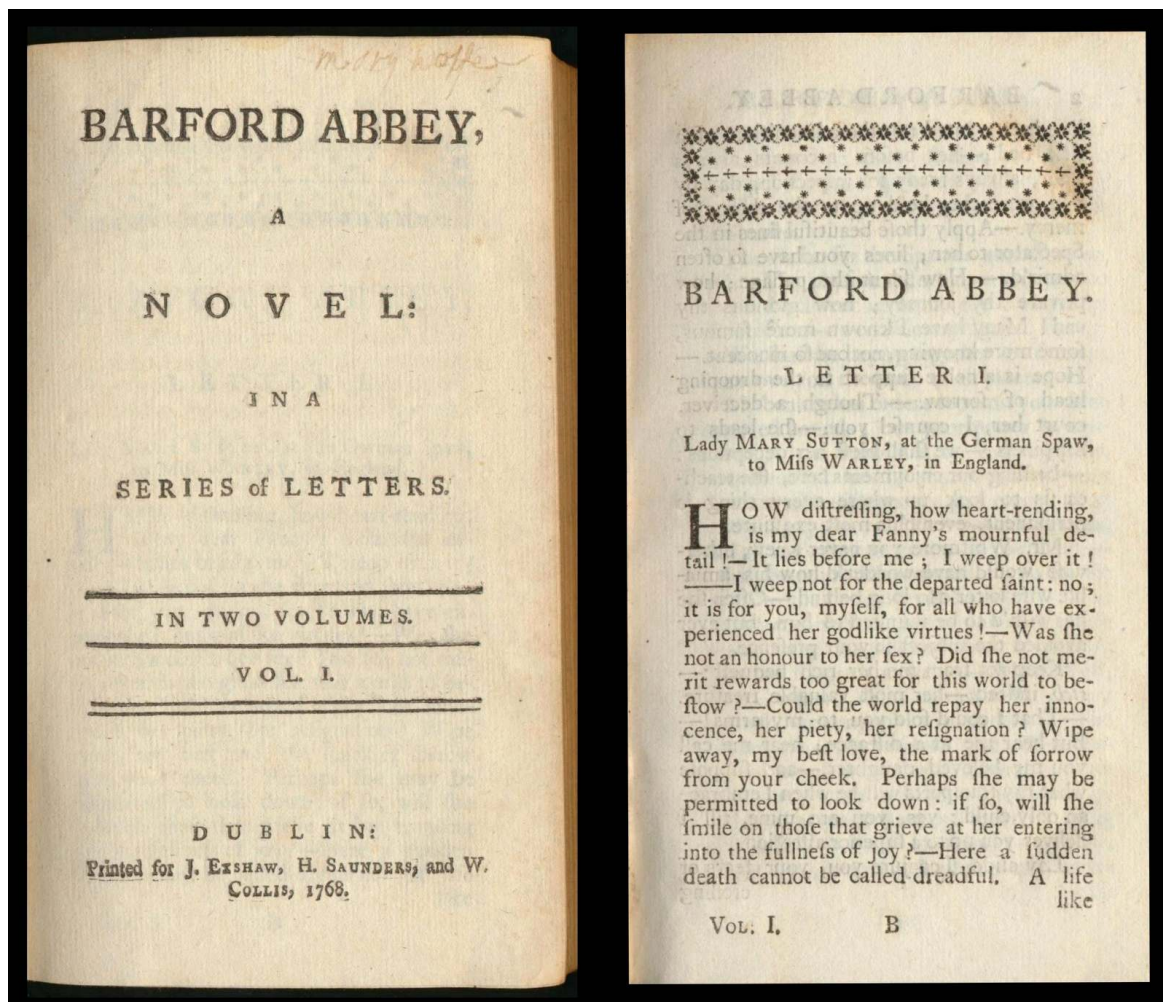


The dissected figures include: 1) The Idleness: with an angry man with torn cloths seated on hay with a pitcher of beer spilling its contents; 2) The Humility: a priest in black, head bowed, with an alter behind him; 3) The Sagesse [sage]: comic figure of a quack in scarlet and gilt braided costume selling a bottle of medicine; 4) The Mourning: of a lady dressed all in black, with a sorrowful countenance behind her veil and holding a white handkerchief; 5) The anger: a rather angry man in a fur lined green jacket holding a dagger with his fierce dog at his side; 6) The Prodigality: an anamorphic figure of a bear in a long frock coat with a basket of bottle wine in one arm and the other with a tray of sausage and chicken in the other; 7) The Folly: and anamorphic character of a donkey with a wreath of corn and holding a book in one hand and holding a finger up to his audience in the act of giving bad advice; 8) The Pride: a gentleman strutting forth with his chain of office, ceremonial sword and medals; 9) The Avarice a thin man in a patched up dressing gown holding in one arm a sack of money with a chest of coins at his side; 10) The Deligence [sic]: of a cobbler puffing on his clay pipe and concentrating on stitching a boot in his lap with the tools of his trade about him; 11) The Joy: a man in a green coat alighting from a boat onto the terra firma; and 12) The sanftness [softness]; the only female figure, showing a young woman with a garland of flowers in her hair, a pet dog in one arm and a bird on her shoulder.

The makers seem to have had difficulty in translating some of the subject names and in one instance just gave up altogether.

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





FINALLY GETTING HER DARCEY

57. [MINIFIE, Margaret]. BARFORD ABBEY, a Novel: in a Series of Letters. In two volumes. Vol. I [-II]. Dublin: Printed for J. Exshaw, H. Saunders, and W. Collis, 1768. £ 1,500

FIRST DUBLIN EDITION. *Two volumes bound in one, 12mo, pp. [ii], 143, [1] blank; 120; no second title page, as issued; a clean copy throughout; in contemporary sprinkled calf, spine ruled in gilt with red morocco label lettered in gilt, joints cracked but holding firm, minor surface wear, but not distracting from this being a very appealing copy, with contemporary ownership signature of 'Mary Wolfe' at head of title.*

Rare first Dublin edition of Margaret Minifie's *Barford Abbey*, which had been first published in London in the same year.

'In *Barford Abbey* (1768), Miss Warley, an orphan, is a protégée of the lords of Barford (which of course is a manor house rather than a true abbey). Lord Darcey falls in love with her, but hesitates to ask for her hand due to her lack of a dowry and his encumbered estate. Just as this difficulty is removed by Darcey's guardian about two-thirds of the way through the novel, Miss Warley is reported drowned on her voyage to France. The report is later revealed to be false - Miss Warley never sailed due to her contracting smallpox. She also turns out to be, in reality, of much higher social station and fortune than previously suspected - the granddaughter of her guardians, in fact - and her wedding with Darcey ends the novel' (*The Encyclopedia of British Literature: 1660-1789*, 2015, p. 798).

Margaret Minifie, novelist, was the sister of Susannah Gunning and brought up at Fairwater, Somerset. 'While her sister and niece published by name, she identifies herself only as author of earlier novels. After two joint works she wrote *Barford Abbey*, 1768, *The Cottage*, 1769, *The Count of Poland*, 1780, and *Combe Wood*, 1783, all epistolary and sentimental. In depicting aristocratic life, scars inflicted in the marriage market, disputed inheritance, the malign power of detractors, and the angelic superiority of usually victimized women, she recalls her relatives' work and also their real-life drama' (*The Feminist Companion to Literature in English*, p. 744).

ESTC records one copy only, at the National library of Ireland, no further copies recorded on OCLC or COPAC.



REMARKABLE ARTEFACT FROM THE 'VOTES FOR WOMEN' CAMPAIGN

58. [NATIONAL UNION OF WOMEN'S SUFFRAGE SOCIETIES]. LARGE WOODEN SHIELD, presumably designed and made by a member of the NUWSS to be hung on a wall at a meeting place of the Society. [England, North East]. [c. 1913]. **£ 6,500**

Mahogany Shield, 53.5cm (21") at its widest and 49cm (19.5") high, painted with a central tree motif (details on design below).

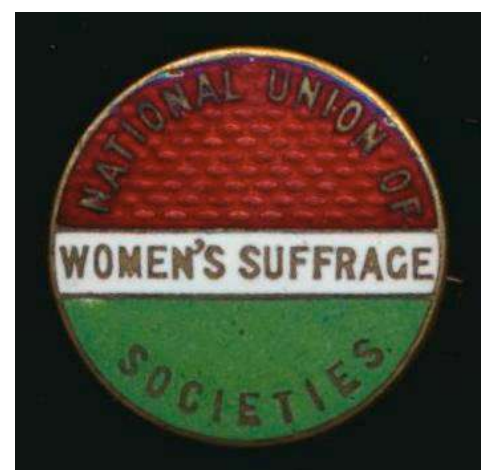
Across the top of the shield a painted banner, in red on white, reads 'NUWSS North-Eastern' with the number '25' encircled in green on the right-hand side. Underneath is painted the well-known NUWSS 'tree' showing the branches of the NUWSS federations, each with a number attached, these relating to the number of societies that comprised each federation. The '25' indicates that at this time the North-Eastern Federation was composed of 25 societies. Eighteen federations are shown, suggesting that the shield dates from c 1913. 'Founded 1867' is painted at the base of the 'tree'.

It is interesting to speculate whether every federation had a similar shield, although we have not come across such an object before. The NUWSS paper, 'Common Cause', 22 March 1918, reveals that when decorating the Queen's Hall for the 'Victory' celebrations, there were 21 federation shields available, 'with heraldic devices' – so quite different from this one with the NUWSS 'tree' image. A shield certainly unique to the North-Eastern Federation.

UPPING THE ANTE

59. [NATIONAL UNION OF WOMEN'S SUFFRAGE SOCIETIES]. ORIGINAL BADGE of the National Union of Women's Suffrage Societies. [London]. [n.d., c. 1911-12]. **£ 950**

Original circular enamel badge (22mm), upper half is red and carries the words 'National Union Of', the middle horizontal section is white with 'Women's Suffrage' and the bottom half is green with 'Societies', obverse with maker's name of W.O. Lewis of Howard St, Birmingham.



'By 1909 members of the Women's Social and Political Union could choose to buy, from a wide selection, badges, brooches (distinguished from badges only by being devoid of a slogan), pendants, pins and hat-pins that affirmed membership of their chosen society' (Elizabeth Crawford, *The Women's Suffrage Movement*, p. 304).

The NUWSS colours of green, white and red can clearly be seen on the present badge, as distinct from from the green, white and purple of the more radical WSPU. Millicent Garrett Fawcett, the leader of The National Union of Women's Suffrage Societies (NUWSS) called for peace, and the NUWSS focused its attention on supporting organisations that were helping victims of war at home and abroad. Although there were divisions within the NUWSS, Fawcett remained leader until 1919.



A NEW QUEEN

60. [OPTICAL PRINT - QUEEN VICTORIA]. SPOONER'S TRANSFORMATIONS, NO. 5. The Royal Rose of England. London, William Spooner, June 1st 1838. £ 350

Mounted hand-coloured lithographic transformational print (transforming when held to a strong light), with printed mounted label mounted beneath, as usual; light foxing to print.

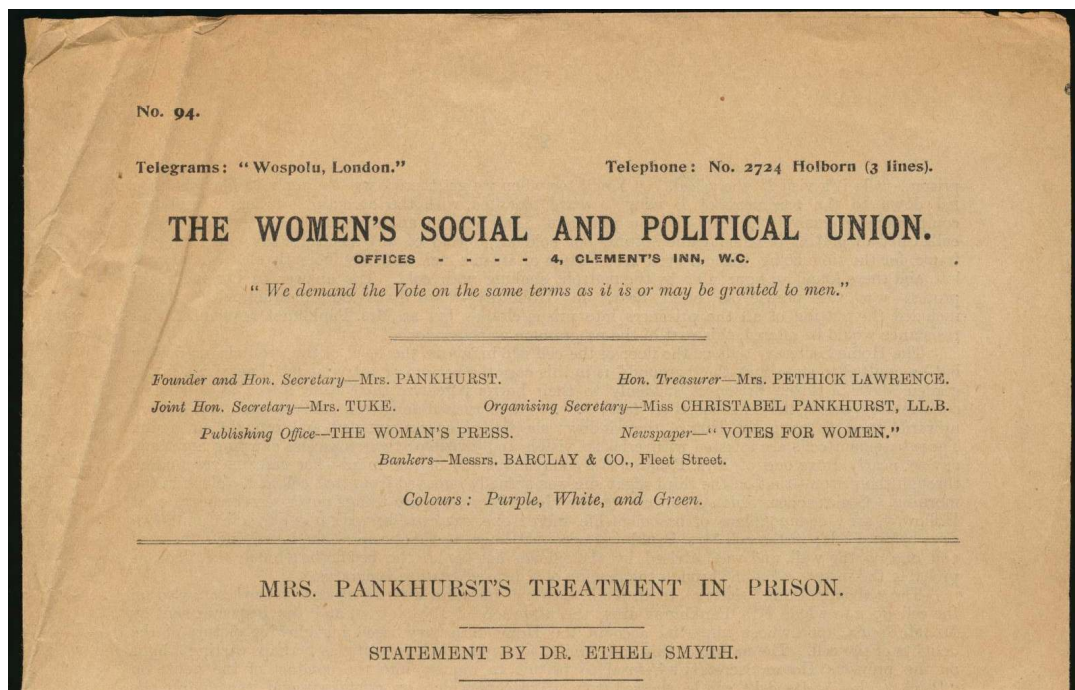
When held up to strong light the scene transforms to a view of Queen Victoria wearing the robes of state and seated on her throne with Windsor Castle in the background.

Intended by Spooner to be ready as a souvenir that took place on the 28th June 1838 the transformation includes Ophelia's line 'The expectancy and rose of the fair State' from Shakespeare's Hamlet but with complete disregard the original context!

'SHAKING WITH COLD'

61. [PANKHURST]. SMYTH, Ethel. MRS PANKHURST'S TREATMENT IN PRISON. Statement by Dr Ethel Smyth. Printed and Published by the Women's Social and Political Union, 4, Clement's Inn, Strand, London. [1912]. £ 400

ORIGINAL FLYER. 4to (26 x 19cm), pp. 4; lightly browned and chipped to extremities, but still a very good example of this fragile, and consequently rare, item.



A rare printed propaganda piece issued by the Women's Social and Political Union in which a statement is given by Dr Ethel Smyth (in a letter to the editor of *The Times*) regarding Mrs Pankhurst's imprisonment in March 1912 - along with numerous other suffragettes, including Dr Smyth - after the window-smashing demonstration in London. The leaflet then reprints the Reply by the Home Office, printed in *The Times*, 20 April and Dr Smyth's Reply.

Pankhurst 'was then led down to the basement of B Wing, a ward tenanted, with the exception of herself and two companions, exclusively by third-division prisoners. And here, in an unwarmed cell, through the so-called hot-air grating of which came nothing but cold air, devoid of any furniture save an iron bed frame, for the time being without even a mattress on it, this sick and insufficiently clad woman was left, and there found an hour later by the matron, shaking with cold. The answer to her indignant protest was the phrase so often heard in Holloway - "we have our instructions." These included the putting of all prisoners into prison clothes, but as Mrs. Pankhurst announced that resistance would be offered, this part of the programme was abandoned' (p. 2).

It was said that approximately 150 women smashed windows simultaneously across the capital on the 1st March 1912 and this was only day one of the campaign. The scale and organisation behind of such protests led by women was both unparalleled and unknown before this day.

Not found in OCLC.

LIKELY PRODUCED TO SATISFY THE DESIRES OF WESTERN MALES

62. [PANORAMA - ISLAND OF WOMEN]. NYOGOGASHIMA. [Island of Women]. [Japan, n.d., c. 1890?]. £ 2,750

Hand scroll measuring 290 x 3750mm, watercolour on linen, backed with paper, with a wooden strip at the right end, and a bone roller at the left end, when wound up a cord holds it together, some soiling and creasing, but still a very good example.

Scarce panorama illustrating the Nyogogashima story, that had originated in the Japanese medieval period but was also a prevalent fantasy running many other literary periods.

The scroll, from right to left, is divided into ten distinct scenes. Scene 1: Two men on the shore notice a third man who is about to take his boat out to sea; Scene 2: The three men have taken the boat out to sea and are fishing with rods. The sun is rising, or perhaps setting; Scene 3: In the night there is a dreadful storm. White paint has been flicked at the scene to heighten the reality; Scene 4: The sea is becalmed. Five young women on the shore attract the attention of the three men in their boat. The women are in a state of great excitement; Scene 5: The three anglers kneel in a row, exhibiting their erect penises. They are all remarkably well-endowed. Three young women are impressed. This scene, and all the following scenes, are within, or looking from, a luxurious building; Scene 6: One of the men makes love to one of the women (queen of the island) who is only partially undressed; Scene 7: An orgy ensues. Two of the men seek to satisfy four of the young women simultaneously; Scene 8: The orgy is over, for the women too soon. One woman holds an exhausted man. She weeps. A second



exhausted man is tended by three young women. One of them revives him with a cup of tea. The third man receives attention from a wise old woman who holds his limp, yet still huge, penis. He is also attended by a young weeping woman who is fully dressed, and who offers him medicine; Scene 9: A night scene. Five naked women run along the shore. Four of them wave their arms in distress, the fifth weeps; Scene 10: A continuation of the previous scene. The three anglers, only half dressed, make their escape, running across the sand and leaping into their boat. The moon shines in the sky.

For the present hand scroll the narrative has been much simplified. It is likely it was produced in multiple copies in a studio that existed to satisfy the tastes of Western males, and not designed for the domestic market. Printed versions of the scroll were published later. The British Museum's Japanese Department has a more carefully finished version, a product surely of the same studio. In that version there is a strange shaped rock in the scene where the anglers arrive on the island; to the left of the scene where the queen partakes in love there is a phallic shrine; and in the orgy scene thirteen characters are energetically engaged rather than six.

Originally the scroll would have had a silk cover, but this has been almost entirely worn away. Nevertheless, still an appealing and rare item.

WITH FOUR DOLLS TO DRESS

63. [PAPER DOLLS]. A DRESSING SET OF PAIRED BOY AND GIRL SUBJECTS. [Nurmburg: circa 1860]. **£ 1,850**

Hand coloured lithograph set of paper dolls [18.5 cm high] including four mannequins, two each of a boy and girl; the boys with 4 slip-over costumes and 2 hats; the girls with 5 slip over costumes and 2 hats; with four wooden stands (modern); contained in a contemporary light blue paper overlaid wooden box [20.5 x 15.7 x 3 cm]; the lid with a glazed hand coloured lithograph of two young ladies in a sylvan scene, the corners of the box with silvered metal metal acorns and foliage.

A nicely paired paper doll toy, with one extra costume for the girl's.

The girls have five costumes 1) with a three-quarter red cloak over lace and holding a hoop and stick in her hand 2) in a red jacket with lace trimmed long blue dress, together with a straw hat with ostrich feather trim 3) as a servant girl wearing a tree-quarter length skirt with lace pantaloons, a purple jacket and carrying a tureen of soup; 4) in an outdoor costume wearing a three-quarter fawn skirt and a purple jacket with a wolfhound at her feet. Additionally is one other costume with the girl now transformed into a mother, wearing a long green dress and rocking her baby in an elaborately carved cradle whilst also distracting the child with a rattle. It was not uncommon to have sets of paper dolls with a child growing into adulthood, more unusual to add a single conspicuous element of adulthood to an otherwise set of the formative years of childhood.



