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ABA CHELSEA RARE BOOK FAIR

31ST OCTOBER - 1ST NOVEMBER 2025

STAND N° 35



RARE ABC BY THE LESSER KNOWN CRUIKSHANK, PUBLISHED BY A WOMAN

1 [ABC]. [CRUIKSHANK, Percy]. COMIC HISTORY OF AN APPLE PIE. London: [Mary] Read & Co., Publishers and Printers, Johnson's Court, Fleet Street. [c. 1865]. £ 850

Large 8vo, ff. [8] including covers; hand coloured woodcut illustrations, all leaves varnished and backed with linen in the 'washable & untearable' format; some creasing and discolouration to leaves, the latter largely as a result of the varnishing process; in the original publisher's orange pictorial limp boards, expertly rebaked in black cloth and restitched, some rubbing and surface wear, but still a good copy nonetheless.

Rare first edition of this *Comic History of an Apple Pie*, with the publisher's somewhat disingenuously using the cachet value of the Cruikshank name but without stating that it was the lesser known Percy, nephew of the more famous George.



The designer-cum-illustrator Percy Cruikshank (1810-1880?) was the son of the caricaturist, illustrator, and portrait miniaturist, Isaac Robert Cruikshank (1879-1856). His grandfather was the Scottish painter and caricaturist Isaac Cruikshank (1764-1811) and uncle the great George Cruikshank (1792-1878), praised as the "modern Hogarth" during his life.

The publisher, Mary Read, was based at 10 Johnson's Court from 1847 to 1867 (see Brown, P.A.H. *London publishers and printers*, p. 155).

Osborne I, p. 72 (incomplete, wanting four leaves); with OCLC adding a copy at Princeton; not in Beall.

'THE FIRST FLYING MEETING IN ENGLAND'

2 [AERONAUTICS]. DONCASTER AVIATION CONTEST. The Official Programme of Events at Doncaster Aerodrome. October 15th-23rd 1909.

[Together with:] An original TICKET TO VIEW THE FLYING MACHINES... Doncaster Aviation Meeting, October, 15th to 23rd 1909. [Doncaster, 1909]. £ 450

8vo. pp 8; original wrappers printed in red blue and black; together with a 10 shilling 'Ticket to View the Flying Machines' date stamped 16 Oct 1909, clipped and perforated 'GS' [Grand Stand], and numbered '196'; signs of mounting on back wrapper of the programme, with some loss to advertisement.



An uncommon programme for the first ever flying meeting held in the United Kingdom giving details of the aviators, intended programme of events, together with the code of signals used to inform the public, illustrated on the inside back cover. These codes include a slue of alarming possibilities such as '13. Failure owing to want

of petrol. 14. The machine has a wing damaged. 15. Motor stopped. 16. Machine partly broken, steerer unhurt. 17. Machine completely broken.' This last presumably meaning the probable death of the aviator. The more uncommon ticket, costing the heavy price of 10 shillings, allowed the holder to inspect the machines first hand.

In September 1909, Doncaster in South Yorkshire announced it would host an aviation meeting at the local racecourse, backed by the Town Council and with financial guarantees of £5,000. Frantz Reichel of *Le Figaro* was in charge of arrangements. However, controversy arose because the Aero Club of the United Kingdom had already sanctioned a conflicting event in Blackpool. They refused to support Doncaster's meeting, warning that participants would be disqualified from international competitions.

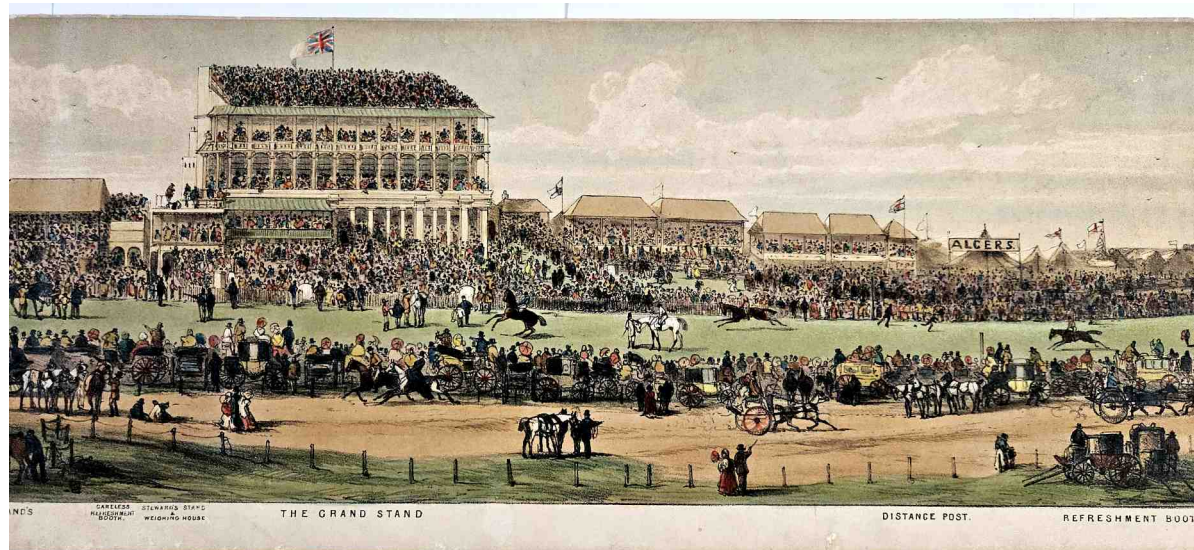
Despite disputes, the Doncaster meeting proceeded. Prominent aviators included Léon Delagrangé (Blériot XI), Samuel Cody (Cody), Hubert Le Blon (Blériot XI), Roger Sommer (Farman), Louis Schreck (Wright) and other flyers and flying machines that were to compete in events with prizes awarded for distance, speed, endurance, and more.

The meeting opened on October 15th, but rain and heavy winds made flying virtually impossible on the first day. The French flyers actually left the course in heavy rain, delaying flights, and without any action the 30,000 strong crowd began to lose patience. A police superintendent, fearing damage to the grandstand or other buildings, appealed to Cody, who was working on his plane in its hangar, to give some demonstration. He gallantly agreed to make an attempt to fly, but in such a wind he had barely left the ground before his aeroplane turned over. That evening the wind dropped and for the first time four aeroplanes were in the air together. However, over the following days weather continued to play a major role.

Notable moments included Cody's crash on the 16th, believed to have prompted the first airborne rescue attempt by Delagrangé. Delagrangé and Sommer dominated the competition, with Sommer flying 20 laps in 44 minutes on the final day—longest of the event. Le Blon became a crowd favourite after a dramatic near-crash that ended with him miraculously avoiding spectators. Walter Windham's aircraft (Windham No 3) collapsed twice, and Edward Mines (Mines) failed to take off at all. Only four pilots made substantial flights.

Although the meeting drew 160,000 spectators in total, with around 225 miles flown, the event was financially disastrous. Disagreements between organizers led to court involvement. Despite a £5,000 guarantee, losses reached £8,000. Appearance fees alone totalled £11,600. The Aero Club of the UK suspended several flyers for participating, though Cody escaped penalty by claiming he hadn't competed. Following appeals, suspensions for some French pilots were shortened to allow Michelin Cup participation. The controversy contributed to the brief formation of a rival organization, the Aeroplane Club of Great Britain and Ireland, reflecting broader dissatisfaction with centralised control of aviation in the UK.

OCLC notes a copy without location; JISC locates a copy at the National Aerospace Library.



'PEOPLED BY MYRIAD'S OF ANXIOUS SOULS, ON THE TIPTOE OF EXPECTATION'

3 ALKEN, Samuel Henry Gordon (1810-1894). [EPSOM RACE COURSE ON THE DERBY DAY.] London: Ackermann, 1854. £ 4,500

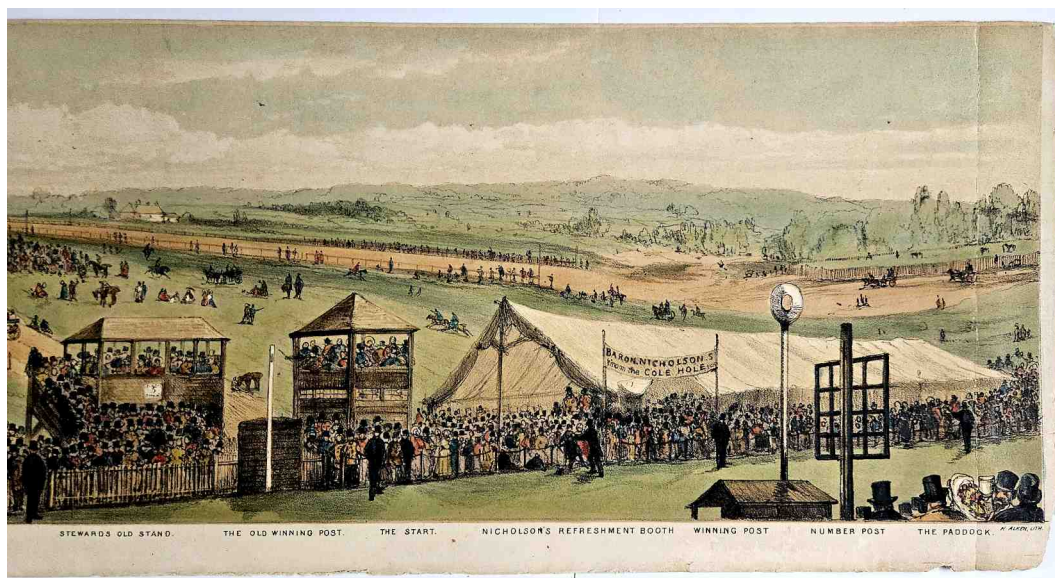
Hand coloured Strip panorama, printed on four sheets conjoined, concertina-folding into boards, measuring 20.5 x 220 cm, folding down to 22 x 56.5 cm; loosely housed in red half calf over cloth folder; the upper-side with a gilt label 'Epsom Race-Course 1834 [sic]; bookplate of famous Alken collector Eugene Dixon.

Extremely rare panorama of England's busiest race course.

'Messrs. Ackerman, of the Strand, have also published an excellent panorama of the Epsom Race Course, on the Derby day. It is a most life like representation of the gallop immediately before the great metropolitan event coming off, and every portion of the course from the start to the winning post, with its booths, its grand and minor stands, peopled by myriad's of anxious souls, on the tiptoe of expectation, are there truthfully depicted. No one, who has the least love for the noble sport of racing, should be without one' [*The Field* 10 June 1854].



Henry Thomas Alken (1785–1851) Alken never used his second name, leading to confusion with his son Samuel Henry Gordon, who also signed designs and paintings ‘H. Alken’. Indeed, H. Alken may have been less a person than a family industry, and precise authorship of the resulting prolific output remains difficult to disentangle... Samuel Henry Gordon Alken, born in Ipswich [1810], also returned to London, where he worked as an artist and specialized in painting animals; he executed many of the horses depicted in George Sala’s 60 foot long panorama of the funeral procession of the duke of Wellington in 1852. At the time of the 1881 census he was unmarried and living at 62 High Street, Shadwell. He died in a workhouse in 1894, and was probably the Henry Alken who died at the Sick Asylum, Bromley, on 5 July 1894, aged eighty-four, having previously been an inmate of Poplar Union workhouse (d. cert.).’ [ODNB]



Apparently both available on a roller at 12 shillings coloured, and 9 shillings uncoloured. Clearly somewhat unwieldy and open to damage on a roller, this copy has been folded in a concertina fashion. The date is printed somewhat unclearly in regard to the third digit. Siltzer and Dixon both date the work 1834. Abbey more correctly dates it 1854, three years after Henry Alken senior’s death.

We have only been able to trace two copies selling at auction: the Gloucester copy in 2006, and the present copy in the Le Vivier library sale in 2012; Abbey *Life* 600; Bobins IV, 1301; Dixon 99; Siltzer p.62.

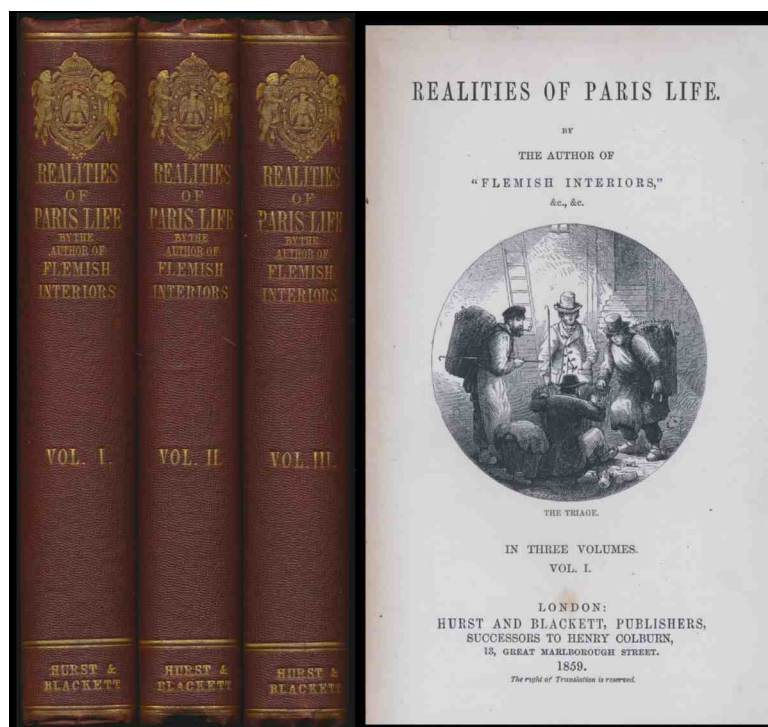
‘AFFORDING TRUE AND SOBER PICTURES OF THE PARIS POOR’

4 [BYRNE, Julia Clara Pitt]. REALITIES OF PARIS LIFE. By the Author of “Flemish Interiors,” &c., &c. In Three Volumes. Vol. I [-III]. London: Hurst and Blackett, Publishers, Successors to Henry Colburn, 13, Great Marlborough Street. 1859. £ 400

FIRST EDITION. *Three volumes, 8vo, pp. [iv], iv Contents, x Preface, vi Introduction, 377, [1] blank, [2] advertisements; [iv], iii Contents, [i] blank, 335, [1] blank, 16 advertisements; [iv], iii Contents, [i] blank, 376; with engraved frontispiece and title vignette in each volume; in the original blindstamped publisher’s cloth, spines lettered and tooled in gilt; an exceptional clean and bright copy.*

An unusually fine and fresh copy of this first hand commentary on the ‘realities of Paris Life’, by a woman, which *The Athenæum* noted was ‘a good addition to Paris books, and important as affording true and sober pictures of the Paris poor’, and perhaps more glowingly still, *The Critic* stating ‘What Mr Mayhew has done for London, the writer attempts to do for Paris, and certainly with very considerable success’.

The work is set out in thirteen chapters over the three volumes, under such headings as ‘The Streets of Paris’; ‘The Rookeries of Paris’; ‘The Chiffoniers’; ‘The Blind Poor’; ‘The Charlatans and Erratic Classes’; ‘The Light-fingered Gentry’; ‘Police and Courts of Justice’; ‘Prisons and Reformatories’; and concluding with ‘Charitable Oeuvres and Associations’. This latter chapter is particularly informative, with details of the many charities extant in Paris at the time, such as “Salles d’Asile”, the author noting ‘which in some respects is the answer to our infant-schools, and receive children of both sexes from the age of two to six years, from seven in to morning till seven at night, without any expense to the parents. They are taught catechism, sacred history, and other (elementary) religious knowledge, reading, writing, arithmetic, singing, rudiments of geography, natural history, &c. About 1,000 children enjoy the benefit of this admirable institution. There are communities of ladies to superintend, and the work is done with admirable skill and patience by the Sisters of St. Vincent de Paul’ (vol. III, p. 289).



Julia Clara Pitt Byrne, nee Busk, (1819–1894) was a writer of memoirs about celebrities of her time, as well as more serious social commentary. 'She was the second daughter of Hans Busk, and the sister of Hans Busk the younger and Rachel Harriette Busk. She was also the sister-in-law of Sir Robert Loder, 1st Baronet through her sister Maria Georgiana. She married William Pitt Byrne in 1842, who was owner of *The Morning Post* and son of Charlotte Dacre. She converted to Catholicism in 1860. She is best known for the work *Flemish Interiors*, and her subsequent works were often published under the name of "The Author of Flemish Interiors" rather than her own name, or sometimes as Mrs. William Pitt Byrne. Other books include *Gossip of the Century* and *Social Hours With Celebrities*. In a more serious vein, *Undercurrents Overlooked*, described abuses in workhouses'. OCLC: 961349.



FOR GIRLS TO PLAY IN THEIR OWN 'CASTLE'

5 [CASTLE GAME]. DIE FERIE IM SCHLOSSE. - Les vacances au Chateau - The holidays at the castle. [Germany], circa 1835. £ 2,850

Complete with a folding backdrop of a castle [16.4 x 30.5 cm] with turrets on folding wings to left and right and a grand staircase leading to the entrance; two addition wings with stone benches behind which are shrubs in bloom; the octagonal playing boards of a grass plot with the alleys or walks; and six figures [each 73 mm high]; three dressed in rose coloured gowns with green aprons on turned boxwood bases; and three with blue gowns with yellow aprons on turned ebonized bases, each figure individually designed some with various bonnets or hand gestures; together with two folding sheets of instructions [19.3 x 12.1 cm], one sheet in German and French and the other in more generously spaced, in English; all contained in the original box [20.5 x 14.1 x 3 cm] the lid with a scene of six young ladies variously dressed taking a pleasant walk through a garden; the title in German above and at the foot also in French and English; with the trade label on the underside of the box of 'J. Kunge. Rue Treurenberg No. 30, Bruxelles.' [see below]

The full title of the game is given in the instructions as 'The Game of the young Boarders, or the holidays at the castle.'

The instructions explain that 'Six pretty girls met one day in a large park on a grass-plot adorned with thousands of spring flowers, for the purpose of playing some game or other, after they had been learning their task. The game of four corners appeared stale and insipid to them, and being moreover six in number, but four could participate in it, though each was desirous of contributing to the general diversion, consequently the question arose: what is to be done? when one of the girls hit upon the game, which we are going to explain and which, thanks to our figures for it, may even be played by two only.'

The instructions further explain that three of the figures are dressed in rose coloured gowns and three in blue, the object of the game being to place the figures on the alleyways of the grass plot with the intention of each group coloured group aims to form a line of three. In truth this is but a very elaborately designed variation of Three Men's Morris, itself a simplified version of the ancient board game of Nine Men's Morris. As the instructions further explain there are 'thousands of combinations by which your endeavours may be crowned with success and which may prevent your adversary from gaining his [sic] end.'

Apparently, the girls were encouraged to play the game with friends on the grass plot of their own 'castle', with the board game reserved for 'cloudy and cold' days when the two players could amuse themselves 'either in some hall or parlour.'

We have not been able to identify the game's maker, although it is clearly typical of a German toy maker's work of the 1840s. A rather bold monogram 'ACC' is centred at the foot of the lid, which we have not been able to find any reference to. However, there is a trade label on the underside of the box of 'J. Kunge', who traded in 'jouets d'enfants.' This indicates that the game was marketed from his address at Treurenberg No. 30 in Brussels before 1838, when his business name changed to 'Stahl-Kunge.'



EVENING OR AFTERNOON ENTERTAINMENT FOR LADIES

6 [CHARADES]. MANUSCRIPT CHARADES GAME. [British], [c. 1830]. £ 750

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

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

We have not been able to find a source for any of the questions and presumable they were conceived by the maker. They appear to increase in difficulty with the first puzzle in the set less of a conundrum: 'My first in Shakespeare's magic scene / Is called a coach to hold a queen / My second is a woman's name / In modern tales of deathless fame / My whole well cased, in ancient days / Oft in a lady's pocket lay' which would answer to Nut + Meg = Nutmeg. The second puzzle is likewise fairly simple 'Regardless of Fashion my first always wears / His little curled second, wherever appears ev'ry soul/ But the days are gone by when the Beaux, / As a graceful appendage consider'd my whole'. this would answer to Pig + Tail = Pigtail.

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



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

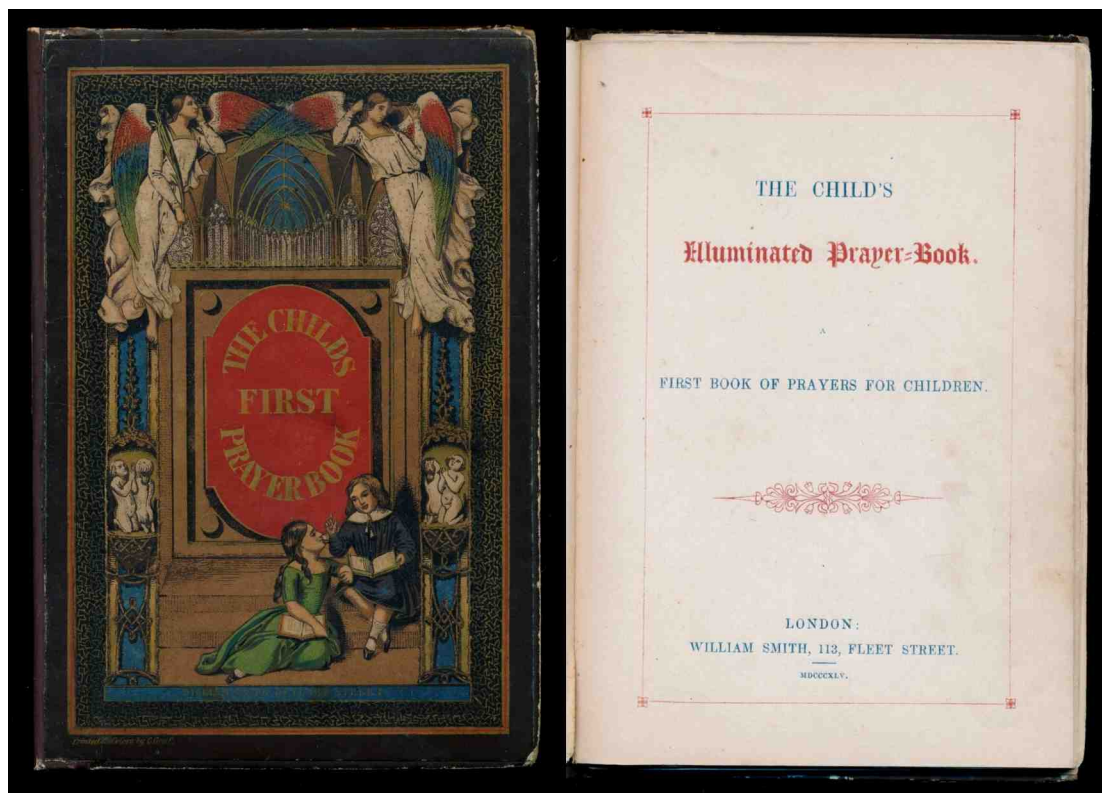
SUBLIMINAL ASSOCIATION WITH THE DICKENS' CLASSIC

7 [CHILDREN]. [HUMPHREYS, Henry Noel]. THE CHILD'S ILLUMINATED PRAYER-BOOK. A First Book of Prayers for Children. London: William Smith, 113, Fleet Street. [*Imprint* London: Bradbury and Evans, Printers, Whitefriars; *Cover illustration* Printed in colors by C. Graf], 1845. £ 385

FIRST EDITION. 8vo, [16.7 x 11.5 (6½ x 4¼ inches)]; pp. viii printed in red and blue, 9 chromolithograph plates printed in gold and black with additional hand colouring; original boards, the upper cover with an overlaid large decorative printed title in colours and gold on a brown ground; rebaked skilfully to style due to gutta percha binding; inscribed on front free endpaper 'Presented to Eliza White by her Uncle James, 5th January, 1845'.

Although unacknowledged, we know from Henry Noel Humphreys's *List of My Copy-Rights* and the journals kept by Humphreys's son, 'young' Noel (N.A.H.), that this first edition of *Child's Illuminated Prayer-Book* was published in 500 copies, the hand colouring of the plates being carried out by Humphreys, and was sold for 5 shillings and was advertised by Smith as 'enriched with Borderings of original design and appropriate character, printed in gold and colours' in press notices from November 1844. Second, third and fourth editions followed, in 1845 each of 250 copies, with the last of these coloured by Paul Jerrard [See Howard Leathlean's article on Paul Jerrard in *The Book Collector*, Summer 1991].

Despite the seemingly large number of copies produced very few appear to have survived, possibly the gutta percha binding did not help and the book was convenient enough to dismember with each of the leaves perfectly adaptable to being given out as reward cards etc. The preface and accompanying text for each plate is almost certainly also written by Humphreys and explains that 'The object of the present little book is to place before children those Prayers, Hymns, &c. which it is necessary for every young child to learn as the first early lessons in religion, in a form which, by the prettiness and adaptiveness of the illustrations, may at once tend to interest the child in the learning of the Prayers, and at the same time to refine the mind in teaching its first



lesson in taste—which is too frequently vulgarised, by placing in the hands of children such coarse and unmeaning illustrations as are very generally found in early children's books. Therefore, in the illuminated decorations accompanying these Prayers, we have sought to avoid idle and unmeaning ornaments, employing such as seemed appropriate and likely to increase and develop the interest in each subject, rather than divert the attention from it, as is frequently the case in the ordinary and indiscriminate application of ornament.'

each of the plates was then given a 'Descriptive Index for the Children' in which Humphreys goes to some length in describing all the elements that make up the designs. For Plate V, 'A Prayer for sick Friends and one for absent Friends,' he explains 'On the left, at the top, a medallion is interwoven in the ornament, representing a little girl in an attitude of prayer. Opposite to this is a similar medallion, with a group representing care and attendance on the sick: they are surrounded with heartsease, a flower which the French call *pensée* (thought), and frequently use it as an emblem of kindly thought towards others. Our English name pansy is a corruption of the French *pensée*. Below, a little boy is repeating his prayer; and opposite to him is a mother and children taking leave of some dear friend, whom a vessel is rapidly carrying away from them. These medallions are surrounded by forget-me-not, a little flower which several nations of Europe call by this name; the German is vergeismein-nicht. It was probably in the simplicity of early manners given as a token of remembrance at parting.'

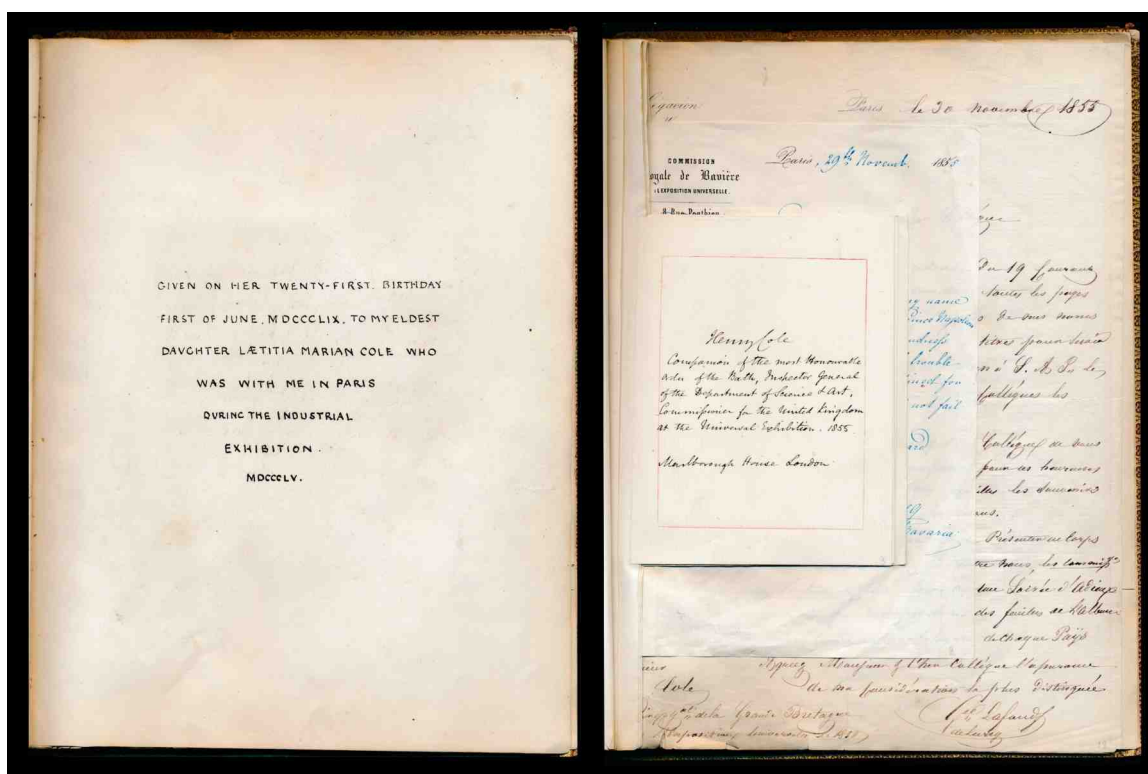
'Though they were not central to the development of colour printing in Britain, it seems that members of the Graf family worked as chromolithographers in the late 1830s and early 1840s. Charles Graf was one of the earliest lithographic printers in London to refer to himself as a chromolithographic printer (*Post Office London Directory*, 1843 to 1846). He seems to have taken over the press of Jeremiah (who ceased to be recorded in the same directory after 1842). Both traded from 1 Great Castle Street, and one or the other might have printed a five-colour decorative title-page for *Annette, Hours of thought* (London: Darton & Clark [1837?])' [See Michael Twyman *A History of Chromolithography* 2013, p. 95, re printing of Owen Jones *The Alhambra*]. We can add that the Graf's originated in Mulhaus in the Alsace area of France, Jeremiah anglicised his name from Jérémie was born in 1782 and moved to England in 1837 and sometime in the early 1840s returned to his home town. His son Henri-Charles Graf (1814-1890) appears to have made his permanent home in England but by the 1870's had become an importer of foreign goods.

It is abundantly clear that either Humphreys, William Smith the publisher or Bradbury and Evans the printer, or indeed collectively, chose to print the title and introductory pages in the same colours that had been use a year earlier to launch Charles Dickens' *A Christmas Carol*. No doubt they were probably hoping to attract buyers through some subliminal association!

OCLC records four copies in the UK, at the British Library, National Art Library (V&A), Oxford Brookes and Cambridge, and five more in North America, at Toronto, Southern Methodist, Brigham Young, NYPL and Wake Forest University.

'CE TERRIBLE COLE'

8 **COLE, Henry.** COLLECTION OF LETTERS AND MANUSCRIPTS RELATING TO SIR HENRY COLE AND THE EXPOSITION UNIVERSELLE DE 1855 'Given on her Twenty-First Birthday First of June MDCCCLIX to my eldest daughter Lætitia Marian Cole, who was with me in Paris during the Industrial Exhibition. MDCCCLV' [Paris], 1855-1856. £ 1,250



4to [28 x 21 cm (11 x 8¼ inches)], title in manuscript and 65 manuscript items of varying sizes mounted on guards together with a printed large diploma to Henry Cole [described below]; contemporary red panelled morocco, upper cover reattached at cords, spine lettered in gilt '1855'; some wear to extremities.

A fascinating album of letters compiled by Sir Henry Cole (1808-1882), the civil servant and inventor who facilitated many innovations in commerce, education and the arts in the nineteenth century, as well as being credited with devising the concept of sending greetings cards at Christmas, introducing the world's first commercial Christmas card in 1843. Here, in order to compile a presentation album for Emperor Napoleon III, who acted as président de la Commission impériale for the Exposition Universelle of 1855, Cole took it upon himself to gather the signatures and titles of as many of the Commissioners representing foreign countries as he could for the gift.

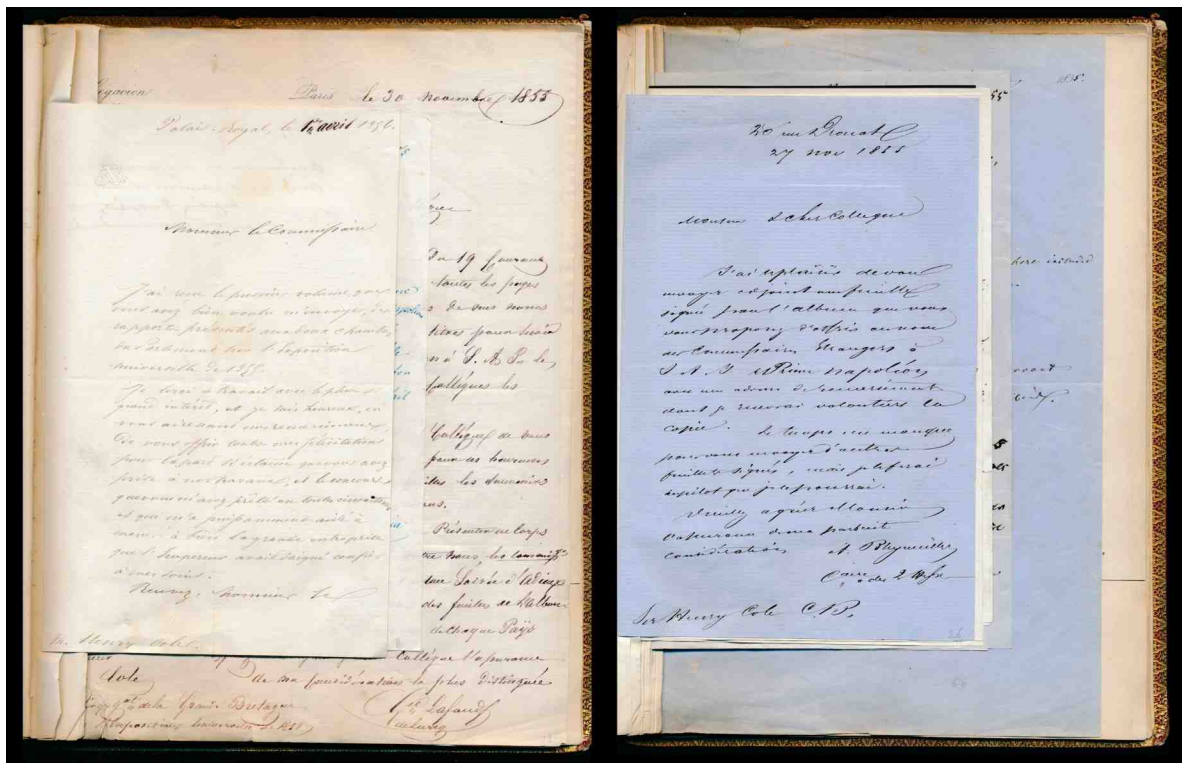
The album is alluded to in Henry Cole's *Fifty Years of Public Works*. 'One of the last acts of Mr. Cole as British Commissioner was to present Prince Napoleon with an "album of signatures of Foreign Commissioners," as a token of the Commissioners' personal esteem for His Imperial Highness. The Prince said he was much "touched" by the album. This took place on the 18th December [1855], by which time the Exhibition buildings had been almost quite cleared out, the *déménagement* having begun on the 31st October, when my father's diary has the note: "In the evening, went to the Palais de l'Industrie, which was lighted by the electric light; our forces commenced pulling down. Stayed all night."

The first item tipped into the album is from Napoleon to Henry Cole, dated from the Palais-Royal on 1st April 1856, thanking Cole for all his work, and also a copy of the report on the exposition that had been prepared by the British Government the following year. Following this is the printed text of thanks from the Commissioners addressed to Napoleon, dated 15th Novembre 1855, that was to preface the album. Henry Cole appears to have forwarded to each of Commissioners, representing their country, thirty-eight copies for their signatures, titles, and positions, together with a special copy written on vellum. The examples on vellum would no doubt have been suitably bound the presented to the Emperor, with the thirty-eight copies sorted and bound together in book form so that each of the Commissioners would have a souvenir of their association during the exposition.

Each page has a pre-printed rectangular line to keep the length of each Commissioner's autobiographical details within bounds and also to have some uniformity to the design. Also included in our album are a further twenty-one letters addressed to Henry Cole congratulating him on the idea and on the work he had undertaken both for his own country and presumably that of other Commissioners too.

Henry Cole's copy appears to have been gathered up and specially bound and given to his eldest daughter on her 21st birthday—a rather odd present, you may think—but as Lætitia [Tishy] Cole accompanied her father in Paris and, to some extent, probably also acted as his secretary and helper, he likely thought it was a fitting gift. The stressful management of showcasing British excellence in the arts and sciences in the face of some nuanced French obstruction and indifference must have been tiring and time consuming! Probably Britain was not the only country to feel aggrieved and this drew the commissioners, as a group, closer together.

Only two years after the Great Exhibition of 1851 the plans for a French exhibition were announced, and Henry Cole was soon tasked with organizing Britain's participation. Initial efforts stalled, but by May 1854 the government approved £50,000 for the project. Cole mobilised manufacturers across the UK, arranged logistics, and relocated his family to Boulogne due to expected time in Paris. A base was set up at rue du Cirque in Paris,



though critics questioned its purpose and accusations that it could be used as club were voiced. Installation in Paris faced setbacks—delays, poor workmanship, and building issues, not the least of which was the sighting of the British art section in a building a matter of feet away from a potential fire risk of a sugar refinery. Richard Redgrave oversaw the fine arts section, while Henry Owen, then Francis Fowke, assisted Cole in arranging the British section. Friction arose within the British and French officials, exhibits stopped at customs and steam being laid on for the French Machinery exhibits and not the British. Despite disruption, the exhibition opened on the 15th May 1855 albeit two weeks late. The British section was generally seen as well-represented success, with progress in design noted, especially compared to 1851, and more to the point Henry Cole kept costs under budget. The exhibition also helped ease French trade restrictions, and on the whole supporting Cole's belief in exhibitions as tools of economic diplomacy.

The album includes contributions from the following commissioners (those designated with an asterisk having an accompanying letter): Henry Cole, Richard Redgrave and Francis Fowke for Great Britain; Guillaume Schwarz, (Austria); R. Diétz, (Baden); Dr Carl Beeg, (Bavaria)* - transcribed as 'Ybecq' in the published report!; E. Raimbeaux, (Belgium); Baron du Graty (Argentina); Lagond, (Costa-Rica)*; Le baron Delong, (Denmark)*; Baron du Havel, (Papal States); Comte A. de Pollone, (Sardinia)*; William J. Valentine, (United States); Khalil Sherif Pasha (Egypt)*; José de la Cruz de Castellanos, (Spain); Charles Fay, (Frankfurt); Spiliotakis, (Greece)*; Louis-Frédéric Mathies, (Hanover and Oldenburg); A. Bleymüller, (Hesse)*; André, (Hawaii and Sandwich Islands); Pedro Escando (Mexico)*; Eduard Ladé, (Nassau)*; Emile Tidemand, (Norway)*; Juan de Francisco Martin, (New Granada)*; Armand Donon, (Ottoman Empire)*; A. Laplace, (Paraguay)*; Emile Fournier, (Peru and Guatemala)*; A. J. d'Avila, (Portugal); George de Viebahn, (Prussia)*; Charles Richter, (Reuss-Greiz); Woldemar Seyffarth, (Saxony); Paltrineri, (Saint-Marino)*; P. Brandstrom, (Sweden)*; Barman (Switzerland)*; Ph. Corridi, (Tuscany); E. Mussali, (Tunis); Heinrich-Geffcken, (Hamburg)*; Ferdinand von Steinbeis, (Wurtemberg)*.

The commissioner for the Netherlands was also included in the album, but having left Paris already, or not replied to Cole, a place marker was left in the presented album. Many of the commissioners have been long forgotten perhaps, but Khalil Sherif Pasha (1831-1879), known as Khalil Bey, was then just starting out on his collecting career; Ferdinand von Steinbeis later became famous in Germany for education. We are not quite sure who André was who represented Hawaii and Sandwich Islands; and Juan de Francisco Martin of New Granada probably did not have a country to go back to after the Exposition closed!

At the end of the album are a printed circular in French that was circulated to the Commissioners suggesting they acquiesce in making up the album, a copy letter from the Baron de Rothschild who was president of the foreign Commissioners and lastly a large engraved certificate, signed by Prince Napoléon-Jérôme Bonaparte as *Président de la Commission Impériale*, and presented to Henry Cole together with examples of 'La Médaille des récompenses', struck in gold, silver and bronze, for services to the Exposition.

THE PITFALLS OF THE 'FORTY-NINER' GOLD RUSH SATIRISED

9 **CROWQUILL, Alfred** [*pseudonym for Alfred FORRESTER*]. A GOODNATURED HINT ABOUT CALIFORNIA. By Alfred Crowquill. Here we are on Tom Titlers ground picking up Gold and Silver. Plain 1/- Cold. 2/6. [London]: Published by D. Bogue, 86 Fleet Street, M & N Hanhart Lith. Printers [1849]. **£ 3,850**



Hand Coloured panorama on four conjoined sheets [measuring 12.5 x 248 cm, folding down to 13 x 15.5 cm], consisting of 35 hand-coloured lithograph scenes; concertina-folding into the publisher's original decoratively printed wrapper.

A humorous look at the pitfalls that awaited the prospectors embarking on the 'Forty-Niner' gold rush.

In a series of 35 illustrated panels, we follow the Englishman Mivins, who, reading of California, has dreams of making his fortune, and his salary of £80 per annum 'appears contemptible.' He goes through the worry of having to tell his mother, 'He consults the map which is the nearer way, Mile End or Borough,' provides himself with 'what he supposes necessary,' and braves the long sea voyage. 'He arrives at San Francisco and waits for a porter, he waits some time.' Mivins finds everything ludicrously expensive, begins to pan for gold but finds nothing. A 'Native' wakes him one morning and takes all his possessions, and now much altered and 'Starving, he begs for bread, he finds it worth its weight in gold.' A captain of a deserted ship takes pity on him, and Mivins works his passage home and discovers he is a natural sailor, and the comic strip ends with Mivins arriving home to his swooning mother.

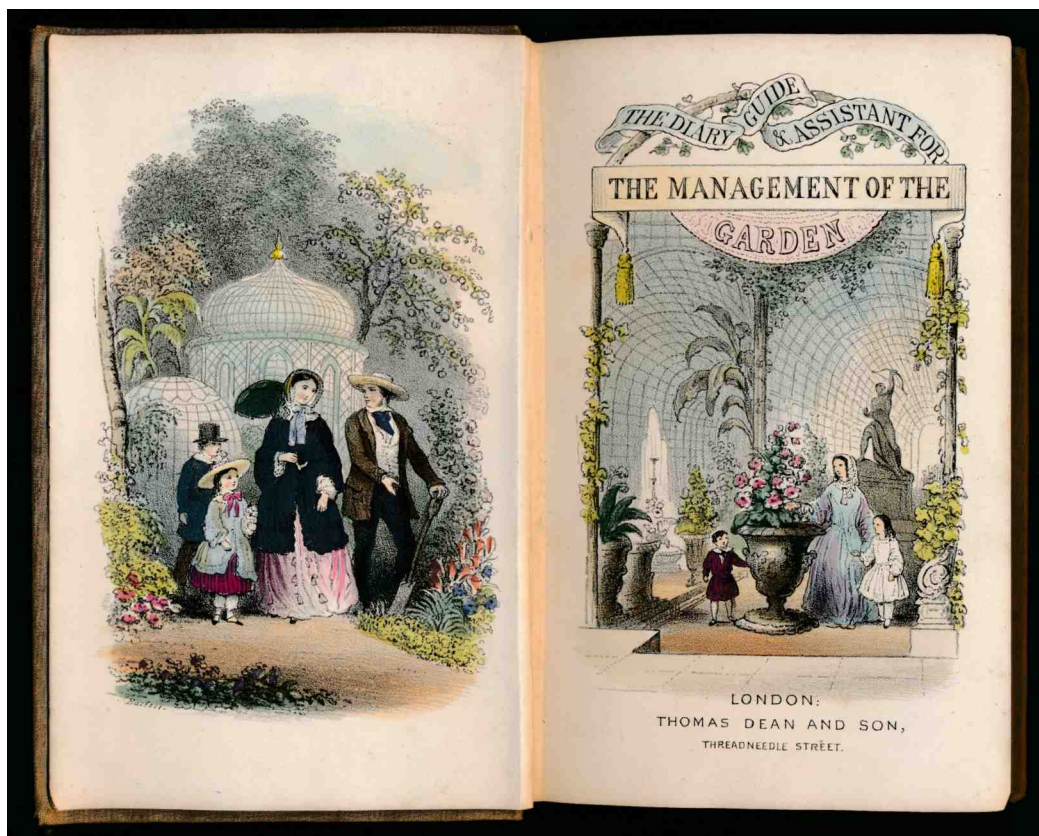
Published about April 1849 just as the first Europeans began to emigrate to California in any numbers, it appears that reports of prospectors being swindled and reduced to penury were already of common knowledge even before the high point of gold rush fever was reached in 1852. A *Goodnatured Hint About California* was published both plain at one shilling and, as here, coloured at two shillings and sixpence but appears to have been altogether swamped by an endless stream of other works on wonders of California.



Alfred Henry Forrester (1804–1872), known by the pseudonym Alfred Crowquill, was a London-born illustrator and writer. The son of a wealthy notary, he was educated privately and collaborated early with his elder brother Charles Robert Forrester under their shared pen name, but Alfred later assumed the name independently. Crowquill began drawing caricatures before 1822 and contributed to publications like *The Hive* and *The Mirror*. He trained in drawing and engraving, working with George Cruikshank and producing satirical prints such as *Beauties of Brighton* (1825) and *Bull Broke Loose* (1832). Known for witty personifications and puns he was ideally placed to take advantage of Apictorial journalism during 1840s. He contributed to *Bentley's Miscellany*, early *Punch* issues, and *The Illustrated London News* Christmas supplements. Though not a leading artist, he exhibited at the Royal Academy and also painted in oils. Forrester was not short of work and had issued several humorous books including *Guide to the Watering Places* (1839) and *A Missile for Papists!* (1850), and collaborated with notable illustrators like Richard Doyle and John Leech. Later, Crowquill focused on children's books featuring anthropomorphic animals, drawing on Grandville's influence with a British flair, of these his more popular titles included *The Careless Chicken* and *Fairy Footsteps*. His versatility extended even to stage design, modelling, and book cover illustration. Crowquill died of heart disease in 1872 in Clapham, London, and was buried at Norwood Cemetery. Admired for his charm and talents, a contemporary said, 'If not a genius, the man was talented and clever—a universal favourite.'

Cowan II p 218; Howes F268; although fairly well represented in North American libraries, OCLC records no copies in the British Isles.





ECONOMICAL GARDENING

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

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

A slightly inexplicable publication, this volume combines two popular works that Dean and Son already had in print, now issued together under a new title.

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

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

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

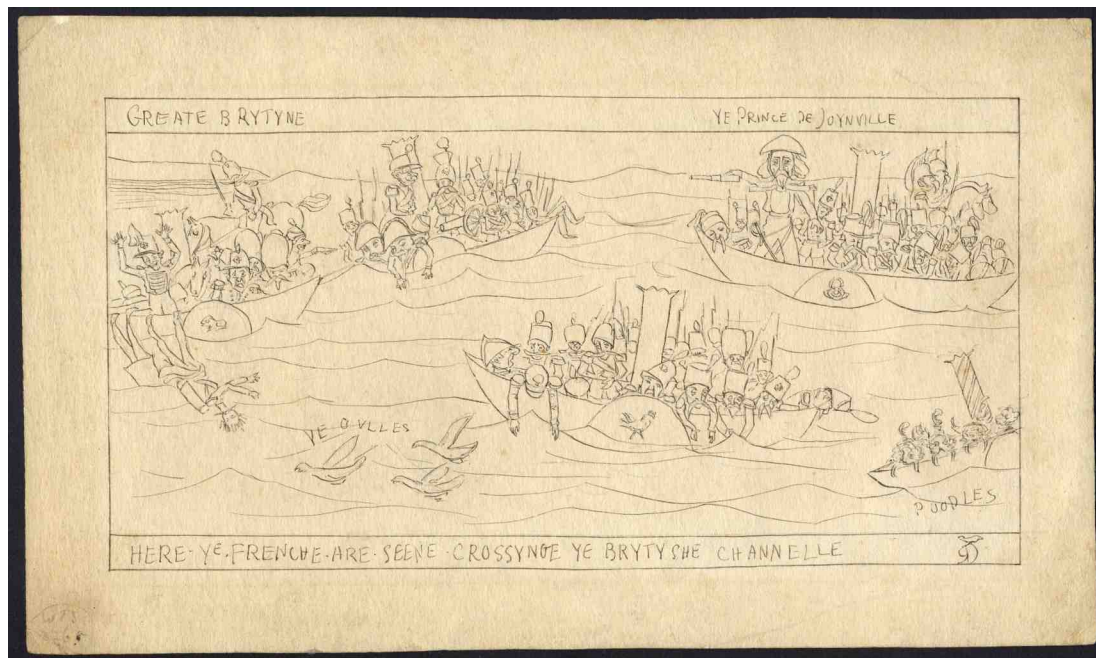
Not in OCLC, this issue unrecorded as far as we are aware.

MOCK MEDIEVALISM

11 [DOYLE, Richard 'Dickie']. [YE FORAYE OF THE FRENCH, from the Veridical and righte pleasante chronicle of Maitre Punche]. Individually titled, as follows: Greate Brytynne Here Ye Frenche Are Seene Crossynge Ye Brytyshe Channelle. - Here the Frenche Are Seene Landynge. - Ye Frenche Advances Upon Ye Capitole Bye an Earlye Traine Ye Rustics and Domestick Animales Do Expresse Astonishmente. [N.p., but London]. [1848].
£ 2,500

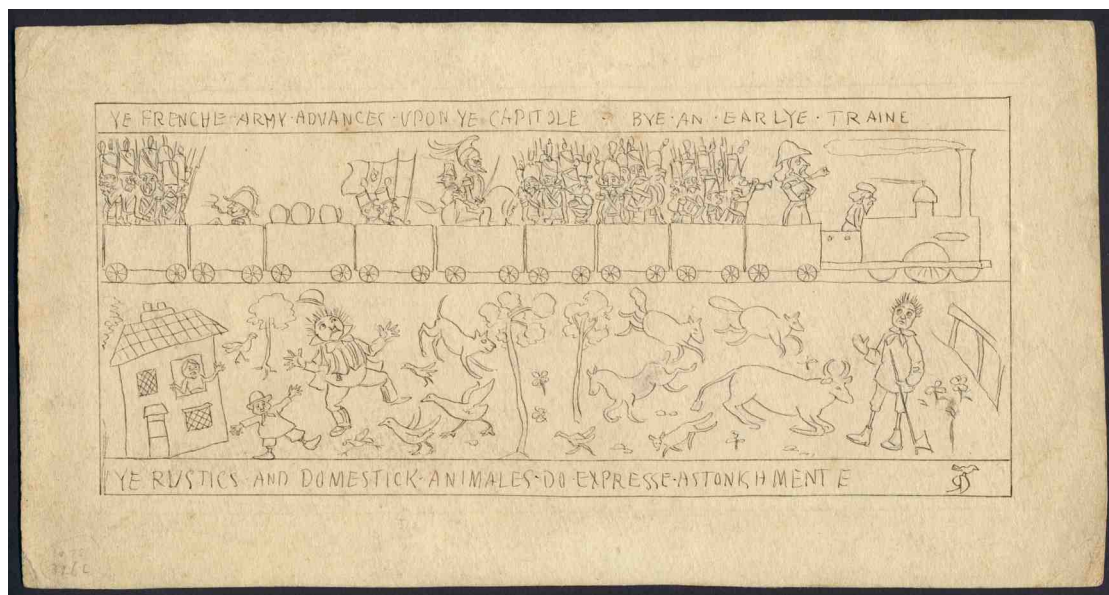
Three pen and ink drawings with traces of preliminary pencil [22 x 11.5 cm, 22 x 12 cm & 24 x 10.4 cm to image], signed with Doyles monogram.

Doyle points fun at the general fear of an imminent French invasion during 1848, and also at Charles Barry's intended copies of the tapestries, representing the defeat of the Armada, lost in the 1834 fire of Houses of Parliament. Doyle then dresses this up in a mock medievalism of the Bayeux Tapestry, or as Doyle would have it 'Our Barry-eux Tapestry.'



The three drawing would be preliminary designs and so differ in several ways from those published in *Punch* for January, 1848 [Vol. 14, p. 33]. The designs, as published, would necessarily have been destroyed in the process of cutting the woodblocks, so it is a mute point if these three designs were the only ones completed before Doyle applied himself to drawing directly on the boxwood the six scenes published in the journal.

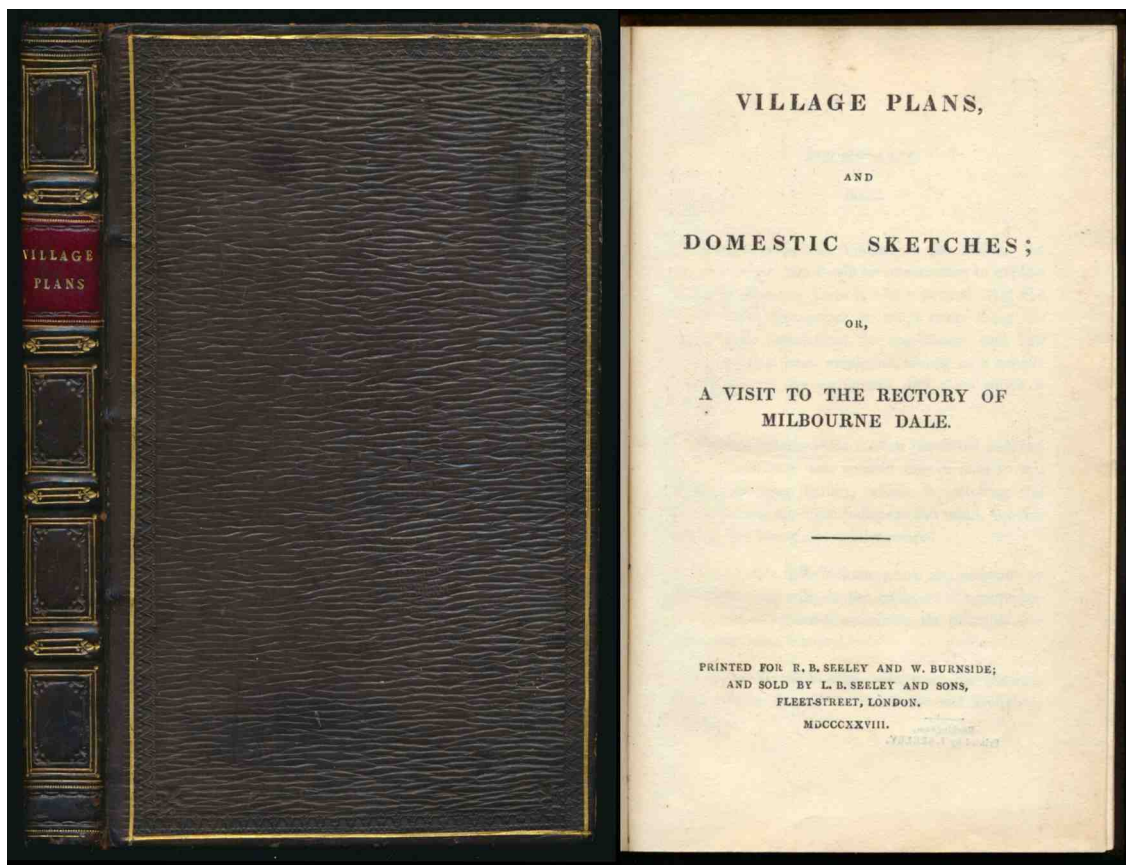
The page width of the journal in 1848 was 21 cm and the three designs would not have been able to fit the page without being reduced, they are also of different in proportion and irregular in size, necessitating that in their final form Doyle had to remove, curtail or exclude several details. Traces of underlying pencillings are visible in several places showing that Doyle was probably working though his ideas until he was fairly satisfied that his work was in its final form.



His style of medievalism probably stemmed from the comic attack on the Royal Academy in 1847 he produced in the cartoon 'Medieval-Angelico-Pugin-Gothic, or Flat Style.' By 1849 this style had its full flourish in Doyle's famous series 'The Manners and Customs of Ye Englishe'.

Richard "Dickie" Doyle (1824–1883) was an important British illustrator during the nineteenth century and best known for his work in *Punch* magazine. The son of Irish caricaturist John Doyle and uncle to Sir Arthur Conan Doyle, he had no formal art training but displayed an early talent for fantasy illustration. He joined its staff of *Punch* at age 19 and designed the magazine's original masthead that was subsequently used for over a century. Doyle's first major work was *The Eglinton Tournament* (1840), followed by collaborations on three of Charles Dickens's Christmas books. He gained fame illustrating fairy tales like *The Fairy Ring* (1846) and *Fairy Tales from All Nations* (1849) with love of the fantastical most evident in his masterpiece *In Fairyland* (1870). A devout Catholic, Doyle left *Punch* in 1850 due to its anti-Catholic stance and focused on book illustration and watercolours. Despite his talent, he was considered unreliable, often missing deadlines, with absurd excuses. As here, many of his drawings feature a small bird over 'RD,' a nod to his nickname, 'Dickie.'

Provenance: Luke Gertler Collection.



'DOLL-PLAYING ON SUNDAYS [IS] REPREHENSIBLE'

12 [EAST, John?]. VILLAGE PLANS, AND DOMESTIC SKETCHES; or, a visit to the rectory of Milbourne Dale. Printed for R.B. Seeley and W. Burnside; and sold by L.B. Seeley and Sons, Fleet-street, London. 1828. **£ 250**

FIRST EDITION. 12mo, pp. viii, 254; contemporary straight grain 'divinity' calf, spine in compartments with red label lettered in gilt, marbled edges.

Puritanical advice, couched chiefly in discussions between Mrs. Courtney, the wife of a clergyman in the village of Milbourne Dale, and her recently widowed cousin, Mrs. Herbert, who has somewhat strayed from the true path and is strongly encouraged to conform.

Designed chiefly as a guide to becoming an evangelical Christian and bringing others into the fold, the twelve chapters each take a single subject and provide exemplary examples. These include: The Visitor, The Sunday, Schools, The Birthday, The Factory, Church Missionary Association, Christian Education, Village Club, Parochial Arrangement, Tendencies to Dissipation, Parochial Unity, and The Decision.

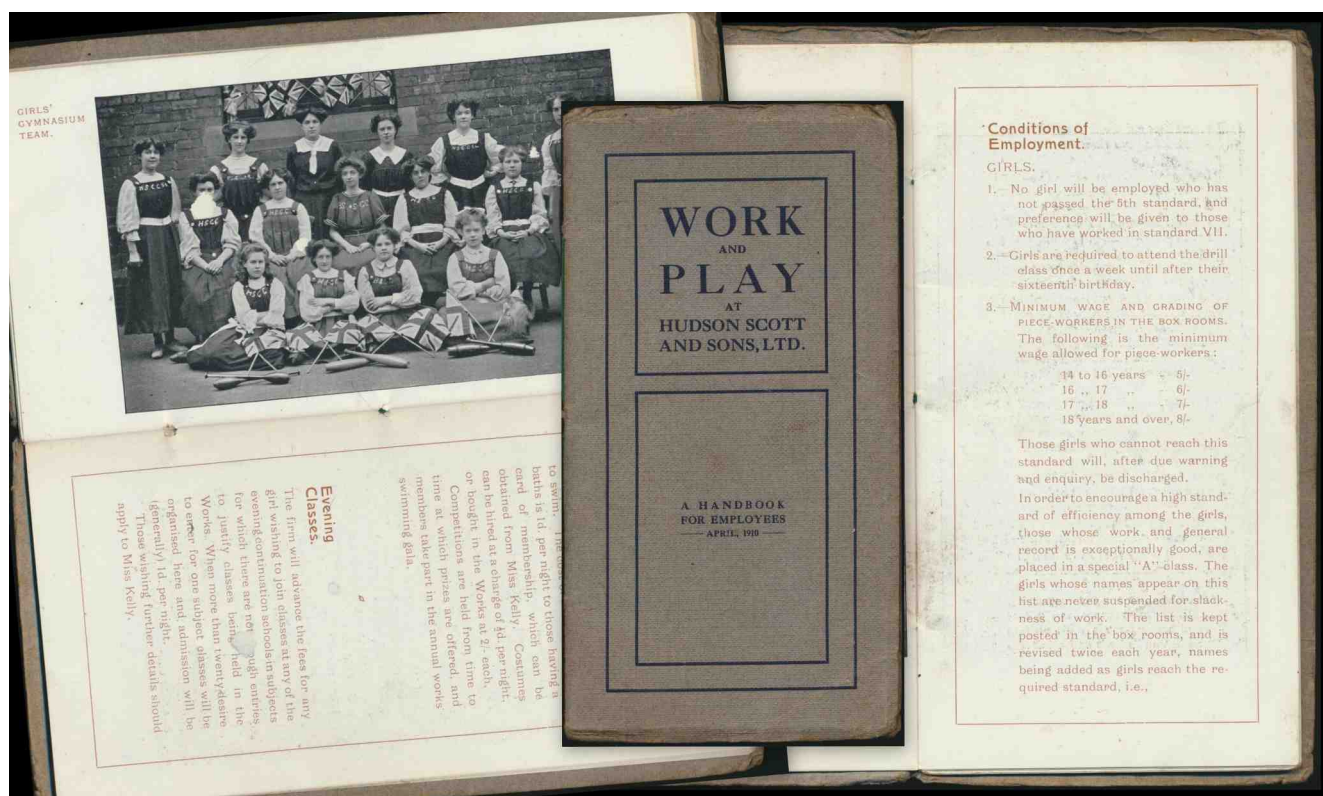
One chapter explains why 'doll-playing on Sundays [is] reprehensible' when time could be better spent cutting out clothes for the poor. Schools for boys and girls must be kept separate, and there is general concern about educating girls in the first place. On her birthday, Sophia, the Courtneys' daughter, is given a text on 'Redeeming Time,' urging her to pray every morning for the following year to avoid 'idleness and trifling.' A visit to the local factory reveals that its owner, 'Mr. Ramsay had had a little book printed, containing the Rules of the Factory, followed by some plain excellent advice. In this book, besides setting before them the duty of going to church, keeping the Sabbath, avoiding the public-house, &c.; they were told that no one must expect his master's favor who did not attend to these particulars; and at the same time distinctly warned them that any one persevering in immoral conduct, of whatever kind, would be dismissed his Factory: this was given to every individual on entering it.'