The boy's have four costumes 1) as a peasant boy with a watch in his hand and at his foot a portable backstaff 2) as a young man with a red jacket and green trouser holding a purse in his left hand, the background with a poor woman and child whom his is about to give alms to; 3) as a sportsman wearing a green jacket with pair of long boots and his hunting rifle under one arm, at his feet a trusty dog; together with a soft hat with a blue bow 4) wearing armour, holding a large shield with a lions head in one hand and a sword in his other on a background with a castle; together with a hat in the form of a plumed helmet.

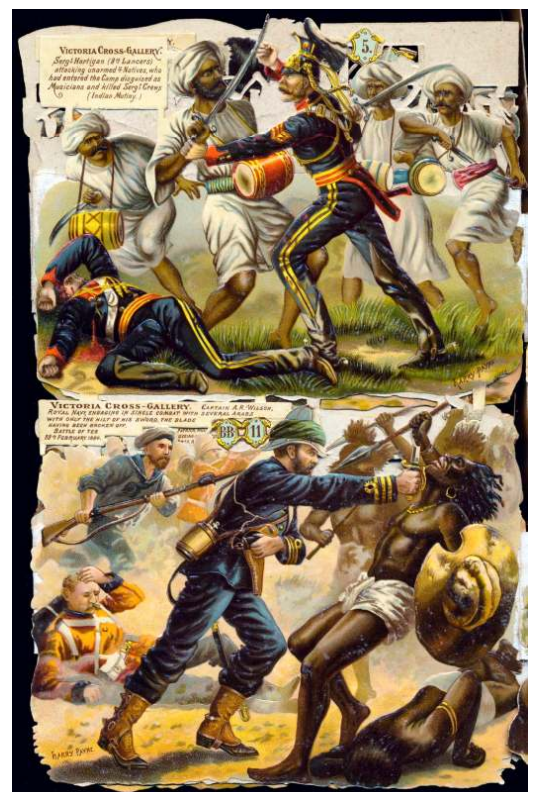
The box would have been supplied, very probably by the original retailer, possibly in France. Paper dolls are known also to have been sold loose by the Nuremberg toy sellers so that they could be added to boxes of sweets or other gift items manufactured in other markets; such examples rarely seem to survive together.

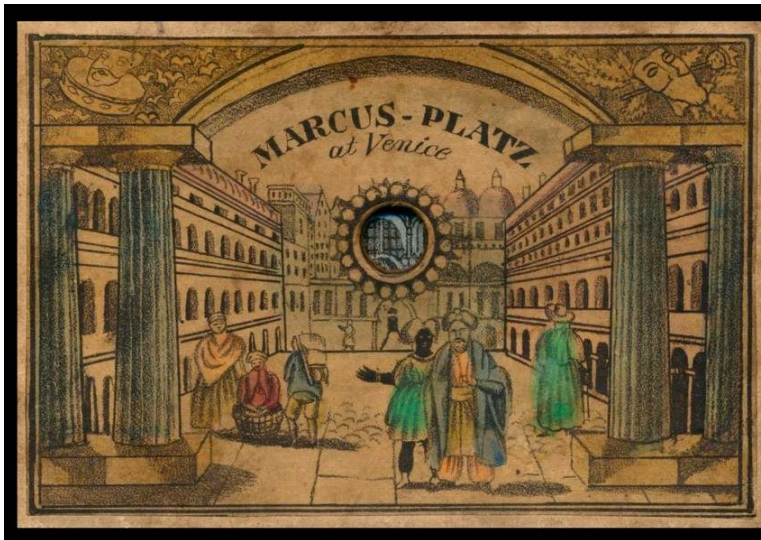
TECHNICOLOR DEEDS OF BRAVERY

64. **PAYNE, Harry.** THE HEROES OF THE VICTORIA CROSS Twelve Reliefs Portraying deeds of Daring Valour. Performed by Britain's Soldiers from the Crimean War To the Present Day. published in Commemoration of the Jubilee of Queen Victoria. Painted by Harry Payne. [London, n.d. but 1887]. **£ 350**

A series of twelve large decorative chromolithograph and embossed scraps 120 × 155 mm.; folding in to the original pictorial wraps, with expert repair to hinge.

The series depicts in glorious 'Technicolor' deeds of twelve events leading to the awarding of the Victoria Cross from its inception during the Crimea War through the India Mutiny, Afghan War, Transvaal War and the Battle of Teb. All rather blood thirsty with the enemy looking rather fierce whilst the recipients of the V.C. fending off or slaughtering their foe, seemingly with a certain dignified calm of social superiority. Overall a very good copy of this fragile item.





NAIVE BUT CHARMING

65. [PEEPSHOW]. MARCUS-PLATZ AT VENICE. [Germany, c.1835].

£ 950

Concertina-folding hand-coloured lithographic peepshow, with three cut-out sections, front-face measuring 98 × 137 mm; the peepshow extends, by paper bellows to approximately 275 mm. Hand-coloured lithograph, housed in a custom made cloth box.

This German peepshow of St Mark's Square is rather naive and resembles the illustrations found in chapbooks of the time. The front-face consists of the title, a view of St Mark's Square viewed from an architectural arrangement at the west end of the square, symbols of carnival - a tambourine, masks, and a jester's bauble - and a circular peephole. The staffage on the cut-outs and backboard consist of commedia del arte figures, including a dancing man with a mandolin, and two dwarfs. The campanile, hopelessly represented and wrongly positioned, features on the third cut-out, and St Mark's on the backboard.

Hyde/Gestetner 109.



MORE IMAGINATION THAN FACT

66. [PEEPSHOW]. AN AUTHENTIC VIEW OF THE GREAT INDUSTRIAL EXHIBITION PALACE OF 1851. [German], 'G.&W.', 1851.

£ 950

Hand-coloured lithograph concertina-folding peepshow, with four cut-out sections, the front-face [155 × 190 mm], heightened with gum arabic, extends, by paper bellows to approximately 360 mm.

The front-face of this uncommon German peepshow carries a view of the exterior of the Great Exhibition building surrounded by floral decoration. Beneath the image are two winged figures elevating a crown over a wreath containing the letters 'G.&W.' Through the circular peephole is seen the inside of the the building with visitors and exhibits. It is an extremely crowded and claustrophobic scene with a curious abundance of elaborate chandeliers that must surely be the product of the German maker's imagination.

Printed label affixed to the back 'The Civet Cat, 23, Victoria Road, Pimlico, J. Cole, Combs, Brushes, Perfumery, Toys, Baskets, China, Cabinet Work, Cutlery, Wholesale & Retail'.



**'IT REALLY WAS AS THOUGH EVERY HOUSEHOLD THROUGHOUT
GREAT BRITAIN HAD LOST A FAVOURITE CHILD'**

67. [PRINCESS CHARLOTTE]. HAND PAINTED PAPIER-MACHE AND LACQUER SNUFF BOX.
[circa 1817]. **£ 750**

Circular box [9.5 diam. x 2.5 cm] with removable lid illustrating a facing three-quarter portrait of Princess Charlotte with her hair decorated with roses; some minor crazing, otherwise in very good original condition.

Original snuff box presumably rushed out in the wake of the untimely death of Princess Charlotte on the 6th November 1817 after giving birth to a stillborn child. The handsome portrait of the Princess is taken from the painting by Alfred Edward Chalon (1780-1860).

Princess Charlotte of Wales (1796–1817) was the only child of George, Prince of Wales (eldest son of King George III, later to become King George IV) and Caroline of Brunswick. Had Charlotte outlived her father and her grandfather, she would have become Queen, but she died following childbirth at the age of 21. She had a rebellious adolescence and after a number of dramatic romances married Prince Leopold of Saxe-Coburg-Saalfeld on 2 May 1816. The Prince was a calming influence on Charlotte and the marriage was happy and popular. A contemporary observer described the public reaction to her death in these words: 'It really was as though every household throughout Great Britain had lost a favourite child.' The country went into deep mourning. Drapers ran out of black cloth, shops closed for two weeks, as did the Royal Exchange, the Law Courts, and the docks. Even gambling dens shut down on the day of her funeral, as a mark of respect. Charlotte's death left King George III without any legitimate grandchildren to continue the royal line. Prince Leopold suggested that the King's fourth son, Edward, Duke of Kent and Strathearn, marry Leopold's sister Victoria, Dowager Princess of Leiningen. Their daughter, Charlotte's cousin, became Queen Victoria.



'VIRTUES MAY BE IMITATED, BUT NOT EXCEL'D'

68. **[PRINCESS CHARLOTTE].** COMMEMORATIVE BOX WITH FOUR COUNTERS lid titled "Case containing four richly gilt medals, commemorative of her Royal Highness The Princess Charlotte". [N.p., London? c. 1817]. **£ 550**

Rectangular box (92 x 26 x 12mm), containing four counters, bronze gilt, each with a profile portrait of Princess Charlotte right and on the reverse recording her Birth, Marriage, Death and Obsequies, box lid with printed label, titled as above, bottom with printed label 'In Memory of a Princess whose virtues may be imitated, but not excel'd', labels lightly rubbed and browned, but not detracting from this being a very desirable item, rarely found as the complete cased set.

Original commemorative box containing four bronze gilt counters, presumably rushed out in the wake of the untimely death of Princess Charlotte on the 6th November 1817. The counters in turn record her Birth, Marriage, Death and Obsequies.

See above for further details on Charlotte's life.

BHM 946.

TRAGIC SOUVENIR

69. **[PRINCESS CHARLOTTE].** COMMEMORATIVE NOTEBOOK, in original slipcase, with fine handcoloured lithograph of Princess Charlotte. [N.p., London? c. 1817]. **£ 250**

Original blank notebook, stitched and paper backed with green gilt paper, housed in the original slipcase.

Original blank notebook presumably rushed out in the wake of the untimely death of Princess Charlotte on the 6th November 1817. The handsome handcoloured lithograph portrait of the Princess is taken from the painting by Alfred Edward Chalon (1780-1860).

See above for further details on Charlotte's life.





PERILOUS NURSERY RHYME

70. [RACISM]. TEN LITTLE NIGGER-BOYS GOING OUT TO DINE. No. 814. Designed in England, printed in Germany. Raphael Tuck & Sons, Ltd, London - Paris - New York. [n.d., c. 1890].

£ 550

Oblong 12mo. 4.75 x 3 in., opens up to 28.5 x 3 in.; six die-cut raised embossed chromolithograph plates, bound in accordion-style format, each panel with different illustration, some old paper repairs to joints on verso, but nevertheless, still a very good copy.

A very good example of this scarce and fragile piece of juvenilia issued by Raphael Tuck & Sons, being of the now notorious nursery rhyme, as one boy after another meet their peril, from over-eating, being lost, climbing trees, taking on a bee hive, and more.

Raphael Tuck & Sons was a business started by Raphael Tuck and his wife in Bishopsgate in the City of London in October 1866, selling pictures and greeting cards, and eventually selling postcards, which was their most successful line. Their business was one of the best known in the "postcard boom" of the late 1800s and early 1900s, and their contributions left a lasting effect on most of the artistic world. During the Blitz, the company headquarters, Raphael House, was destroyed including the originals for most of their series, and the company never fully recovered, finally combining with two others, to become the British Printing Corporation in 1952.

These 'Panorama Toy Books' could be purchased in series or were sometimes used as give-aways and promotions by businesses.

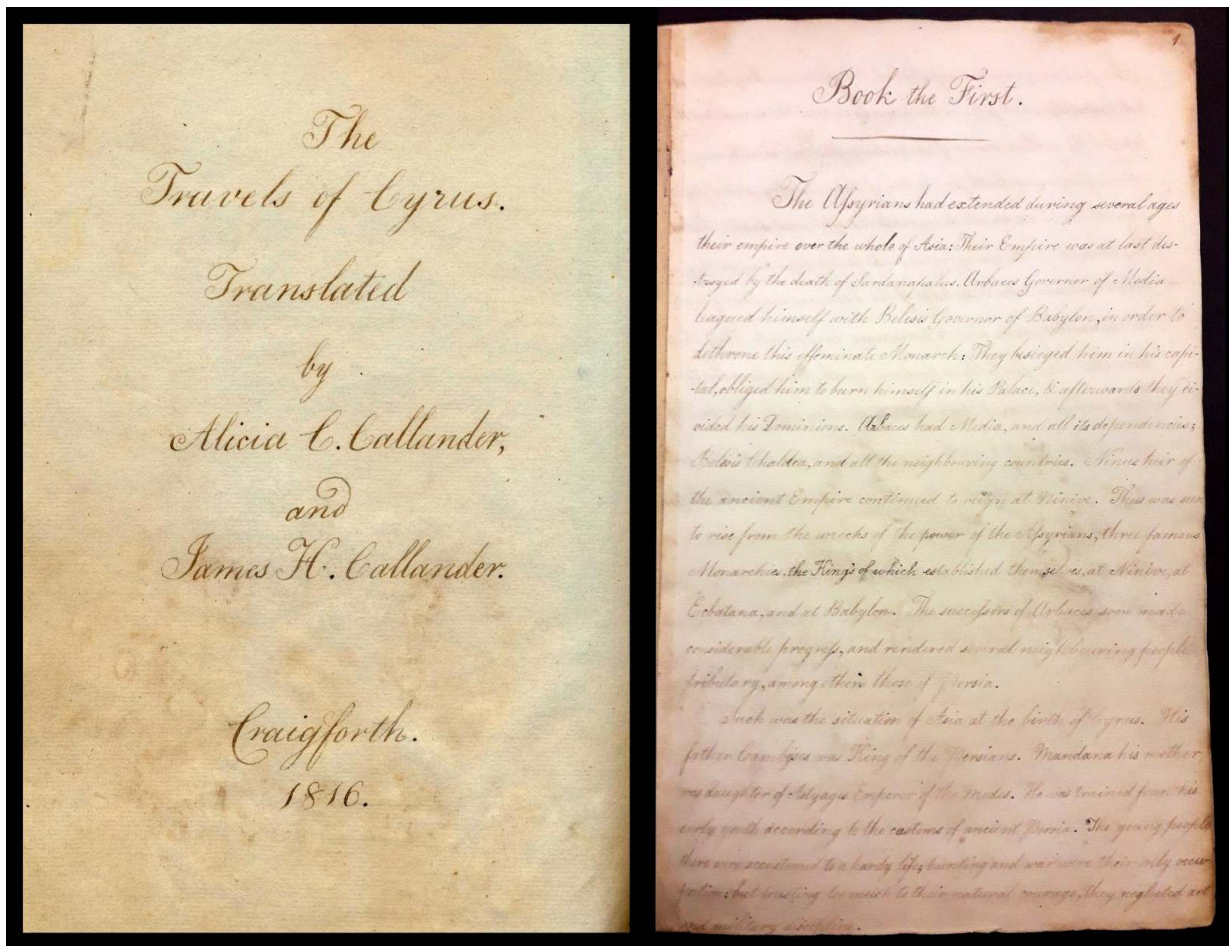
OCLC records three copies, at Indiana, Wellesley and NYPL.



A PRIMARY INFLUENCE ON THE AMERICAN CONSTITUTION

71. RAMSAY, Andrew. THE TRAVELS OF CYRUS. Translated by Alicia C. Callander, and James H. Callander. Craigforth, 1816.

£ 950



MANUSCRIPT IN INK. Folio, 235 pages (approx. 65,000 words) written throughout in copperplate style in more than one hand; bound in nineteenth century black half roan morocco, spine rather worn and chipped, with significant loss at head and tail, corners and extremities rubbed.

Unpublished translation into English by Alicia and James H. Callander of Andrew Ramsay's *Les Voyages de Cyrus* (Paris, 1727).

Craigforth in Stirling was the family home of Colonel George Callander (1770-1824), his wife the Honourable Elizabeth Erskine (1775-1855) and their nine children, two of which worked together to complete the present translation of *Cyrus*. James Henry Callander (1803-1851), who was just 13 when his involvement in this project was completed, went on to become a noted Scottish politician. Sadly, of his sister, Alicia Christian Callander, with whom he worked on the manuscript, we can only find that she died on the 24th March 1824, just a few weeks after her father on the 18th February.

It is worth noting that Xenophon's original *Cyclopaedia* was held up at this time as an exemplar of good and just government, and that Thomas Jefferson owned multiple copies of Ramsay's edition. In recent years the example of *Cyrus* has been cited as a primary influence on the U.S. Constitution and as one of the earliest upholders of values equitable with what we understand today as human rights.



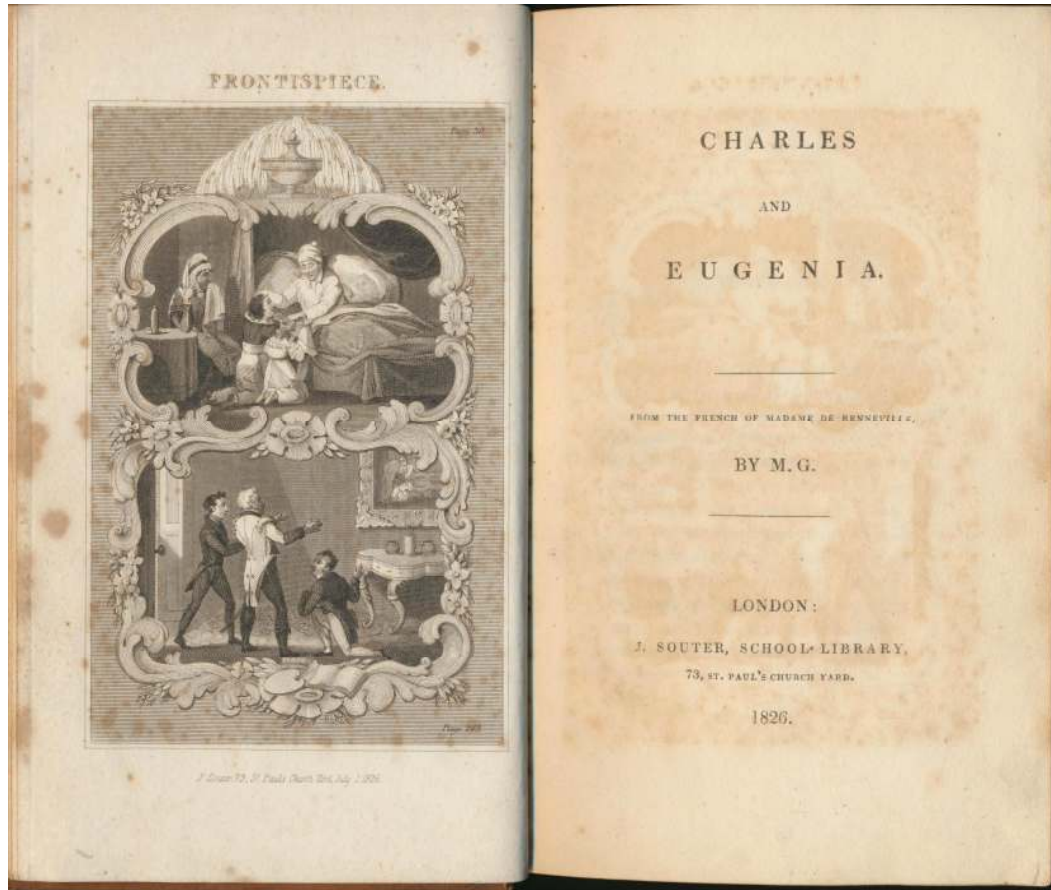
72. **[RELIEF]. DISTRESSED MANUFACTURERS.** At a meeting of the Committee, held on the 19th day of May, 1826, appointed at a public meeting held at the Guildhall of the City of Rochester, On the 12th. Instant, for the purpose of furthering the objects of the Subscription entered into at the City of London Tavern, for the Relief of the distressed Sufferers in the Manufacturing districts... Wildash: Printer, Rochester. [n.d., but 1826]. **£ 150**

BROADSIDE. 38 x 25.5 cm, edges a little worn and dust-soiled, else very good.