The chapter on 'Tendencies to Dissipation' is entirely against dancing, as the 'Incongruity of instruction in dancing, with the renunciation of the world' are deemed utterly incompatible. Mr. Courtney is also a bit of a killjoy, believing that 'the enjoyment of associating with men of literature and talent was a snare.' He considers parties equally unsavoury and believes it is best to remain in the bosom of one's family.

By the end of the book, the sad, widowed, and slightly depressed Mrs. Herbert is convinced that the Courtneys' advice is the surest path to follow for her future celestial happiness, if not for her temporal existence.

The author is unknown, and probably best shrouded in mystery, however we suggest that the work may well be from the pen of John East (1793–1856), rector of St. Michael's Bath from 1828 who in his acknowledged work *The Village; Or, Christian Lessons: Drawn from the Circumstances of a Country Parish* (1831) alludes to *Village Plans*. The structure of East's work is similarly arranged, with each chapter focused on a discussion topic, further suggesting a likely connection.

OCLC locates copies at the British Library, National Library of Scotland, Cambridge and Quebec.



TO WORK WELL, ONE MUST PLAY WELL

13 [EMPLOYEE WELL-BEING]. WORK AND PLAY at Hudson Scott and Sons Ltd. A Handbook for employees. April 1910. [N.p., but London]. [1910]. £ 175

36 unnumbered pages, with many photo illustrations of the various available activities, text block lightly toned, some loss to the photo plate of the performance of The Dream Lady [stuck to the recto page]; stitched as issued in the original printed wraps, lightly rubbed to extremities.

First edition of this Handbook for employees of Hudson Scott and Sons Ltd, giving an interesting insight into working conditions just prior to the First World War, with a guide to the various clubs and societies available at the works.

'All girls are invited to join the bank, which is managed by a committee of forewomen and girls from each department. Deposits are taken on Saturday mornings by the authorized collector in each department. Money may be withdrawn at Xmas and Race Week' (p. [21]).

Yet another example of a business with a Quaker inspired ethos attempting to improve the lives of its workers, as they put it in the fore note "to work well, one must play well". From sporting clubs to amateur dramatics and holiday clubs to the arrangements made by the company itself - dining rooms offering meals at cost, a doctor attending the works twice weekly for free of charge advice, and a dentist offering reduced rates. Notable amongst the clubs are the 'Girls Swimming Club', the 'Girls Dramatic Club' and both a Men's and Girl's 'Sick Club'.

Apparently unrecorded, we have been unable to find any other copies.

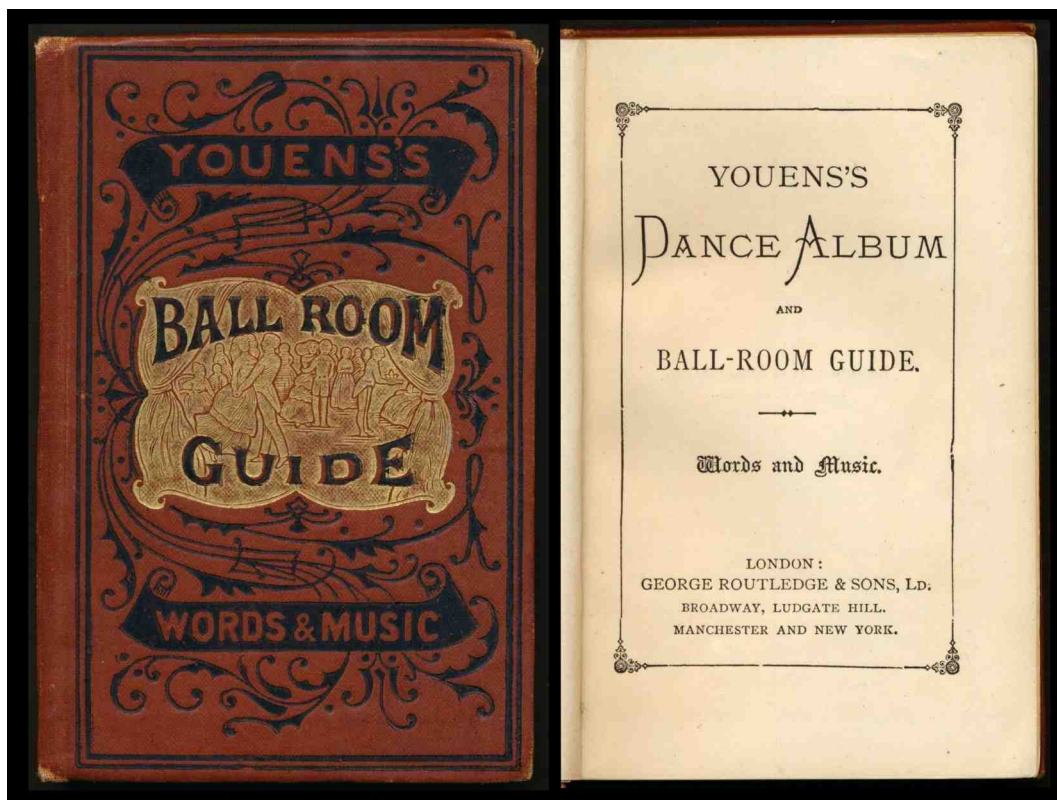
DANCING MASTER'S GUIDE

14 [ETIQUETTE]. YOUENS, George William. YOUENS'S DANCE ALBUM and Ball-Room Guide. Words and Music. London: George Routledge & Sons, Ltd. Broadway, Ludgate Hill. Manchester and New York. [1873]. £ 250

FIRST EDITION. 12mo, pp. 128; original light brown cloth, the upper cover decorated and lettered in black with a central cartouche of a ballroom scene.

Youens was born in 1830, the son of a music teacher and pianist, and appears to have been something of a fixture in the Hackney area of north-east London, where he taught dancing until his death in 1887. His children were likely, perforce, also dancing instructors and continued to teach at their dancing school, called the Hackney Academy, until at least the mid-1930s.

The Ball Room he writes, 'should be an assemblage of elegance, vivacity, and good humour, united with the utmost purity and propriety of conduct. No gentleman should venture to enter a Ball Room without having learnt to dance, and in every respect to conduct himself so as to impress the idea of feeling himself perfectly at home... No preference should be shown in a Ball Room, as it is quite out of place there, and only suited for private life : it is not a place to make love in, but for universal urbanity and agreeable association... It is the privilege of the lady to command the unlimited attention of her partner; but as every one always wishes to do



everything in her power to secure the happiness and enjoyment of others, she will never use the privilege so as to make that a task which should be a source of delight and pleasure.'

Succinct instructions are given on Quadrilles, Waltzes, Polkas and a few country dances with such names as the Moscovians, Galopade, Circassian, Cellarius, Redowa, Varsoviennne Styrien Gorlitz, and Mescolanza. The book also includes simple piano scores for practising beforehand at home, but the main use of the pocket-sized work was clearly to have as an aide-mémoire when attending soirée and the ballroom.

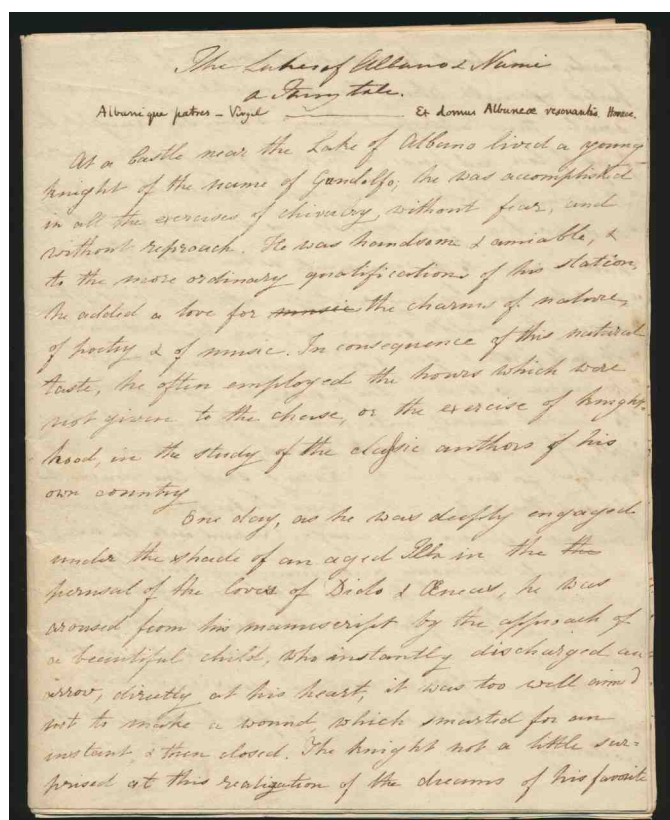
OCLC records four copies, all in North America, at Brigham Young, Texas, NYPL and Springfield College.

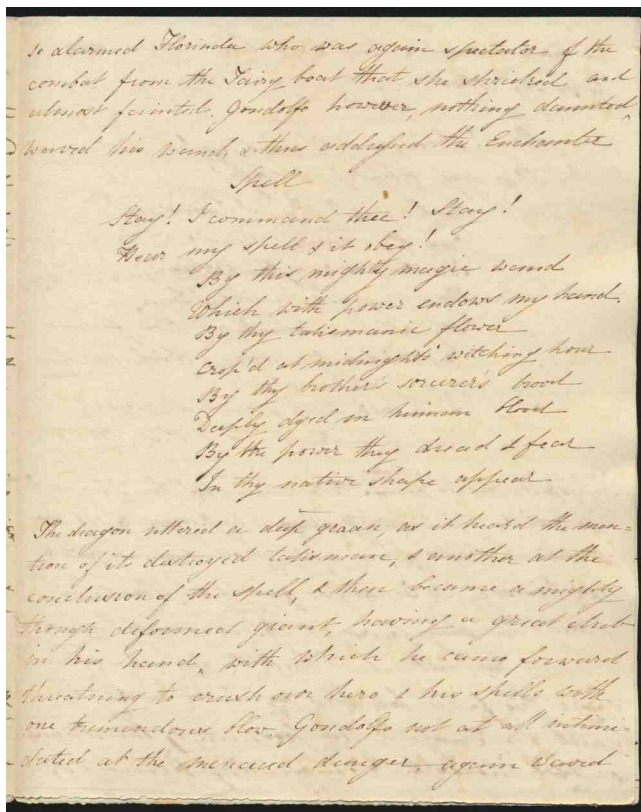
WRITTEN BY A LADY ON THE GRAND TOUR?

15 [FAIRY TALE]. THE LAKES OF ALBANO AND NUM. A Fairy Tale. [British] [c. 1821]. £ 750
MANUSCRIPT IN INK. 4to, pp. [44], [8] blank; paper watermarked, 'J. Whatman, 1821'; sheet folded in quires.

'At a Castle near the Lake of Albano lived a young knight of the name of Gandolfo, he was accomplished in all the exercises of chivalry without fear, and without reproach. He was handsome, & amiable, & to the more ordinary qualifications of his station he added a love for the charms of nature, of poetry & of music.' Gandolfo whilst going reading is shot with an arrow by the fairy of love who then presents him with a ring that allows him to see the true image of any wizard that changes his form. He thinks nothing of this, being a common occurrence of the time, whilst chasing a boar he comes across a nymph, instantly smitten by her as the 'Lady was loveliness itself, the beauty of her figure was equalled by nothing on earth, except that of her face, & there was a charm in the graceful modesty of her demeanour, & in the sweetness of her voice, sufficient in themselves to attest the admiration of all who approached her.' So begins this well written Roman fairy tale with nymphs, princesses, wizards, dragons, and all the accoutrement requisite for a good story.

The heroine's name is Florina, the only child, and heiress, of the Baron of Gensano who has for many years been harried by a wizard. The wizard in turn wants Florina as his bride and tells the Baron he has the choice of sending him a knight to fight him once a year, or surrender his daughter's hand. The Baron naturally offers the hand of his daughter to any knight





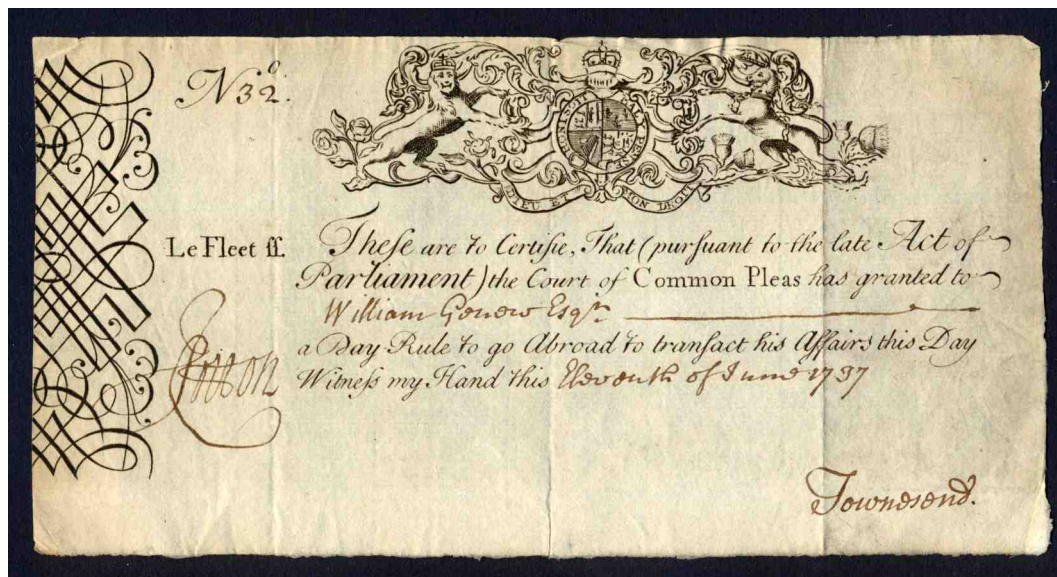
who can rid his kingdom of this menace. Two knights have already tried and failed in their quest for the hand of the fair Florina which means Gandolfo now tries his luck to defeat the wizard. Unfortunately he initially fails in this quest and the wizard throws him into a dungeon. Not to spoil the story but various walk on parts are given to an old miller, a green bird, a lady fairy, magic caves, deadly nightshade, and the Temple of Tivoli, together with several poetic fairy invocations and spells to help the Knight resolve his quest for the ladies hand.

In the end 'our hero and heroine were invited in the presence of the Lady fair, of the knights of Gensano L'Avina, a Nemi, & of the kind hearted Massinnino - The Noviards of the Lake performing as bridesmaid. The ceremony was solemnised within the fairy temple in the middle of the Lake, and the honour of its beautiful Architecture & generous architect, the happy couple assumed for themselves, & handed down to their descendent the name of Colonna. The other Lake retained the name of Albano, & the site of the castle of the knight is still distinguished by the appellation of Castel Gandolfo.'

Much medieval romance and Gothic happenings weave their way into this fairy tale, leaving no doubt that the writer, likely a woman, was well read in such literature. They also have more than a passing knowledge of the area to the south and east of Rome too and further to the inclusion of the line describing the 'the beautiful

Architecture & generous architect' strongly points to a visit by the writer to the environs of Rome in the company of an architect. This, of course, is rather a wild guess but it is worth noting that 'After 1815 British architects reached Italy in greater numbers than at any stage in the later eighteenth century, and among the eighteen members of the Architects' and Antiquaries' Club in 1820 were eleven architects, no fewer than eight of whom had visited Italy within the previous four years (Edward Cressy, John Goldicutt, Joseph Gwilt, Thomas Jeans, William Purser, John Sanders, George Ledwell Taylor and John Foster).'

See Frank Salmon, 'British Architects, Italian Fine Arts Academies and the Foundation of the RIBA, 1816-4' in *Architectural History* Vol. 39 (1996), pp. 77.



SPENDTHRIFT HEIR

16 [FLEET PRISON]. [DEBTOR'S 'DAY PASS']. These are to Certifie, That (pursuant to the late Act of Parliament) the Court of Common Pleas has granted to William Genew Esq a Day Rule to go Abroad to transact his Affairs this Day Witness my Hand the Eleventh of June 1737. [London]: 1737.

£ 550

Printed receipt with manuscript 9.4 x 18.4 cm (7¼ x 3¾ inches) signed Townsend and J. Porson?

William Genew had inherited considerable property upon the death of his father in 1729, but somehow contrived to overreach his finances, and by 1737 he was incarcerated in the Fleet Prison for debt, his estate having been assigned to trustees on behalf of his creditors.

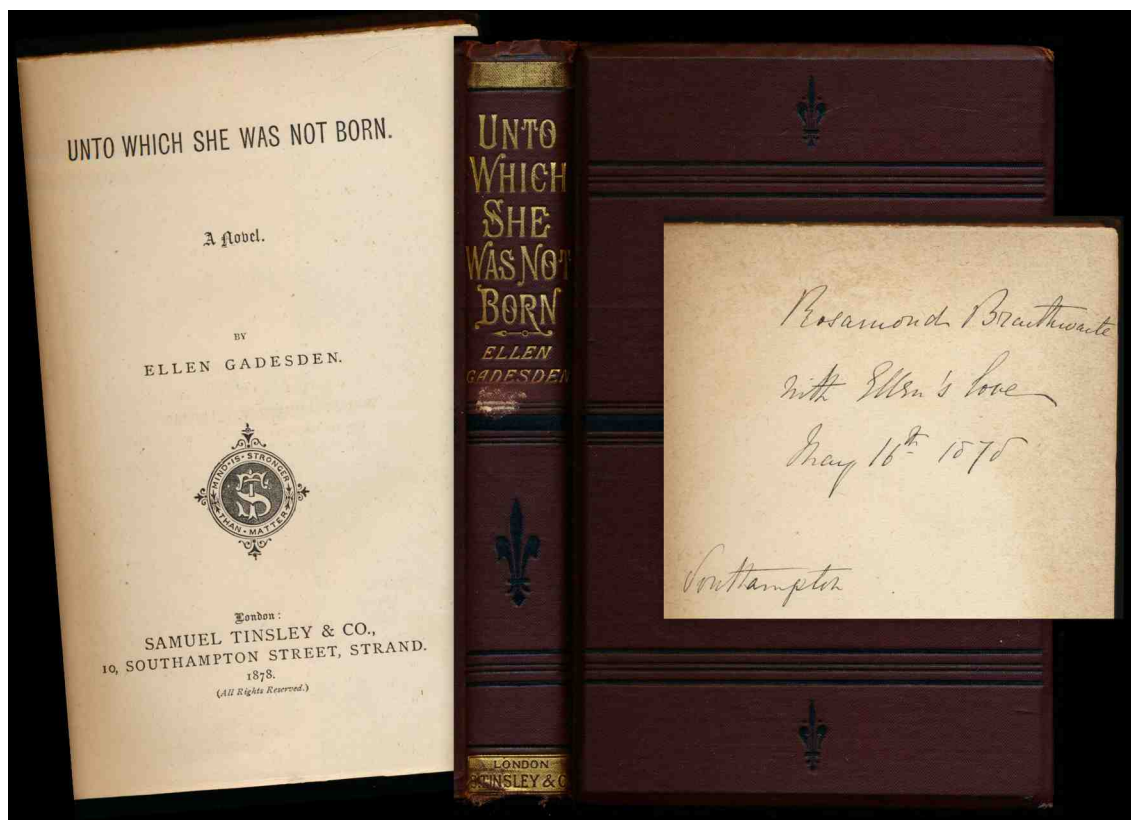
We know that William's father had, in 1691, £1,800 invested in the East India Company, and that profits from this and other speculative ventures were likely invested into various properties. One of these investments was at Ham in Surrey, which led to his appointment as sheriff of the county in 1711. William, his son, also invested money, taking out mortgages to fund speculative building at Ham. He also became a subscriber to Theobald's edition of Shakespeare in 1733 and took out a £300 share in the new Covent Garden Theatre in 1734 - possibly an indication of where his real interests lay. He soon faced two separate cases of debt, having been committed to the Fleet Prison on two occasions: 2nd April 1735 and 21st August 1736.

The Fleet Prison once stood on Farringdon Street, where the Congregational Memorial Hall now stands. The surrounding area, known as the 'Rules of the Fleet,' was bounded by Farringdon Street, Ludgate Hill, the Old Bailey, and Fleet Lane. This notorious district, filled with narrow alleys, courts, and passages, housed debtors who, upon providing suitable security, could live there and continue their trades.

Our certificate which allowed him 'to go abroad to transact his Affairs took place on the 'eleventh of June 1737' and would seem to have been the prelude to his release from the Fleet Prison on the 2nd July. His affairs being handled by trustees meant he no longer had any control over them and possibly subsisted on a gratuitous income.

At his death in 1745 William Genew's affairs were still in disorder and the trustees decided to sell his effects advertising them in the *London Gazette* on the 12 August 1746: 'The Freehold and Copyhold Estates late of William Genew, Esq. deceased lying in the several Counties of Surry and Lincoln, City of London and County of Middlesex, viz. Two Capital Mansion Houses, the one Freehold and the other Copyhold; and nine Freehold and two Copyhold Messuages, with the Out-houses, Coach-houses, Malt-houses, Gardens, and Appurtenances thereunto belonging; and 110 Acres of Land, mostly Freehold, situate in Ham, Petersham, and Kingston Canbury, in Surry aforesaid, of the yearly Value of £220; A Freehold Messuage and Farm of 80 Acres of Lands in North Hycom in Lincoln aforesaid, of the yearly Value of £29. A Freehold Messuage in Cheapside, London, at £70 per Annum, And four Freehold Messuages in Market-street and Vine-street, Westminster, of £36 a Year. All the above Premises are in good Repair, and lett to substantial Tenants.'

Clearly there was not enough interest in the property, or not enough money being offered to satisfy the creditors, as it was not until August 1747 that a sale took place.



SENSATIONAL NOVEL

17 **GADESDEN, Ellen.** UNTO WHICH SHE WAS NOT BORN. A Novel. London: Samuel Tinsley & Co., 10, Southampton Street, Strand. 1878. **£ 385**

FIRST EDITION, PRESENTATION COPY. 8vo, pp. [iv], 236; paper lightly toned; in the original brown publisher's cloth, spine lettered in gilt and ruled in black, one small mark to spine being remains of a small paper label, otherwise a clean and desirable copy, inscribed by the author on front free endpaper 'Rosamond Braithwaite with Ellen's love, May 16th 1878, Southampton'.

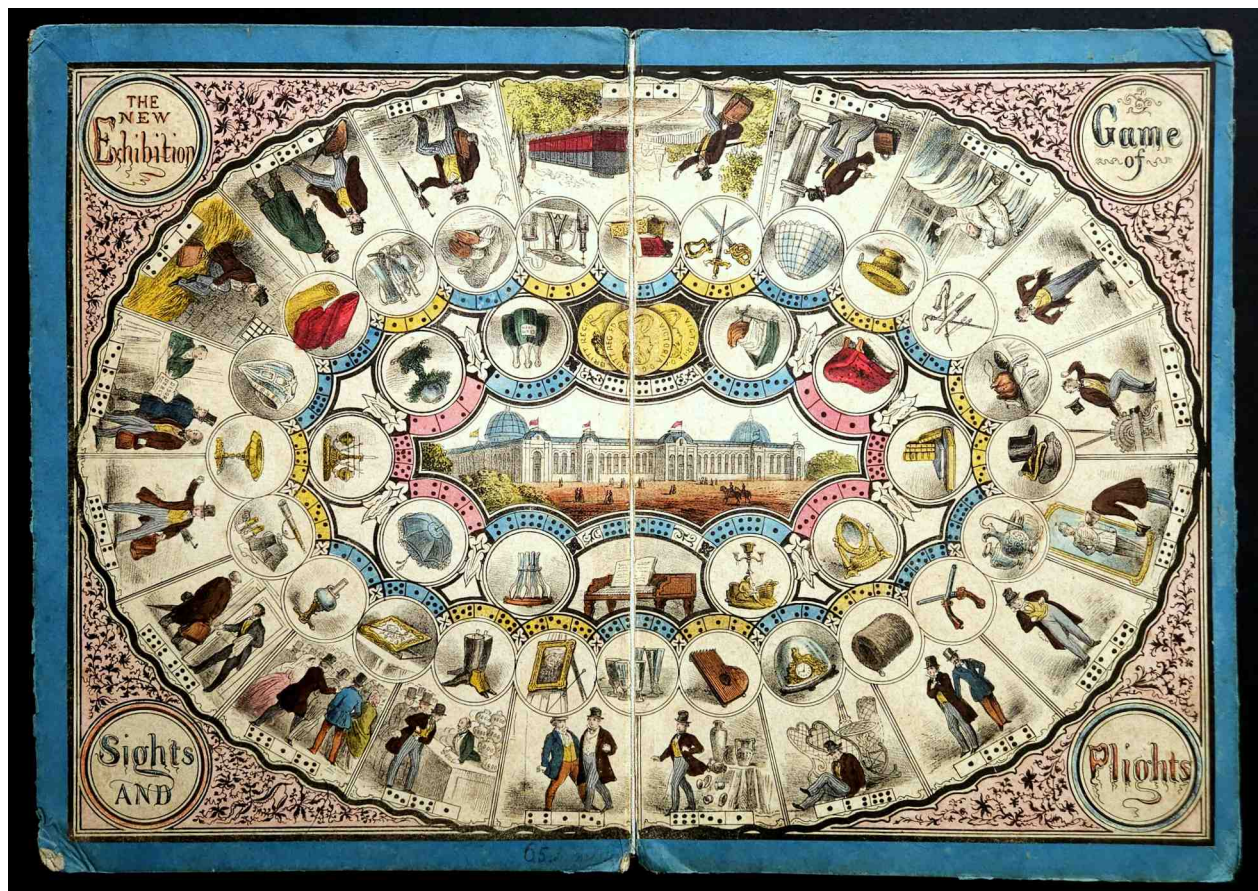
A sensational novel in which an Anglo-Italian orphan boy, Laurie Whyne, is adopted by his newly married uncle and aunt and grows up alongside their daughter, Pearl. Tragedy strikes again with the death of Pearl's parents, leaving the two cousins in the care of another, rather indifferent, aunt and uncle.

The heart of the story lies in the love that blossoms between Pearl and Laurie. However, when a letter between them is deliberately withheld by Mrs. Hatton, Pearl is misled and marries the older Lord Elmore instead. Upon discovering the deception, she meets with Laurie, but they part ways, never to reunite. Lord Elmore, despite being deeply loving to his wife, loses trust in her and feels betrayed. Nevertheless, they manage to have a child, but the conflict of emotions reaches a tragic resolution when Pearl dies shortly after giving birth to the son and heir.

The novel follows a fairly conventional storyline, characteristic of the low-grade fiction that Samuel Tinsley specialized in publishing. The author, Ellen Augusta Gadesden (1856–1879), was the youngest daughter of Augustus William Gadesden of Ewell Castle, Epsom, Surrey. The inscription from the author is to her eldest, newly married sister, Ellen Braithwaite, and likely one of several author copies that Ellen Gadesden received from the publisher upon the book's release, which she used for presentation purposes.

Ellen had married George William Thomson of the Oriental Banking Corporation, Yokohama, Japan in April 1879. Tragically, like the heroine of her own novel, the author also died after giving birth, in July of the same year. Her husband went on to establish banks in Persia and Africa and also published his own *Verses from Japan* (1878) through the Chiswick Press.

Not in OCLC; JISC locating copies at the British Library, National Library of Scotland, Oxford and Cambridge only.



RARE GAME DESIGNED AROUND THE 1862 GREAT LONDON EXHIBITION

18 [GAME]. THE NEW EXHIBITION GAME OF SIGHTS AND PLIGHTS. A Game. [London].
[1862]. £ 1,250

Hand-coloured lithograph game, mounted on blue paper covered board (33.5 x 48 cm), folding, with publisher's label to verso.

An unrecorded game designed around The International Exhibition of 1862.

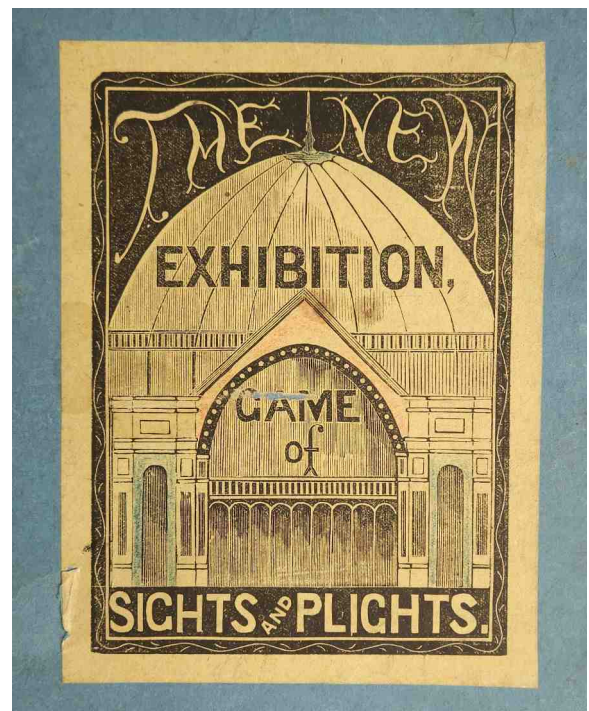
Also known as the Great London Exposition, it was a world's fair held from 1st May to the 1st November 1862. It took place beside the gardens of the Royal Horticultural Society in South Kensington, on a site that now houses museums including the Natural History Museum and the Science Museum. Sponsored, like the famous 1851 exhibition, by the Royal Society of Arts, Manufactures, and Trade, the event featured over 28,000 exhibitors from 36 countries, showcasing a wide range of industries, technologies, and the arts which attracted over six million visitors. An ideal subject to use as the subject for a game.

We have been unable to ascertain exactly how the present game was played, but certain clues provide some insights. Each square is associated with the face of three dice. The outer ring is white, the second ring is yellow and blue, the third ring is blue and red, and the winning square, also white, illustrates three sovereigns. We believe that players were given an equal number of white, red, blue, and yellow tokens, and each player had to discard their tokens in a specific order to advance toward the centre.