Rare broadside announcing the outcome of a meeting of the Committee of the Distressed Manufacturers held on 19th May 1826 at the Guildhall, Rochester, Kent. It reports that it was resolved that 'the present list of Subscribers be printed and distributed', with the list of some 50 names and the sum each donated duly provided below.

The distress due to the banking crises the previous year and affect all classes causing a general depression throughout the country in 1826.

Not in OCLC.



WRITTEN TO 'STIMULATE THE ACTIVE ENERGIES OF YOUTH'

73. [RENNEVILLE, Sophie de]. ['M.G.' translator]. CHARLES AND EUGENIA. London: J. Souter, School-Library, 73, St. Paul's Church yard. 1826. £ 850

FIRST EDITION IN ENGLISH. 12mo, pp. [iv], iv, 232; with engraved frontispiece; some light foxing, mainly to prelims, otherwise clean throughout; in contemporary calf, spine ruled in gilt with remains of the label, some rubbing to extremities, but still an appealing copy.

Rare first English edition of *Les récréations d'Eugénie* (1815), by the French feminist writer and journalist, Sophie de Renneville (1772-1822).

'According to the French Preface, the object of this little work is to stimulate the active energies of youth, by the example of two orphans of respectable family, and born with the prospect of a good fortune, who are suddenly reduced to the necessity of exerting their talents with a view to their own support. Actuated by honour and an independent spirit, they find in their own exertions not only a resource against poverty, but the means of acquiring a reasonable competency, and the esteem and respect of society, which is benefited by their endeavours.

"Youth," observes Madame Renneville, "seldom inspires jealousy; on the contrary, almost all persons feel disposed to encourage its favourable indications, and if it be not accompanied with obstacles to its own advancement, its success is nearly certain. These obstacles are usually levity, an early propensity to gaming, a want of energy or of emulation, indocility, or culpable negligence,—sometimes errors of the understanding, and sometimes vices of the heart. Children born to independence are not necessarily more idle than others, and, if a proper path be opened to them, they will pursue it with alacrity and perseverance. It is for the latter that I chiefly write. They who sow the seeds of intellectual energy and good morals, require an adequate soil: the seed which falls upon stoney places, says the Gospel, springs up only to wither away."

In the fulfilment of this object, the English readers of the following story will find that Madame Renneville has not been altogether unsuccessful. No doubt, a portion of the moral tone exhibits French taste and predilection, and a little pardonable nationality appears in a passage or two; but, upon the whole, this small work possesses a general interest which may render it acceptable every where. The outline of the characters of both the brother and sister is well conceived and pleasing. The firm and independent spirit of Charles is amusingly contrasted with the naïve simplicity and confiding artlessness of Eugenia. The point of honour maintained with the ruffians employed to assassinate them, is certainly carried to a romantic excess; but the excess is on the right side. The calm spirit of self reliance, which the youthful adventurer displays in all his difficulties, and his ardent affection for his sister, are also interestingly portrayed. In a word, it has appeared to the translator a pleasing little tale, the general tendency of which is altogether pure and unobjectionable, and which may both pleasantly and profitably engage the attention of young readers of both sexes, to whose ages it is suitable, and for whose use it has been composed' (preface, pp. i-iv).

Although predominantly a writer of children's books, to support her poor family, De Renneville also wrote a number of political works, *À bas la cabale* (1814); *Biographie des femmes illustres: de Rome, de la Grèce et du Bas-Empire* (1825); *Coutumes gauloises : ou, origines curieuses et peu connues de la plupart de nos usages* (1834); and *Vie de Ste Clotilde, reine de France* (1809). She was also editor of the feminist periodical *l'Athénée des dames*, which provided women with a forum offering them alternative perspectives on society.

Unfortunately, the identity of the translator of the work, 'M. G.', has alluded us.

OCLC records one copy only, at Florida, which holds a copy of another edition of the work, also published by Souter, under the title *Industry and perseverance: exemplified in the lives of Charles and Eugenia*, we can find no further copies of either issue.



RARE DOUBLE PANORAMIC EXCURSION

74. [RHODE ISLAND]. EXCURSION VIEWS OF NARRAGANSETT BAY AND BLOCK ISLAND. Providence, R.I.: Excursion View Co., 1878. £ 8,500

Two chromolithograph panoramas, [each, 3 ½ in. x 30 ft. (9 x 914.5 cm)], each with some repairs, mainly at ends; enclosed within a maple cabinet [14 (height) x 34 (length) x 14.5 (depth) cm] with rounded corners, glazed on either side, and with a pair of winder knobs on the top at either end attached to spools within.

The view-box displays two panoramas, one showing the eastern shore-line of Narragansett Bay (the estuary that almost bisects Rhode Island) as one would see it on a steam boat excursion from Providence to Block Island, the other the western shore-line as one would see it on the return journey. On the base of the view-box is stuck a map entitled 'Narragansett Bay and Block Island' with 23 refs.

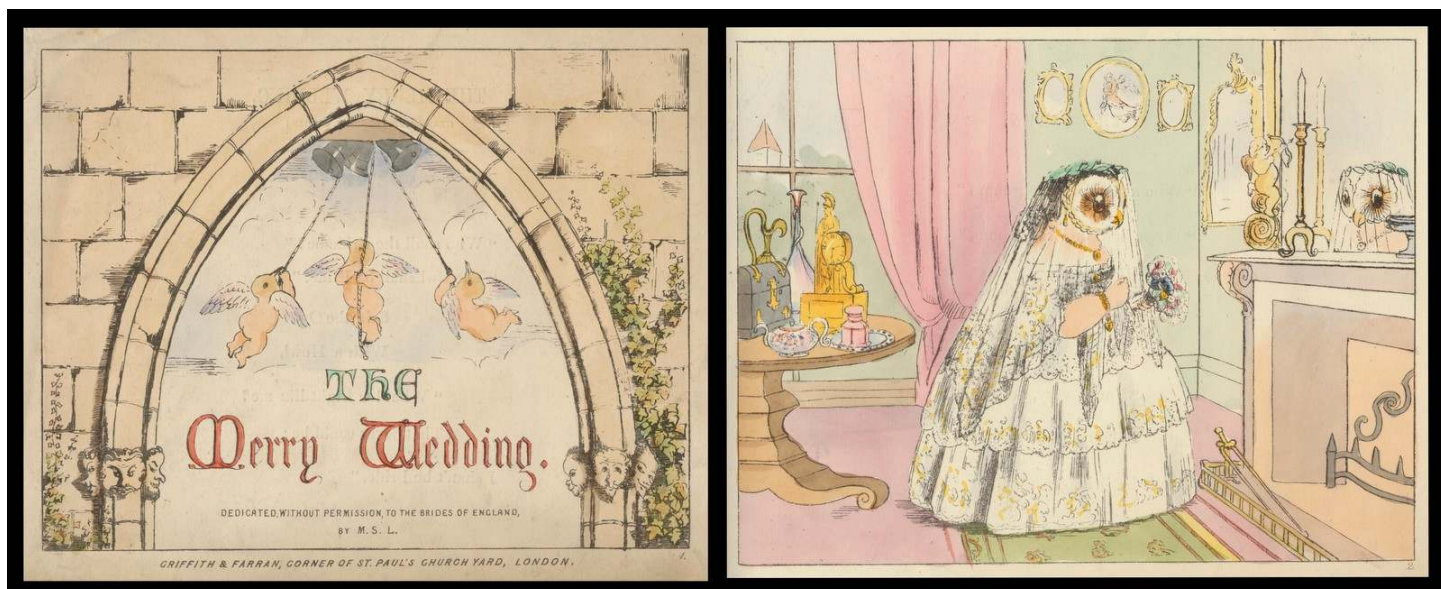
Throughout, significant features are named - towns, rivers, industries, large rocks, forts, lighthouses and even some hotels and private homes. The development of Block Island, Point Judith and other areas as resort destinations is reflected in the large, Gilded Age hotels depicted there. Also, identified and particularly well-detailed are numerous steam ships and sailboats. The skylines of the area's cities—Newport, Bristol, Fall River, Jamestown, and Providence (a partial view) — are all re-created in excellent detail.



The first scroll takes the viewer from Providence on a route following the eastern coast of Narragansett Bay, up into Mount Hope Bay, then along the western shore of Rhode Island proper. After passing Newport (the view of the town is particularly fine), the viewer "sails" out and around Block Island. The second scroll picks up where the first left off at Block Island's U.S. Signal Station Light House and returns to Narragansett Bay. The route then takes the viewer into the Bay via a western approach, circling Canonicut Island before travelling down the western shore, ending at Sassafras Point across the river from Providence. A small map is attached to the bottom of the box delineating these routes.

We know of four other copies, one offered over ten years ago by a major New York dealer at \$30,000, a copy at the Mellon Collection, Yale a copy in private hands and lastly copy, maybe that same example, yet not quite complete with the key map in reproduction, that was sold, for \$5,000 plus commission.

See Jonathan T. Lanman, 'An Unusual Double Panoramic Viewbox', *Map Collector* (1984), pp. 40-41.



DYNASTIC MARRIAGE

75. [ROYAL WEDDING] L., M.S. THE MERRY WEDDING. Dedicated, without permission, to the Brides of England, by M.S.L. Griffith & Farran, Corner of St. Paul's Church Yard, London. [1857]. £ 850

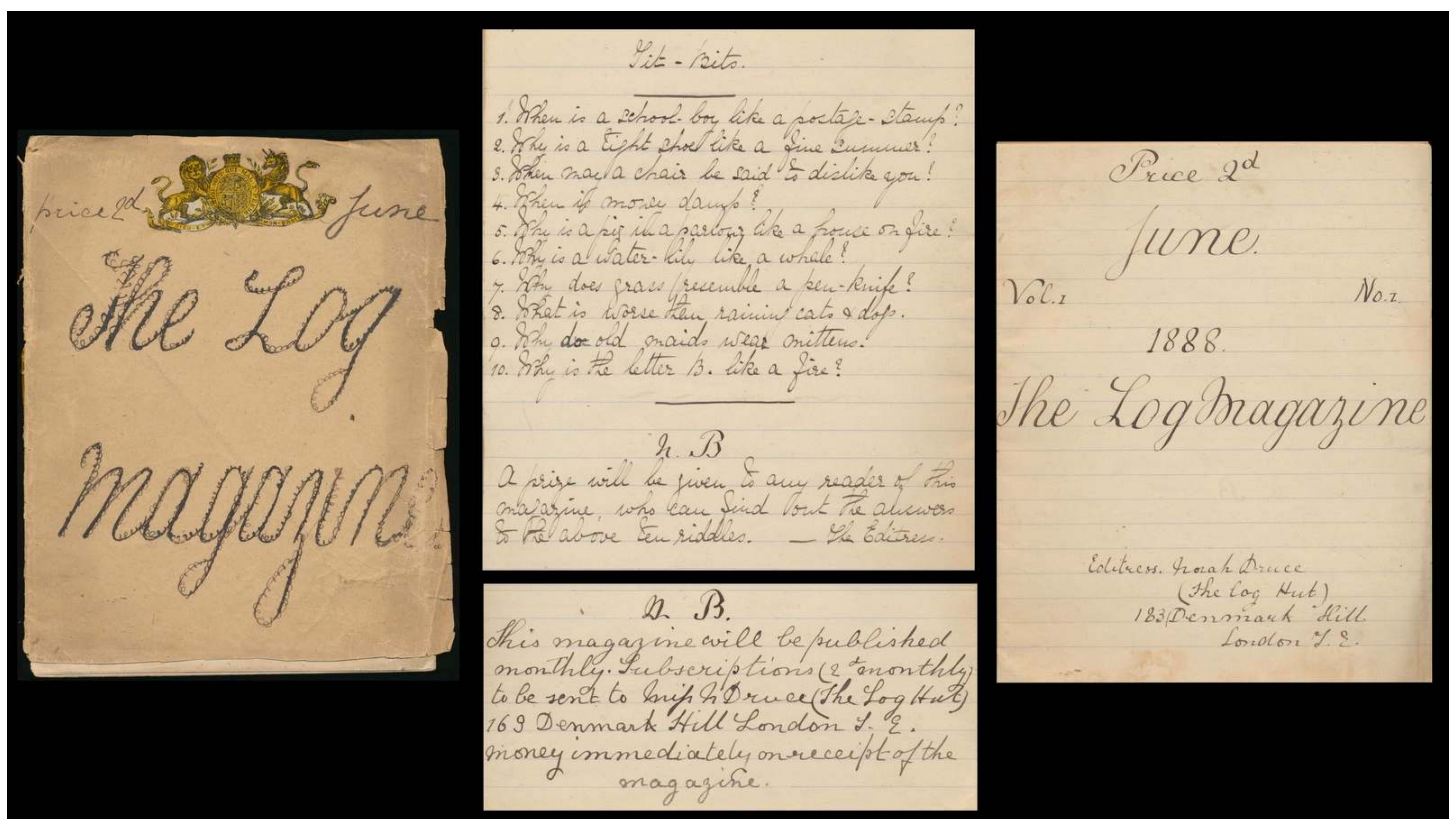
Oblong folio, [222 x 281 mm.], 8 hand coloured lithographs each facing a page of text; stitched as issued, the first illustration acting as title-page and upper cover, old closed tear to one inner corner of upper cover, not affecting the illustrations, backstrip neatly strengthened, some minor dust-soiling.

A charmingly illustrated work that had an extremely short shelf life, being published at the end of December 1857 to capitalise on the imminent royal wedding between Victoria, Princess Royal and eldest child of Queen Victoria and Prince Albert, and the future German Emperor and King of Prussia, Prince Frederick of Prussia. The wedding took place in the Chapel Royal at St. James's Palace, in London on the 25th January 1858. Although an important dynastic marriage, both Germany and Britain were quite hostile to such a union, difficulties over titles, place of marriage, dowry, and ladies-in-waiting all had to be overcome before the marriage could take place.

This probably did not bode well for Griffith & Farran's publication, and one wonders if the anonymous illustrator/translator from the German was deliberately circumspect in fully acknowledging their work. The source of the poetic text is 'Das Lied von den Vögelein' a traditional song that originated in Poland but very soon became a traditional element of German weddings from the end of the eighteenth century. The version translated into English appears to be that adapted by Johann Gottfried Herder and later lifted almost verbatim by Goethe for his singspiel *Die Fischerin*.

The eight illustrations, begin with the upper wrapper and include 1) three angelic birds swinging on bell ropes under a gothic arch; 2) the Bride as an owl in her wedding dress looking at herself in a mirror, on a table a clock decorated with a figure of Britannia - interestingly the owl has more than a passing resemblance to the Princess Royal and her mother Queen Victoria 3) The Wren as bridegroom in blue jacket before a cottage; 4) the crow as best man in his study with a library of books, a globe and a deed box lettered 'J.B.F. 1783'; 5) the wolf as cook in a kitchen, holding a duck in one hand and also tending a stove; 6) the hare as waiter with a tray of victuals moving swiftly through a hall from the dining room - for British sensibilities the hare as thief in the original song has been made into a more benign servant; 7) The stork as musician, dressed in tails and holding a fiddle, replete with an Erarde piano and music stands surrounding him; and lastly 8) The fox "Who shall be Table?" / Fox shall be Table." / Fox bowed To the crowd, / And held out his tail, / And said with a smile: / "Cut it off, if you're able,/ And take if for your Table.' with the the wily fox dress in his morning coat and raising hat as he takes his leave.

Not in OCLC, COPAC or the British library, and as far as we are aware, unrecorded.



IN RUSKIN'S FOOTSTEPS

76. [RUSKIN]. DRUCE, Annie Norah. THE LOG MAGAZINE Vol. 1, No. 1 Price 2d. Editoress. Norah Druce (The log Hut), 163 Denmark Hill, London S.E. [London] 1888. £ 285

Manuscript 4to, pp [2], 16, [3]; bound in in wrappers with title on upper cover.

A rather charming home-made magazine by the 14 year old Norah Druce living at Ruskins' old home in London. Norah was the daughter of Walter W. Druce, like Ruskin's father a wine merchant and distiller, who had purchased the property from John Ruskin in 1871 to house his increasing family.

The subjects include such pieces as 'The Rigi', 'A True Ghost', 'Obstnacy (A Play)', 'A Slow Poison', and other short woks contributed chiefly by Norah together with two friends known only through their initials. A note below the index hopefully states 'This magazine will be published monthly Subscriptions... money immediately on receipt of the magazine.' Alas we do not think a second number was ever called for.

One wonders if the inclusion of 'The Riga' was somehow connected to Ruskin's own infatuation of the three paintings of the mountain by Turner, and his ownership of one of these which doubtless hung at one time in Ruskin's home.

Nora married in 1905 Major Alan Moir of the Scots Guards and thus led an army wife's life for most her life before her death in 1941.



**SUGAR, FROM PLANTATION TO BRITISH CONSUMPTION,
WITH EVOCATIVE HAND-COLOURED ILLUSTRATIONS**

77. [S., J. L.]. SUGAR; how it grows and how it is made. A pleasing account for young people. By J. L. S. London: Darton & Clark. [n.d., c. 1844]. **£ 1,850**

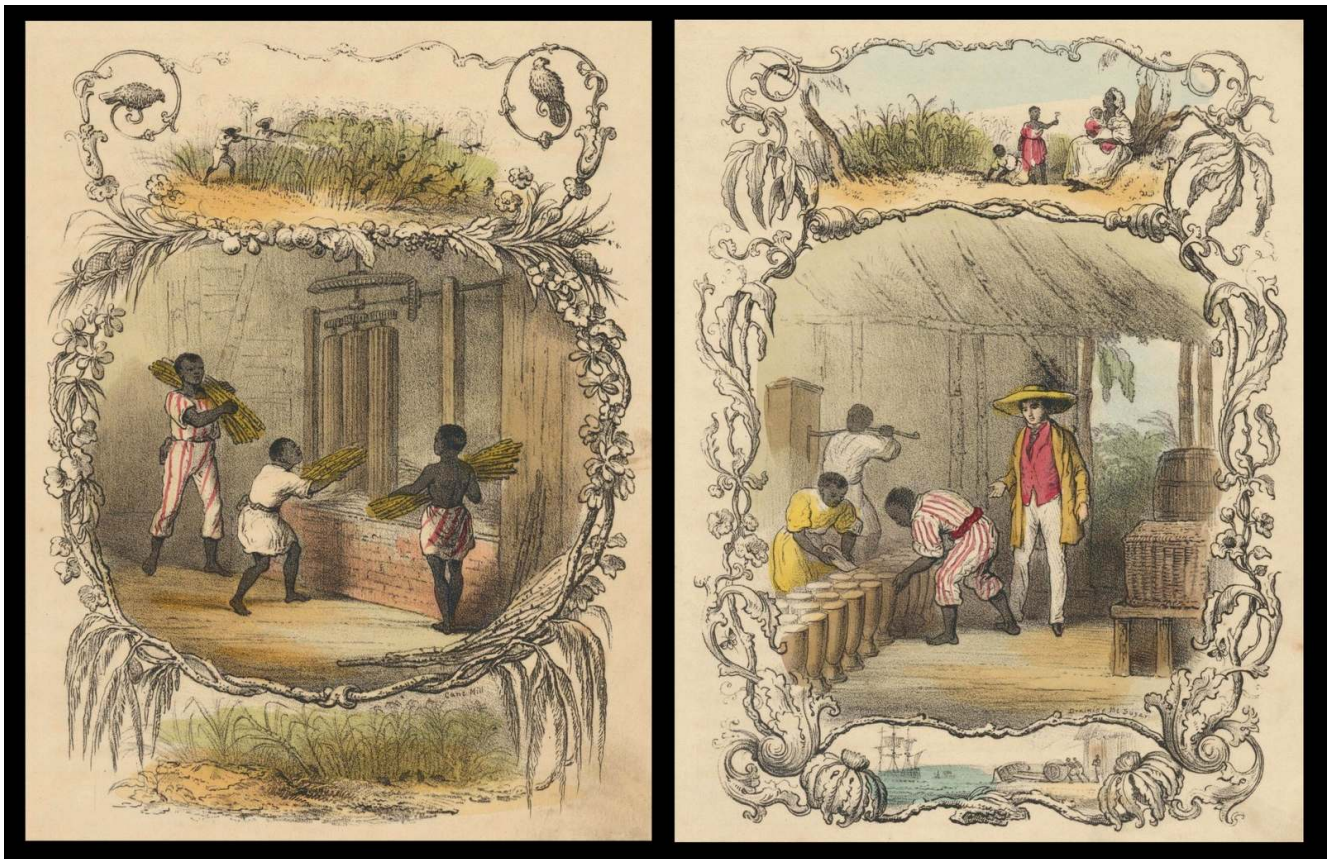
FIRST EDITION. 8vo, pp. 22, [2] advertisements; with hand-coloured lithographic frontispiece, additional title with hand-coloured vignette, and six other full-page hand-coloured lithographic plates; some minor browning in places; in the original red publisher's cloth, upper cover with central title vignette stamped in gilt, lightly rubbed to extremities and some surface wear, else a very good copy.