Two dice would have been used, as the odds of rolling three specific numbers impossibly long for the game to work. When casting two dice, a player can discard their matching coloured token on any square where two of the rolled numbers match two of the three numbers on the square. This, of course, reduces the chances for the next player. Once a player has traversed each ring and rid themselves of all tokens, they must roll a double six to win the game.

The outer circle consists of a series of squares depicting a Victorian gentleman trying to reach the Exhibition. His misadventures include getting up in the morning, missing his train and deciding to walk, getting dishevelled and imprisoned for disorderly conduct, arriving in London and getting caught in a crowd to see the exhibition, breaking some china and a rocking chair once inside, getting pick pocketed, and lastly, having his coat ripped to shreds in an unguarded machine. The next two rows depict various manufactures exhibited at the fair, and at the centre is an illustration of the exhibition hall. Each square contains a depiction of three dominoes, all bearing different values. One would assume that the player would have to match the various configurations to advance around the board, with the winner needing three sixes to land on the medallions bearing the portrait of Queen Victoria.

Not in Whitehouse; we have been unable to trace any institutional example.



REMARKABLE FIRST HAND ACCOUNT OF THE LOT OF A FEMALE ARTIST IN THE EARLY NINETEENTH CENTURY

19 [GOULDSMITH, Harriet]. A VOICE FROM A PICTURE. By a Female Artist of the Present Day. London: Printed for the Authoress. Published by John Booth, Duke Street, Portland Place. 1839. £ 850

FIRST EDITION. 8vo, pp. vii, [i] blank, [4] Subscribers, 53, [1] blank; with lithographed frontispiece; some light staining to frontispiece, otherwise clean throughout; in the original green publisher's cloth, unevenly marked and faded, but still a good copy, nonetheless, with ownership signature on front pastedown.

Rare first edition of this both entertaining and enlightening first hand account 'By a female artist of the present day', detailing the trials and tribulations, as well as her 'sorrows, hopes and fears' (p. 1), in attempting to make her way in the art world as a professional artist during the first half of the nineteenth century.

'Money is at all times plentiful for the conveniences of a house, improvement of streets, the swift conveyance of our persons, for pleasures of the table, and adornment of a dress, but when a picture is to be disposed of, no money is to be found' (p. 33).

Our 'female artist of the present day' is Harriet Gouldsmith (1787–1863), and the above quote aptly encapsulates the main reason for her difficult life- always, it seems, she lived on the brink of destitution. Although a highly successful female artist, with over 200 paintings exhibited, she found it a constant struggle to remain solvent. Harriet was a pupil of William Mulready, with whom she was romantically linked, and through him she met John Linnell, who influenced her work. She painted in both oils and watercolours, first exhibiting at the Royal Academy in 1807 and continuing to do so until 1859. Gouldsmith also exhibited with the Water Colour Society (until 1820), of which she was elected a member in 1813; the British Institution; and, occasionally, the Suffolk Street Gallery.

'At last brighter prospects began to appear: I was noticed and admired, and there was every chance of my being disposed of, when, alas! what was my mortification to find *the necessity of a name*,*[see below] and that that of an artist was not sufficiently established to sell the picture' (p. 23). 'Note C. Page 23. The influence of "a name" is indeed great, the celebrity of which is still more difficult to attain by a female artist. The authoress of these pages, in one particular instance, heard of the highest praise bestowed upon a picture publicly exhibited, but she had the mortification afterwards to understand the commendation was in a great measure retracted, when the picture was understood to be the production of a *female*' (Appendix, p. 50).

'In attending an exhibition it often happens that many would naturally be inclined to praise a pleasing picture, but being doubtful of their own taste, wait until they find whether the artist's name is known; others have a piece of paper ready prepared, upon which all pictures mentioned in the morning papers, are to be looked at; while there are some, who are kindly reminded by their friends, to consider those artists' works only as meritorious, whose names have fortunately risen in the fashion of the day. I, therefore, from this time found I was not even to be noticed; that prejudice had gone against me and that even the merits, which I was once allowed to possess, were now considered doubtful' (p. 23).

Apart from landscapes, she also painted a few portraits and one subject picture on the theme of "Don Quixote", and her other known published works include *Four Views of Claremont, The Residence of His Royal Highness Prince Leopold of Sax -Coburg* (1819) and *Six Studies of Trees: The Oak, The Ash, The Fir, The Lopped Elm, The Willow, Weeping Willow* (1823). She was said to be an expert etcher and drew on stone for lithographer Hullmandel. In 1839, she married Captain Arnold, R.N., and from then on exhibited under her married name. Perhaps this new found happiness inspired the confidence to publish the present work in the same year.

Indeed she concludes the work by encouraging: 'If by my Voice I can awaken a more general feeling for the Arts, and be the means of diffusing a more unlimited patronage among many suffering artists, "unknown to fame;" if it can be proved that their support will not only produce better pictures, but add honor to a country distinguished for commerce and arms; and by thus doing can ameliorate the difficulties of a class of society, whose intellectual capacity adds refinement to a nation, and softens the asperities of life—the dignity of the Patron will be enhanced, by the support of the Artist, and a Voice from a Picture will not be raised in vain' (p. 42).

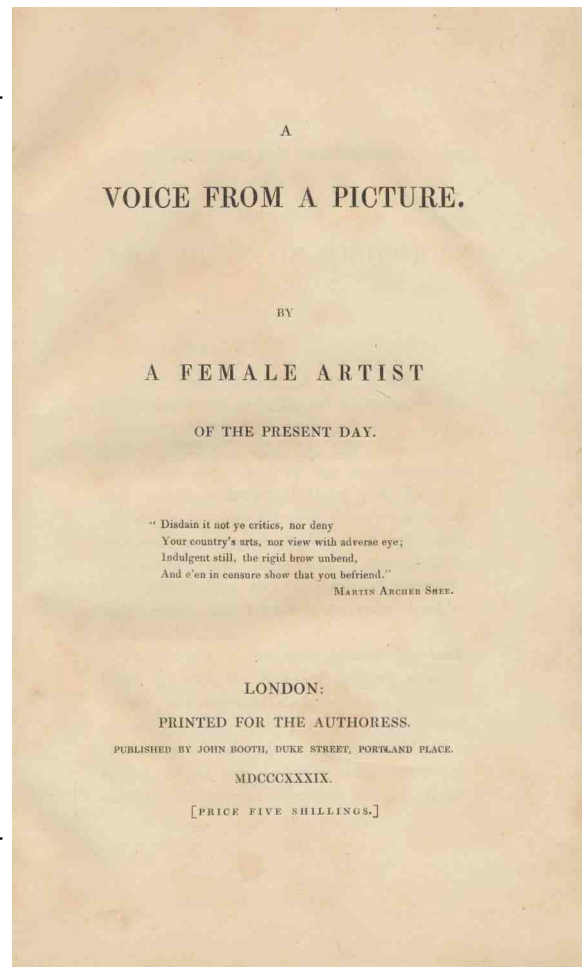
OCLC records six copies in the UK, at the British Library, Bodleian Cambridge, Aberdeen, National Library of Scotland and the National Art library in the V & A, and four in North America, at Yale, Smith College, Duke and the Metropolitan Museum of Art in New York.

THE RAREST GREAT EXHIBITION GAME

20 [GREAT EXHIBITION GAME]. ILLUSTRATIVE GAME OF THE GREAT EXHIBITION. London, Published by William Spooner, 379, Strand. 1851. £ 4,500

FIRST EDITION. Hand coloured lithograph sheet (620 × 495 mm) mounted in 9 sections on linen; folding into the original brown cloth covered boards (230 × 275 mm), spine expertly repaired, the upper cover with a large pictorial lithographic label of the 'India Court', light ink? stain; printed rules on front paste down.

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



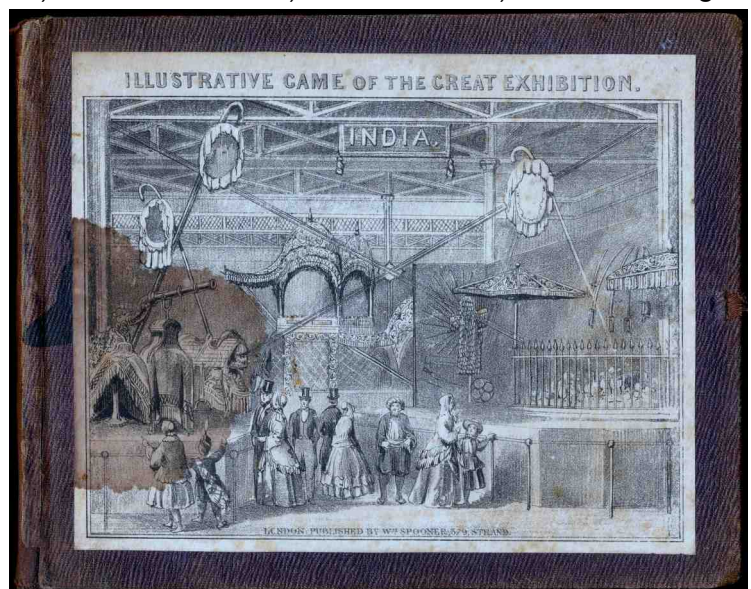


A number of the illustrations are clearly adapted from the special numbers of *The Illustrated London News* issued during the run of the exhibition, some of these were themselves adapted from photographs by Richard Beard and Antoine Claudet. This reuse of imagery doubtless helped to reinforce the memory of the exhibition, selecting as it does a tableaux of the nations of the world in harmony and selected objects both edifying and instructive. Alas, so rare is this game that we have been unable to locate another copy excepting that illustrated on [#2357](http://www.giochidelloca.it)

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

The aim of the game was to start on 12) Indian State Chair and then moves were dependent on the spin of a teetotum, depending on the number shown players would either move forward or back along the board, many of the positions also with the added complication of fines or rewards. The aim was for players not to fall back so many places as to drop off the board at 1) The Turkish Court which would cast them from the game but instead win the game by advancing to 42) The Transept and Crystal Fountain.

Whitehouse p. 41.



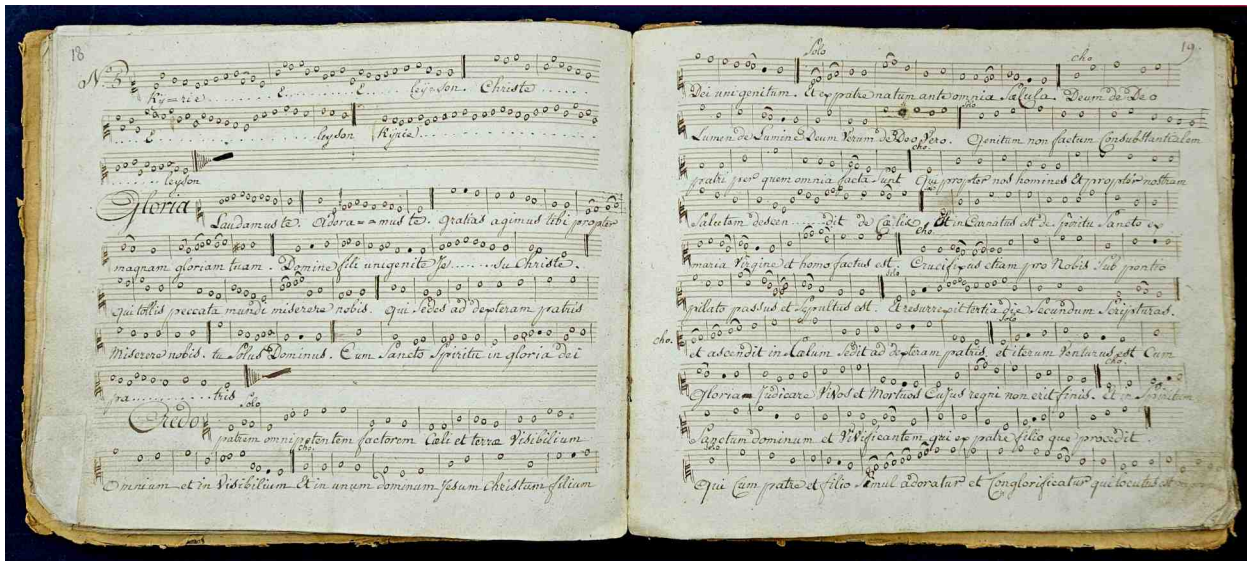
Found by Major A St Leger Glyn Commanding 1st Battalion
Grenadier Guards in The Cathedral Ypres. 4th May 1916.

WAR BOOTY

21 [GREGORIAN CHURCH MUSIC]. M. F. BOERMAN, YPRES. [Ypres, Belgium, [first quarter of the nineteenth century]. £ 500

MANUSCRIPT MUSIC IN INK. Oblong folio [29.5 x 26 cm (11¾ x 10 inches)], 18 leaves, old makeshift repairs to edges probably due to depredations from use; original marbled boards, now partly covered with later brown paper; paper label with choristers name on upper cover; inscribed on front pastedown 'Found by Major A. St. Leger Glyn Commander 1st Battalion Grenadier Guards in The Cathedral Ypres, 4th May 1916.'

A volume of manuscript music that once formed part of the choral library at the medieval St Martin's Cathedral in Ypres, before the cathedral was reduced to rubble under the incessant bombardment of the First World War.



Containing nine compositions the scores was clearly used for a number of years with various corrections, the insertion of a smaller leaf and patches to edges. The contents are as follows: No. 1 Missa Par Mr du Pont, prima toni; No. 2 Missa De Angelis, 7mi toni; No.3 missa in Solemnioribus 6ti toni; No. 4 Missi du huitieme ton; No. 5 [Kyrie]; No. 6 Missa vulgo hispanica 7mi toni; No. 7 Missa in magnis Solemnitatibus; No. 8 Missa pro de-functis 6 ti; Solo Languentibus - dio defunctis.

The volume was 'procured' during a comparative lull between the Second Battle of Ypres in 1915 and the allied offensive which began in June 1917. Yet in May 1916, when Major Glyn was in Ypres a third attempt by German columns was attempted to cut through the British lines of defence so it was by no means peaceful, and generally speaking they were under continual bombardment. Glyn was placed as second in command of the Second Battalion of the Grenadier Guards in October 1915, he was promoted in March 1916 as commander of the 1st Battalion at which time the guards moved into the front line trenches at on the outskirts of Ypres. Here they they defended successive attacks until the evening of the 1st of May when the battalion retired to Ypres for some rest. 'The weather now was quite hot, with occasional thunderstorms ; but, as the enemy continued to shell the remains of Ypres, the men were unable to enjoy fully the change, since they spent most of the time under the ramparts' [Sir F. Ponsonby: *The Grenadier Guards in the Great War of 1914-1918*, 1920]. Perhaps with nothing to do Glyn probably dug the manuscript out from the rubble.

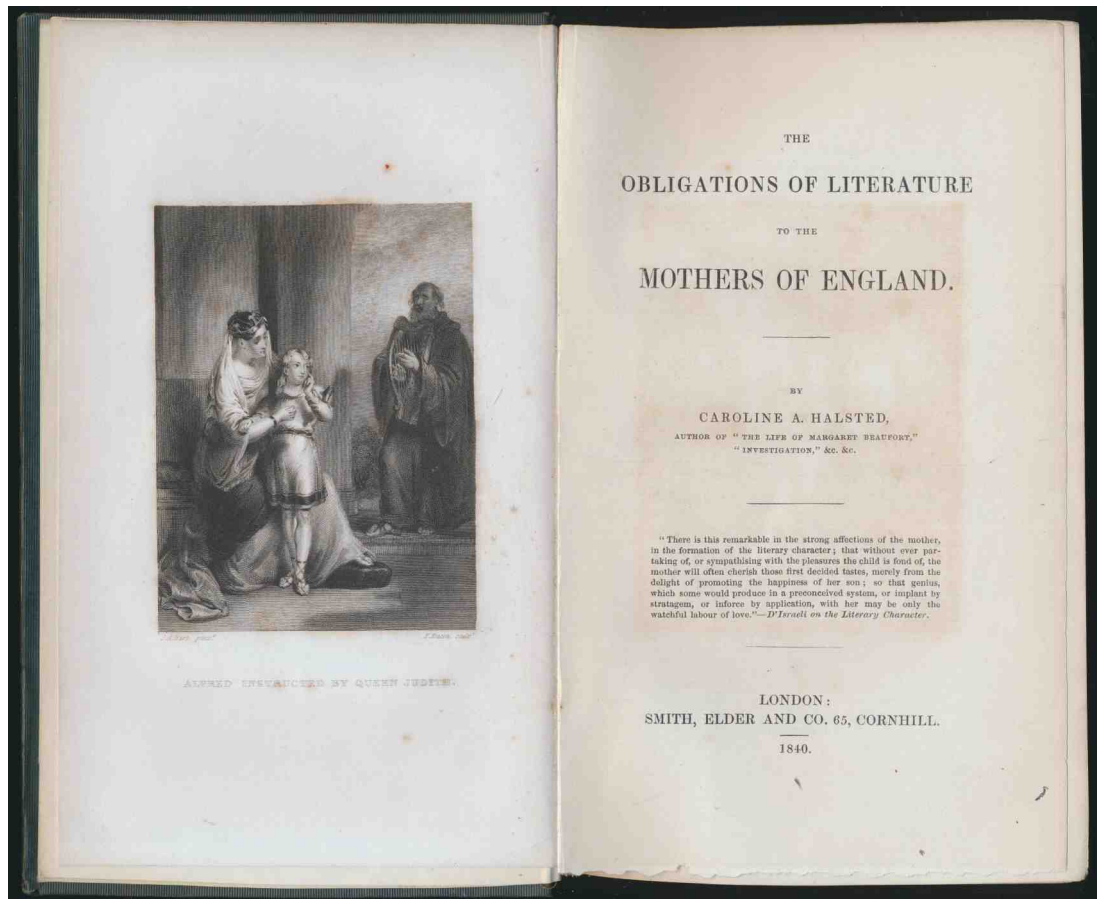
'The war arrived in Ypres mid-October 1914, when the so-called "war of movement" of August and September 1914 came to an end, and the German advance was halted. Ypres itself was the last gap in the line to be filled after the Belgian Army had taken positions behind the river Yser that lies between Ypres and the Belgian coast. From that moment, Ypres became one of the deadliest and most hotly contested areas on the Western Front, as the failure of German attempts to capture it left the Allied defences in a salient projecting eastwards from the city. The Ypres Salient would last for nearly four years, and the battles that raged around Ypres itself reduced the ancient city centre to little more than a pile of rubble. The first German bombardments convinced



the local population to seek refuge elsewhere: behind the front lines or abroad. Gradually, Ypres lost its civilian population, the last inhabitants being forced to leave at the beginning of May 1915. From this time, until the early months of 1919, not a single original inhabitant remained in the city. Ypres was dead, and the centre was occupied by allied troops who were billeted in its basements and cellars. Most soldiers came from different parts of the British Empire, but at various times Ypres was occupied also by French troops and, at the very end of the war, by the Belgian Army. In their limited free time, it was inevitable that soldiers would go souvenir hunting in the ruins of the city' [*Contested Objects: Material Memories of the Great War*, Routledge, 2004].

Arthur St. Leger Glyn (1870-1922) was a professional soldier who was associated with the banking firm of Glyn, Mills, Currie & Co. He served in the South African War of 1899-1900, then the 10th Middlesex Regiment of the Territorials prior to WWI and although now 45 served from 1915 in France. For gallantry in the field, he was mentioned in dispatches three times and awarded the Légion d'honneur by France for services to the French Army outside of Rheims. He was made a colonel on his retirement from the army to his estate Holbrook Hall in Suffolk but after a life of danger he died as a result of being run over by a car in 1922.

Unsurprisingly, the score has a 'powdery' feel to it, caused no doubt from it being pulled from the rubble of the cathedral by Major Glyn whilst he was on a few days leave from the front line.



ARGUING THE IMPORTANCE OF WOMEN'S ROLE IN EDUCATION

22 **HALSTED, Caroline.** OBLIGATIONS OF LITERATURE TO THE MOTHERS OF ENGLAND. London, Smith Elder and Co., 1840. **£ 385**

FIRST EDITION. 8vo, pp. xiv, [ii], 178, [2] blank, 24 advertisements; with engraved frontispiece; in the original green blindstamped publisher's cloth, spine lettered in gilt, a fine fresh copy, with the armorial bookplate, printed in red and black, of Joseph Jones on front pastedown.

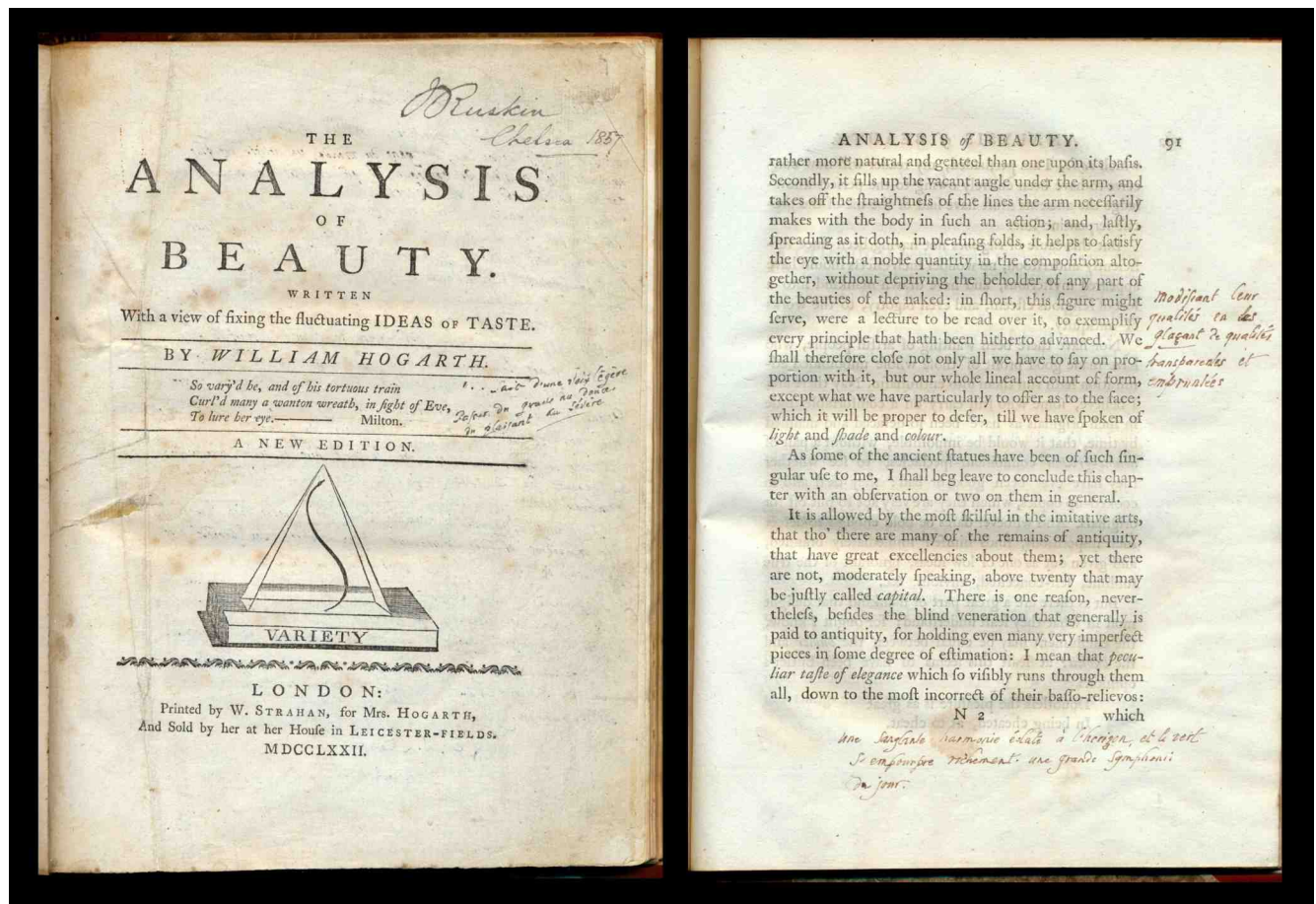
Uncommon first edition Caroline Halsted's Gresham prize winning essay on the *Obligations of Literature to the Mothers of England*, in which she argues the importance of women to education.

'Gratifying indeed is it to see the infant thousands of our native land protected and instructed by their richer and accomplished countrywomen, who aid with their wealth and judicious counsel the friendless and destitute, - whose powerful example checks vice in the forward and fosters virtue in the gentle and unobtrusive; and who by their precepts, their goodness, and the unblemished purity of their own lives, diffuse blessings on all around, and aid in the great work of calling from ignorance to a knowledge of the truth, beings destined like themselves for immortality. At no period could a work, illustrative of Maternal care, appear with more propriety than at the present, when the most striking instance of its effects, is to be found in the highest station. To the judicious instruction of a MOTHER, now reaping the noblest reward of her solicitude, our youthful Queen is indebted for those numerous personal virtues which impart splendour to her diadem, and secure for her the love and admiration of her people; while a bright example of moral excellence, and of the purity and perfection of the

female mind in more advanced years, is presented to us in the estimable Queen Dowager, - truly a "Mother of England," - whose admirable public conduct is only equalled by the feminine graces and unobtrusive charity that characterise her private life' (pp. xi-xiii).

The historian and author Caroline Halsted (1803/4–1848) 'was born in 1803 or 1804 and her father was Captain John Halsted of the Royal Navy. She wrote "The Little Botanist, Or, Steps to the Attainment of Botanical Knowledge" which was published in 1835. She wrote another book in 1836 concerning a child and her mother investigating household objects. In 1839 she published a well received biography of Margaret Beaufort' (Wikipedia).

OCLC records three copies in the UK, at Cambridge, National Library of Scotland and the British Library, with, it seems, on digital copies recorded in North American libraries.



JOHN RUSKIN'S COPY - GIFTED BY THOMAS CARLYLE?

23 HOGARTH, William THE ANALYSIS OF BEAUTY. Written with a view of fixing the fluctuating Ideas of Taste... A New Edition London: Printed by W. Strahan, for Mrs Hogarth, And Sold by her at her house in Leicester-Fields. MDCCLXXII. [1772]. £ 1,750

4to, [27.2 x 20 cm] pp. xxi, [3], 153, [3]; lacking the two folding plates. mid twentieth century half calf over marbled boards; inscribed on title 'J Ruskin, Chelsea 1857'.

To our knowledge Ruskin hardly mentions William Hogarth in any of his writing, however he would certainly have been drawn to read Hogarth's work on *The Analysis of Beauty*.

There are several unsolved oddities about this copy, the first being why Ruskin thought to mention 'Chelsea' with his signature. The only reasonable answer is his friendship with Thomas Carlyle. In 1849 Ruskin seems to have spent a considerable time making a serious study of Carlyle's works. By 1851 Carlyle wrote to Ruskin encouraging him after the publication of the first volume of *The Stones of Venice*. By 1856 Ruskin admitted that to other writers he owed 'most of all, perhaps to Carlyle'. That John Ruskin was shifted from writing about the problems of art to the problems of society in the 1850's under Carlyle's increasing influence, there is no doubt. Perhaps Carlyle gave the copy to Ruskin?

The second oddity are the annotations throughout the work. On the verso of the title is a manuscript essay signed 'J.A.D. Ingres, Nantes 1822' and given the title 'Hogarth Caricaturiste Anglaise' The essay is actually by Charles Baudelaire and was published originally in the journal *Le Présent* on Oct 15th 1857. That Baudelaire despised Ingres could someone have made such a terrible misattribution. Many of the notes throughout the work are also taken from Baudelaire's essays and reviews on art and maybe they annotator felt compelled to make a comparison between Baudelaire and Hogarth's writings.



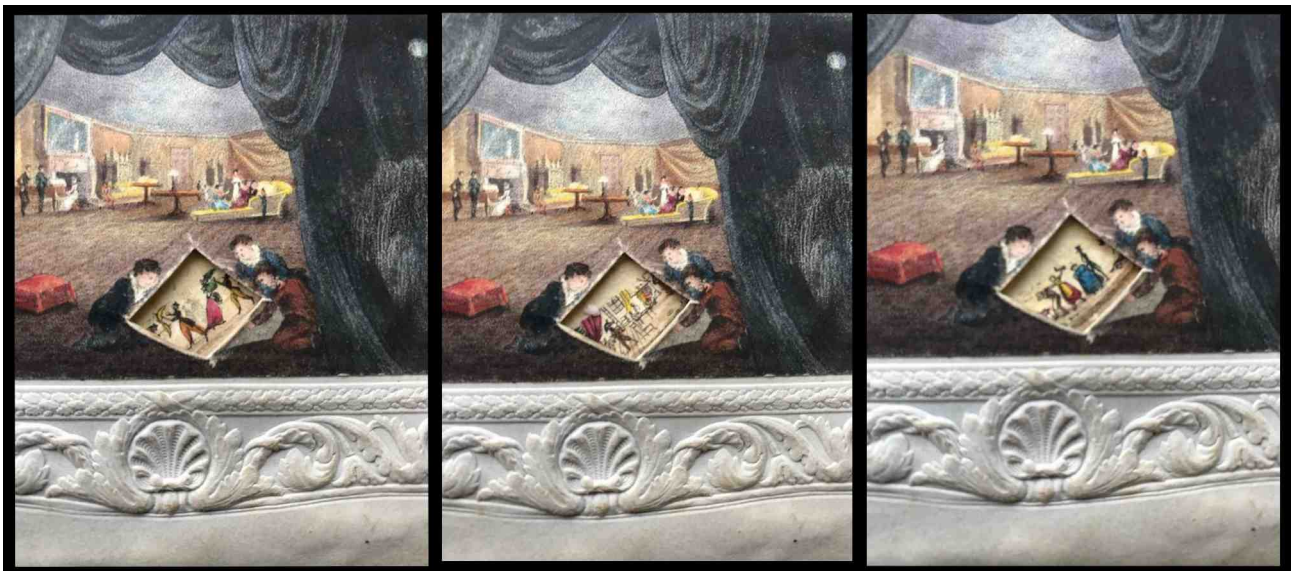
WITH AN EXTREMELY RARE 'FANTOCCHINE'

24 **HORNOR, Thomas.** SKETCHES IN THE GROUNDS OF MARSHALLS, The Seat of Rowland Stephenson. 1824. **£ 3,500**

Oblong 8vo., album measuring 20 x 15 cm, comprising lithographed title page and trompe-d'oeil prefatory leaf (in the form of a letter to Rowland Stephenson), 11 lithographed title vignettes with two further titles to the views on the facing leaves penned in manuscript, 12 lithographed views (2 of which are coloured by hand) each set within a highly decorative blind embossed border by 'Dobbs Patent', London (14 signed as such); contemporary maroon straight-grained morocco, the panelled covers with a broad decorative gilt roll-tool border and corner-pieces, the upper the upper cover lettered 'Marshalls and the lower with a lyre, gilt edges, (a little rubbed at the extremities, 4 leaves detached from the sub mounts).

A few years after this work was completed both the recipient Rowland Stephenson, who lived at Marshall, and the artist became bankrupts and fled to America.

Funded by Stephenson, Thomas Hornor built the domed Colosseum in Regents Park to exhibit a vast 360-degree painted panoramic view of London taken from vantage point of a temporary hut placed at the top of the dome of St Paul's Cathedral. Such was the cost of building the Colosseum that Rowland Stephenson MP, having already taken hundreds of thousands of pounds of securities and cash from the family bank of Remington, Stephenson, & Coleman, had to flee his creditors and absconded to America in 1828. 'In January 1829 Hornor threw open the unfinished Colosseum to the public, who could enjoy the panorama at various levels, riding upwards in the "ascending room", the first passenger lift in England and Hornor's own design. Income was large, but costs were larger yet, and later that year Hornor also absconded to the USA.' [ODNB]



Before this terrible calamity engulfed them Horner's neat volume of *Sketches in the Grounds of Marshalls* was produced for his close friend Rowland Stephenson. Only one other copy, less extravagant in the number of leaves and binding, is known to exist today and held at the Yale Centre for British Art [see below]. Horner included by way of preface a trompe d'oeil letter to the owner Stephenson in which he declares that 'Having devoted the evenings of this winter to the Lithographic process, I have found great pleasure in applying it to my sketches of Marshalls, and have prepared a few copies in the hope that to your family and friends they might prove not uninteresting memorials of your delightful house and grounds'. This is followed by various views of the house and gardens, but unlike its counterpart at Yale (DA690.R75 S64 1824) our copy has a markedly more elaborate binding, an additional embossed descriptive title facing each of the plates, and also a unique 'Fantoccine' at the end of the work.



We can find no reference to the word 'Fantoccine' and can only conclude it was the invention of Horner, a miniature optical spinoff from his work on panoramas. Set into the inside back cover is a hand coloured lithograph scene of the Stephenson family entertaining a party for friends in their drawing room. In the foreground are three children peering into the Fantoccine, through a cutaway there can be viewed a perpetual scene including in miniature a boxing match, people cowering under umbrellas, arrival at a coaching inn, guest being greeted at an entertainment, a horse and trap taking flight, groups of people attending the races, a gentleman being accidentally hit by a bakers tray of loaves, a woman hitting her husband over the head with a boot, a dog fight with spectators and other miniature scenes. The cutaway to view the Fantoccine is only 16 mm square, the miniature figures on the disc being revolved from the top of the inside back cover, the hidden disc is approximately 130 mm in diameter making the continuous Fantoccine panorama about 400 mm long.

Marshalls was once a delightfully situated Georgian mansion one mile east of Romford in Essex then set deep in the countryside and just the sort of country house that a successful banker was expected to have. The lithographic views of the house and garden are somewhat redolent of Humphry Repton's views produced for the various editions of the *Peacock's Polite Repository*.

It is quite possible our copy was that intended to be kept by Rowland Stephenson and was left behind at the house in his scramble to escape to America. The subsequent owner of Marshalls has pencilled his own name under the palette 'and by Ralph George Price, 1876.' Like many small estates in the outskirts of London the house and surrounding land was broken into lots and sold off for development in 1924 and in 1959 the house was demolished leaving our work as one of it's few memorials.

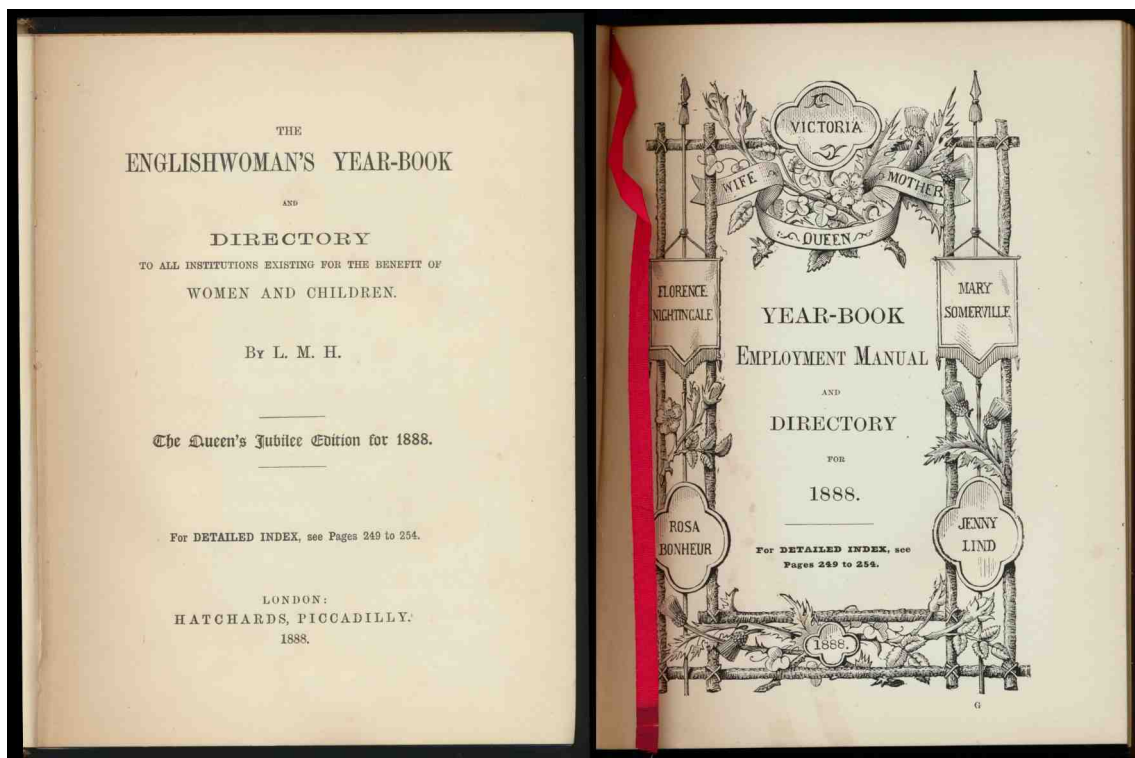
ENCAPSULATING PROGRESS (OR LACK OF IT)

25 [HUBBARD, Louisa M.]. THE ENGLISHWOMAN'S YEAR-BOOK AND DIRECTORY to all institutions existing for the benefit of women and children. By L.M.H. The Queen's Jubilee Edition for 1888. London: Hatchards, Piccadilly. 1888. **£ 385**

FIRST EDITION. 8vo, pp. ix, [iii], 292; a clean copy throughout; with contemporary ownership signature on half title; in the original publisher's decorative boards, rather dust-soiled and marked with head of spine torn and repaired, but still a good copy.

A wonderful resource encapsulating the progress, or lack of it, that women had so far achieved in the first fifty years of Victoria's reign. Hubbard opens with a summary of the principle events of the preceding fifty years, noting that, 'slight as it is, will show that there is hardly any direction that Women have not taken a step in advance since Her Majesty ascended the throne' (p. vii).

She further gives a fascinating comparison of the progress made by women through divine intervention: 'Women may therefore also feel that they are celebrating the climacteric of the great Woman's Movement, for which it is not too much to say that the nineteenth century is remarkable as the extraordinary developments of natural resources for which, through the providence of God, it is distinguished. He, Who hid the powers of Steam and Electricity in the storehouses of this wondrous world for the men to discover and use when their powers fitted them for the task, has also ordained that, through the pressure of Divinely ordered circumstances, Women should discover in themselves powers which it was hardly realized that they possessed.'

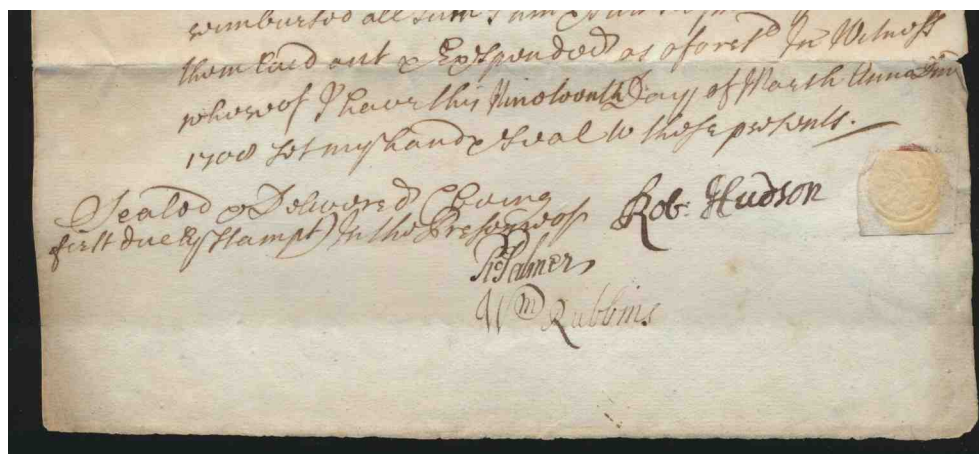


The main body of the work is in two sections: Part I Englishwomen and their work in Queen Victoria's reign, and Part II Directory for 1888. Each decade in the first part includes detailed accounts on the effect of emigration, needlework, women as civil servants, women as social pioneers and every sphere in which women were involved. With each new decade can be seen a slow chipping away of the status quo, the results of which are quantified in the following 'Directory'.

This second part begins with a decorative section title of banners containing the names of 'Victoria, Wife, Mother Queen' Florence Nightingale, Mary Somerville, Rosa Bohneur, and Jenny Lind. These are the women that *The Englishwoman's Review* clearly wished its readership to aspire to. Divided into three sections devoted to Social Religious, and Benevolent; Education, Literary, and Technical; and Medicine, Midwifery, and Nursing the directory lists every possible place that women had managed to get a foothold.

Proudly giving the names and places that women had achieved a positions of independence or control it is also plain to see that the world of 1888 was still infused with conservatism, many institutions holding to tradition with glaring gaps in occupations that were thought only suitable for men.

OCLC records the title, but with no locations noted.



LADIES CHASING MONETARY SETTLEMENT

26 HUDSON, Robert. MR. HUDSON'S AGREEMENT TO PAY MRS. TAYLOR & MRS. HASLOP ye money they shall lay out for Mr. Hudson in his defence of ye suit they have commenced agst him. [London]. 19th March 1708. £ 300

MANUSCRIPT IN INK. 19 x 31 unfolded. Single sheet with centre fold, the middle being blank, and folded in four with summary on one panel. Witnessed by R. Palmer and Wm. Rubbins.

Legal document dated 19th March 1708 relating to a suit in Chancery against Robert Hudson of London, Gent. The summary states "Mr. Hudson's Agreement to pay Mrs. Taylor & Mrs. Haslop ye money they shall lay out for Mr. Hudson in his defence of ye suit they have commenced agst him".

The suit was instigated by Margaret Taylor, Widow, and Rebecca Haslop, Widow of Edward Haslop and relates to mortgages sold to Edward Haslop of Hudson's estate in the County of Middlesex. What the eventual upshot of this suit was we are unable to say but presumably Mr Hudson paid up!



JOINING THE 'FISHING FLEET' TO INDIA

27 [INDIA]. GOOLD, Miss Winifred Charlotte Ida. SCRAP ALBUM OF A YOUNG WOMAN'S LIFE IN INDIA. [India], 1912-1919. £ 1,500

Oblong folio [41 x 30.5 cm (16 x 12 inches)]; 30 leaves of thick card mounted with programmes, invitations, postcards, photographs, and other ephemera, together with a small quantity of similar unmounted material from 1918 and 1919; original black half morocco over green cloth, lower joint split but generally fine.

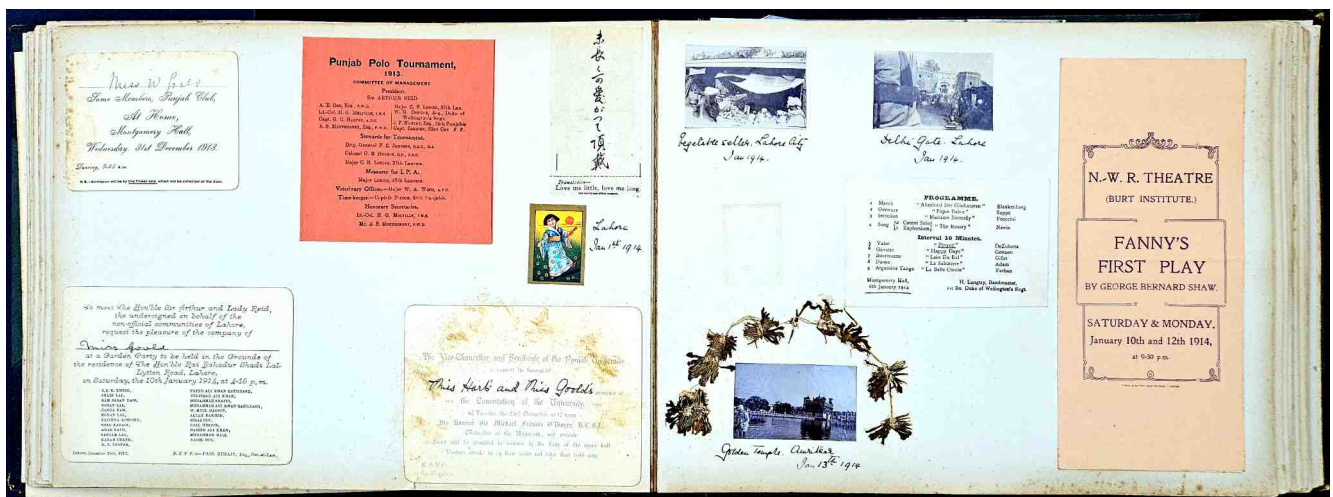
An unusual album documenting a young woman's life and social pursuits in India, when hoping to find a husband.

Winifred was born on the 18th of June, 1882, at Searby cum Owmbly in the West Lindsey district of Lincolnshire, where her father, the Rev. Walter Goold, had recently become curate and later rector. Walter was widowed in 1906 and remarried the daughter of the previous rector at Searby in 1911. By this time, Winifred, who continued to live with her father, was nearly 30, unmarried, and generally considered at this time as an 'Old Maid.' For those women who had not found a partner at home, there was always India, where suitable men outnumbered suitable women by a ratio of four to one. The colonial administrators, officers, and plantation supervisors of the Raj were generally barred from marriage before the age of thirty, making India an excellent hunting ground for good middle-class, marriageable men. The waves of women travelling to India were rather unkindly called the 'Fishing Fleet,' and Winifred appears to have joined this band of unmarried women in 1912 when she sailed on the P&O liner SS Aradia to Bombay on the 30th October.

The first item in her album is the List of Passengers for the voyage. Of the 230 first-class passengers, at least 51 were single women unaccompanied by family, not counting a further group accompanied by siblings or parents. Various names in this list are underlined for the voyage probably in order to follow up on later, even allowing for passage through Suez, it still took until the 21st December 1912 to arrive at Bombay, so there was plenty of time to make acquaintances. The album appears to have been truly begun when Winifred reached Rawalpindi in the Punjab around Christmas 1912, where she appears to have stayed at Capt. Forsyth and his wife's bungalow. The 2 x 3 inch photographs in the album suggest she carried with her a popular Ensign box camera for scattered through the album are many similar informal 'snaps' taken of friends and events. By January 1913, she had moved east to Peshawar, and the following month to Ajmer in Rajasthan, where she attended the Ajmer Polo Tournament hosted by the Maharao of Kota and a Skittle Gymkhana hosted by Lt-Col. H. Dunlop and officers of the 44th Merwara Infantry, these events also included a comedy and a one-act play, *The Koocherwanipore Command*. By June, she had moved to the hill station of Simla, effectively the British summer capital, where both the government and army relocated their headquarters from Calcutta during the summer months. With its balls, fetes, picnics, amateur theatre, and continuous rounds of social engagements, it was also an excellent place to find a husband.



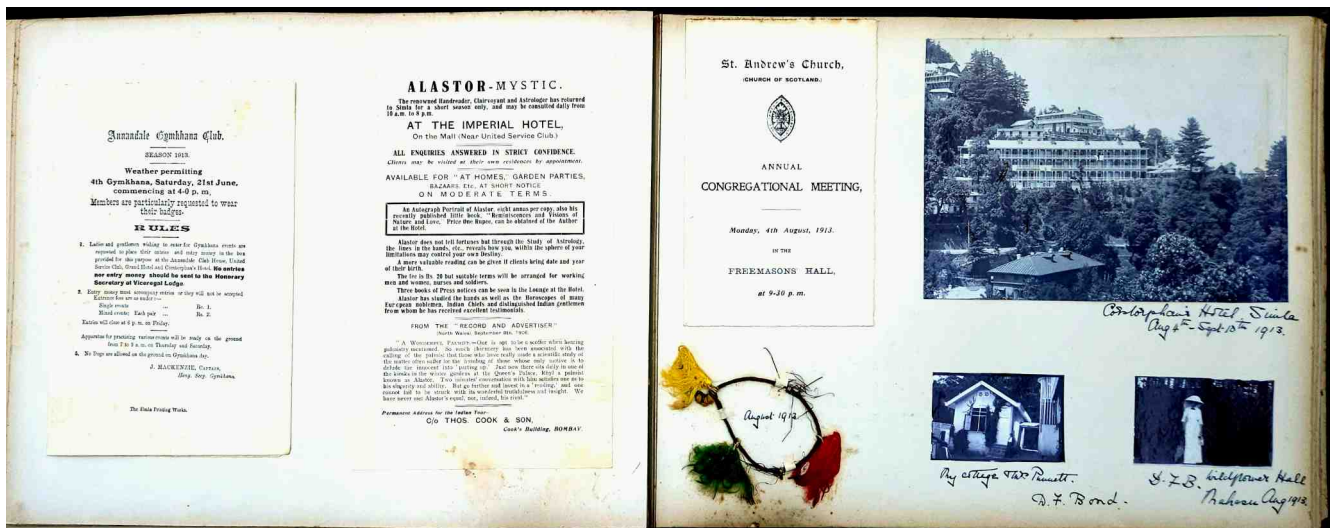
Winifred's scrapbook records her as a guest at a wedding, the Beresford Polo Tournament, an 'at home' event of Colonel Dowell and the officers of the Royal Artillery for the Simla Horse Show, and an invitation to a dance at the Annandale Gymkhana Club hosted by the Royal Engineers. She also received another invitation to the Simla Rifle and Revolver Club. On the 5th June, 1913, she attended the main event of the social season, the Viceroy's State Ball where anyone of importance was invited, including several maharajas. Winifred formed one of the party that included Captain and Mrs. A.S. Holme and Miss Ebdon, probably Winifred was a live-in guest of the captain and his wife at Simla, although from August to September, she seems to have stayed at in the grand Corstorphans Hotel. By November, Winifred had arrived in Karachi for the Autumn Regatta, then moved on to Lahore for Christmas with races, polo balls, and events, and found her way to Amritsar. She returned to Karachi for yet another regatta, concerts, and various events before finally taking the P&O SS Arcadia from Bombay via Aden, Port Said, and Marseilles back to London on the 20th of May, 1914. Alas, for Winifred, no husband was in tow.



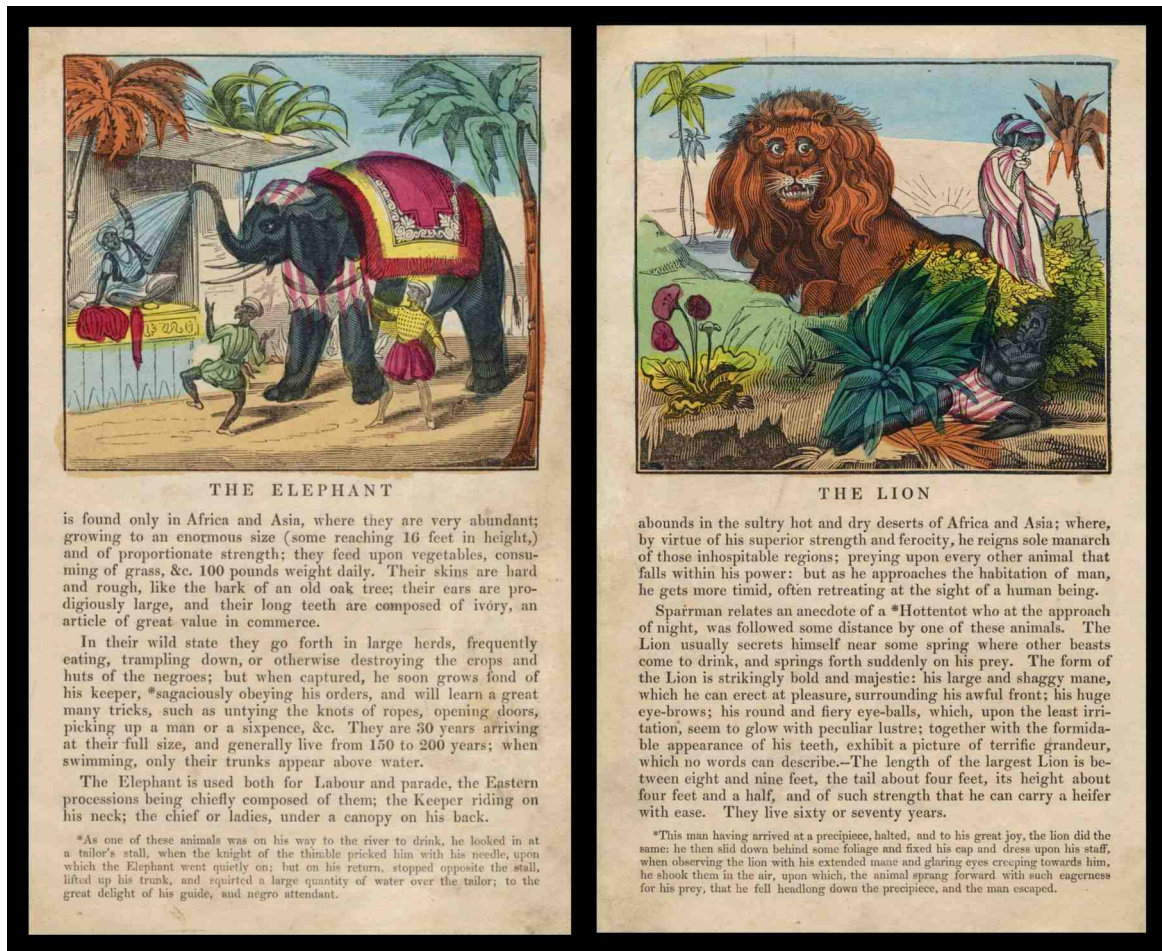
Possibly due to the outbreak of the war in August 1914, Winifred elected to become a nurse and, on the 20th February, 1915, she was enrolled as a midwife at Middlesex Hospital in Fitzrovia. She did not stay in Britain, however, and embarked for India on the P&O SS Caledonia on the 25th September, 1915, for Bombay. The ship had been commandeered by the government for mail service together with troops and passengers; it was a dangerous voyage, as the ship struck two mines on its return to Britain. Having reached India, Winifred likely had no real hope of returning during the war years. While there, she worked at the Civil Hospital in Karachi, which had then about thirty nurses. There were six wards for Europeans which she probably worked in, two further wards in a different block were allocated for Muslims, one for women, one for high-caste Hindus, two for low-caste Hindus, and another six wards for paying Indians. The hospital was funded jointly by charity and the government, and a number of programs recorded in her album were to raise funds for St. John's Ambulance, and possibly also for the Hospital too.

Again, Winifred attended various fetes, pageants, plays, parties, and balls, but the war and her duties as a nurse and midwife curtailed her social life somewhat. Karachi Regatta and Yacht Club did not appear to be much affected by the war raging in Europe although there are clear signs that her involvement at such events was much reduced. Although she stopped adding to the album in December 1917, Winifred continued to collect ephemera through to 1919, possibly intending to create a new album. Among these items is a hastily produced program for a Victory Ball organized by the Karachi Gymkhana on the 18th of November [1918], signed by both Winifred and also Edwin Aubrey Storrs Fox who would become her future husband. One





wonders if they actually met at this event, although it seems more likely that they knew each other from contact at the Hospital. Like her father, Edwin was a chaplain, unusually he was also some six years younger than Winifred and she probably thought him a good catch! They married at St. Mary's Church in Quetta on the 3rd March, 1919, and remained in India, except for a brief return to England for six months in 1922 until at least 1941. The couple appear to have worked both in India and the Middle East until her husband's retirement from the Indian Ecclesiastical Establishment in 1941. Presumably returning to Britain after the Second World war, or upon India's independence, they retired to Letchworth Garden City, where Winifred died in 1969.



TEACHING CHILDREN ABOUT THE NATURAL WORLD

28 [JUVENILE NATURAL HISTORY]. ZOOLOGICAL ANECDOTES. March's Library of Instruction and Amusement. No. 8. [London]. Printed and Published by J. March, 5, Great Charlotte Street, Blackfriars' Road. [c. 1850]. £ 750

FIRST EDITION. 8vo (24.5 x 15 cm), [8] leaves, the first and last pastedowns, each printed on one side only, and all bearing text and finely hand-coloured engravings; some minor dust-soiling in places; stitched as issued in the original printed green wrappers, lightly discoloured with some minor surface loss of paper; partially split along hinge, but stitching holding firm.

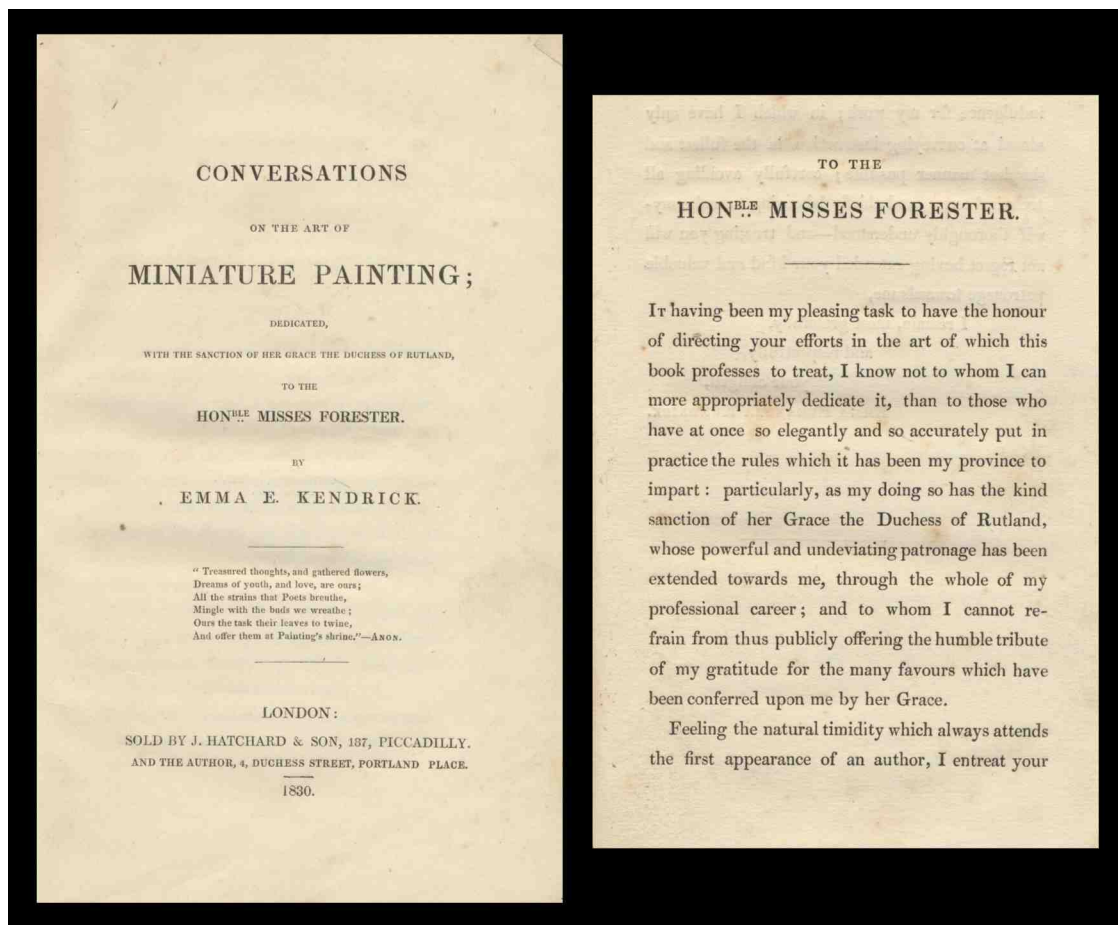
Rare first edition of these attractively illustrated *Zoological Anecdotes* for children, published as part of March's Library of Instruction & Amusement.

Ten animals in total are chosen, namely 'The Leopard and Harnessed Antelope'; 'The Swan'; 'The Lion'; 'The Elephant'; 'Squirrels'; 'The Monkey and the Cat'; 'The Buffalo'; and 'The Dog', each illustrated with a striking hand coloured woodcut illustration. Information is then provided on each of the beasts, such as where they are found, preference of habitat, their habits and behaviour; before at the foot of each page an 'anecdote' is given, evidently designed to excite the young reader further, such as 'The Leopard and Antelope.'

'In India, there is a smaller and more domestic sort (called The Hunting Leopard,) made use of for catching Antelopes, &c. It begins by creeping along, with its belly close to the ground, stopping and concealing itself till it gets an advantageous situation; it then darts on its prey with great agility, frequently making five or six amazing bounds. If it does not succeed in its first effort, it returns immediately to its master.'

March's 'Library of Instruction and Amusement' was published over several years, with other titles in the series including 'The New Cries of London'; 'The Little Traveller'; and 'Rural Tales', each instructing and educating young children on the world around them, both near and far.

OCLC records one copy, in North America, at Princeton.