Rare first edition of this work, detailing with a considerable amount of technical information, the production of sugar in the British colony of Jamaica, particularly appealing for the hand coloured lithographic plates showing all parts of the process, from the harvest, the cane mill, draining the sugar through to its transportation, refining and use on these shores.

'All little boys and girls know the taste of Sugar, and how good it is in cakes, pies, puddings, custards, sweetmeats, and many other nice things; but how few little boys or girls can give any account to their kind parents and friends where, and how it grows, who makes it, and how it is made. Even grown children often can tell very little about these pleasing matters; and I will tell you why they cannot, - because they have not been informed about them' (p. 3).

As to be expected, many of the illustrations show African black labourer's at work throughout the early part of the production, which is also alluded to in the text:

'The negroes only are employed in all the hard work, for white men could not do it, not being used to hot climates. The negro labourers are black men from Africa, which is a very hot country; they used to be slaves, and were hardly treated, but they are now all free, and work for their masters at fair wages. They are now better used, and are taught in schools, and are as happy as hard working men can be' (p. 6)

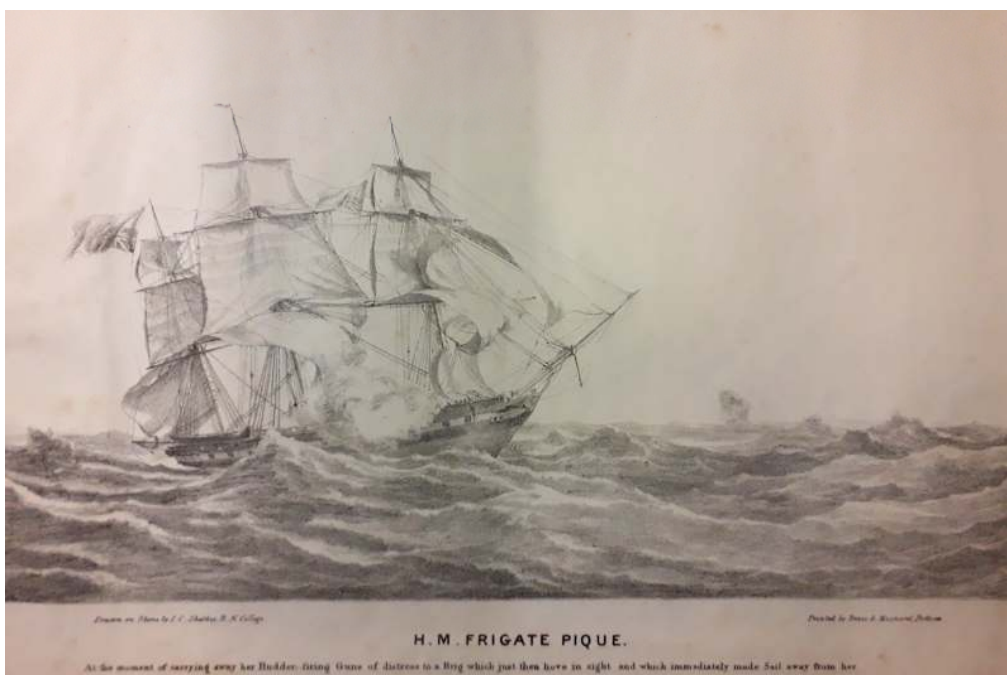


Darton H 1331; OCLC records four copies in North America, at Indiana, Princeton, Louisiana State and the Science History Institute, with further copies in the UK, at Cambridge, Leeds and the National Art library at the V & A.

BRAVE OR FOOLHARDY

78. **SCHETSKY, John Christian.** A SERIES OF FOUR SKETCHES, ILLUSTRATIVE OF VARIOUS SITUATIONS OF HIS MAJESTY'S SHIP PIQUE, on Her Homeward Voyage, From the Moment of Her Coming Off the Rocks on the Coast of Labrador, Until Her Being Docked at Portsmouth, in October, 1835: Drawn on Stone by J.C. Schetky, Marine Painter to His Majesty and the Royal Yacht Squadron, and dedicated (by permission) to the Captain The Honourable H.J. Rous, and the late Officers, Seamen, and Marines of the Frigate. Portsea: Trives & Maynard, 1835. **£ 1,850**

FIRST EDITION. *Oblong folio, [43 x 28 cm] pp. [2]; and four lithograph plates; later half calf over marbled boards, preserving the original printed wrapper, inscribed 'C.W. Bonham, Midshipman 1835.'*



A scarce work illustrating the brave, or foolhardy, voyage of the Frigate Pique as it struggled across the Atlantic, with no keel, rudderless and taking in water at an alarming rate. H.M.S. Pique was the name-ship of a small class of five frigates (Fifth Rates) ordered in 1833 to a design by Sir William Symonds. After a brief spell blockading Santander, during the so-called 'Carlist Wars' in Spain, and a series of trials she was fitted out to convey the new Governor-General (Lord Gosford) to Canada and to bring home his predecessor Lord Aylmer.

Leaving Quebec on 17th September 1835, she ran aground in thick fog off the Labrador coast on the evening of 22nd October but was successfully floated off the next morning and continued her eastward Atlantic passage despite having a sprung foremast and without a keel, forefoot or rudder, and taking in two feet of water an hour. It was either a notable feat or foolhardy to bring her home safely, but gained both boat and captain quite a reputation. On her return her captain Henry John Rous (1795-1877) was court marshalled 'on Tuesday, October 20th, 1835, On board the Victory, (Hulk to Britannia) in Portsmouth Harbour.' Evidence was produced showing errors in the charts and the 'the local inaccuracy of the compass' were at fault. Rous and the crew were not aware of how serious the damage was but managed to get the frigate safely to port. The Pique was repaired and was finally broken up in 1910.

The work was equally praised and damned by the reviewer in the March 1836 number of the *Nautical Magazine*. The pencil of the artist has been more happily employed here on the paper than on the stone. The designs are good, and display the correct drawing, and elegance of style, for which Mr. Schetky's productions are so well known; and, had he been seconded by our old acquaintance Haghe, these drawings would have been more to our taste. As they are, the lithography is execrable, but the drawings, with the exception of the third, decidedly good, and they will no doubt be preserved, by those who were in the Pique, with all the interest due to the event which they are intended to commemorate'.

Maybe it is not surprising that we find the lithographers up in Winchester Court as insolvent debtors in 1837. The Abbey copy is inscribed on the front cover 'Presented to Admiral Sir John Napier. Only 10 copies done in Colour. A Rare Naval Item.' We suspect this may have later colouring. Two other copies, one with very doubtful colouring is held at the National Maritime Museum and another copy, in uncoloured state, at Library and Archives Canada.

Abbey *Life* 341; not in OCLC or COPAC.

QUASI EROTICISM

79. [SCREEN FAN]. [A GARDEN SCENE WITH LOVERS]. [Paris: Alphonse Giroux? 1825]. £ 875

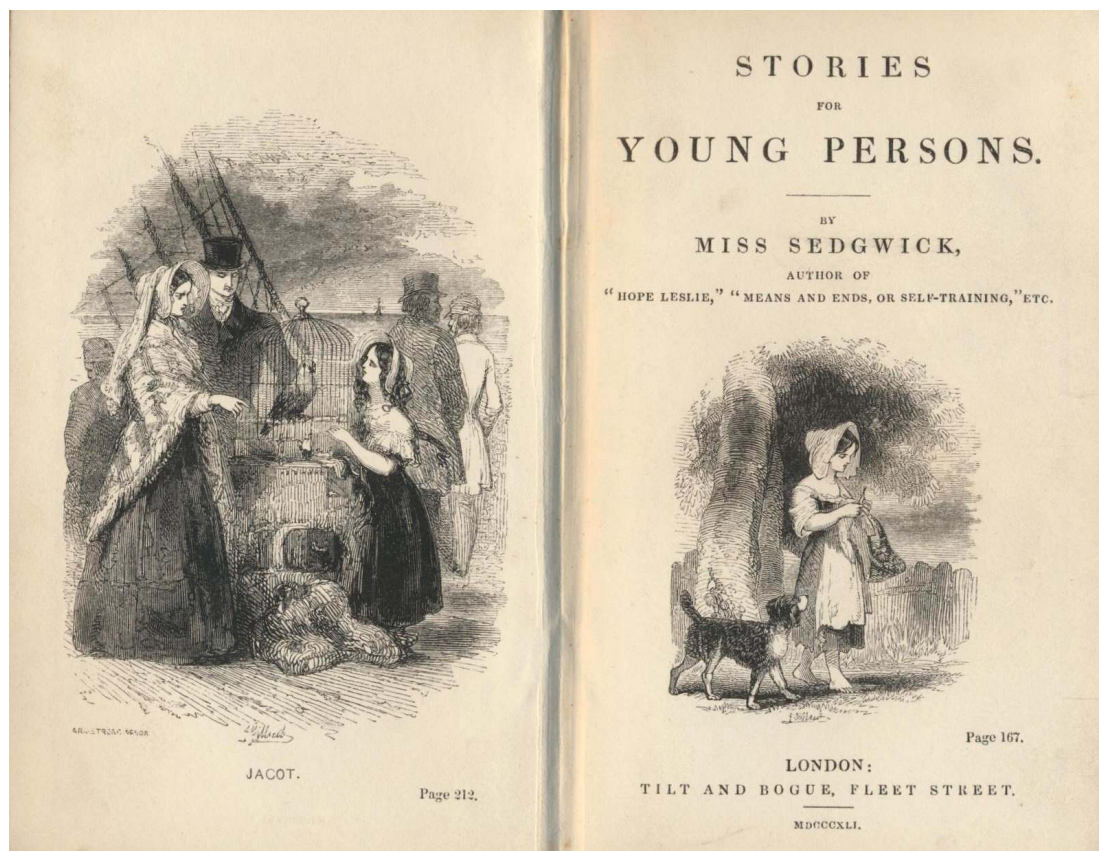
Translucent engraving, printed in colours mounted and centred on a shaped pink frame [20 x 23cm]; decorated with swags of flowers and acanthus, the image gilt-edged border and band; the verso with the image protected by a cotton gauze enclosed within green patterned paper; the whole supported on a turned and ebonized handle, [total height with handle 36cm].

Although there is no trade label the fan is quite typical of Alphonse Giroux, as with his other acknowledged fans that show his keen interest in the use of novelties and optics for clever effect.

The scene is of two lovers with a young man placing a garland of flowers on a girl's head whilst another lady looks on. The other elements of the scene include a fountain, two swans, a turned over flowerpot, a statue of entwined lovers, and a flowing red cloak which all add to the quasi eroticism of the scene. When held to the light the translucent image transforms into a sunlit scene.



Giroux produced a wide variety of goods even getting a mention in the Alexandre Dumas, père novel *Georges*, in a scene where the purchase of a fan is described 'the elegant shops of Alphonse Giroux and of Susse, were sure to turn the heads of young girls as well as their mothers'. Later Giroux introduced the Phénakisticope into France, and as a brother-in-law to Louis Daguerre he also constructed the daguerreotype cameras. The luxury trade in Paris of the 1820's was open to copying and counterfeit and if not by Giroux the maker must have been fair high in the pecking order in such decorative objects.



AMERICAN TALES FOR BRITISH CHILDREN

80. [SEDGWICK, Catharine Maria]. STORIES FOR YOUNG PERSONS. By Miss Sedgwick... London: Tilt and Bogue, Fleet Street. 1841. **£ 225**

FIRST LONDON EDITION. *12mo, pp. [iv], 239, [1] blank, 8 advertisements; with engraved frontispiece and title; a clean copy throughout, with one gathering sprung; in the original blind-stamped publisher's cloth, spine lettered and tooled in gilt, a little sunned, but still a very appealing copy.*

Scarce first London edition of these twelve stories by Miss Sedgwick, dedicated to 'Lucy, Lizzie, Martha, Eliza, Bessie, Louisa, Sarah, Alice, and Jenny, the girls of the L----- School.'

Catharine Maria Sedgwick (1789-1867) 'was an American novelist of what is sometimes referred to as "domestic fiction". With her work much in demand, from the 1820s to the 1850s, Sedgwick made a good living writing short stories for a variety of periodicals. She became one of the most notable female novelists of her time. She wrote work in American settings, and combined patriotism with protests against historic Puritan oppressiveness. Her topics contributed to the creation of a national literature, enhanced by her detailed descriptions of nature. Sedgwick created spirited heroines who did not conform to the stereotypical conduct of women at the time. She promoted Republican motherhood.' (Wikipedia).

In line with Sedgwick's popularity three other London editions appeared, all equally rare, printed by W. Smith, Knight and Son and William Tegg.

OCLC records one copy, at the University of Florida.

EXPENSE BOOK OF A LONDON CABINETMAKER, UPHOLSTERER AND FUNERAL DIRECTOR

81. [SETON, John]. MANUSCRIPT NOTE BOOK of 'Private Expenses'. [London]. 1784-1788. **£ 950**

| 1786 | | Proves | 14 | 18 | 7 $\frac{1}{2}$ |
|---------|--------------------------------------------|--------|----|-----------------|--------------------------------------------|
| 23 Aug | To a Horse & Coach for My Sister's funeral | 2 | 0 | | |
| 2 Sept | Play | | 10 | 6 | |
| | Paid the carriage of Mrs Seton & Co | | 2 | 2 | |
| | Dog Doctor | | 2 | 4 $\frac{1}{2}$ | |
| | Graves | | | 6 | |
| | Mending a Clock | | 1 | | |
| | Knives Grinding | | | 4 | |
| 27 Oct | Whading Mrs Seton | | 2 | 6 | |
| 30 Nov | To Mr Barker for a Opithia Marriage bond | 3 | 10 | | |
| 10 May | Setting pin & needles | | | 9 | |
| | Silk | | | 9 | |
| | To Gaurze & Milbon | | 3 | 2 | |
| 28 Aug | To the Stay Maker for My Mrs Seton | | 9 | | |
| | To Mr Casper the Dyer | | 2 | | |
| June 23 | To Mr Chapman for Coals | | 18 | 2 $\frac{1}{2}$ | |
| | | | | | <u>£ 23, 12, 3$\frac{1}{2}$</u> |

| 1787 | | Proves | 34 | 11 | |
|----------------------|-------------------------------------------|--------|------------------|----|--------------------|
| 19 $\frac{1}{2}$ Aug | To the Charity School | | 12 | | |
| 19 May | To Mr Nelson for his book | | 2 | 6 | |
| | Paid Coach hire | | 2 | 6 | |
| 4 June | To a hat box | | 3 | 2 | |
| 16 June | To Mr Brachney for Making a Gown | 2 | 8 | 3 | |
| 24 June | Sea at Lett Conduit house | | 1 | 8 | |
| 3 Aug | To a hat trimmed M ^{rs} Atkinson | 1 | 1 | | |
| 24 Sept | ap ^o of tape | | 1 | 4 | |
| 17 | To Mr Morris for Wash ^g | | 7 | 11 | |
| 18 | To 1 oz of raw silk | | 3 | 6 | |
| 2 Oct | To 4 Weeks reading New papers | | 3 | 6 | |
| | To Silk thread & Milbon | | 1 | 4 | |
| | To My Expences to Crantham | 11 | 11 | | |
| 20 | To Mr Seton Expences Warwickshire | 14 | 13 | 4 | |
| 3 Dec | To Mr Seton Carovers | 8 | 10 $\frac{1}{2}$ | | |
| | | | | | <u>£ 66, 15, 6</u> |

Manuscript in ink, 8vo, pp. 18, interleaved with blanks, with a further seven blank leaves stitched as issued in contemporary limp calf, a little rubbed and worn, but still a very good copy.

A private expense book of the London cabinetmaker, upholsterer and funeral director covering the period before his bankruptcy in 1789.

John Seton (1755-1792) was a grandson of Sir John Seton, Bart. of Garleton, and as with many scions of well to do Scots family they were wont to 'shift for themselves' as there was little in the way of money, especially so as the family chose to fight for the Jacobite cause. John's father, also John Seton had settled in London where he carried on business as an upholster from 'the corner of Drake Street, Red Lyon Square' until his death in 1775. After this date his son carried on the same business probably under his mothers guidance.

The expenses noted down in his new account book began on the 1st January 1784 with the purchased '2 Hatts' for £1 15s other purchases included buckles, silk waistcoats, shoes, coats, etc. but including the rather charming entry for the '11th June: Paid the Doctor for my dog' 3s 6d. There is something about his accounts that show him as being a dandy of sorts for through June and July 1784 several adjacent entries confirm that John enjoyed himself: 19th June 'Spent at Vauxhall £1 5s 3rd July 'Spent at the Play' 16s / 'Spent at Vauxhall' 6s; '25th July Spent at Play' 16s.

Unexpectedly John inherited the Garleton title and also by way of the Earls of Seton that of Winton too. There is some vagueness as to whether the baronetcy was also inherited - the appellation 'Sir' was never used by John - but he may have felt impelled to seek an elevated position in society.

His mother died about November 1784 with the expenses of her funeral recorded as £26 2s on the 14th and on the 20th he 'Paid Mr Fischer for a gold watch and a pair of diamond earrings' £20. On the 30th Seton paid another £1 10s for dressing his hair and the very same day £15 6s 3d to the tailor. From this date forward a certain largesse is evident:- 'Spent at play' £1 1s; 'Spent myself' £1 1s; '2 suits of cloths for my nephew' £1 6s; 'Paid 4 Weeks Newspapers' 2s.

When John's sister died 'Mrs Douglas her funeral' the cost came to only £3 9s 8d with a further outlay of £2 2s for carriages etc. The following February John got married to Mary Hughes, daughter of John Hughes, of Berryhall, Warwickshire and although this event it not mentioned in the account book the personal expenses continue unabated for the next few years until the last entry on in December 1788 at which time John appears to be staying in lodgings.

The reason the accounts end so suddenly is because John Seton had gone bankrupt. Brought up against his creditors at Guildhall on the 2nd January 1789 his property was soon disposed of in auctions on the 26th and 27th of January when his stock in trade had been removed to Mr Weales auction room in Oxford street and sold to pay his debts. It appears he may have spent his remaining years in debtors prison and died in 1796.

This manuscript was cited in a legal case brought by Mary Broadbent, youngest and only surviving daughter of John and Mary Seton in the 1840s, and putative heir to the earldom of Winton. The testimony makes two quotations from this manuscript to prove her case. The first, relating to a pedigree, "... that the Pedigree was originally framed about this time, is proved by the following entry in an Account Book of Expenses kept by Mr. Seton: 1785, July 29, Paid Bickland for Pedigree, £2, 2s", and, "The burial is proved to have been that of the eldest infant son of the marriage, by means of the following entry in the account book of household expenses, already referred to:- 1787, January 14, Dues at St. Pancras for my son John; and Jan. 15, To a black-trimmed bonnet. From entries in the same account book, it appears that the second infant son, John Joseph, died about November 1788". This claim was to no avail as the line could only be proved through the male line.



WITH CHINESE AUDIENCE LOOKING ON

82. **[SHADOW THEATRE]. OMBRES CHINOISES.** Paris: L. Saussine *delt* and Roche *lith.* c. 1870. **£ 750**

Toy theatre [220 × 280 × 30mm] with a cut-away shaped chromolithograph proscenium; together with 13 cut out silhouettes for creating one's own theatre experience. contained in the original box with a hand coloured lithograph scene on the lid of a Chinese shadow theatre.

Less common than the more flamboyant examples of 'Ombres Chinoises' that were produced from the 1870's through to the early years of the twentieth century.

The box lid, designed by Bernard Coudert, has a Chinese audience looking on at a full scale shadow theatre, a design that clearly dates from the 1870's, however the enclosed booklet published by Le Bailly et O. Bornemann, 15 rue de Tournon appears to be some years later, perhaps some old stock bought up by another toy seller and slightly updated with the inclusion of some new text.

We have next to no information on the artist Bernard Coudert, however he is known to have produced several lithographic designs for games throughout the 1860's and 1870's. During this time his name is more often than not found together with H. Jannin's or L. Saussine establishments at Paris.

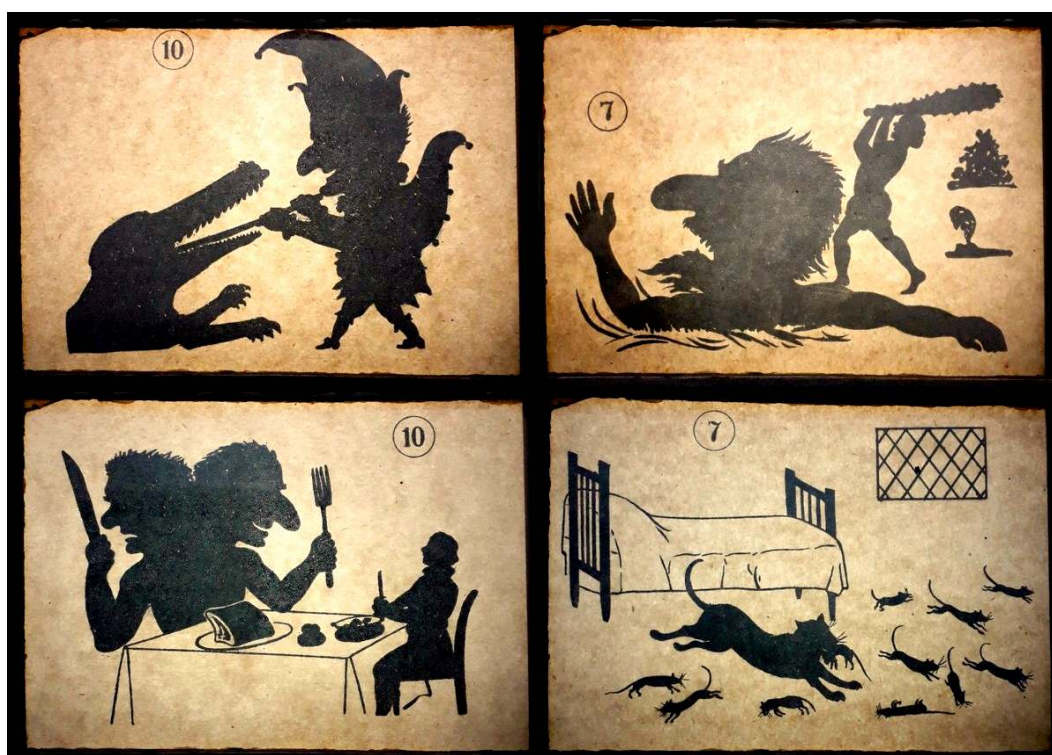
FREE WITH A BOX OF CHRISTMAS CRACKERS!

83. **[SHADOW THEATRE]. TINY TOT'S ELECTRIC SHADOW THEATRE.** In various series comprising Cinderella. Jack the Giant Killer. Dick Whittington. Punch & Judy, Etc. [London: Tom Smith & Co., 1912]. **£ 1,250**



Model theatre, [276 x 285 x 136mm.] constructed from cardboard; consisting of a printed coloured lithograph proscenium; the 'backstage' is equipped with winding mechanism as on diagram 'a'; two wooden stabilisers, and two candle-holders in the 'floor', in the 'roof' of the 'backstage' are two smoke-holes and two cranks for rolling the panorama; the panorama consists of translucent paper, upon the back of which silhouette characters have been printed in black; proscenium printed in chromolithography, the panorama printed in offset lithography.

The electric toy theatre was announced at the end of 1912 as a novelty that came with a de luxe box of Tom Smith's Christmas crackers. The box of crackers has long since gone the way of all past Christmas treats, however the shadow theatre being a more durable item survived to ornament the nursery.



Proscenium design consists of the title above the proscenium arch, and pilasters left and right. The loaded spool consists of Dick Whittington (scenes numbered 1-16), and Punch & Judy (scenes numbered 1-16). Those for Punch state that a special Punch call is to be used (and presumably was supplied). 'With a little practice the rendering of Punch is very realistic.' There is no spool for Cinderella and Jack the Giant Killer. The toy is accompanied by three leaflets entitled Tales for the Electric Shadow Theatre, which have been printed on coloured paper. These are for Cinderella, Jack the Giant Killer, and Punch & Judy. There are no notes alas for Dick Whittington.

Like a number of other toy theatres made by or for Tom Smith it carries the legend: 'British Manufacture' and Smiths may have indeed commissioned the theatre, or bought them in, to be included with their own wares.



BONDAGE... TREACHERY... CAPTIVITY... SLAVERY

84. [SILK PLAYBILL]. ROWE, George F. & HARRIS, Augustus. FREEDOM ... performed at Her Majesty's Servants of the Drury Lane Company. [London: August 4, 1883]. **£ 250**

Silk programme [44 x 26cm] printed in red; a couple of small stains but overall in fine condition.

'Harris had a straightforward management policy: to gauge public taste precisely and satisfy the demand. That was the only way to fill the cavernous Drury Lane and make it pay. The theatre's vastness required commensurately massive, spectacular, and lavish productions. The result was a three-part season, with a pantomime as its money-making centrepiece, preceded by a melodrama, and followed by other 'high-brow' productions sustained by the pantomime's profits.' [ODNB]

Freedom was the melodrama that opened the 1883 season at Drury Lane and was the fourth in a succession of spectacles following on from *The World* 1880, *Youth* 1881 and *Pluck* 1882.

Each of the first nights, often four hours long, became attractions in themselves. The complex staging often resulted in confusion and disarray, and subsequent performances often abbreviated somewhat. One has to admit the plots were dreadful although the visual effect must have been unbelievably spectacular. The four acts included scenery of a ruined mosque Arap's Palace, the Nile by moonlight, a rock tomb and the temple of Rameses. These scenes with suggestive subtitles of Bondage; Treachery; Captivity and Slavery clearly had a certain erotic quality to them to titillate the audience. Harris quite probably took his cue for *Freedom* from Verdi's *Aida* which had opened originally at Cairo's Khedivial Opera House before its London production - there the protagonists are entombed - a neat foil to the *Freedom* spectacular at Drury Lane.

Augustus Harris headed the bill as the commander of a boat with his co-author George Rowe attempting to be 'A Man from Texas', Henry George played the Slave-dealer who did duty as a villain, and Sophie Eyre, as a wronged Egyptian wife who takes the law into her own hands and slays her husband. The critics poured scorn on *Freedom* but the public loved it and flocked to see.

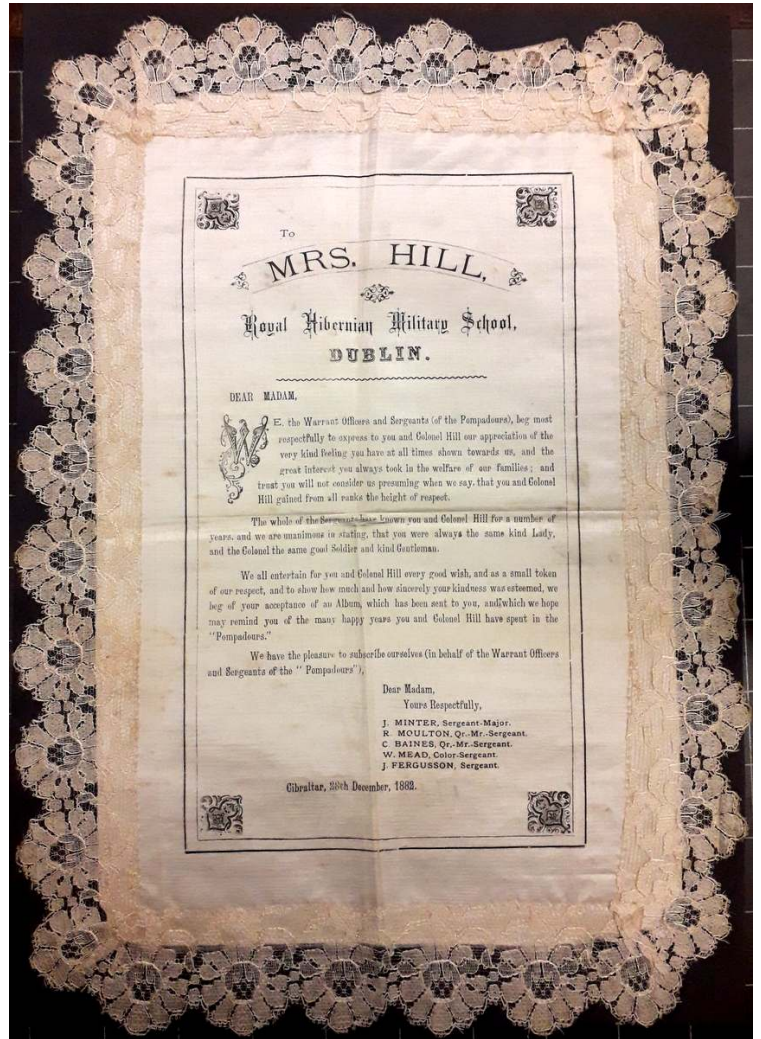
SILK REMEMBRANCE

85. [SILK PRESENTATION BROADSIDE]. MRS HILL, ROYAL HIBERNIAN MILITARY SCHOOL DUBLIN. [Gibraltar], 1882. £ 225

Silk broadside 30 x 24.5cm with 4cm lace border, white silk, printed on one side within decorative double rule frame with corner ornaments, decorative initial letter and ; small split to extreme centre of centre fold but otherwise fine.

This attractive printed silk broadside is a gift to Mrs Frances Hill in the form of a letter from four regimental warrant officers recognising the many years that she and her husband had both been connected with the Essex Regiment, which had been stationed at this time in Gibraltar.

Mrs Frances Dorman Hill (née Browne) was the wife of Colonel Francis Charles Hill, a military veteran of both the Crimea War and the India Mutiny. The couple married in 1869 but before they met Francis had joined the 56th Regiment later known as the 2nd Essex (Pompadors). On his retirement in 1882 he was made commandant to the Royal Hibernian Military School at Dublin and it was at this juncture in their lives that a presentation album was made from the warrant officers and Sergeants of his former regiment to their colonels wife. The Colonel and his wife retired to Hythe where he died in 1922 as a grand old soldier at the age of 88, Frances, her husbands junior by 13 years, died in 1930.



SOME weeks they grow, and live so gay,
But now they neither eat nor play.
'Tis then they want kind Emma's care:
She must some paper bags prepare,
And place in each a sleepy worm:
How they give silk she soon will learn.
But she must take the greatest care,
To keep them from the cold, damp air;
Nor pin the bags too near the fire;
'Tis gentle warmth the worms require.



SECURE, within her paper home,
The catterpillar weaves her cone;
A silken bed, wherein to lie,
Till she comes forth a winged fly!
The silk called floss, so soft and warm,
Does the cone's outer covering form;
But all within is silk so fine,
Spun in one smooth, unbroken line.



THE cones are gathered from the trees,
In water thrown, then wound with ease.
Three hundred yards of silk, 'tis known,
Is produced from a single cone.
Hundreds of children turn the wheels,
To wind the silk each small cone yields:
When wound, 'tis called raw silk, and
sold,
Dresses to make, for young or old.

SILK: FROM EGG TO WEAVER'S WHEEL

86. [SILK PRODUCTION]. EMMA AND THE LITTLE SILK-MAKERS: A True and Wonderful Story. [London] Published by Darton & Harvey, Gracechurch-street. 1833. £ 550

FIRST EDITION. 12mo, pp. [16] printed on verso's only, each leaf with a handcoloured illustration at head; spotted throughout, due to paper stock; stitched as issued in the original printed publisher's wraps, lightly dust-soiled and lower wrapper with some surface loss at foot; with contemporary ownership inscription 'This our little Darling was very fond of' on inside front cover.

Rare first edition of this charming tale for children, set out in rhyming couplets, with Emma being informed by her mamma on all aspects of silk production, from the hatching of the eggs through to the weaver's wheel.

'The cones are gathered from the trees,
In water thrown, then wound with ease.
Three hundred yards of silk, 'tis known,
Is produced from a single cone.
Hundreds of children turn the wheels,
To wind the silk each small cone yields:
When wound, 'tis called raw silk, and sold,
Dresses to make, for young or old' (p. [16]).

The hand-coloured illustrations make the work particularly appealing, showing the silkworm eggs, Emma observing the caterpillars feeding on mulberry leaves, preparing the paper bags for the caterpillars to form the silk as they pupate, the moths emerging from the cocoons, and finally Emma shown spinning the silk at the weaver's wheel.

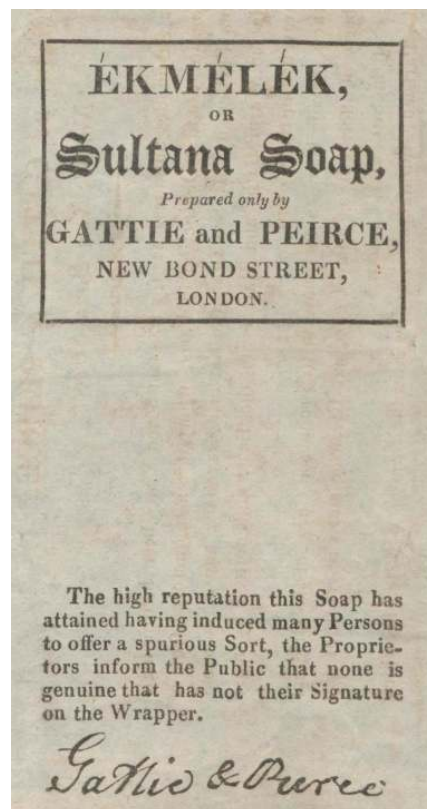
OCLC records one copy only, at the British library, however, we have found further copies in the Osborne collection and The Morgan.

CLEAN & DECENT

87. **[SOAP].** EKMELEK, or the Sultana Tablet, made by Gattie & Peirce, No. 57, New Bond-Street. London, Evans & Ruffy. [n.d., c. 1815].
£ 175

4to, broadside, 22 x 17cm., creased where folded, tiny hole in upper blank margin.

An interesting piece of ephemera, advertising Ekmelek, an 'excellent soap' supposedly introduced from Turkey to Paris. The London stockists (J.T. Rigge, Cheapside and Mrs. Tait, Cornhill) are listed, together with over 20 provincial outlets. This 'broadside', labelled on verso, was presumably used as the wrapper for each block of soap. The maker's facsimile signature was a testament of authenticity: 'none is genuine that has not their signature on the wrapper'.



ILLUMINATING LADY

88. **STANLEY, Jane Charlotte.** ILLUMINATED 'ALBUM [OF] JANE C. STANLEY. Roughan Park.' Tyron, Ireland, 1830-1860.
£ 1,500

Folio, [37 x 28 cm] approx. 72 leaves on variously coloured paper of which some 30 unused; original purple panelled morocco; the covers and spine elaborately tooled in gilt; with wide decorated inner dentelles and blue watered silk end-leaves and paste-downs; lacking lock, somewhat brutally removed by an inquisitive vandal.

An nicely illustrated album including a number of pages illuminated and heightened in gold by an amateur calligrapher living in the North of Ireland. There are various poems by Hemens, Byron, and Strickland, almost habitual in albums of this period, together with original contributions, various prints, a few photographs of St Helena and Napoleons grave there, and two delicate Indian pen and ink drawings of buildings.



Jane Stanley, the compiler of this album, lived at Roughan Park, Newmills, Dungannon, County Tyrone in Ireland. She was born in 1812, the daughter of Joseph Trimble of Ashfield Park near Clogher in the same county and married in 1847 Charles Stanley of Roughan Park. This was a fairly modest country house built within a few yards of the historic ruin of Roughan Castle, unsurprisingly a view of the castle, in a restored condition, is used for the illuminated letter 'A' of the title and also the subject of a poem title 'Roughan Castle' by a contributor to the album 'M. Scott.' This and other poems in the album signed by 'E. Scott' can be identified with some certainty as by Mary and Elizabeth Scott, both daughters of James & Elizabeth Scott of Bloomhill, near neighbours to the Stanley's. We know almost nothing about Jane's life although she had a surviving daughter who married into the Hobart family and that Jane died at Roughan in 1888. Newspaper notices talk of the quality of her coffin as being more interesting than her life. Her husband Charles, a J.P. in the Tyrone area soon after her death retired to Bath where he died in 1906. Roughan Park estate had already become the home of a daughter and son-in-law but they disposed of in the 1890's before settling in England, presumably this album came when the family left Ireland.

Although a number of the leaves are watermarked '1830' the illuminated title and poems would be from the 1840-1860 period with a number of themes clearly derived from Henry Noel Humphreys *The Art of Illumination and Missal Painting* of 1849 and *The Origin and Progress of Writing* of 1853 and other contemporary manuals that began to be prevalent through this period.



'ANGEL OF FREEDOM'

89. [SUFFRAGETTE CHINA]. ORIGINAL CUP, SAUCER & SIDE PLATE, made by Williamson's of London for the WSPU in 1909. **£ 2,850**

Cup, saucer and side plate; white china has strikingly clean, straight lines and is rimmed in dark green with a green handle to the cup, each piece carries the motif, designed by Sylvia Pankhurst, of the 'angel of freedom' blowing

her trumpet and flying the banner of 'Freedom, in the background are the initials 'WSPU' set against dark prison bars, surrounded by the thistle, shamrock and rose, and dangling chains; the cup has two minor hairline cracks, otherwise all pieces are in fine condition.

Rare survival of an original Suffragette cup, saucer and side plate complete with the 'Angel of Freedom' designed by Sylvia Pankhurst. Initially for use in the refreshment room of the Prince's Skating Rink Exhibition and then sold in aid of funds.