TEACHING YOUNG LADIES HOW TO PAINT, BY THE NOTED LADY MINIATURIST

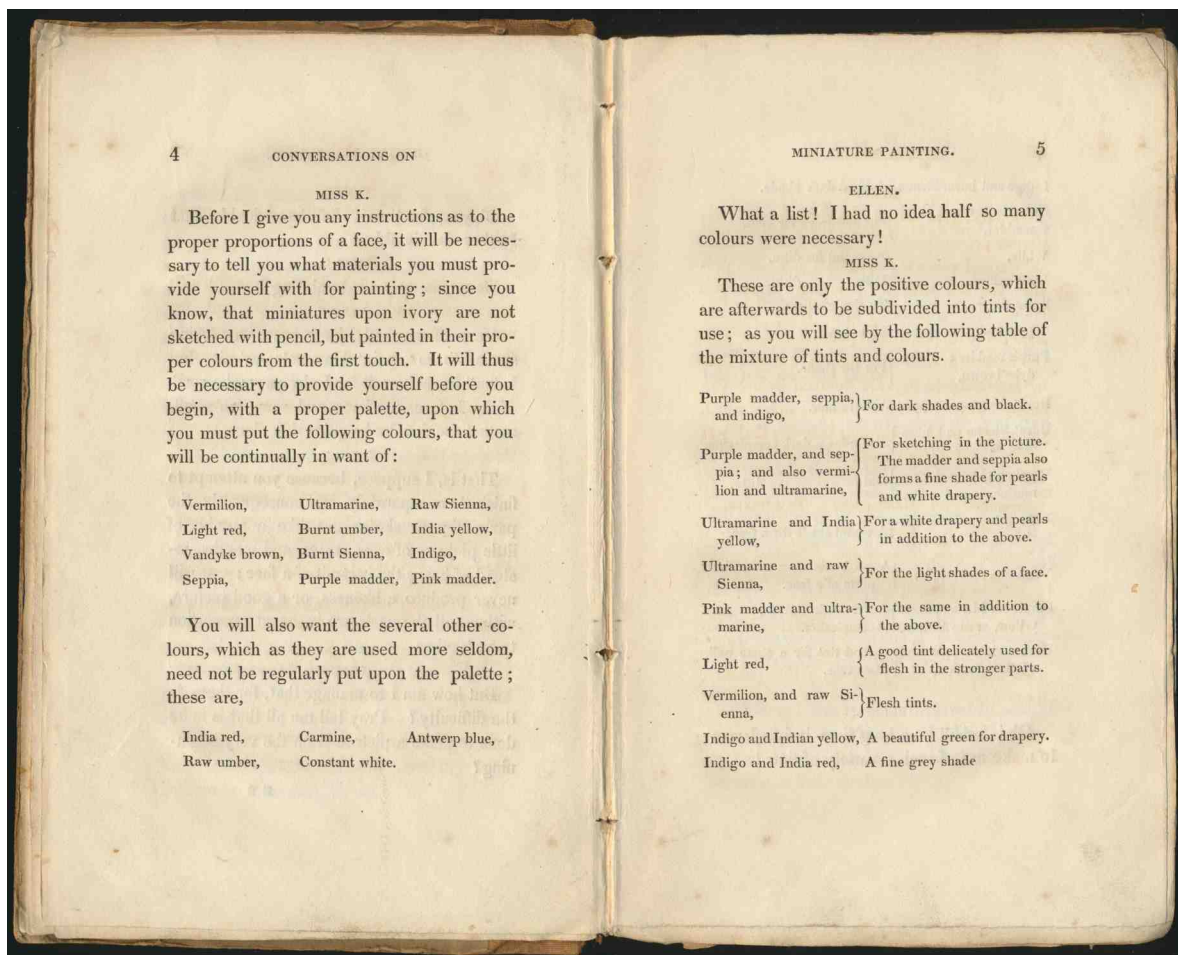
29 **KENDRICK, Emma Eleonora.** CONVERSATIONS ON THE ART OF MINIATURE PAINTING; Dedicated, with the sanction of her Grace the Duchess of Rutland, to the Honble Misses Forester... London: Sold by J. Hatchard & Son, 187, Piccadilly. And the Author, 4, Duchess Street, Portland Place. 1830. **£ 650**

FIRST EDITION. 8vo, pp. viii, 111, [1] imprint; some light marking in places; in the original cloth backed boards, rebaked, with the remains of the original spine label pasted down, boards slightly soiled, but still a very good copy nonetheless.

Scarce first edition of these *Conversations on the Art of Miniature Painting*, recording the discussion of 'Miss K' [ie. Miss. Kendrick] and her pupil, 'Ellen', giving instruction to the latter on the art of miniature painting, which she intends to take up on a long stay in the country.

'Ellen: The first thing that I want to know is how to make all the features of the proper size?

Miss K: This you can never do, if you attempt to draw the features separately without considering their proportions. You should in the first place, make an outline the shape of an egg; then divide it in half, which line will be the place for the eyes, remembering that there must always be the distance of an eye between the two eyes of a well-proportioned face: then proceed to divide the lower half of the egg exactly, which will be the place for the nostril; while the mouth must be put midway between the nostril and the bottom of the egg. We



will then divide the other half of the egg, which gives the top of the forehead where the hair begins. I must also tell you, that there is another important line, called the centre, which passes down the front of the face, through the middle of the forehead between the eyebrows, down the tip of the nose, the tip of the lip, and the chin; or, rather, where the dimple appears, if there be one, When this line is made, you must imagine an exact triangle from the bottom of the egg and the line which marks the root of the hair; the point where the two lines meet (which form the sides of the triangle) will give you the place for the ear' (pp. 12-13).

Emma Eleonora Kendrick (c. 1788–1871) was a miniature-painter who was prominent during the reigns of Kings George IV and William IV. Born around 1788, daughter of the sculptor Joseph Kendrick, her sister, Josephia Jane Mary Kendrick, was an accomplished harpist who performed in public, and later gave harp lessons. Between 1810 and 1817 Emma won several prizes from the Society of Arts, and later in 1831 was appointed miniature painter to Princess Elisabeth of Hesse-Homburg and to William IV, painting miniature portraits of royalty and eminent people. However, apart from portraits, she also painted watercolours of classical, mythological and literary subjects. She was a member of the New Water-Colour Society and the Society of British Artists, with her work being exhibited at the Royal Academy between 1811 and 1840. She did not exhibit after 1840, preferring instead to teach miniature painting to the daughters of the nobility in her later years - indeed the present *Conversations*, Kendrick's only published work, is dedicated 'to the Honble. Misses Forester'.

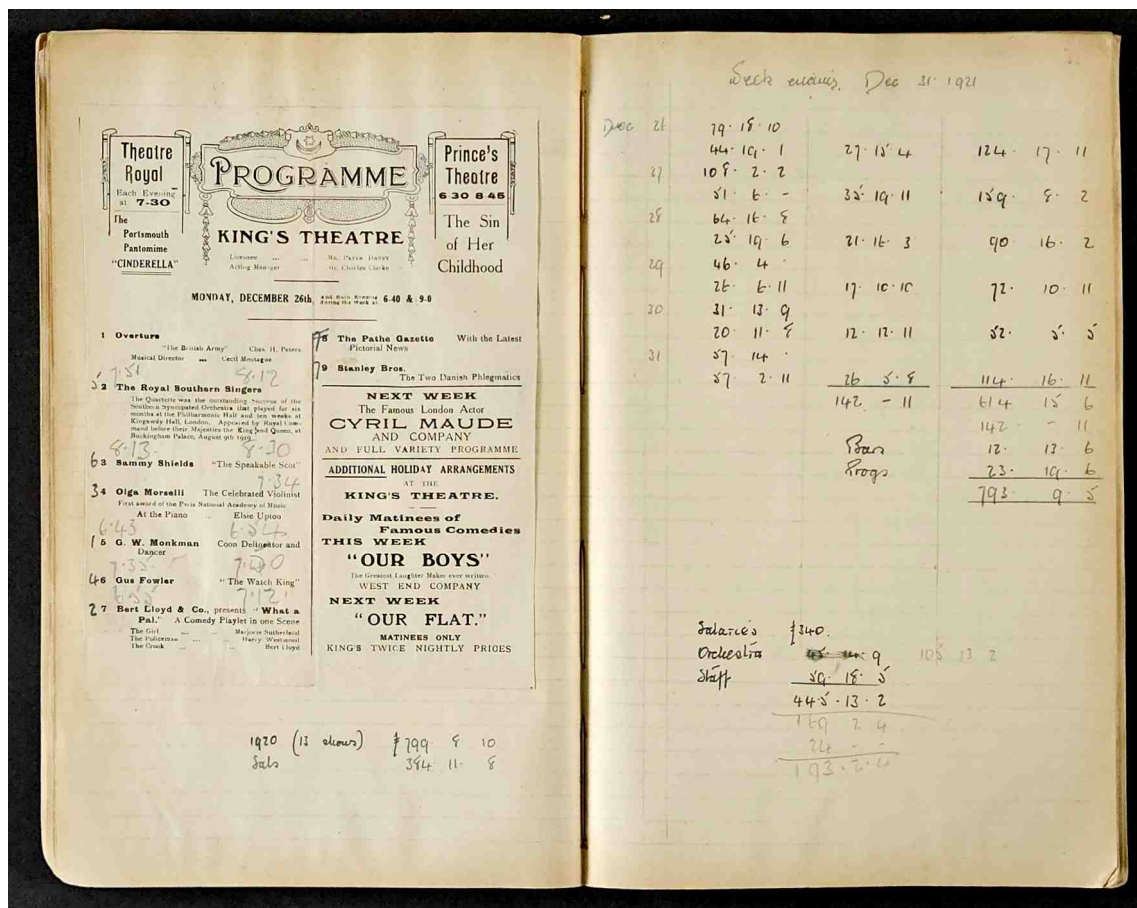
OCLC records six copies in the UK, at the British Library, Oxford, Cambridge, National Art Library (V&A), Aberdeen, St. Andrews and the National Library of Scotland, and five more in North America, at The Getty, The Huntington, Winterthur Museum, Nelson-Atkins Museum and the Cincinnati Art Museum.

THE FRAGILE FINANCES BEHIND THE SCENES AT THE MUSIC HALL

30 [KING'S THEATRE, SOUTHSEA]. MUSIC HALL ACCOUNTS LEDGER. Southsea, Portsmouth, Hampshire. July 1921 - August 1922. £ 450

Folio [32 x 21.5 cm (12¾ x 8 inches)], pp. [56], 130; of ruled paper with theatre accounts and notes on performers with printed programmes tipped for reference; original boards, rather rubbed and worn, but still stable.

The King's Theatre at Southsea on the Channel Coast was designed by the renowned theatre architect Frank Matcham and opened in 1907. The theatre was on four levels—stalls and three balconies—and originally had a capacity of 2,172, but according to the ledger they had a hard time even coming close to filling the space, even on special nights. This was one of three theatres owned in the area by Portsmouth Theatres Ltd and tended at this period in its existence to cater for a mix of variety acts, with occasional musical comedies and plays down from London for short runs.



The ledger opens with an index of the various acts, together with their fee and comments on how their performance was judged. This section is followed by a leaf with a copy of the week's printed programme facing a page of the week's accounts. The accounts include the box office take for each of the two nightly performances, the money received from programmes and the bar, and the cost of the salaries for the acts, the orchestra, and the wages of the theatre staff, together with various ad hoc pencil calculations summarising the totals for the year and whether the theatre was actually running at a profit or loss!

The notes provided against the names of the various acts are revealing. The actor Henry Ainley and his small company, who put on a one-act play called 'The Halfway House', were paid £130 11s. The manager thought the 'Sketch dull at first but gripped towards finish, Ainley very good. Drew 2nd house stall only'. Considering that the theatre had three balconies above the stalls, this was not really a good money-spinner and doubtless why the theatre, at this point of the year, was running at a loss. Alfredo the Vagabond Violinist was paid £35 for his week's run, with the note 'Got the applause of the bill. Deserves good billing. Popular.' Another violinist, Maini the Violin Wizard, was paid £40 with the less than enthusiastic note 'Exactly as before. Much of his act is dirty and nasty. Goes well'. Clearly the manager wanted the income but was disapproving of the taste of his clientele. The famous Lily Morris, then at the beginning of her career, received £42 10s with the comment 'Very good indeed. Broad comedy songs. Does well.' Other comments include Silver and Fox, a dance routine, as 'Rotten'; the Sprightly Sister 'cut no ice'; Robledillo was 'Very clever and worth only half the money. Creates no interest.' The theatre was aiming to improve the quality of their audience by putting on some better acts. Albert Vivian Peake, with a small company, performed an 'Artistic Musical Scene', but although it cost the theatre £100, the result was disappointing: 'a beautifully put on show. No draw at all. Not worth money.'

Hayes. Rich. (s) 3s. Excellent eccentric jiggling.
Too good for first.
Hughes. Bert. and Co. (11) 50. Basket ball
on cycles. A good chorus act.
Hall & Neil. (13) 3s. Moderately good patter and
dancing. Some Quips.
Hicks. Seymour & Isabel. Show & Co. (19) 3s. Mediocre
sketch. Well played. Seal well. Hicks a draw.
Hayes. Little. (19) 8. Weak.
Haves. Marvellous. (19) 20. Very good indeed.
Howard. Laurie. (19) 22.10. Exactly as before. Did
well.
Hayes. Juveniles (21) 50. 16 in number. Good
bright show. Did well. Not as
good as Walters.
Hillou. Mrs. (21) 26. As before. Goes fairly well.
Quite ordinary.
Hunt & Bob. (29) 2s. A good little pantomime
act for an early position.
Herbert. Harry. (35) 37.10. A good comedian.
Seal big.
Hadeus. (53) 20. Two girls. A neat dancing
act.
Howard. Hill & Kendrick. (59) 40. Excellent chorus.
act. Quite as good as Bert Hughes & Co.
Hay. Will. (65) 7s. Exactly as before. Sketch very
funny but played out here.
Hughes. Mrs. L. (83) 37.10. Does quite well with
broken down well business.
Hymack. (100) 40. Very good.
Hilly. Josh. (105) 106.1.5. Proved a draw. Act old
enough to be spoken. Today challenge good.
Howard. Syd. (109) Very good comedian. Had
amazing in stalls final number.

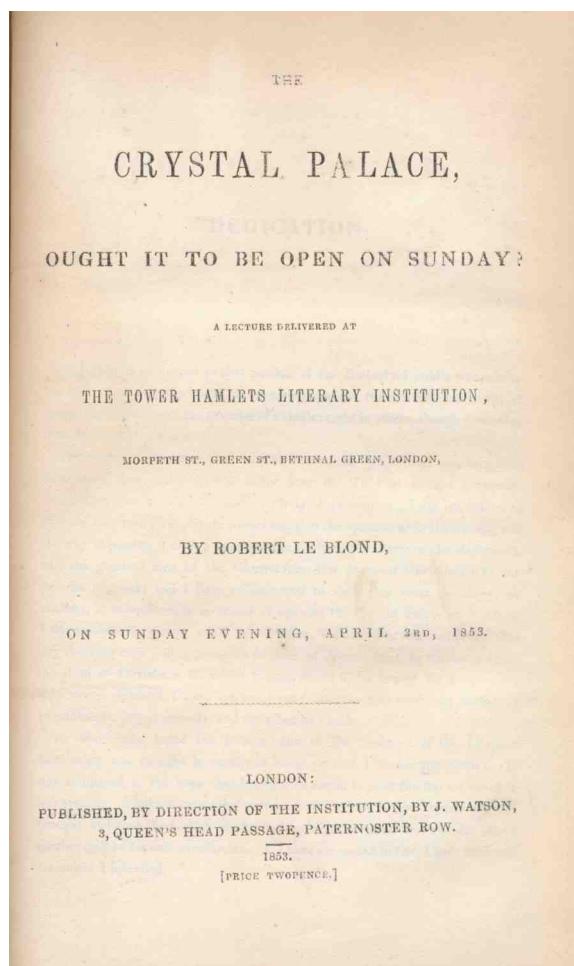
In fact, the week that Peake was performing, beginning February 20th 1922, only raised £371 16s 10d for 5,761 admissions. This amounts to twelve programmes over six days showing that the theatre averaged only about 20% capacity each night for a week! The costs for the salaries, orchestra, and wages came to £49 18s 8d, leaving only something under £22 to cover all other expenses. They must have been relieved when, the following week, they had Fred Karno's troupe. In that week they cleared £1,313 9s 3d, and although Karno got 60% of the take, the theatre was back in profit to the tune of £127. Unfortunately, the following week was a complete disaster and they were in the red again to the tune of £395!

The theatre was also used as a cinema by the early 1920s, and almost every evening had a Pathe News reel or single-reel film to entertain the audience. Perhaps unsurprisingly, the theatre was sometimes wholly given over to cinema. For the week beginning March 13th, they ran W.D. Griffith's *Way Down West* starring Lillian Gish twice daily. This was extremely successful, with some 17,000 customers and a take of £2,058, of which 60% went to the film distributors. This must have made the owners think hard over the future of the theatre although the stuck to keeping the theatre open for variety until the mid 1960s.

The King's Theatre, Southsea, is still a thriving local theatre, although the seating has been reduced to 1,400 seats. Such music halls thrived before the First World War, but with a combination of cinema, dance halls, and latterly television, the 1920s proved to be the beginning of the end of this form of mass entertainment, witnessed in part by the difficulty the King's Theatre had in attracting a sufficient audience with the talent available.

THE BENEFITS OF OPENING THE CRYSTAL PALACE ON SUNDAYS, CITING DICKENS

31 **LE BLOND, Robert.** THE CRYSTAL PALACE, OUGHT IT TO OPEN ON A SUNDAY? A lecture delivered at the Tower Hamlets Literary Institution, Morpeth St., Green St., Bethnal Green, London... on Sunday Evening, April 3rd, 1853. London: Published, by direction of the Institution, by J. Watson, 3, Queen's Head Passage, Paternoster Row. 1853. **£ 285**



8vo, pp. 24; disbound.

The lecture by Robert Le Blond is dedicated to the open-minded, and argues for both the moral and religious justification of opening the Crystal Palace on Sundays.

He clarifies that his aim was not to push any personal opinion but to present his argument in historical and theological authorities - ranging from Christ and the Apostles to Church Fathers and Reformation leaders - none of whom viewed Sunday as inherently sacred or restricted. He outlines the the hypocrisy and rigidity of modern Sabbatarians who oppose the proposal. Using several quotations from scripture and early Christian leaders such as Ignatius, Justin Martyr, and Tertullian, he shows that Sunday observance as a holy day was neither mandated by Christ nor consistently upheld in early Christianity. The reformers like Luther, Calvin, and Erasmus also denied the divine obligation to strictly observe Sunday as a day of rest and worship. Le Blond further emphasises the social benefit of the Crystal Palace as a site of education and wholesome recreation, especially for working-class families and refutes the arguments that Sunday openings would promote immorality, even citing Charles Dickens, and argues instead that opening the Crystal Palace on Sundays would elevate public morals by being an alternatives to drinking and idleness. He then shares letters from supporters afraid to publicly endorse the cause due to fear of retaliation by employers and clergy, showing how religious intolerance was continuing to restricts civil liberty. The lecture closes by calling on working people to petition Parliament and assert their right to intellectual and recreational freedom on Sundays. Le Blond concludes that neither scripture nor Christian tradition justifies restricting public access to institutions like the Crystal Palace on Sundays and 'If the working men of this country do not get the Crystal Palace

opened to them on Sundays, they will lose an opportunity for achieving their emancipation from priestly influence which they may not obtain again for years.'

Le Blond (1816–1863) was born in London into a family of Huguenot descent. He trained as a copperplate printer under Thomas Brooker and married Brooker's sister, Sarah, in 1837. The couple had four children, including a son named after Irish republican Robert Emmet. Le Blond was active in early Chartism and served as secretary of the General Metropolitan Charter Association in 1839. He advocated for Charter Coffee Houses after publicans barred Chartist meetings. After a decade's absence from politics, he re-emerged in 1850, allied with reformer G.W.M. Reynolds, and became treasurer of the National Charter Association. Le Blond also supported the National Reform Association, seeking to unify working-class and middle-class reformers. Despite his growing political involvement, a 1851 bid for City office failed due to his radical and secular views.

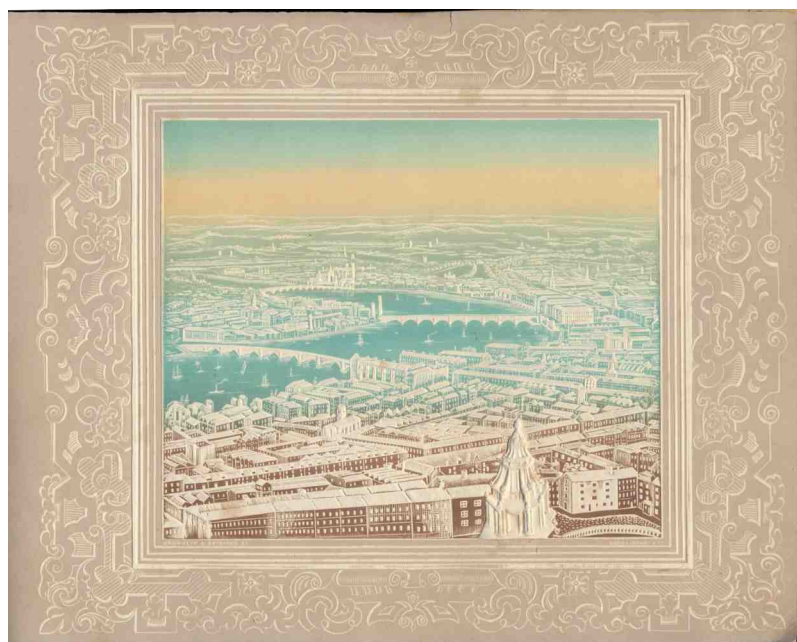
He later co-founded the London Secular Society and lectured with secularist George Jacob Holyoake, generously funding the movement. His print business, run with his brother Abraham, flourished with the adoption of the Baxter Process. They produced popular prints, including some risqué works. By 1851, Le Blond employed 60 people and lived in a villa in Canonbury Park. However, financial overreach led to bankruptcy in 1856. Le Blond emigrated to Cincinnati, Ohio, but returned to London after a failed venture. He died in 1863 and was buried in Tower Hamlets Cemetery. A bridge between Chartists and liberal reformers, Le Blond's legacy lies in his efforts to unite democratic, secular, and reformist causes in a period of profound political transformation.

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

SPECTACULAR VIEW'S OF LONDON

32 [LONDON]. BIRD'S-EYE VIEW OF LONDON beautifully embossed on eight sheets, and printed in colours, with explanatory woodcuts, containing 300 references to public buildings &c. London: [Dobbs, Bailey & Co.] [1847]. **£ 1,850**

FIRST EDITION. *Oblong 8vo, 25.x 19 cm] 8 eight embossed section (printed in brown, pale blue and pale yellow), within an ornamental borders together with 8 wood-engraved view in outline with a printed key of principal features below; original buff printed wrappers, some minor marks and soiling, but otherwise fine.*

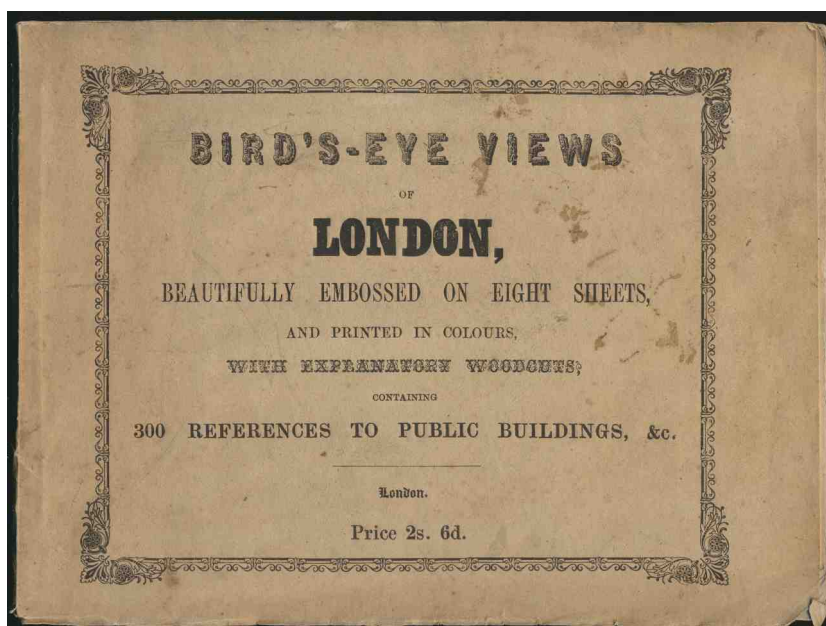


First edition, a highly unusual record of the extraordinary panorama of London executed from the roof of Saint Paul's by the surveyor and panoramist Thomas Hornor (1785-1844) and originally issued to mark the re-opening, in 1845, of the building that housed it, one of the most famous London landmarks of its time: The Colosseum.

Beautifully executed as an embossed panorama extraordinarily detailed and subtly coloured, was conceived by Kronheim and Skirving and printed by Dobbs, famous for his embossed work panorama. It was initially issued as a lavish souvenir and advertisement by the Colosseum's new owner, the shrewd theatre manager David Montague, who employed William Bradwell, chief set designer at Covent Garden, to make improvements to the building.

Joseph Martin Kronheim, John Skirving, William Shepherd, and F.W. Sutton were in partnership as Kronheim & Co. until February 1845, at which time Skirving left the business. However, in August, Kronheim also left the partnership and rejoined with Skirving under the name of Kronheim & Skirving. This partnership was also dissolved in January 1847, and we think that the remaining embossed sheets were sold off, possibly to pay outstanding claims, and repackaged in printed wrappers, as seen here, for the modest sum of two shillings and sixpence.

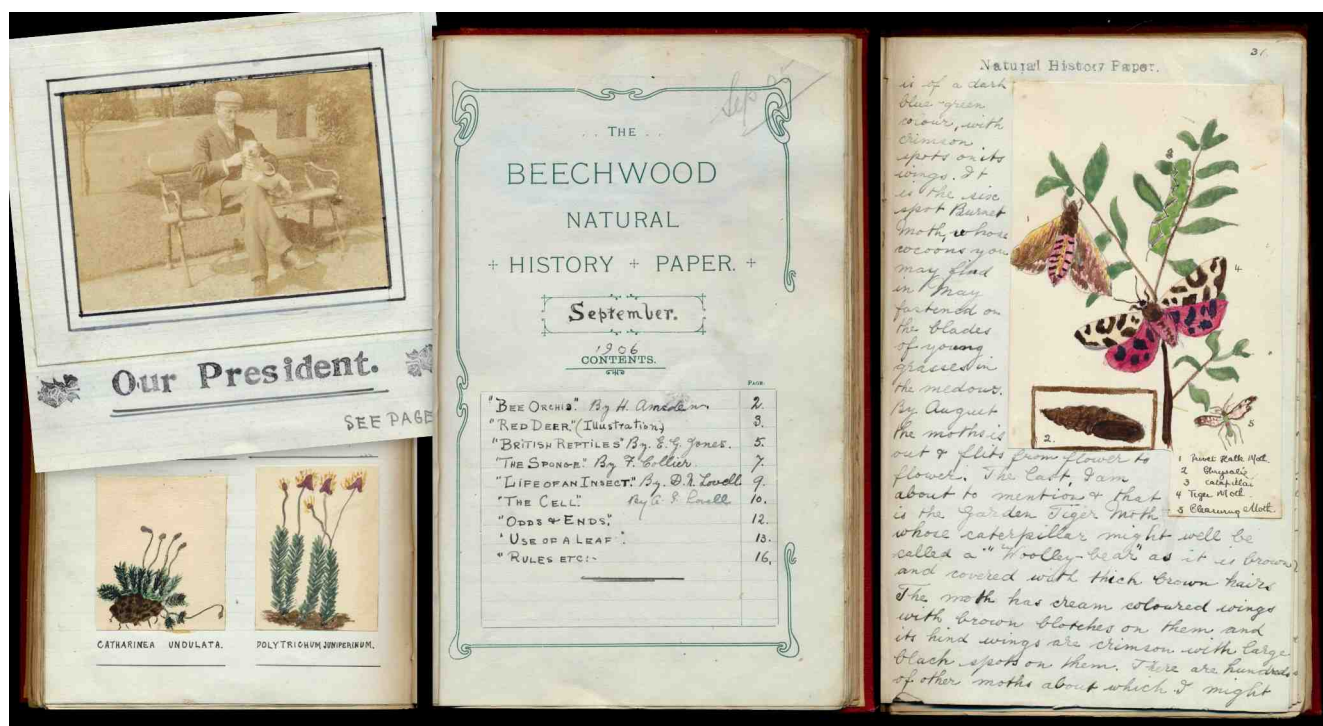
Around 1822 Hornor "began his most spectacular project, that of a 360 degree panorama of London with the summit of St Paul's as the viewpoint. In a cabin precariously balanced on scaffolding erected in connection with repairs to the cathedral, he sketched and measured. Although he attracted considerable publicity for his enterprise and admiration for his courage, few subscribed to his initial scheme of publishing the work as a series of prints. However, the MP and banker Rowland Stephenson sponsored the construction in Regent's Park of a dome by Decimus Burton, second in size in England only to that of St Paul's, in which Hornor's work was to be displayed. In it in 1825 the artist E. T. Parris began the daunting task of transferring views from flat sheets to 42,000 square feet of curved canvas. It was due for completion in



1827 but was far from finished by the end of 1828 when Stephenson absconded to the USA, deeply in debt. In January 1829 Hornor threw open the unfinished Colosseum to the public, who could enjoy the panorama at various levels, riding upwards in the 'ascending room', the first passenger lift in England and Hornor's own design. Income was large, but costs were larger yet, and later that year Hornor also absconded to the USA" [ODNB]

"Despite healthy audiences, Hornor was never able to pay off his initial debt. In 1835, he sold the Colosseum to an unknown buyer who fared no better than he had. Not until 1844, when it was bought up by a financier with a feel for business, was the project finally completed. William Bradwell closed the place down for a year, restored the canvas, finished the surrounding fixtures and fittings (a glyptological collection, Swiss 'cottage', galleries, exhibitions, etc.) and then opened the doors of what was to become one of London's great cultural centres, attracting even more people to what had become a show, a museum and a club. The Colosseum became an extremely fashionable place whose popularity lasted until the end of the 1850s, when it in turn gave way to the exotic panoramas (Rome, Paris, the Lake of Thun) and, more particularly, the new attractions on offer at the Crystal Palace" (Bernard Comment, *The Panorama*, 1999, p. 28). By the time of the new opening Hornor was dead, dying "in penury (and possibly insane) in New York city" (ODNB); ironically, thirty years later his panorama was shipped to America and displayed on Broadway.

Copac locates copies at only three British and Irish institutional libraries (Senate House, Wales, Oxford); OCLC adds no further examples.