The Women's Exhibition of 1909, all but forgotten today, was a tipping point in women's struggle for equal rights. The event was open to both sexes and cleverly calculated to show men that suffragettes were not the dangerous 'shrieking sisterhood' they were painted but were in fact the wives, mothers and sisters they knew, women safely interested in the same female pursuits they always had been, women dedicated to creating beautiful things not destroying them.

'The winged angel logo was repeated on almost all promotional material. It was especially striking on the elegant white tea service, specially commissioned from a pottery in Staffordshire, used in the traditional tea and refreshment room during the exhibition and for sale after the event. Commemorative china was a relatively new idea and this early understanding of branding as a way of advertising was a key element of the exhibition's success making the WSPU one of the first campaign groups to understand the significance of logos' (<http://annesebba.com/journalism/the-womens-exhibition-of-1909/>).



PHOTOGRAPHY USED TO PRODUCE A MOVING IMAGE

90. [TACHYSCOPE]. ANSCHÜTZ' TACHYSCOPE with ten photographic series - - Tachyscope Anschutz avec dix series de photographies - Tachyscopo de Anschutz con diez series de representaciones fotograficas... Grosse Ausgabe Grand Format - So drehe man! Rotation - Anschutz' Schnellseher mit zehn photographischen Bilderreihen D.R.P. No. 60285 Germany : Lissa [Prussian province of] Posen, Ottomar Anschutz. [1891]. **£ 4,500**

Original circular box [231 (diam.) x 54 mm], the lid with a chromolithograph of eight roundels, showing four scenes from the enclosed strips, and four further scenes of how to use the Tachyscope and how the photograph's were taken, enclosing the title and patent information in three languages; containing 9 of 10 strips (described below) and the original turned wood stand in three detachable parts.

Built on the same principal of the contemporaneous zoetrope, Anschutz' Tachyscope had the crucial advantage of using photography to produce a moving image.

This early form of cinema was something of a sensation when in '1891 a motorised and slightly smaller device called the Electrical Schnellseher was being manufactured by Siemens & Halske in Berlin as both a public coin-operated attraction and a home machine, and was displayed at the International Electrotechnical Exhibition in Frankfurt; on the Strand, London (1892) and at the Chicago World's Fair (1893) as well as many other locations: nearly 34,000 people paid to see it at the Berlin Exhibition Park in summer 1892' (Rossel).

With a public excited by the 'Electrical Schnellseher' it was an obvious candidate to be marketed for sale in the form of a toy, the Anschutz' Tachyscope was constructed using the same principle of design as the zoetrope but instead of cartoons each with bands of images were made from photographs that Anschutz had taken of various moving subjects.



The series that are included with this example are 1. Running man; 2. Riding a horse, trotting; 4. Running dog; 5. Camel; 6. Marching soldier; 7. Leapfrog; 8. Riding a horse, cantering; 9. Billy goat jumping a fence; 10. Stork in flight. Lacking from this copy is the third strip of a rider and horse leaping a fence. A number of the strips were taken at Breslau Zoo and the Military Riding Institute in Hanover and elsewhere; no second series of strips were forthcoming and one wonders that after an initial interest and the shortness of each strip being limited to 20 frames, the curiosity wore off.

'Unlike E-J. Marey, Georges Demeny, and many other chronophotographers, Anschütz was not primarily a scientist, but rather an artistic photographer committed to the quality of the image. The son of a painter of wall decorations in homes and castles around Lissa in the (then) Prussian province of Posen, Ottomar Anschütz set up a darkroom for wet-plate photography in the family home, switching to Monckhoven's fast dry plates when they became available in 1880 so that he could pursue his already firm interest in photographing moving subjects. Anschütz developed a series of fast shutters in the 1880s which allowed him to take subjects at 1/1000th of a second; his deservedly famous 1884 photographs of storks in flight were a direct inspiration for aviation pioneer Otto Lilienthal's experimental gliders in the late 1880s, and he made many striking animal studies at the Breslau Zoo and elsewhere. The influential Anschütz focal plane shutter of 1888 was used in still cameras sold by the Berlin firm of C.P. Goertz for nearly thirty years.' [Russell]



Anschütz was something of a perfectionist and unfortunately gave up developing his early cinema just when Thomas Edison, Marey, and others entered the field. Like many pioneers his contribution to early cinema has been largely forgotten and although this toy version, sold to an eager public, shows how far he had developed his ideas of making photography move, it was soon swept away by later developments.

See Deac Russell at <https://www.victorian-cinema.net/anschutz>.

BY THE 'MASTER OF THE FRENCH AND ITALIAN LANGUAGES
AT THE MACCLESFIELD GRAMMAR SCHOOL'

91. **TARVER, John Charles.** DICTIONNAIRE DES VERBES FRANÇAIS: or, A dictionary of French verbs showing their different governments to which is prefixed a table of the irregular verbs, and some remarks on the tenses of the conjugation and the article... Macclesfield: Printed for the author by J. Wilson... 1818. **£ 450**

FIRST EDITION. 8vo, pp. viii, lix, [i], 277, [1] blank, [1] errata, [1] blank; minor light foxing in places, otherwise clean throughout; with note on front free endpaper 'Rebacked Nov 1885. To preserve it as a Macclesfield book. I found this book at Henbury in 1874. T.K.B.'; uncut in contemporary boards, later expertly rebacked in vellum, spine ruled and lettered in gilt, with morocco label lettered in gilt, boards a little foxed, but not detracting from this being a very good copy.

Rare first edition of this dictionary of French verbs by John Charles Carver, 'Master of the French and Italian languages at the Macclesfield Grammar school', the work being attractively published in the town.

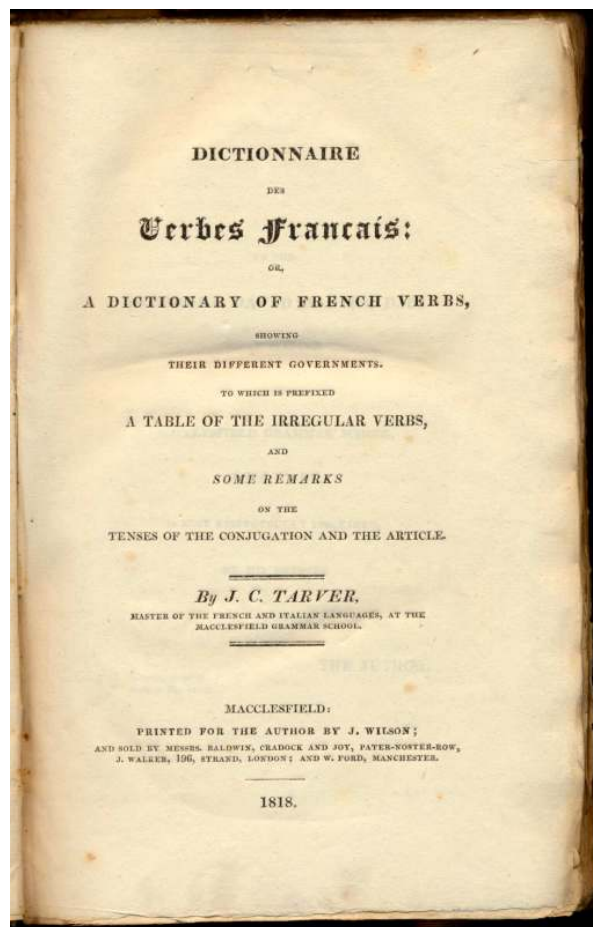
The educational writer John Charles Tarver (1790–1851) was born at Dieppe on the 27th March 1790. 'Upon the outbreak of war with England in 1793, the Tarvers were thrown into prison, together with the other English residents. John was at that time staying in the house of M. Féral, a friend of his mother, and chief engineer of the 'Ponts et Chaussées' for Seine-Inférieure; and when the means of escape were offered to his parents, he was left in France until an opportunity should offer to send him to England. This never occurred. M. Féral, however, brought the child up as his own son, educated him, partly himself and partly at the government school at Pont Audemer, and in 1805 took him into his own employment in the service of the Ponts et Chaussées. Three years later he obtained him an appointment in the administration de la marine, in which service he remained, first as secretary to the admiral of the fleet at Toulon, and afterwards at Leghorn, Spezzia, Genoa, and Brest, until at the cessation of war in 1814 he was enabled to renew his intercourse with his family. In March of this year he obtained leave of absence and hastened to England, where he found his mother and a brother and sister living. He returned to Paris during the 'hundred days,' immediately after the flight of Louis XVIII, but, his prospects there appearing unsettled, he decided to rejoin his friends in England. He soon obtained a post as French master at Macclesfield free school. While there he was struck by the lack of guidance afforded by existing dictionaries as to the right word to choose when a number of equivalents were given. As a first attempt to remedy this defect he prepared his 'Dictionnaire des Verbes Français' (Macclesfield, 1818, 8vo); but this was avowedly incomplete, and he was ultimately led to produce, at the cost of immense labour, his valuable and original 'Royal Phraseological English-French and French-English Dictionary' (London, 1845, 2 vols. 4to; 2nd edit. 1849; 3rd edit. 1854). It was dedicated by permission to Prince Albert, and it remains a standard work' [DNB - the 1898 text for a change]

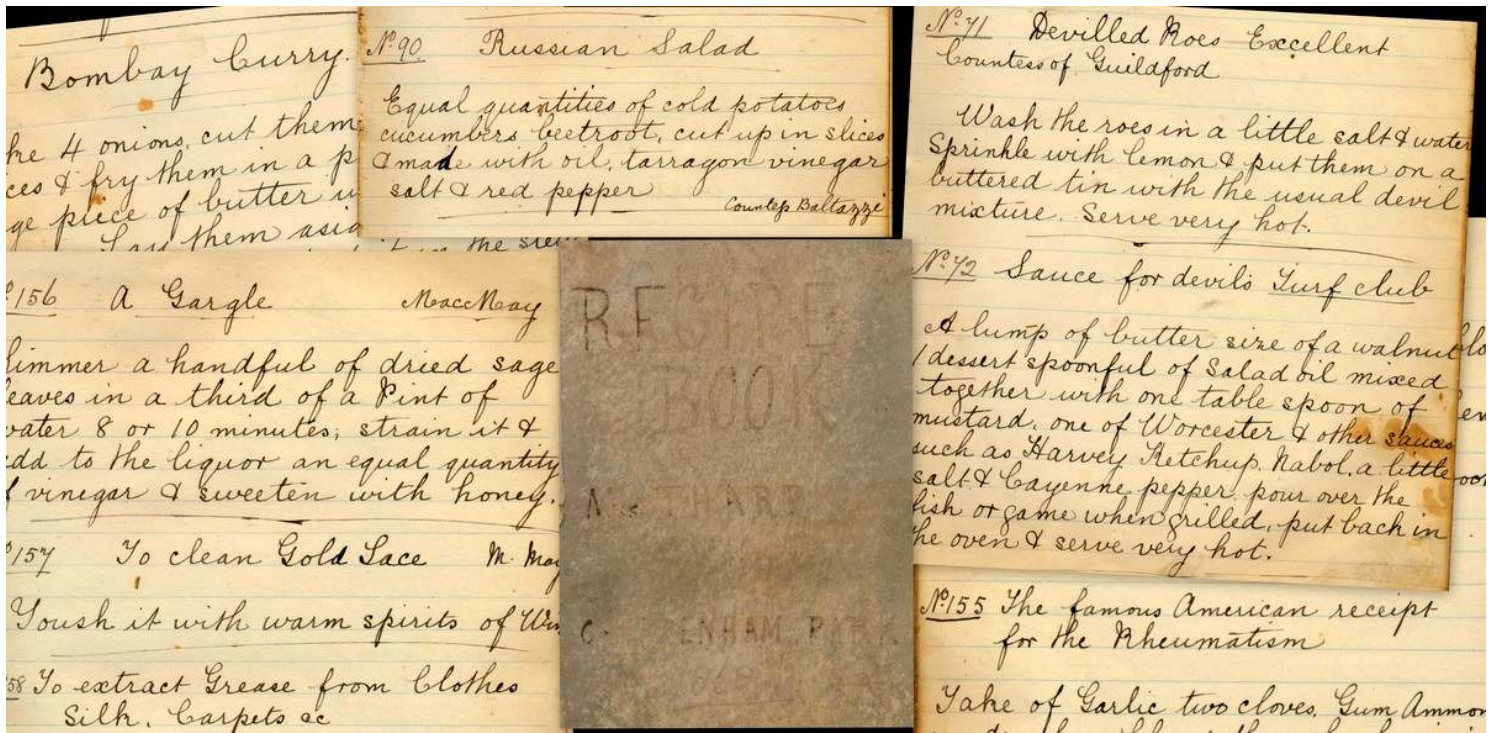
OCLC records five copies, all in the UK, at the BL, Cambridge, NLS, Aberdeen, and Glasgow, with no copies in North America.

COUNTRY HOUSE RECIPE BOOK, WITH PLENTY OF CURRY!

92. **THARPE-GENT, Annabella Lucy.** ORIGINAL RECIPE BOOK BELONGING TO 'MRS THARP, CHIPPENHAM PARK, 1868'. [Chippenham Park estate, near Newmarket/Ely] [c.1880-1926]. **£ 500**

MANUSCRIPT IN INK. Long 8vo, [28 x 16cm] pp. 208 with approx. 360 recipes together with further notes loosely inserted; original white 'vellum' boards, now lacking spine.





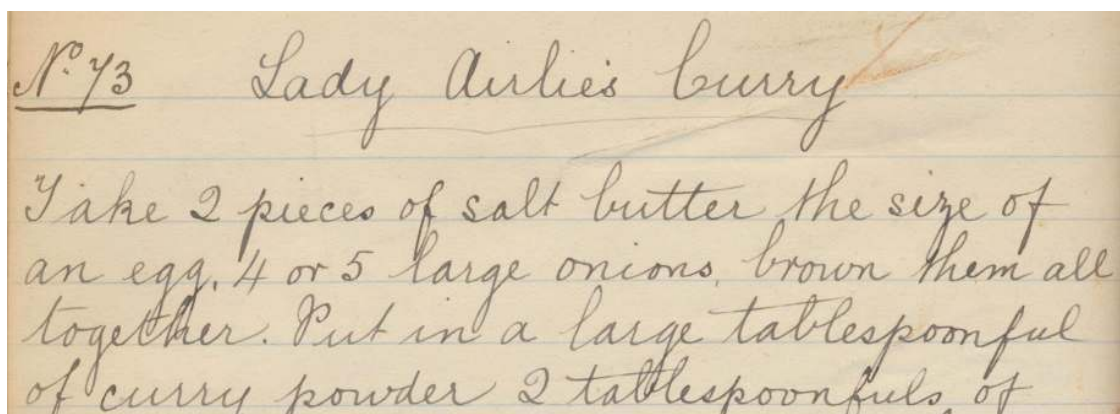
An original manuscript recipe book compiled by a Annabella Lucy Tharp-Gent (1842-1929) of Chippenham Park, from the time of her marriage in 1868.

Although the cover bears the date '1868' it is clear that Mrs Tharp decided sometime in the 1880's to transcribe her collection of recipes into this new volume, probably sifting and sorting the contents for the requirements of late Victorian palates. The first recipe is for a 'Burdwan Stew. Indian Recipe' with the useful instruction 'A lot of Chillies or Red Peppers' also a 'Bombay Curry,' 'Madras Dry Curry,' 'Curry (Mrs Mortlock),' 'Indian Curry,' 'Receipt for India Pickle,' 'Curry Madras (Mrs Burn),' 'Lady Airlie's Curry,' 'Vegetable Curry' are dotted about the volume and may indicate an Indian family connection.

Quite a number of recipes give a source 'Sauce for devils - Turf Club,' 'Devilled Roes (Countess of Guilford),' 'Chiles Rellenos - Horace Vachell, Febr. 2nd 1890', 'Cumberland Sauce - Given by HRH the Duke of Cambridge when he paid us a visit at Chippenham,' 'Croûts a la Langham' presumably the London hotel of that name, 'Lady Worsley Pudding,' 'Mrs Heathfield's Irish Plum Plum Cake' Potatoes a la Maitre a'hôtel (The dear Mater's),' 'Lady Abbesses (A nun's recipe),' and 'Mocha Pudding - Maud Hunter Blair's' to name a few.

A number of household receipts have crept into the manuscript including such everyday wants as 'Varnish Receipt,' 'Cement for Crockery,' 'For Flies,' 'To clean Gold Lace,' together with some useful medical preparations including 'The famous American receipt for Rheumatism,' 'Evaporating Poulitice,' 'For the Bite of a Mad Dog,' and curiously for this late date 'Cholera from the Board of Heath.'

The date on the cover refers to her marriage that year to Captain William Montagu Tharp-Gent. Chippenham Park was purchased around the year 1800 by John Tharp, a Jamaica sugar estate owner. He died not long after and left his property to his ten year old grandson John Tharp II who was known by the unfortunate appellation 'John the Lunatic.' The estate was therefore managed first by his father, John Tharp II, and then by a cousin who both died without issue, the estate therefore devolved upon William Tharp-Gent and Annabella in 1883. They set about remodelling the house in the Queen Anne-Revival style and it was probably when this was taking place that Annabella remodelled her *Recipe Book* too.



OPTICAL ILLUSION FOR YOUTH

93. [THAUMATROPE - OPTICAL TOY]. GEZICHTSBEDROG. Zes plaatjes voor de Lieve Jeugd. No. 1. Wageningen: A. Ophorst [c. 1867 or earlier]. £ 1,500

Complete with six lithograph cards [7.6 x 11.6 cm] each with a part image on opposing faces and threaded to left and right with jute cord; contained in the original printed blue envelope, one flap missing and some scribbled pencilling under the title but still acceptable.

A good copy of this somewhat delicate toy designed to combine two images into one by twirling the threads. The six subjects of this 'Optical Illusion for youth' include: a cat facing off a dog; a cat pouncing on a duck; a boy riding a donkey and teasing the animal along with a poll of carrots; a jockey and racehorse; a sailor chasing a Chinaman; and a witch with her dog smoking a pipe.

Adriaan Ophorst (1833-1901), bookseller in Wageninge and younger brother of Johannes Adriaan who was a publisher, bookbinder and owner of a bookshop also in Wageningen. A second series of his *Gezichtsbedrog* is listed with a date of 1867 in Brinkman's *Catalogus van boeken en tijdschriften*, and although we cannot identify a date for our first series it would likely that Ophorst issued it within a year of the second series.

The Thaumatrope was probably invented by the geologist William Henry Fitton although it was John Ayrton Paris who took the credit when describing the illusion in his educational book for children, *Philosophy in Sport*. The idea quickly spread and although prices were initially high for this drawing-room 'toy' very soon copies were being produced by various publishers.



SCRAMBLE FOR AFRICA

94. [TOY THEATRE]. VOYAGE EN AFRIQUE: Cyclorama en 22 Tableaux. [Berlin: Adolph Sala, Luxus Papierfabrik], [1889?]. £ 3,500



The panorama, made up of ten conjoined strips that unrolls from right to left, from one wooden roller onto another, and mounted in a model theatre [30.5 x 37 x 9 cm] with additional fitted extensions consisting of a cardboard proscenium front and wooden 'backstage.'; the proscenium protected by two side-wings which are then held in place when opened by the insertion of a 'pediment' into a slot provided at the top of each wing; the extensions supplied to stand either side of the toy when the wings are open; housed in the original box [33 x 39 x 9.5 cm.] the lid with a large coloured decorative title label.

German toy theatre with including a panorama, or cyclorama, depicting a voyage to Africa from Spain and thence by way of the Mediterranean with a trip down the Nile from Cairo, with an ostrich chase, encounters with lions and crocodiles, desert sands and all the romance of an 'unexplored' territory.

The proscenium carries the title, 'Voyage en Afrique' with the left wing, when closed, providing a list of the tableaux: '1. Port de mer espagnol. 2. Embarquement. 3. Le vaisseau en mer. 4 Approche de la Tempête. 5 Orage sur mer. 6. Essais de Sauvetage. 7. L'Epave. 8. Port Said. 9. Le Caire. 10. Rendez-vous des Caravanes. 11. 12. La Caravane dans le desert. 13. Le Sirocco. 14. La Caravane en detresse. 15. Lion attaquant des girafes. 16. Le Desert. 17. Chasse à autruche. Coucher du Soleil. 18. Crepuscule. 19. Camp de nuit. 20. L'Aube. 21. Chasse au crocodile. 22. Arrivée chez les musulmans.'

The closed wing on the right shows two men preparing to transfer boxes and trunks (one marked 'F.K.') onto a sailing ship which is just arriving. When the wings are opened that on the left depicts a North African, and that on the right a sub-Saharan African warrior. The 'pediment' is decorated with an African scene, with a lion slumped in the centre. Above in the centre is a seated black African slave and at the extreme left a North African the stand-alone side pieces appear the African girl beating her drums as on the box lid, that on the right being a mirror image of that on the left.

The 'backstage' houses the panorama. The 22 scenes in fact constitute a continuous image. It is rolled by inserting a handle into mortises in the roof of the 'backstage.' That on the left causes the panorama to roll backwards, that on the r. causes it to roll forward. A sack in the first tableau is marked 'F.K. 89', and a case in the ninth tableau is marked 'F.K.' and these initials must be those of the as yet unidentified artist A pamphlet was published to accompany the toy, *Afrika-Reise: Cyklorama in 22 Bildern mit erlauterndem belehrenden Text fur Jung und Alt.* (here in partial facsimile) which advised how the 'cyclorama' should be performed, and provided a lecture in verse for the cicerone.

The toys makers have, quite unintentionally, left us a sanitised depiction of the 1880's 'Scramble for Africa' a rather inglorious period of history that resulted in the continent being carved up between competing nations.



SATIRICAL COMMENT ON THE CRIMEA WAR

95. [TOY THEATRE]. GRAND MONKEY'S THEATRE. Most charming amusement for children of all ages - GROSSES AFFENTHEATRE. Afferliebste Unterhaltung für Kinder jeden Alters - GRAND THÉÂTRE DES SINGES. Joli divertissement por les enfamnts de tout âge. [Nürnberg]: Original-Eighthun. G. W. Faber & W., [circa 1855]. **£ 7,500**

Toy theatre with articulated subjects, including a hand coloured tinted lithograph proscenium in a renaissance style, the centre with a decorative device contains horses heads and a goats head surrounded by floral swags and scrollwork, to left and right panels containing the portraits of a monkey and a dog supposed by green cherubs above large vases of flowers, the lower section with a monkey portrait in a cartouche ; a printed red velvet and richly brocaded curtain lifted to reveal wings of verdant foliage and a removable backdrop of an impressive castle looking over a stone bridge over a river; 5 articulated hand coloured and shaped pieces including 1) a top hatted gentleman monkey and his dog wife out for a stroll, both with moving heads; 2) a group of four monkey characters seated at a table with fruit and wine before them the monkey to the left in plumed bicorn hat and a red uniform with a moving arm to take a bite of food, to the right another officer in a bicorn hat with plums and a blue jacket with an articulated head; 3) A monkey monk in a brown smock and cap pulling a tumbrel with a dead monkey soldier hanging out the back, the head of the peasant and the wheel of the cart articulated; 4) A dancing dog dressed in a red jacket and floral skirt, the latter articulated; 5) A white poodle with a green collar and whose back legs can be articulated; also an unarticulated piece of a monkey soldier with a rifle over his shoulder; the whole neatly fitting into the original box [22.3 x 28.8 x 6.1 cm], the lid with a scene from the perspective of the audience including a view of the stage with the curtains opened to reveal a view of the theatre in action, to the top left and top right cartouches with two scenes, below the stage the theatre orchestra, the centre and left and right members of the audience looking on and at the foot the title in three languages, the whole heightened in gum arabic.

A beautifully constructed toy theatre with delicate articulated subjects each mounted on wood with the moving parts activated by small threads held in place by sealing-wax.



It is quite clear from the box lid that the toy is partly a satirical comment on the Crimea war of 1854-56, the flagpoles on top of the backdrop of the lid are of Great Britain, France and Turkey; whilst the flag to the entrance way to the castle in the backdrop is of Russia. Maybe this was just a topical subject to enhance the saleability of the theatre, although the inclusion of a tumbrel carrying a dead soldier and officers enjoying a luxurious repast point decidedly to some uncomfortable truths. As a toy the theatre would originally have had a text for children to act out, alas no longer present, although probably possible to identify from the unusual characters.

According to a note in Johann Lothar Faber's *Die Bleistift-Fabrik von A. W. Faber zu Stein bei Nürnberg in Bayern* (p. 20) the artist/maker of the game was a deaf mute working from Nürnberg. Apparently some unscrupulous businessmen in 1858 inveigled him into allowing his name to be used on a counterfeit pencil that was pass it off as a product of A. W. Faber! Faber is noted for producing some of the finest and inventive games of the mid nineteenth century.

We have not seen such a delicate toy theatre of this type before, probably because unlike this example they have just not survived intact.

SCARCE TROY PANORAMA

96. [TROY]. ACLAND, Henry Wentworth. THE PLAINS OF TROY Drawn on the Spot by Henry Acland Esq. Engraved by F.C. Lewis, Engraver of Drawings to the Queen Victoria. Oxford: Messrs. Wyatt & Son, 1st Octr. 1839. **£ 2,500**

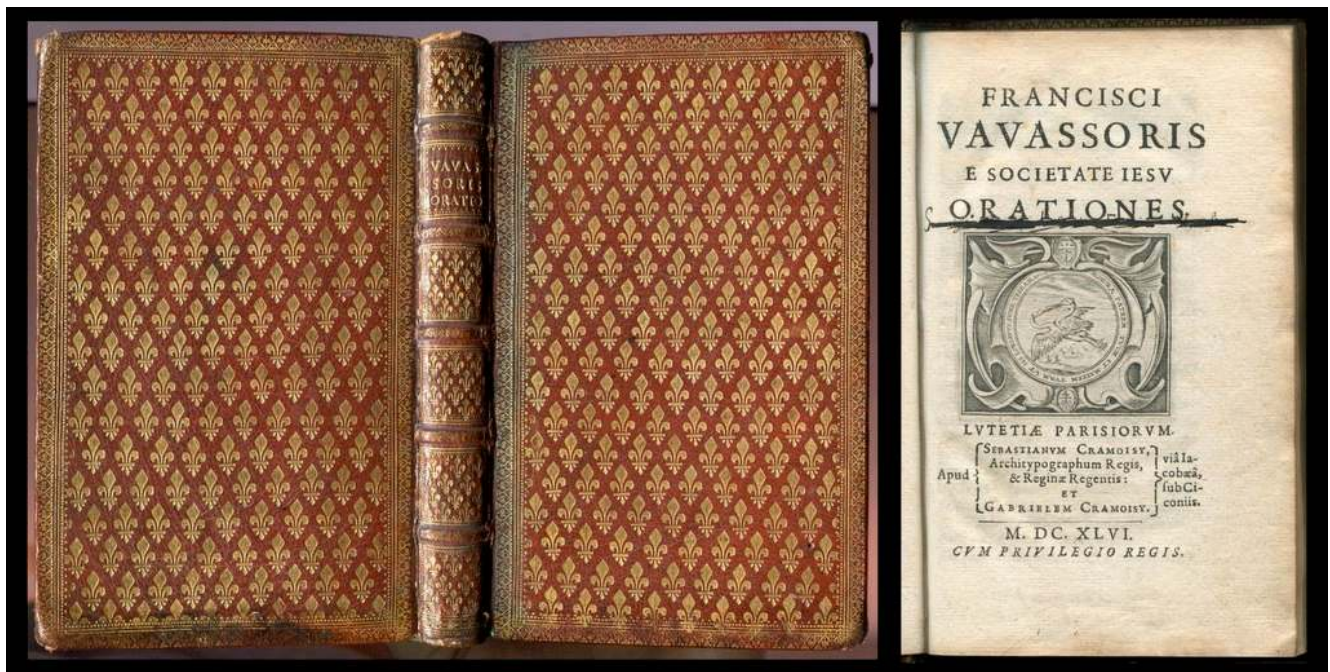
Sepia aquatint panorama measuring 320 × 2,135 mm, consisting of three sheets conjoined; somewhat foxed in places; in half morocco folio, upper cover with label lettered in gilt, worn at extremities and rebacked; together with a facsimile of the rare accompanying booklet.

The viewpoint was taken from tumulus of Æsyetes. Acland had intended to write a full-length work on troy but he published only the description accompanying the panorama.



'Thus minded, we accept with pleasure and gratitude such delightful results of genial scholarship as these which Mr. Acland has now given us; not careful to believe all that he believes, yet sympathising with his enthusiasm, and respecting his moderation. He, no doubt, will agree with the great master of his university, that probable impossibilities are more allowable to a poet than possible improbabilities and that to test Homer literally by the appearances of the district between Koum Kale and Bounarbashi, or the identity of that district and its localities by Homer, is dealing more hardly with both than they deserve, or than any other heroic poem or heroic scene would bear.' Henry Nelson Coleridge writing in the *Quarterly Review*, Vol. 66, September 1840.

Atebey 7.



STYLE-CLEANSING FOR STUDENTS

97. **VAVASSEUR, François.** ORATIONES. ... Lutetiae Parisiorum, Apud Sebastianum Cramoisy et Gabrielem Cramoisy, MDCXLVI [1646]. £ 750

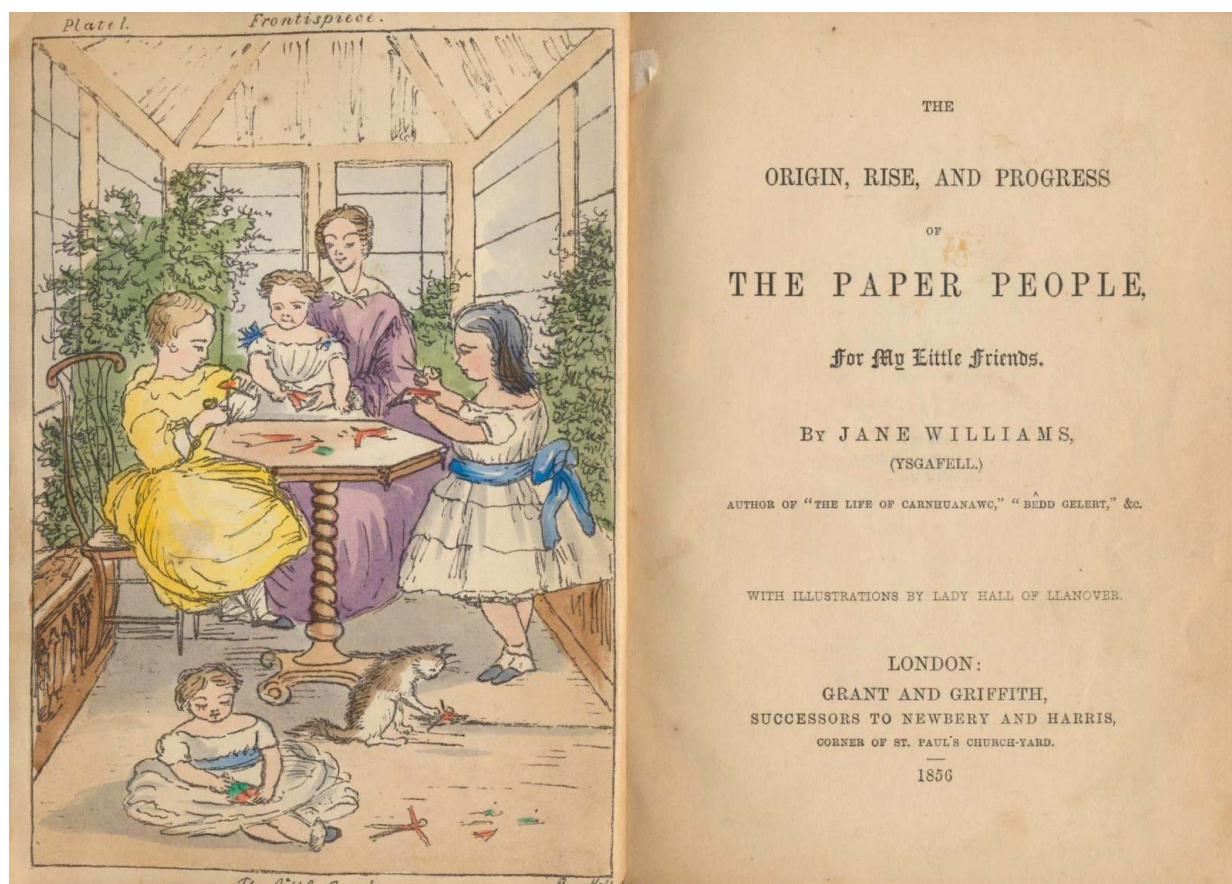
FIRST EDITION. 8vo, pp. [xviii], 352, [2] index and privilege; printer's device on title; contemporary(?) ownership note on title crossed out in black ink, small loss to corner of A4, not affecting text, otherwise clean and fresh; in contemporary dark red morocco, boards and spine gilt with fleurs-de-lys; spine in compartments, boards with decorative border; all edges gilt; slight wear to head of spine, and corners bumped, but still a very good copy.

First edition of this collection of ten speeches by the Jesuit François Vavasseur (1603-1681), according to d'Olivet "le meilleur humaniste de son temps".

The *Orationes*, owing much to his master, the Jesuit theologian Denis Pétau, are collected from his addresses to students at the start of each academic year between 1629 and 1636. In his introduction, Vavasseur contrasts the florid literary excesses of his Jesuit (and other) predecessors with the simplicity of his own approach, writing as far as possible in the first person. The orations themselves connect humanism with the reign of Louis XIII, and closely link their futures; he encourages the young French towards a *renovatio litterarum* and a rejection of earlier types of eloquence, warning against *inflatio verborum*, and stylistic eclecticism.

Vavasseur was renowned as one of the foremost stylists and humanists of his time, and his reputation extended well beyond French Catholic circles. His writings covered biblical scholarship, the literary and moral virtues of the burlesque style, the composition and structure of epigrams, and the Jansenist controversy.

Sommervogel VIII, 499; see Marc Fumaroli, *L'âge de l'éloquence: Rhétorique et "res literaria" de la Renaissance au seuil de l'époque classique*, Paris: Droz, 1980, pp. 405ff; OCLC records just one location outside Continental Europe, at Oxford.



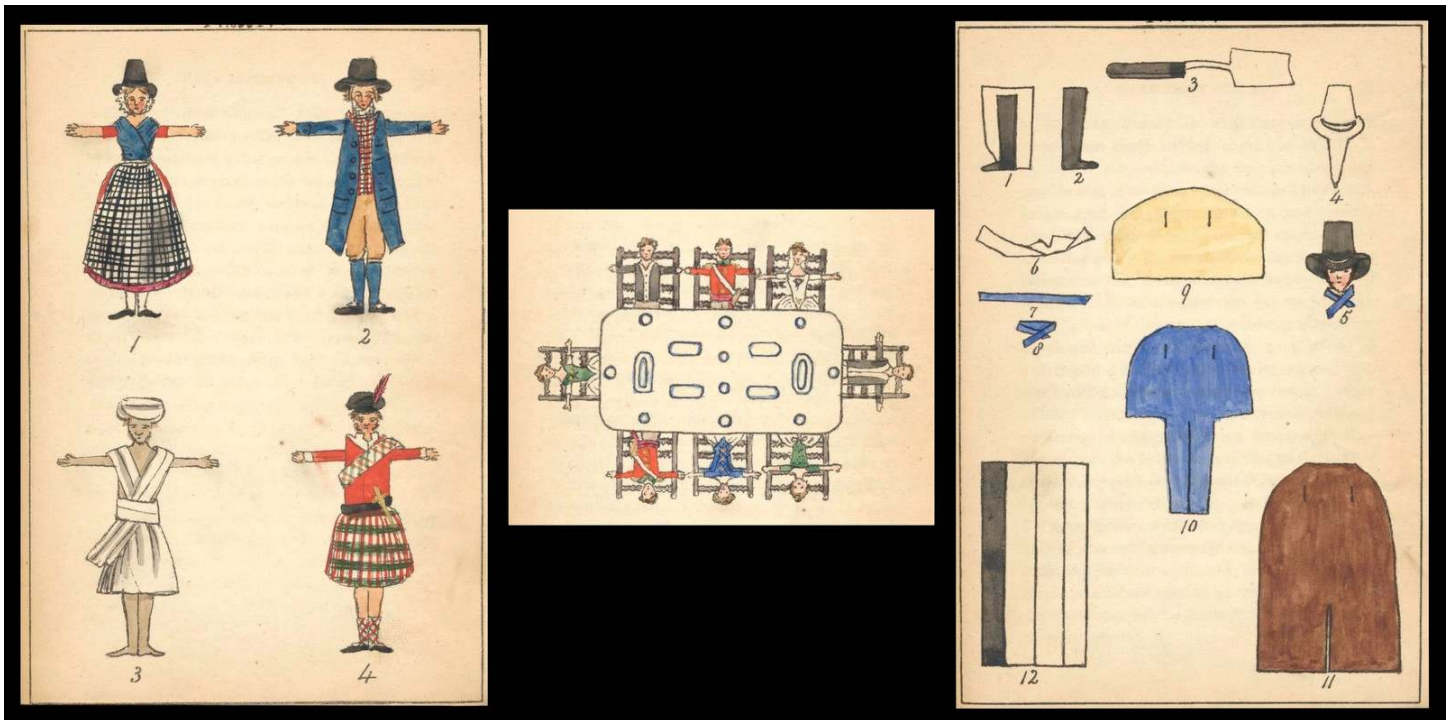
LIVING AMONGST THE PAPER PEOPLE

98. **WILLIAMS, Jane. (YSGAFELL.)** THE ORIGIN, RISE, AND PROGRESS OF THE PAPER PEOPLE, for My Little friends, By Jane Williams, (YSGAFELL.) Author of "The Life of Carnhuanawc," "Bêdd Gelert," &c. With illustrations by Lady Hall of Llanover. London: Grant and Griffith, Successors to Newbery and Harris, corner of St. Paul's Church-Yard 1856. **£ 1,250**

FIRST EDITION. 8vo, pp. 31, [1] blank, [16] advertisements; illustrated with eight hand-coloured lithographed plates; in the original blind stamped limp publisher's cloth, upper cover attractively lettered and tooled in gilt with an image of a child, paper and scissors in hand, above; all edges gilt, expertly recased with inner hinges taped, else a very good copy.

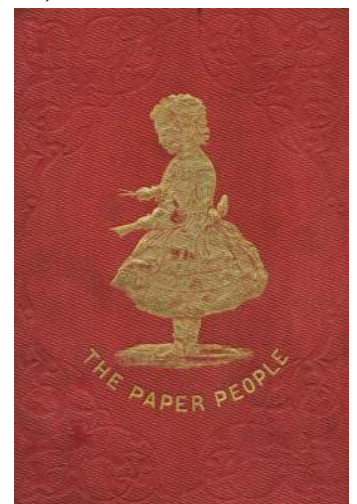
Rare first edition of this charming book which encourages children to be creative and make their own amusement by making their own cut paper dolls and toys.