HOMEMADE NATURAL HISTORY CLUB JOURNAL

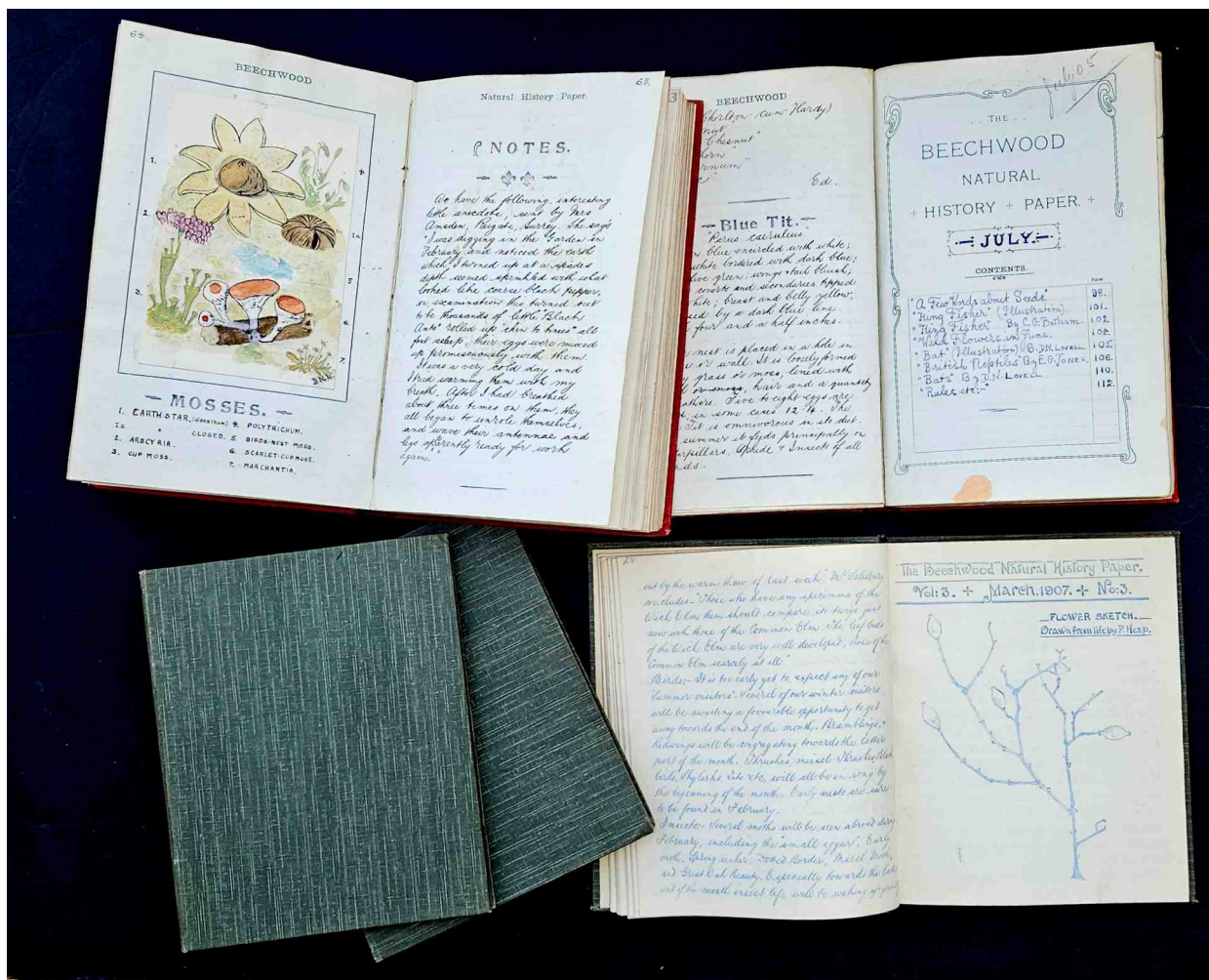
33 **LOVELL, Arthur Gordon, Secretary & Editor.** THE BEECHWOOD NATURAL HISTORY CLUB, PAPER. Vol. I. [-II; and III-V, comprising individual numbers 2-53]. [33, Edge Lane, Chorlton-cum-Hardy, Manchester]. February 1905 [- August & September, 1909]. **£ 850**

Five Volumes, 8vo and 4to [24 x 15.5 cm and 20.5 x 15.5 cm] containing 52 monthly or bimonthly numbers, irregularly paginated in places; first 21 numbers in manuscript with mounted watercolours, drawing and photographs, a few missing from the earliest surviving issue; thereafter reproduced by stencil duplication; contemporary red or green cloth with the bookplate of Arthur Gordon Lovell.

The natural history club was centred around Chorlton-cum-Hardy, then a suburban area of Manchester still surrounded by open fields, brooks and farms, an ideal environment to study natural history, though quickly being engulfed by bricks and mortar.

At the outset the monthly papers were produced in manuscript, each contributor providing drawings of tipped-in watercolours and cuttings. Soon pre-printed covers, that were then filled with manuscript, became the norm until from volume three onwards a stencil duplicator was pressed into use. From that time each member of the club could keep their own copy, rather than having to circulate the original manuscript, presumably the first number was lost in the post.

Each number had from four to eight articles, July 1906 is typical of the whole and included a 'Nature Calander', 'Flower Sketches', 'A Visit to the Zoo', 'The Life History of the Privet Hawk Moth', 'Beeches', 'British Reptiles & Batrachians', 'Singing Sands', and The Buff Ermine.' Some of the work was original and indeed various series were eventually begun on geology, tobacco and other more serious subjects appearing latterly as the contributors became older.



By 1906, definite rules had been established, as Frank Amsden, an uncle of Lovell's, had been appointed president. The subscription was one shilling per annum, with each member expected to submit an article every three months. No member was allowed to keep the magazine beyond a certain time, and folding the magazine was strictly prohibited. Membership ranged from about thirteen to fifteen at any given time, with accounts maintained and fines of twopence imposed for infractions. There was also a lending library, which indicates that the group took their club seriously and aimed to run it along professional lines.

The chief promoter of the natural history club was Arthur Gordon Lovell (1889–1981), who would have been about sixteen in February 1905, when the earliest surviving paper in the collection was penned. Other contributors to these early issues included Arthur's sister, Doris Noel Lovell (1892–1982); their aunt, Hattie Amsden (1867–1956); Cecil Glanville Botham (1889–1951); his sister, Marjory Botham (1892–1963); and Reginald V. Samuels (1889–1957). However, as time went on, various new contributors replaced members who left, partly because Lovell moved farther out of Manchester to Bowdon, where he likely gathered new enthusiasts to supply articles to the 'Paper'. Another major contributor, who acted as president and treasurer, was Ernest Gabriel Jones (1889–1945), followed slightly later by Arthur Harold Goodger (1892–1976), at which point the club may have ceased. In any case, Lovell was perhaps simply too busy, working his way up from a clerk to director in the family provisions business, Lovell & Christmas, later to become Europe's most important dairy business.

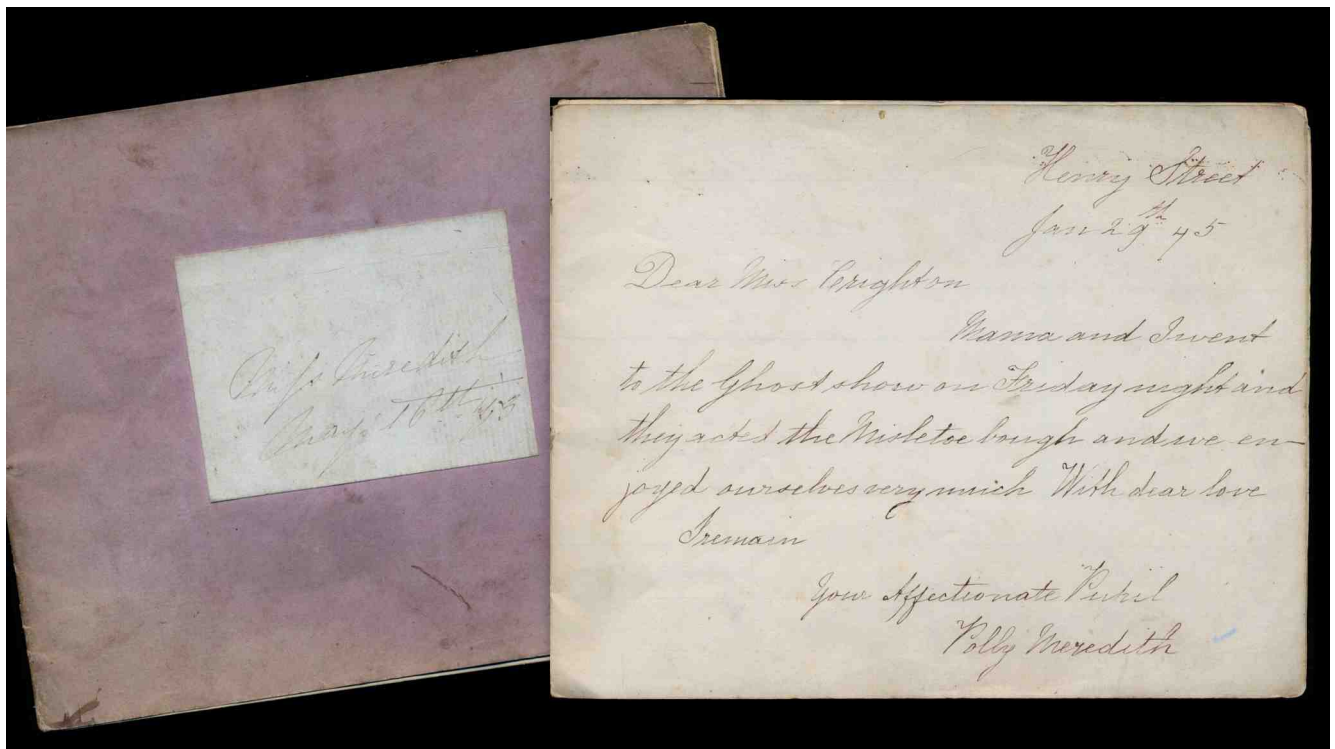
A YOUNG GIRLS WEEKLY LETTERS TO HER TEACHER

34 **MEREDITH, Miss Polly.** MANUSCRIPT LETTER BOOKS AND AN EXERCISE BOOK. [Bolton, Lancashire] 1873-1875. **£ 450**

MANUSCRIPTS IN INK. Three volumes, oblong 8vo [20.5 x 16 cm (8 x 6¼ inches)] each of 10 leaves; original purple or blue wrappers (one wrapper missing) manuscript labels on upper covers, signs of use and reuse by another child.

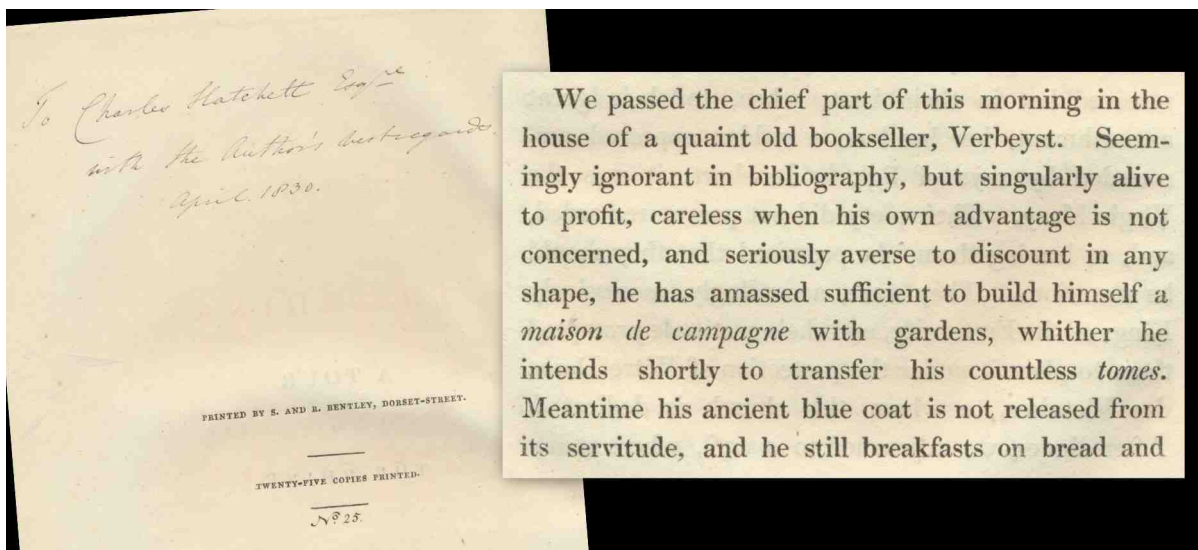
A charming pair of exercise books containing weekly letters to her teacher Miss Crighton, together with another exercise book with exercises differentiating between such words as Ail, to be ill. Ale malt liquor; Air, an element and Heir, the eldest son; Ant, an insect. Aunt relation; Be, to exist. Bee, an insect; Boar, a male swine. Bore to make a hole, together with other similar sounding words.

The letters Polly wrote are altogether charming in their naivety: on May 16th 1873 she wrote 'Dear Miss Crighton. We had a nice play in the plantation and Miss Gorton pushed us all down the brow. I am very sorry to tell you a cat went mad in Flash Street and bit several children. With dear love I remain your affectionate Pupil, Polly Meredith.' Another from October 27th related that 'I am very pleased to tell you that Mama and I



went to the Diorama on Saturday and enjoyed our selves very much' on December 15th 1873 'the misses Sutton and I went to the Ghost show on Friday Evening. I am very sorry the frost has gone.' These were each written a week apart and were possibly some form of homework that was brought each week to the school.

A day school in recorded as being kept by Misses Margaret and Elizabeth Crighton at the home of their father, a foreman Turner, and his wife at 16 Henry Street, Manchester Road in Bolton. We have not exactly pinpointed who Polly Meredith was but we believe she was probably about eight or nine years old. Her teachers were quite young at nineteen and seventeen in 1873, however their enterprise was probably undermined by the 1870 Education Act for it appears that Margaret had become a textile worker later in the century.



ENTERTAINING TOUR OF A YOUTHFUL FUTURE PRIME MINISTER - ONE OF ONLY 25 COPIES

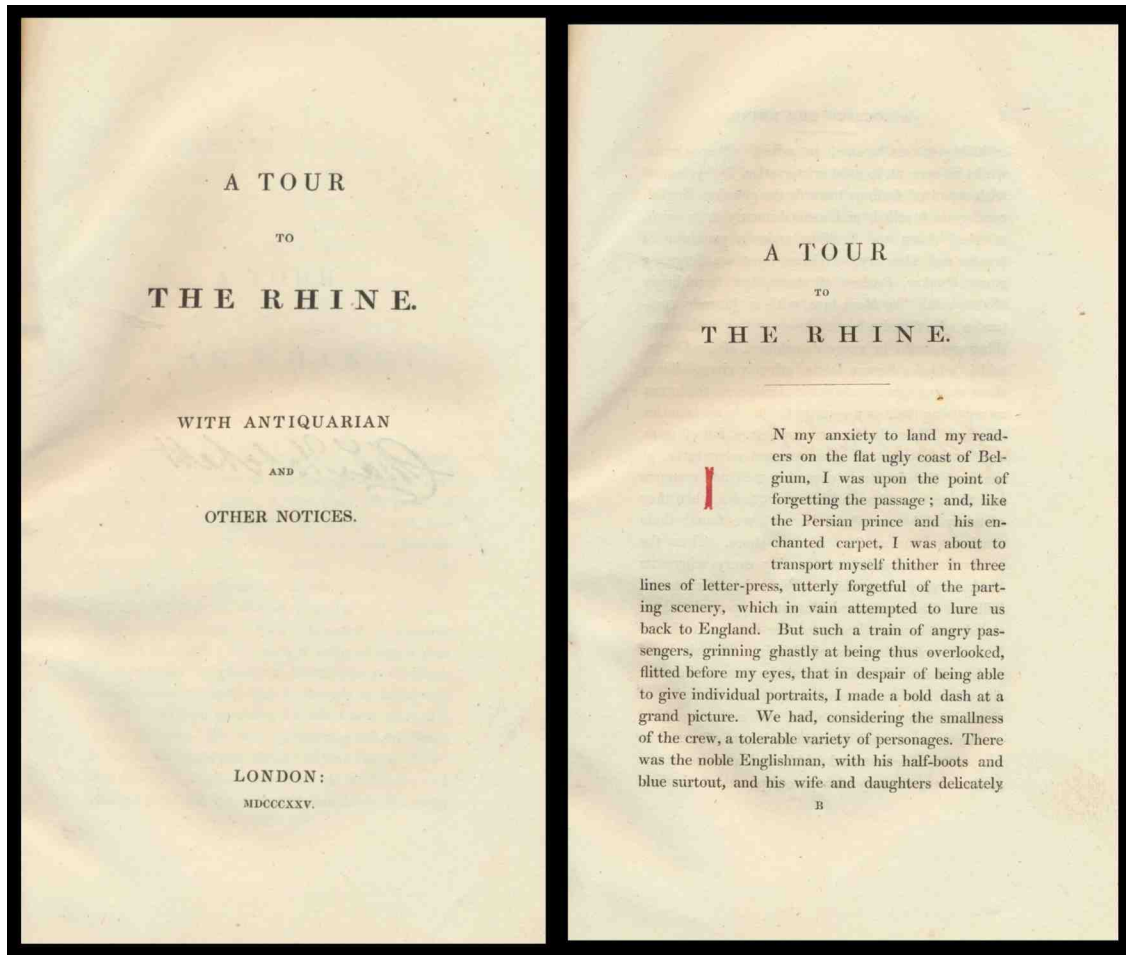
35 [MEREDITH, William George]. A TOUR OF THE RHINE. With Antiquarian and other notices. London: [Printed by S. and R. Bentley, Dorset-street] MDCCCXXV [1825]. £ 1,850

LIMITED EDITION NO. 25 OF 25 COPIES. 8vo, pp. [4], 106; inscribed on the verso of half-title, above the imprint, To Charles Hatchett Esqre, with the Author's best regards, April 1830.' together with an ALs from Meredith to Hatchett 'I have dared to preserve my lubrications by printing them, I look yo your kindness to relive me of 1/25th of my presumption.' original ochre boards, the spine with black label, lettered in gilt, superficial scuffing to boards.

Meredith, together with Isaac Disraeli and his son (and future Prime Minister) Benjamin, decided to embark on a bibliographic, artistic, and gastronomic tour of the Rhine in July 1824. At that time, William Meredith was informally engaged to Sara, Benjamin's sister, and Benjamin had grown restless from being articled to a firm of

solicitors, and also suffering from depression, therefore felt that some foreign travel might effect a cure. Benjamin Disraeli had befriended Meredith while both were undergraduates at Oxford and had jointly written a comical play, although Meredith was also described as 'bookish, rather pompous and long-winded' although the text of the tour belies this opinion. Still, he was the heir to a fortune—hence the informal arrangement of his engagement, as the Meredith family were not altogether convinced that William should marry a Jew, even one that had been baptised.

Benjamin Disraeli wrote several letters home to his mother and sister as the tour progressed, although he appears to have been more interested in the glorious food this party of three was consuming. Meredith had a more learned bent to his account, although this may have been partly encouraged by his intention to later have his account published. Leaving London, they took a route that included Ostend, Bruges, Ghent, Antwerp, Mechelen, Brussels, Liège, Spa, Aix-la-Chapelle (Aachen)—where, incidentally, Benjamin's account of the tour ends—Cologne, Ems, Mayence, Frankfurt, Heidelberg, Schwetzingen, Mannheim, Worms, Oppenheim, Bonn, Koblenz (Coblentz), Trier (Treves), Luxembourg, and finally Calais before returning home.



The trip across the channel was taken in a 'portly Steamer' that rolled so much that the passengers and crew were all stricken with seasickness. They hired a 'commissionaire' at Bruges 'who, instead of showing us the many curiosities... amused us with politics in which he was deeply interested... After dining at the *table d'hôte*, where a very animated discussion concerning the incurability of hydrophobia superseded every other topic, we sallied forth alone, and gradually discovered all the enchanted palaces and monuments of antiquity.' They soon found their way to the Library, where the Librarian received them with great politeness.... A copy of the Nuremberg Chronicle, in which, on referring to the history of Pope Joan, we found that it had been effaced by ink, and that the woodcut and letterpress had been carefully covered with a piece of paper pasted over—doubtless by the hand of some monk.' Meredith's interest was chiefly in medieval architecture, monuments, and artworks, although he found early Netherlandish painting somewhat odd, describing the famous St. John Altarpiece by Memling at Bruges as 'the curious pictures of the Death of John the Baptist, the Revelation, and the Infant Christ.'

At Ghent, 'Our guide up the tower, a spectacled old artisan with a grotesque nightcap, was the guardian angel of the clockwork and carillons: so elaborate was he in his description of every wheel in the machinery, and so pressing to show the marks of a cannonball which had perforated one of the bells in 1795, that it was with great difficulty we escaped from him by running violently down the winding staircase, pursued by a volley of remonstrances....'

After making a tour of the various sights at Mechlin, 'We returned to our inn to dinner, and invigorated by a feast on oysters and lettuces, and enlivened by a capital bottle of *vin de Tours*, we sallied forth to view Mechlin, and, having wandered about for some time, stumbled by mere chance on the shop of one Van Broen, whose collection of 100,000 volumes is scattered over his house and offices in the most laughable disorder. So numberless are his treasures, and so many cargoes from sales are continually pouring in, that he can neither catalogue nor even arrange them. There may be found marshalled on the dusty *plutei*, or for lack of room on

the floor, the most unheard-of rarities, and we revelled amidst heaps of undiscovered productions of early printers, quaint old tomes garnished with woodcuts unrivalled for rudeness, lives of saints, and other treasures, which in England would be instantaneously invested with Lewis's best rough morocco, and occupy a principal shelf in the library of some distinguished bibliomaniac.' Purchasing piles of books appears to have been one of the chief objectives of this tour, for at Brussels, 'We passed the chief part of this morning in the house of a quaint old bookseller, Verbeyst. Seemingly ignorant in bibliography but singularly alive to profit, careless when his own advantage is not concerned, and seriously averse to discount in any shape...'.

It was de rigueur to visit the battlefield of Waterloo. Here, 'De Coster, a sunburnt old peasant with a Flemish nightcap, who served as guide to Napoleon and was with his staff for more than twelve hours, explained to us the position of the armies. He enjoys a tolerable competency from an employment in which he takes great pleasure, and of which he is very proud. We left the place, pursued by people with broken hilts of swords, buttons, and other relics, and soon arrived at Genappe, where we dined.' They were, on the whole, not much impressed with Spa, where 'the elegant loungers seem to find the same difficulty in spending their time, and the inhabitants testify the same readiness to supply them with means of spending their money. In truth, the tradespeople are of the true watering-place breed. There are the libraries full of the latest and most sentimental trash, shops for *bijouterie*, and varnished painting on cherry wood.'

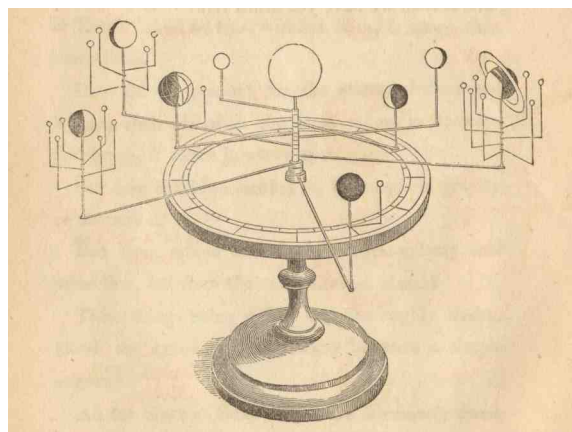
Between Aix and Cologne, they 'slept at Juliers, a small town strongly fortified. The road thither was bad, and the country uninteresting. We supped in company with a motley assemblage, consisting of the portly burghers of the town, mixed with merchants and others... Bursts of laughter at the solemn jokes of one of the elders of the assemblage broke in at intervals on their exclusive devotion to their costly *meerschaums*.'

Collecting old books and gluttony were not their only excusable vices, as they took every opportunity to attend the opera. At Frankfurt, 'The house itself is gloomy and shabby, but we understood it was in contemplation to build a new one: the orchestra is good, and very well conducted, and the singers are deservedly admired... we saw the operas of Medea by Cherubini and Mozart's Zaubersflöte. Mademoiselle Rotthammer and Messrs. Dobler and Rieser were the principal singers. The taste in music is decidedly in favour of the style of Weber; and the more trumpets and thunderstorms a composer can introduce, the surer he is of success.' At their next stop, Darmstadt, more opera was enjoyed, this time Rossini's Otello. Not that they did not take time to visit every picture gallery, private collection, church, cathedral, or imposing building of any kind. At Schwetzingen, 'The gardens there contain 180 acres, laid out in the most fanciful manner, adorned with berceaux, temples, ruins, mosques, and groves, in a most elaborate imitation of nature, though art will everywhere peep through the flimsy covering of German taste. One wanders from an Acis and Galatea shivering in the middle of a basin of water to an aviary, where a grand collection of birds salutes you with an aquatic discharge from their throats; then the temple of a Grecian deity is elbowed by a Turkish mosque, with minarets and cloisters to match, kept by a Turkish sultana in the form of a huge and ugly German woman.'

Yet more bibliophily followed at Trier: 'We were most kindly received by M. Wyttenbach, an antiquarian and savant of great merit. He conducted us over the library, rich in historical books, early printing, and manuscripts. We here saw the famous book of the Evangelists, which belonged to Ada, sister of Charlemagne, and was preserved for a considerable time in the library of the abbey of St. Maximin. It is written on vellum in letters of gold, without illuminations. But the binding exceeded the beauty of the interior. One side was coated with crimson velvet; the other was adorned with the most exquisite workmanship in silver gilt... This regal treasure has at last found its way to the library of Trier in rather a curious manner. Wyttenbach, in the period of the French Revolution, when the Electorship of Trier came under France, was a decided *revolutionnaire*; he preached for them in the pulpit, and thought and wrote for them in his cabinet. In consequence, he was allowed, during the destruction of the monasteries, to save what he liked from ruin, or at least dispersion.'

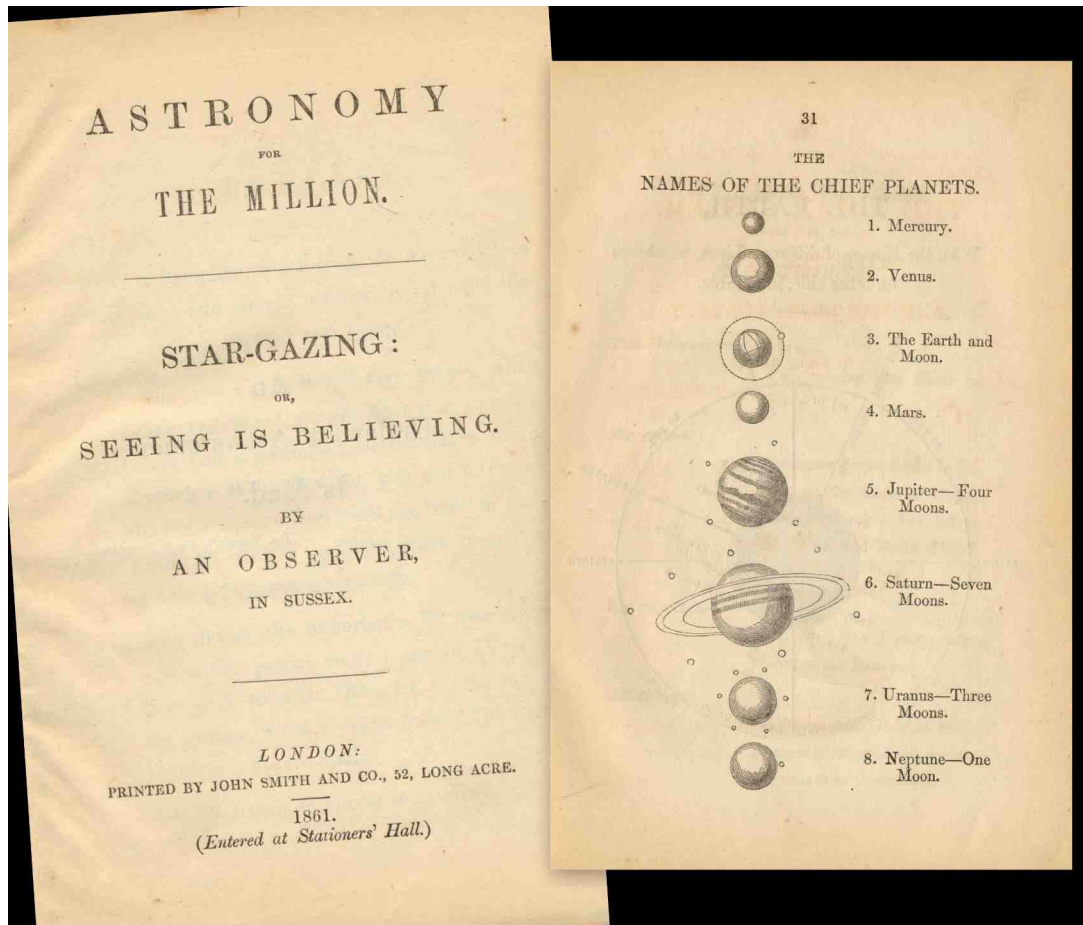
At length, they returned via Calais to England, and Meredith set about gathering his notes and published his Tour in an edition of only 25 copies that were distributed to friends. That this copy, numbered 25, was only gifted in April 1830 shows that he was careful about whom he distributed copies to. His connection to Charles Hatchett is unknown, but Meredith, again with Benjamin Disraeli, was about to embark on another tour, this time to the East, taking in the Ottoman Empire and Jerusalem before a five-month stay in Egypt. Disraeli there found his identity—and, incidentally, venereal disease—but Meredith died, almost in Disraeli's arms, of smallpox.

OCLC records three copies in the UK, at the British Library, Oxford, and Cambridge, and one more in North America, at Wisconsin, Milwaukee.



36 [OBSERVER, An]. ASTRONOMY FOR THE MILLION. STAR-GAZING: or, Seeing is Believing. By an Observer, in Sussex. London: Printed by John Smith and Co., 52, Long Acre. 1861. £ 385

FIRST EDITION. 8vo, pp. 62; with illustrations throughout the text; some light toning to paper; and a few marks here and there; in the original olive green ribbed publisher's cloth, upper board lettered in gilt, lightly sunned, otherwise a fine copy.



Rare first edition of this layman's guide, 'which treats on Astronomy in a plain and simple manner [and] is intended for THE MILLION.' The author, or self-styled 'observer, in Sussex', further go on to state that 'the style will be found very simple, when rightly considered, for you have only to place before you a common Celestial Globe, when, dividing it at the Equator, you can introduce the Solar System, and paint the Stars or Suns *within* the vault of the Globe, when everything is done that appears necessary' (preface).

The work discusses 'The wonders of Astronomy', 'The Motions of the Earth', 'The Names or Terms made use of in Astronomy', and 'The Distances of the Planets, Satellites, The Stars or Suns, from our Earth'. Information is also provided on famous astronomers, such as Brahe, Galileo and Newton. Particularly noteworthy are the several finely executed engravings throughout, including 'The Celestial Globe; or Uranium', an orrery showing 'The Solar System, with the sun, and the eight planets'; 'The Earth, with the names of different lines'; and 'The Earth and the Moon, revolving round the Sun, in one year, from West to East'.