'If Jane Williams was induced to focus on issues of gender as an adult, it seems that as a child she inhabited an almost genderless fantasy. She was the second of the seven children of a civil servant in the Navy Office, three boys and four girls. From her account of them, the children lived for many years among the "paper people", a



whole world in miniature which they created out of paper cutout figures, and the models and texts they produced as a context for these figures' lives - just as the Bronte children (slightly younger than the Williamses), famously created the lands of Angria and Gondal from Branwell's toy soldiers. The Williams children's paper world was, according to Jane, their principal means of education, and was truly comprehensive, encompassing many countries. For Britain alone, they constructed the Tower, the Treasury, the Horse Guards, the Bank of England, Buckingham Palace, Westminster Abbey, the Houses of Parliament, the GPO, railways, fully equipped houses, stables, inns and hotels, with figures representing the Government and the Civil Service, the universities, the clergy, mayors, judges and the armed forces. The texts included parliamentary proceedings and bills, "hundreds of tiny letters minutely written, upon all imaginable subjects", plus verses, prose histories, essays, lessons, trials by judge and jury, documents relating to civil contentions and overseas wars, "with innumerable inflexions, unisons, and combinations of circumstances continually arising".

'As this summary suggests, this was very much a public world, focused on what at the period were male activities, and generally activities concerned with public life. The implication of Williams's account is that this masculine realm was as open to the imaginations and the play of the girls as to those of the boys. In one respect, however, the children imbibed contemporary notions of gender roles. Usually the boys played with male figures and the girls with female, with each child having particular figures in his or her charge. Each figure was accessible as well to the siblings of the same sex as its owner, and it was also the case that the male figures were available to the girls, whereas the female ones were not available to the boys. This was apparently not out of a desire for fair division (since there must have been more male figures than female ones), but because they "all felt an instinctive horror of masculine women" - presumably they thought the female figures would behave in a masculine way once the boys got hold of them!' [Wilkes]



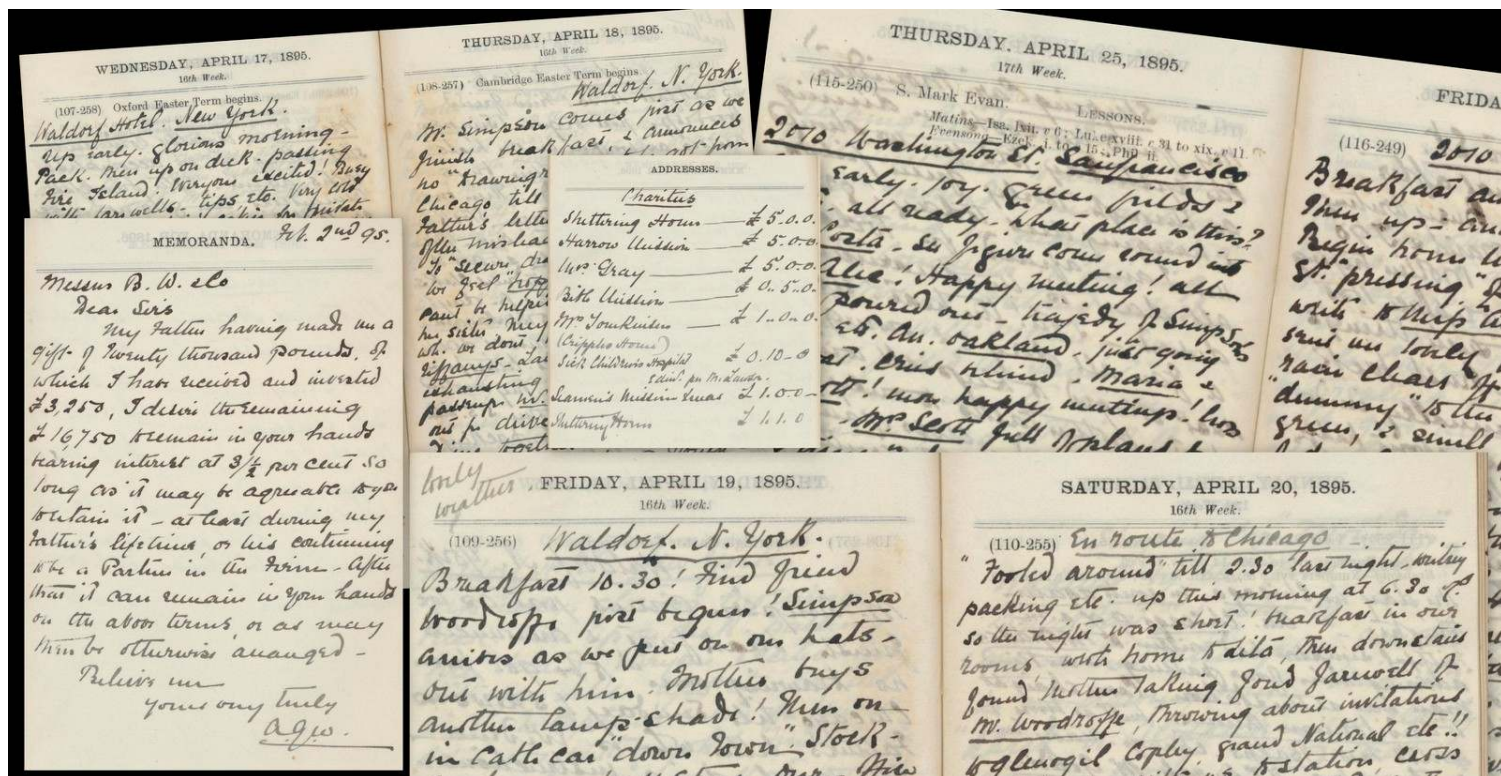
The work written as a result of her own fascination with paper-cut dolls that Jane had in her childhood, something that was to develop into a major literary talent in her adult years.

'The literary output of Jane Williams (1806-85) was quite diverse. Much of it had a Welsh focus: although born in London, she spent much of her life in Nevadd Felen, near Talgarth in Brecon, where she had originally been sent for her health. Learning the Welsh language, she became part of Lady Llanover's circle, which was concerned with the language and the romantic Welsh tradition. (This is an interest she shared with Hannah Lawrance, although there is no evidence that the two women knew each other.) Accordingly, in 1848, Williams defended the Welsh against the aspersions contained in the *Reports of the Commissioners of Enquiry into the State of Education in Wales (Arte gall; or Remarks on the Reports of the Commissioners of Enquiry into the State of Education in Wales)*, and several years later, published the *Literary Remains of the Reverend Thomas Price, Carnhuanawc* (2 vols, 1854-5); her religious interests had already been demonstrated in her *Twenty Essays on the Practical Improvement of Gods Providential Dispensations as Means to the Moral Discipline to the Christian* (1838). In 1869 came the substantial *History of Wales Derived from Authentic Sources*.

'Williams was also concerned with the history and achievements of women. Indeed, her interests in Welsh history and in the lives of women came together in her attempt to produce an autobiography of a Welsh working-class woman, Elizabeth Davis (or Betsy Cadwaladr), in 1857. As her subject was illiterate, Williams transcribed Davis's words, adapting them somewhat for publication. This early attempt at oral history also had a topical resonance, since Davis had been a nurse in the Crimea, and was critical of Florence Nightingale. A few years later, Williams produced the ... *The Literary Women of England The book's scope is suggested by its protracted subtitle: Including a Biographical Epitome of all the Most Eminent to the Year 1700; and Sketches of the Poetesses to the Year 1850; with Extracts from Their Works, and Critical Remarks.*' [Wilkes]

see Joanne Wilkes *Women Reviewing Women in Nineteenth-Century Britain: The Critical Reception of Jane Austen, Charlotte Bronte and George Eliot*,

OCLC records five copies, four in the UK, at the BL, Cambridge, NLW and the NLS, and one in North America, at Princeton.



BREATHLESS TRIP AROUND THE UNITED STATES

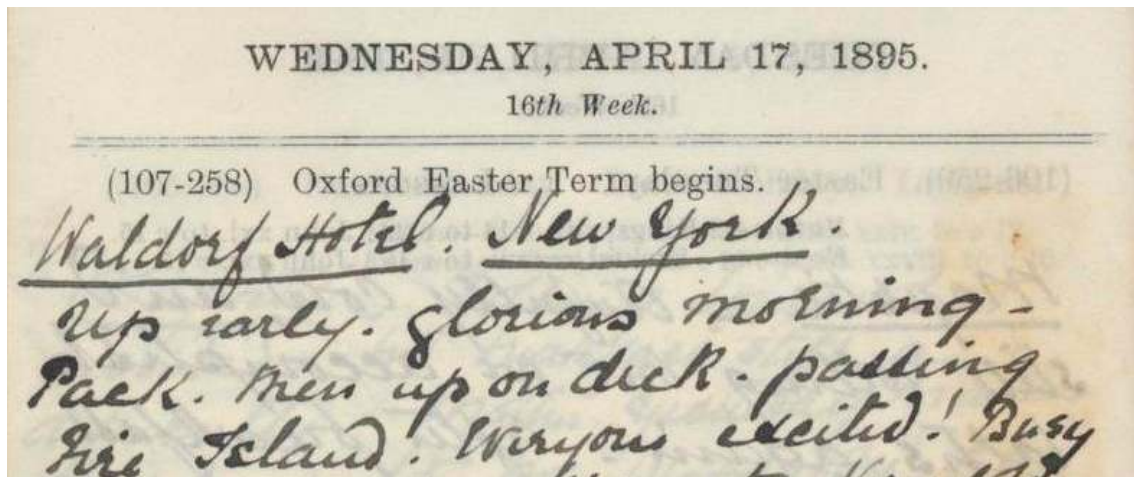
99. [WILLIAMSON, Anita Guthrie]. MANUSCRIPT DIARY, including an entertaining trip to the United States. [Various places] published London: T.J. Smith, Son & Downes, 109 Queen Victoria Street, E.C. January 1 - December 31st 1895. £ 550

8vo, pp. 8, [388]; original dark crimson limp roan, gilt edges.

The diary is chiefly interesting for Anita Williamson's day to day account of California during the 1890's.

Anita was born in 1868 the only daughter, amongst seven sons, of Stephen Williamson (1827-1903), founder of the Liverpool shipping company Balfour Williamson & Co. Stephens had accrued a fortune amounting to £350,000 at the time of his death and Anita was able to live a life fairly free from any money constraints. Much of the early part of the diary involves various members of her family and politics for her father as Liberal Party M.P was attempting to get re-elected but alas heard that he had lost his seat by 381 votes on July 24th 1895; Anita notes 'Father gets many letters of sympathy & is feeling quite set up!'

However she also travelled, and between April and July 1895 made an extensive and somewhat breathless trip to the United States. Anita took a passage on the R.M.S Majestic with her mother and travelled to New York, Chicago, and took the train to San Francisco, San Raphael, Sonoma, Cloverdale, Monterey Ross Valley, Castle Crag, Menlo Park, Lake Tahoe, Rino, Salt Lake, Denver and then back to New York to return to Liverpool on the R.M.S Teutonic. Anita mentions early in the diary that her father had settled on her £20,000 in January 1895 and so with a certain amount of independence this wealthy young woman of 27 may have thought to have an adventure.



The family had two estates, Copley House in the Wirrel area of Cheshire and the in Forfar, Scotland Glenogil House estate. As was customary Anita moved between one and the other of these estates interspersed with visits to London, Edinburgh and Liverpool for shopping, seeing relatives and friends and a great deal of chatter and gossip is recorded by her of both family and political life of the mid 1890's.



'THE VICTORIA CROSS OF THE UNION'

100. **[WOMEN'S SOCIAL AND POLITICAL UNION]. HOLLOWAY PRISON BROOCH**, designed by Sylvia Pankhurst, awarded to members of the WSPU who had been imprisoned. [London, Toye, 67 Theobalds Road, for Women's Social and Political Union]. [c. 1910]. **£ 6,500**

Marked 'Silver', 22 x 26 mm., design of the brooch is of the portcullis symbol of the House of Commons, the gate and hanging chains are in silver, and the superimposed broad arrow (the convict symbol) is in purple, white and green enamel; obverse carries the maker's name - 'Toye & Co, London'; in fine condition, a very scarce and desirable item.

A very rare memento of the most dramatic events of the height of women's struggle for the vote, being the brooch awarded to members of the WSPU who had been imprisoned.

It was first mentioned in the WSPU paper, 'Votes for Women', on 16 April 1909 and described as 'the Victoria Cross of the Union'. It is the precursor to the hunger strike medal (also manufactured by Toye & Co.), with both badges being awarded from 1910 onwards. By the beginning of 1912, the Women's Suffrage movement had suffered a series of disappointments, not least with the defeat of three Conciliation Bills in 1910, 1911 and 1912 which would have given voting rights to women. Each defeat was followed by militant action and so it was with the scuppering of the 3rd Conciliation Bill in March 1912. Tension was also heightened because of the outrage felt at the treatment of Suffragette prisoners. A regulation called Rule 243A had been introduced by Winston Churchill in March 1910 and was intended, in the main, to ameliorate prison conditions for Suffragettes in the

hope that this would discourage hunger strikes and demands that Suffragettes should be given the status of political prisoners. However, it did not have the desired effect. In June 1912, further concessions were made when the leaders of the WSPU were accorded better prison conditions, but this did not apply to Suffragette prisoners. Both Emmeline Pankhurst and Emmeline Pethwick-Lawrence went on prison hunger strike protest against this unequal treatment and inevitably this led to the force-feeding of these two leading figures of the WSPU.

The WSPU had agreed to a truce as far as militant activity was concerned whilst the Franchise Reform Bill was debated in Parliament at the end of January 1913. Lloyd George and Edward Grey had put forward a proposed women's suffrage amendment to the Bill. However, the Speaker of the House of Commons eventually announced that such an amendment would change the bill so significantly that it would have to be reintroduced as a new bill. On 28 January 1913, the inimitable Mrs Flora Drummond led a demonstration from the Agricultural Hall to demand an interview with the Chancellor of the Exchequer. The interview was refused and the WSPU newspaper 'Votes for Women' records that the 'women were treated with violence by the police'. As a result of the anger and disappointment arising from the abandonment of the Franchise Bill, Mrs Pankhurst 'declared war' and so a period of substantially enhanced WSPU civil disobedience began.

The suffragette movement clearly emulated military decorations, by awarding medals for suffering after militant actions, thus expressing that their struggle was as serious as war itself. - See the entry 'Jewellery and Badges' in Elizabeth Craford's *The Women's Suffrage Movement*.



A LADY'S PIN BOX

101. [WOMEN]. MINIATURE GIFT PIN BOX IN THE FORM OF A BOOK. [France: circa 1850].

£ 175

Red roan bound pin box [48 x 28 x 15 mm], the spine decorated in gilt; the upper cover with a glazed three-quarter portrait of a young lady in a green chequered and blue dress; the interior with a padded red velvet pin cushion and lined with decorative paper.

A neat pin box giving a good illusion of a miniature book and probably originally intended as a gift to a young lady.

COLOURFUL MEMENTO OF THOMAS DIBDIN'S PANTOMIME

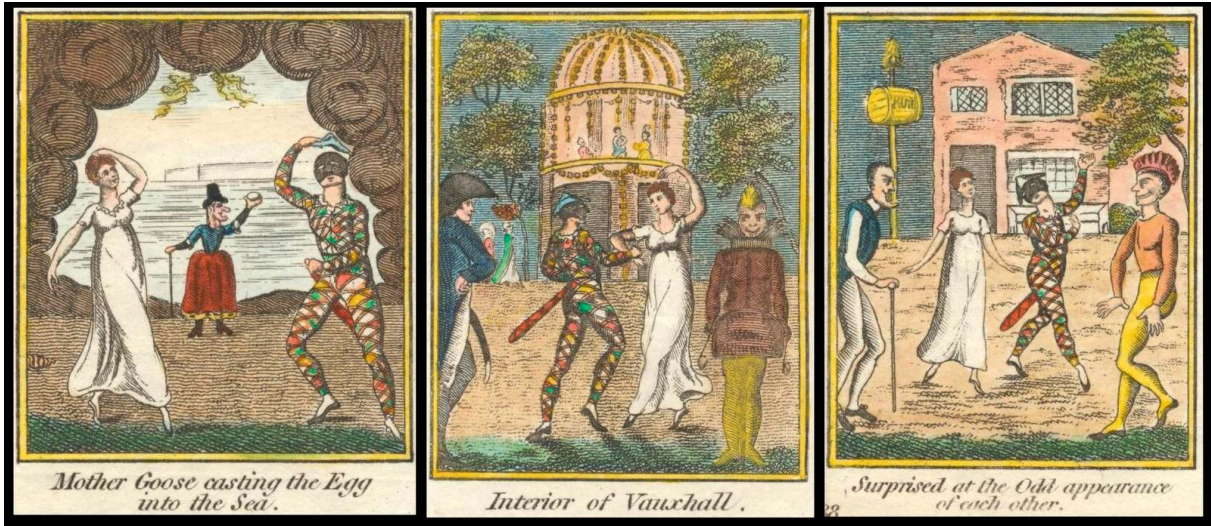
102. [WRITING SHEET]. HARLEQUIN AND MOTHER GOOSE; or The Golden Egg. London: Publish'd March 25 1807, by Laurie & Whittle, 53 Fleet Street. [1807].

£ 950

Unused engraved writing sheet, 450 x 350mm (17¾ x 13¾), hand-coloured, watermarked 'J. Whatman 1805', large margins, with minor repair in margin at foot, otherwise in very good original state.

A writing sheet illustrated with ten scenes from Thomas Dibdin's pantomime, first performed at the Theatre Royal, Drury Lane, on Boxing Day 1806, a few months before this sheet was issued.

The most successful pantomime to date with a run of 92 nights, with the added attraction of Joseph Grimaldi as the Harlequin. Not that it started this way for Dibbin and the management thought the pantomime, cobbled together at the last moment, was going to be a complete and utter failure. Despite everything the 'piece became the most successful pantomime ever staged at Covent Garden; fashionable and influential people including Byron and Lord Eldon, flocked from all over London to see it. "Never did I see a leg of mutton stolen with such superhumanly sublime impudence as by that man." [ODNB]. In turn it made both Grimaldi ever more famous and also a wake of printed ephemera celebrating the pantomimes success.



There were at least twelve different scenes in Dibdin's work from which eight were chosen to illustrate the borders of the sheet, these include: Mother Goose liberated by Colin - The Gift to her Deliverer - Mother Goose casting the Egg into the Sea - Surprised at the Odd appearance of each other -Entrance of Vauxhall Gardens - Interior of Vauxhall - Mother Goose, raising Spirits, to recover the Egg - Mermaid's Cave, with the recovery of the Egg. The top scene illustrates the grand finale - The Sub-marine Pavilion, Mother Goose, uniting Harlequin and Columbine. Another illustration at the foot of the sheet appears not to be included in the pantomime although we cannot be sure it did not play some part in the event.

'Decorative printed sheets were published in the 18th and 19th centuries for scholars to fill in with their own handwriting as presents (notably at Christmas) for their parents. They were known variously as 'Schoolboys' pieces', 'School pieces', and 'Christmas pieces'. The sheets commonly measured 500 x 390 mm (19½ x 15½ in) and carried a framing series of woodcuts or wood engravings, printed in black and, occasionally, coloured by hand. They generally featured a large landscape-format picture as a title piece, three smaller portrait-format illustrations forming a border on each side, and a garlanded motif at the foot which was designed to carry a hand-inserted date-line.'

Encyclopaedia of Ephemera. The term 'Writing Sheets' appears to be a later appellation and so designated by Percy H. Muir in his exhibition *Children's Books of Yesterday* for the National Book League in 1946 where an example of this sheet was displayed as no. 99.