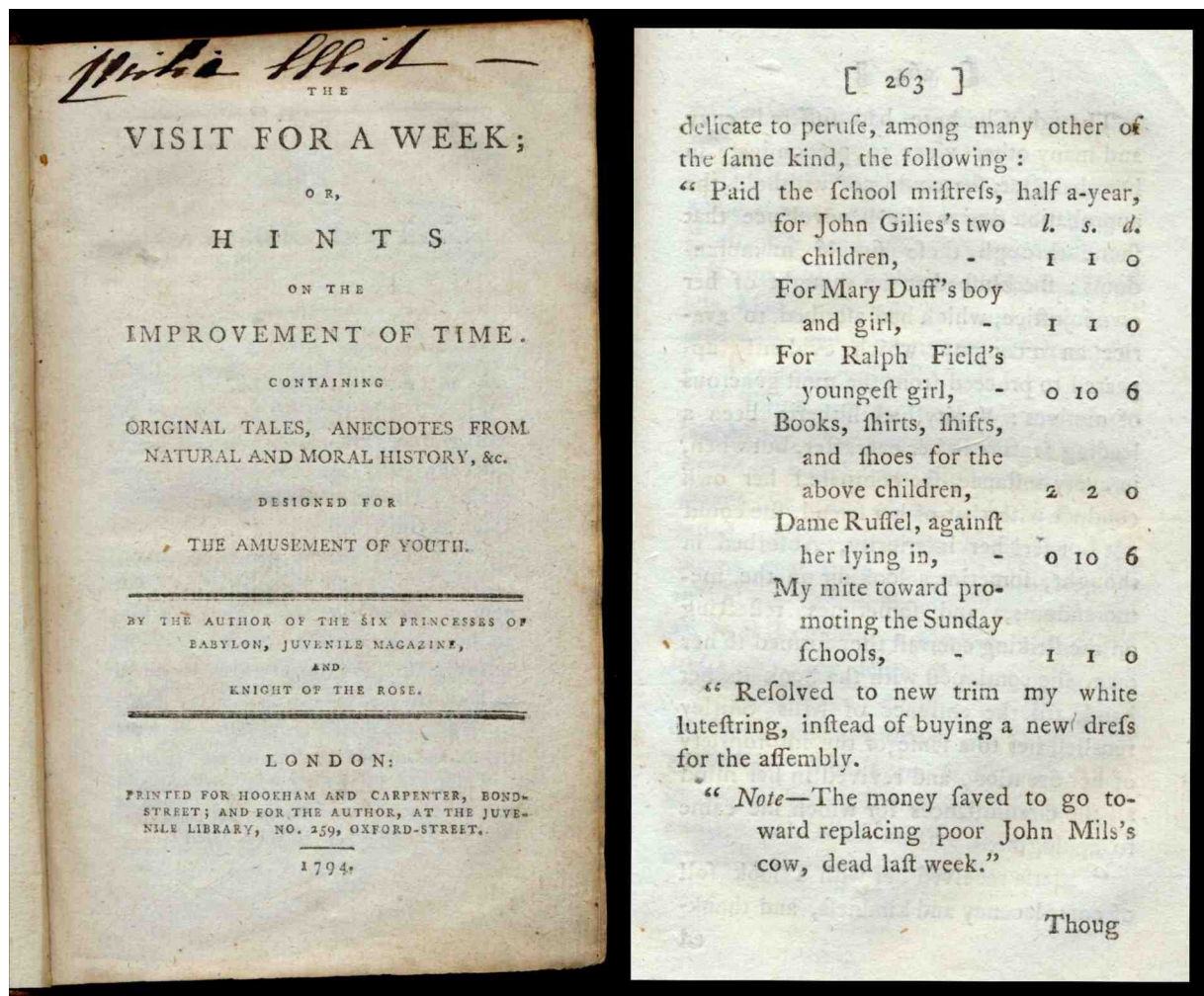
An altogether unusual work, which, although intended 'for the million', evidently only had a limited print run and readership, and thus was soon forgotten.

OCLC records two copies, both in the UK, at Cambridge and the British Library.

'WELL SELECTED FOR THE PURPOSE OF EXCITING A THIRST OF KNOWLEDGE'

37 [PEACOCK, Lucy]. THE VISIT FOR A WEEK; or, Hints on the Improvement of Time. Containing Original Tales, Anecdotes from Natural and Moral History, &c. Designed for the Amusement of Youth. By the author of The six princesses of Babylon, Juvenile magazine, and Knight of the rose. London: Printed for Hookham and Carpenter, Bond-Street; and for the Author, at the Juvenile Library, No. 259, Oxford-Street. 1794. £ 1,250

FIRST EDITION. 12mo, pp. [iii], 330, 4 advertisements; minor paper flaw to G9 affecting a few letters; leading blank edge of K10 torn with marginal loss (not affecting the text), otherwise apart from some light marking in places, a clean copy throughout; bound in contemporary sheep, spine ruled in gilt, expert repairs to joints and corners, but not detracting from this being a very good copy, with contemporary ownership ('Cecilia Elliot?') at head of title.



Scarce first edition of *The Visit for a Week; or, hints on the improvement of time*, a didactic tale by Lucy Peacock, and her most popular work. Entered by her in the Stationers Register on the 5th August 1794, and published by Hookham and Carpenter 'for the author', it had reached no less than ten editions by 1823, and was also translated into French in 1813.

'It is a presage in favour of the next generation, that the present times furnish such a variety of books for the use of young persons which so happily unite amusement with instruction, that they can scarcely fail to entice them into the love of knowledge and virtue. The volume before us is entitled to some distinction in this class. It represents an elderly lady, endued with good sense, and well acquainted with many branches of knowledge, industriously employing herself, during the course of a week's visit, in giving her young nephew and niece instruction in moral principles and sentiments, in natural and civil history &c. by means of miscellaneous conversation, drawn from casual occurrences, extracts from useful books, and original tales. The articles of information are well selected for the purpose of exciting a thirst of knowledge, being for the most part curious and surprising, such as the occupation of the bee, the spider, and the silkworm. In a few instances the author has perhaps taken too much pains to amuse the young reader, with marvellous tales;— for example, in the story of a cat that fostered a chicken; of a party of rats that conveyed eggs from a chamber at the top of the house to the bottom; and of another company of the same kind of animals, who regaled themselves with oil out of Florence flasks by the following ingenious stratagem: One stood on the edge of the box, while another mounted his back, dipped his tail into the neck' (*Monthly Review, or Literary Journal*, Vol. XV, 1794, pp. 356-7).

Lucy Peacock (fl. 1785–1816) was an author, editor, translator, bookseller and publisher of children's books during the late eighteenth century, who wrote anonymously for children and young adults. Very little is known about the writer other than her works. She was the daughter of Abraham and Jane Peacock, and christened in Yorkshire, on the 12th June 1768. However, she was living in Lambeth, south London, in June 1785, and Peacock appears to have been her married name. Clearly well-educated and fluent in French, during her life, she wrote, adapted and edited stories for children and young adults to teach them about life and morality. Between 1796 and 1807 she was also a partner in R & L Peacock, The Juvenile Library, 259 Oxford St. and 9 Chancery La (1805). In 1809 and 1810 she applied for assistance from the Literary Fund on behalf of her friend Elizabeth Helme, and was still alive in 1816 when she edited and published *Friendly Labours*. Peacock published her first story, *The Adventures of the Six Princesses of Babylon, in Their Travels to the Temple of Virtue: an allegory*, an adaptation for children of Edmund Spenser's *Faerie Queene*, in June 1785, when just 17 years old.

Osborne, I, p. 287; OCLC records copies in the UK, at the British Library, Cambridge, the National Library of Scotland, St. Andrews, and Glasgow, and four more in North America, at UCLA, McGill, Toronto, McMaster and Case Western Reserve.



TRoubLED AND SHORt LIVEd SCHOOL

38 [PENMANSHIP]. DUNNING, John, *pupil*. CLASSICAL MATHEMATICAL AND COMMERCIAL ACADEMY Conducted by Mr Simonds, 31 Mary Street, Hampstead Road. London: Christmas, 1838. £ 350

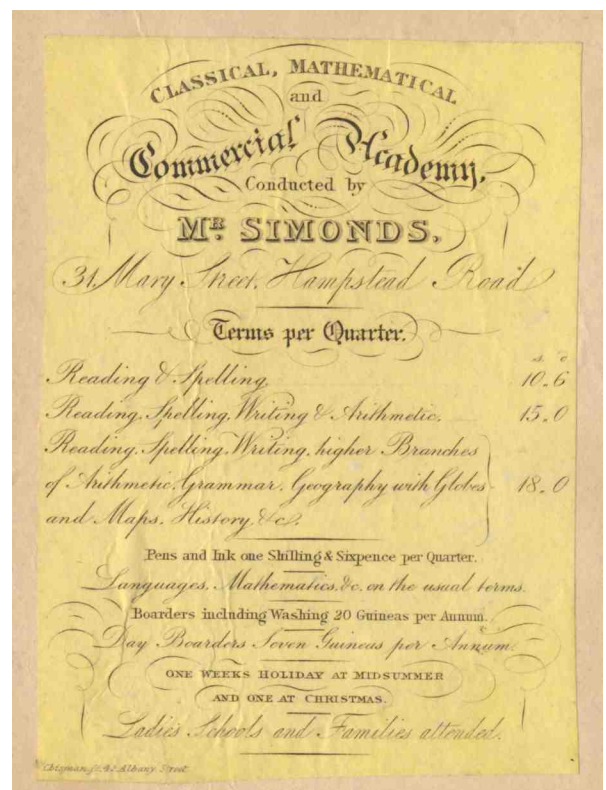
MANUSCRIPT IN INK. Oblong folio [38 x 23 cm (15 x 9 inches)], pp. 8; original green cloth backed limp brown paper flexible boards with an engraved label on the front pastedown with a tabulation of fees.

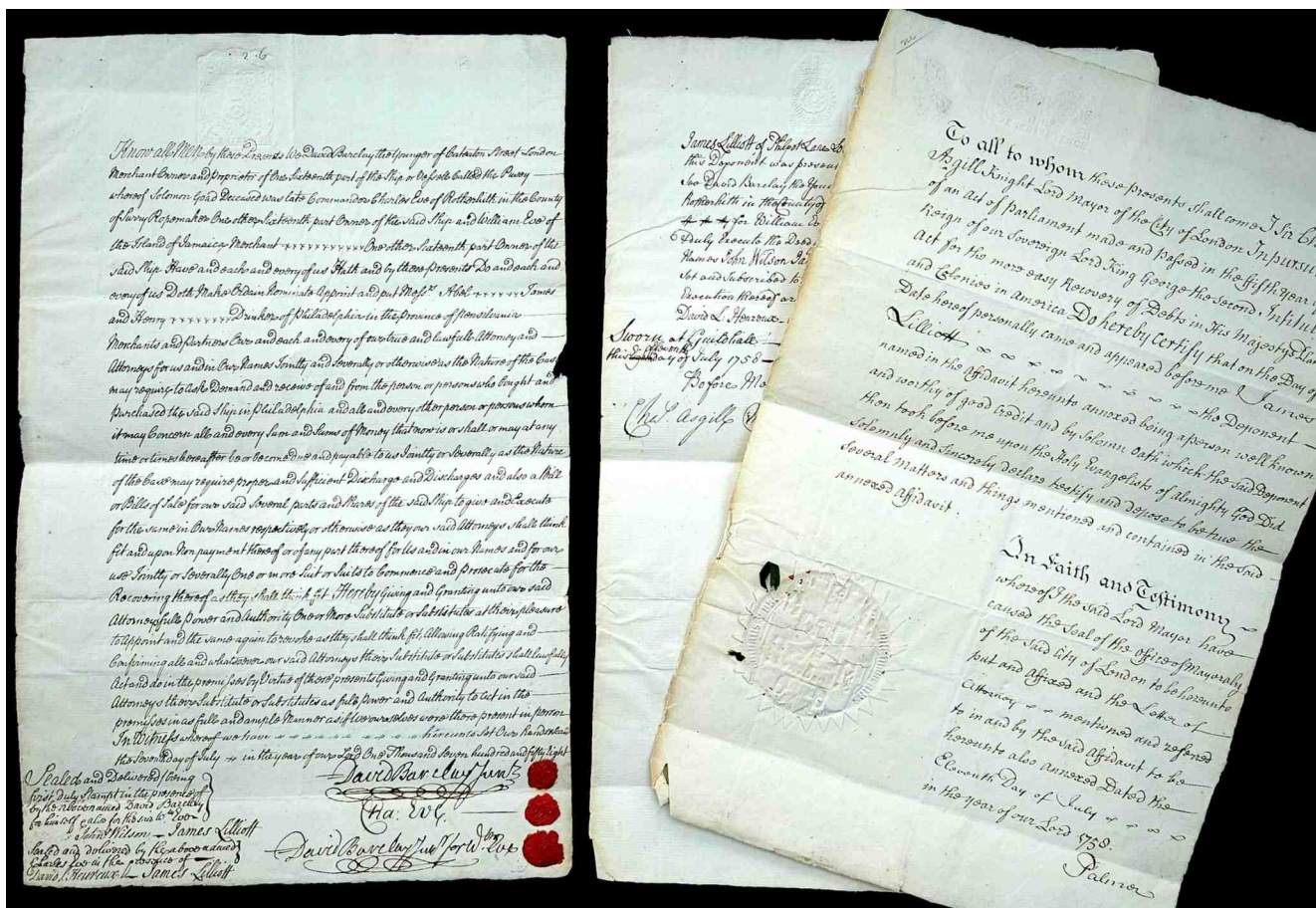
William Simonds' academy for young gentlemen was short lived and appears to have 'flourished' for only a few years until about 1840.

The unusually large exercise book contains several examples of writing by John Dunning executed for Christmas 1838. Dunning had a bold long hand, and neatly enclosed and underlined his work in red ink. The extracts are of a moral and useful nature with such exemplifying lines as 'Little minds think fame consists in the number of votes they have among the multitude, where as it is really the inseparable follower of good actions.' Each page was then signed off by John Dunning and dated 1838. The work was probably produced as an end of term display of Dunning's talents to carry home to his parents for the one week school holiday at Christmas.

The school was originally under the a schoolmaster, Thomas Warrington, who had about fifty boys aged between seven and fourteen under his instruction. The Schools reputation was rather damaged in 1834 when Warrington, who 'had been constantly in the habit of keeping [the boys] one at a time after the school hours were terminated under pretence of hearing them their lessons, when he would seize the opportunity of taking the most abominable and disgusting liberties with their persons, the farther particulars of which are wholly unfit for publication.' Warrington was sent to prison to do hard labour for six months and William Simonds took over. By 1841 the school had closed and the address was occupied by a William Pink, a moulder and figure maker, who had his portrait painted by the fifteen year old William Holman Hunt!

John Dunning was clearly better than most at his studies, for he became a 'writer and engraver' producing documents and engraved headpieces for stationary when he reached adult years, latterly became a house decorator.





BUYING A DOUBTFUL SHIP

39 [PHILADELPHIA QUAKER MERCHANTS]. THREE RELATED LEGAL DOCUMENTS FOR THE SALE OF THE SHIP PUSEY FROM ENGLISH TO AMERICAN MERCHANTS I. Know all Men by those Present We David Barclay, Younger of Cateston Street, London, Merchant, Owner and Proprietor of One Sixteenth part of the Ship or Vessall Called the Pusey where of Solomon Goad Deceased was late Commander, Charles Eve of Rotherhith in the County of Surry, Ropemaker, One other Sixteenth part Owner of the said Ship and William Eve of the Island of Jamaica, Merchant One other Sixteenth part Owner of the said Ship, Have and each every of us Hath and by those present Do and each and every of us Doth Make Ordain Nominate Appoint and put Messrs Abel James and Henry Drinker of Philadelphia in the Provence of Pennsylvania Merchants and Partners Our and each and every of our true and lawfull Attorney and Attorneys for us and in Our Names... Demand and Recieve of and from the person or persons who bought and purchased the said ship in Philadelphia... all and every Sum and sums of Money... Sufficient Discharge and Discharges and also a Bill or Bills of Sale.... [signed] David Barclay Junr; Cha: Eve; David Barclay Junr for Wm Eve Sealed and Delivered first Dyuty Stamp in the presence... John Wilson James Lilliott ;.... David l'Heuraux folio sheet [33 x 21 cm] with wax seals of the three signatories and one shilling duty stamp.

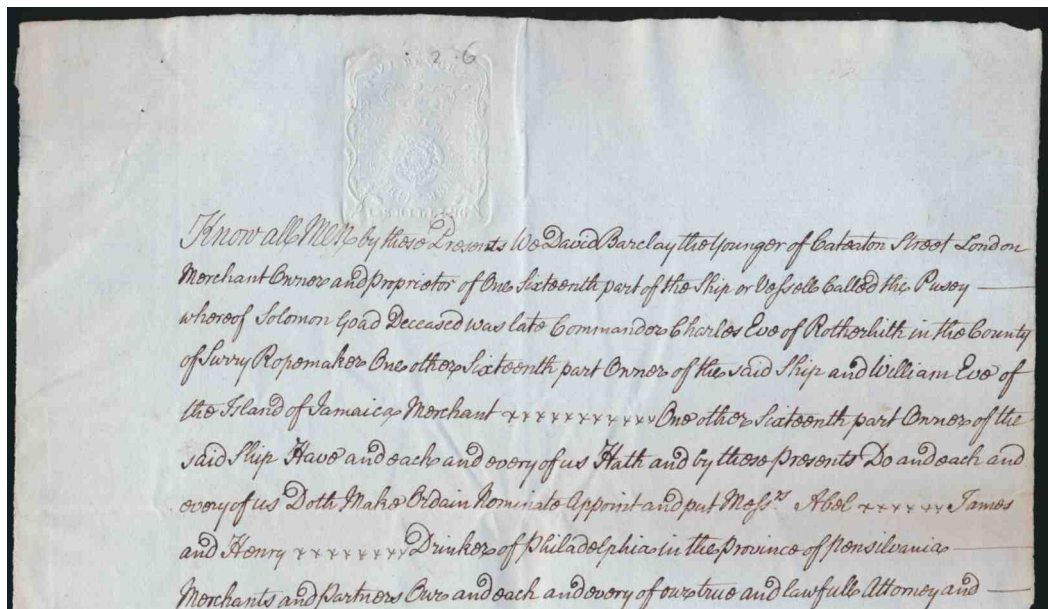
II. James Lilliott of Philpot Lane London... make the Oath that he Deponent was presen on the Seventh day of July... Duly Execute the Deed poll or Letter of Attorneyhere unto annexed [signed] James Lilliott and Chas.Asgill, Mayor folio sheet [33 x 21 cm] with two sixpenny duty stamps.

III. To all to whom those present shall come, I Sir Charles Askill Knight Lord Mayor of the City of London... Do herby certify that on the Day of the Date hereof personally came and appeared before me James Lilliott... I the said Lord Mayor have caused the seal of the office of Mayoralty of the said City of London to hereunto put and Affixed and the Letter of Attorney mentioned and referred to in and by the said Affidavit to be here to also annexed Dated the Eleventh Day of July in the year of our Lord 1758. [signed] Palmer. folio sheet [33 x 21 cm] with two lord Mayors wafer seal and two sixpenny duty stamps. [London] 1758.

£ 1,250

The three documents concern the sale of shares in the ship Pusey to the Philadelphia Quaker partnership of Abel James and Henry Drinker. Probably not the best bargain in the world, but the beginnings of a successful business.

The ship had sailed under Commander Solomon Goad from Jamaica in March 1756, carrying sugar and other merchandise, with the intention of returning to London. Although we cannot be certain, it is likely that this voyage formed the final leg of the triangular Atlantic slave trade.



Bad weather during March caused considerable damage to the ship and forced it to dock at Norfolk, Virginia, for repairs. It took until August 1756 for the Pusey to be made seaworthy, but by then the crew had deserted, preferring, it would appear, to remain in America. Goad had to find another crew and set sail again for England, only to be hit by another storm, causing yet more damage to the ship. He was again forced to make for port, this time in Philadelphia. Here he had to sell some of the cargo to pay for the repairs with the ship proving to be very 'crank and leaky.' To his 'great Surprise and disappointment, he now finds that thro' the extraordinary charge of unloading, heaving down, repairing, reloading and other unavoidable charges and expenses, relating to the said Ship, and the great difficulty and expense of getting hands, and their exorbitant demands for advance Money, &c., the Moneys raised by the Sales of the said Sugars, falls considerably short, and that there is an absolute necessity for landing and disposing of some more of the said Ship's Cargo, for shipping the Hands and other necessary charges and expenses of getting the said Ship ready to proceed for London, and without which, she must be detained here all Winter, to the very great Damage of her Owners and Freighters.' We luckily know all this when he petitioned the Governor of Philadelphia William Denny for some respite. Unfortunately Goad was now in poor health and had passed to 'Mr. William Ritchie, who is an Agent here for some of the owners of the said Ship, all the proper Papers, Accounts, Vouchers and Proofs' having found another commander James Robinson to take the ship to London. Goad died in in September 1757 leaving affairs in something of a hiatus.

It would appear, at this juncture, that the English and Jamaican shareholders 'David Barclay the Younger of Cateston Street, London, Merchant..., Charles Eve of Rotherhith in this County of Surry, Ropemaker... and William Eve of the Island of Jamaica, Merchant' decided to cut their losses and sell their shares in the Pusey to the Philadelphia partnership of Abel James and Henry Drinker probably in order to recover some of their investment. This transaction may have been conducted entirely between Quaker merchants. The Eve brothers, certainly, appear to have been Quakers who, at this period in their history, were not above trading with slave owners, or indeed, owning slaves themselves.

The ship Pusey was probably a bargain but not very seaworthy. James and Drinker, who now co-owned the ship, intended to transport merchandise back from England, and Henry Drinker, being both younger and already a widower, was to take the voyage. 'Yet his mood soon changed when it transpired that the ship... had developed a significant leak, taking in ten inches of water each hour. They would have to delay their departure until the leak had been fixed. This turn of events was, Henry wrote, "very discouraging": he had hoped for a brisk passage across the Atlantic and an equally swift return, so that he could wed Elizabeth [who would become his second wife] as soon as possible and settle into married life. The delay he now faced was, he wrote, "truly a burden upon my spirits." Once repairs were complete, several carpenters whom Henry invited on board to inspect the work confirmed that the ship was now "far from dangerous," but the captain remained "uneasy," and when the passengers came aboard to proceed down the river toward open sea, the crew at first refused to set sail. Morale improved over the next few days as it became clear that the ship was now taking on only an inch or two of water per hour, and Drinker's gift of three young pigs helped to assuage the sailors' anxieties. Now all they needed were favourable winds to set sail.'

The next chapter in James Able and Henry Drinker's business career is fully told in Richard Godbeer, *World of Trouble: A Philadelphia Quaker Family's Journey through the American Revolution*, Yale University Press, 2019, with the three manuscripts now identifying the ship they purchased and linking its history prior to its eventual voyage to England.

CHILD ACTING SENSATION

40 [PLAYBILL HULL]. BURKE, Master Joseph, the 'Irish Roscius.' Hull: T.Topping, Printer, Packet-Office, 51 Lowgate. Tuesday Evening, July 28th, 1819. £ 150

Printed playbill [22 x 14 cm], few minor creases.

THEATRE-ROYAL, HULL.

SECOND NIGHT OF
MASTER BURKE'S
ENGAGEMENT.

A truly electrical effect was last night produced by the unexampled talented manner in which MASTER BURKE personated SIX DIFFERENT CHARACTERS; led with brilliant effect the difficult OVERTURE TO TANCREDI; played A SOLO ON THE VIOLIN; sang an IRISH SONG; and DANCED A HORNPIPE, which was manifested by the most enthusiastic plaudits to each achievement, increasing in fervour as the astonishment of the Audience was excited by the perfection displayed in so many varied and difficult undertakings, by a Youth of such a tender age. The Manager, at the request of several Ladies and Gentlemen, has prevailed on MASTER BURKE to perform to-morrow, Wednesday Evening, in addition to the other Nights of his Engagement, when he will appear in two of his favourite characters.

On **TUESDAY Evening, July 28th, 1829,**
Will be performed HOME's celebrated Tragedy of
DOUGLAS,
OR, THE NOBLE SHEPHERD.

Young Norval (Douglas).....Master BURKE.
Lord Randolph.....Mr HENDERSON Second Officer.....Mr BATIE
Glensalvon.....Mr PHELPS Servant.....Mr W. TELBIN
Old Norval.....Mr TELBIN Lady Randolph.....Mrs ANGEL
First Officer.....Mr SHAW Anna.....Miss SHORE

A POPULAR SONG, BY MISS MACALLAN.

IN THE COURSE OF THE EVENING
MASTER BURKE will lead the Orchestre in the popular Overture to
GUY MANNERING.

Recitation, **ELLEN & HENRY**, by Mr. BUTLER.

To conclude with a new Farce, never acted here, called
A Day After the Fair

Old Fidget.....Mr A. WRIGHT
Clod, a Yorkshire Servant.....Mr ANGEL

Jerry, Mr. Sterling's Servant.....Master BURKE
Sam Wax, a Drunken Cobbler.....Master BURKE
Sarah Squall, a Ballad Singer.....Master BURKE!!
Timothy Thumpaway, an Irish Drummer Boy.....Master BURKE!!!
Mademoiselle Dumplino, a Bravura Singer.....Master BURKE!!!!

In which he will introduce a Saveyard Song, half French and half Italian, composed by
De Begnis, called **LE PETIT MARMOT.**

Octavius Moonshine, a Madman.....Master BURKE!!!!
Polly, Servant at the Cottage.....Miss MACALLAN
Madam Maypole, a Manageress.....Miss MACALLAN!
Sulkey Scrub, a Washerwoman.....Miss MACALLAN!!

☞ To-morrow Evening a variety of Entertainments, in which Master Burke will appear.

Prices—Boxes, 2. 6d.—Upper Boxes, 2s.—Pit, 1s. 6d.—Lower Gallery 1s.
Second Price—Boxes, 1s. 6d.—Pit, 1s.—Gallery, 6d.

☞ The Half-price will not be admitted till the conclusion of the first piece.

T. Topping, Printer, Packet-Office, 51 Lowgate, Hull.

Provincial playbill detailing some of the varied talents of this child acting sensation of the 1820's.

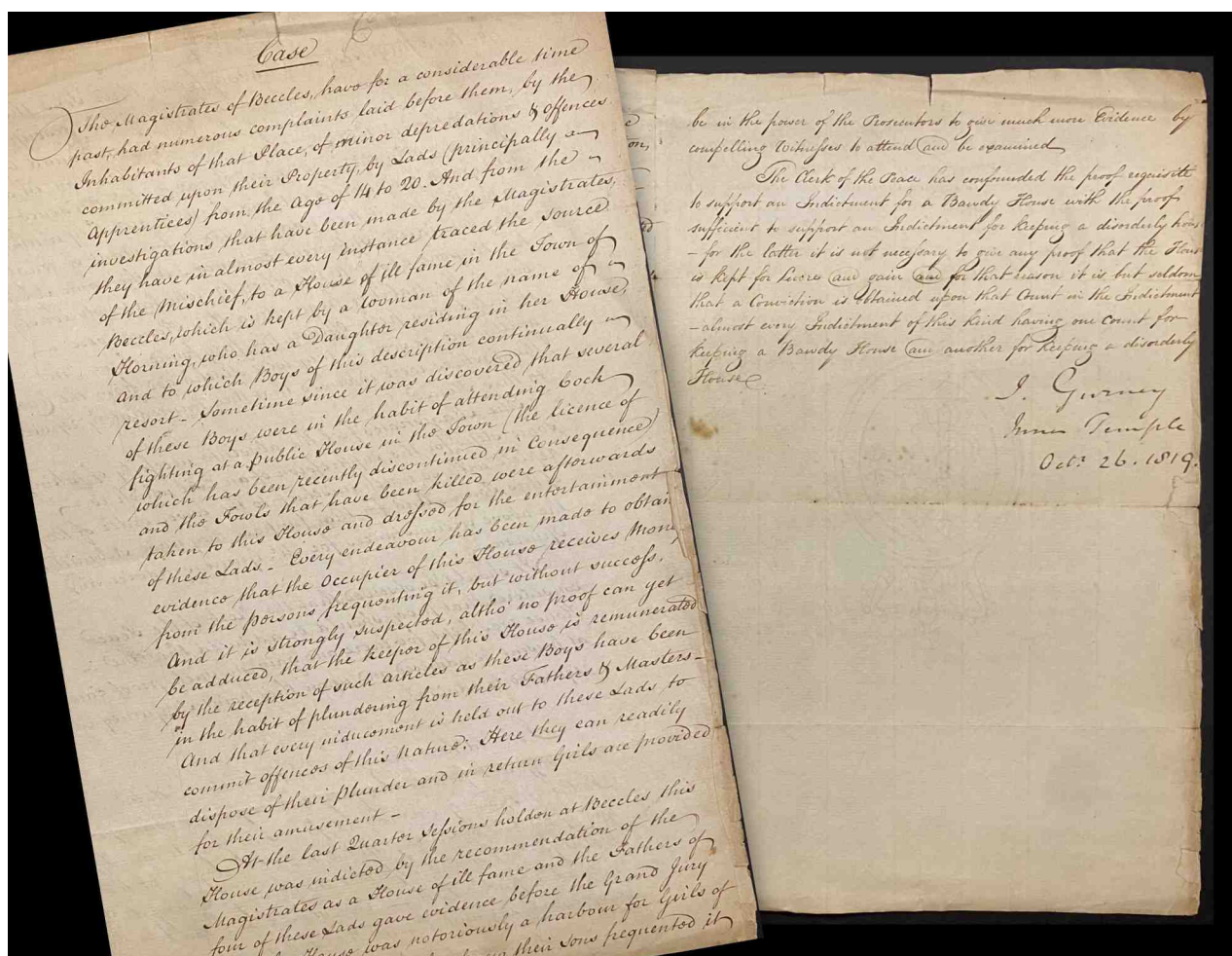
The playbill opens with a breathless account of Master Burke's first night in Hull: 'A truly electrical effect was last night produced by the unexampled talented manner in which MASTER BURKE personated SIX DIFFERENT CHARACTERS; led with brilliant effect the difficult OVERTURE TO TANCREDI; played A SOLO ON THE VIOLIN; sang an IRISH SONG; and DANCED A HORNPIPE, which was manifested by the most enthusiastic plaudits to each achievement, increasing in fervour as the astonishment of the Audience was excited by the perfection displayed in so many varied and difficult undertakings, by a Youth of such a tender age. The Manager, at the request of several Ladies and Gentlemen, has prevailed on MASTER BURKE to perform to-morrow, Wednesday Evening, in addition to the other Nights of his Engagement, when he will appear in two of his favourite characters.'

Master Joseph Burke (1818–1902), known as "the Irish Roscius," was a celebrated child actor and musician from Dublin, Ireland. His father, Dr. Burke, a respected physician, recognized his son's musical talent early, particularly his aptitude for the violin. By age five, Burke had also developed a flair for comedy, frequently rehearsing before a mirror. Encouraged by his father, he debuted at Dublin's Theatre Royal at six, performing Tom Thumb and Lingo, which launched his theatrical career.

Between 1824 and 1829, Burke toured England, drawing large crowds with his portrayals of comedic and tragic characters, including Richard III, Shylock, Hamlet, and Romeo. His versatility extended beyond acting too for he conducted orchestras, sang, and danced ballet. Playbills such as this example highlight his extraordinary range of talent expected from Burke during a single evening.

The Theatre Royal at Hull first opened in 1768, and moved to new premises in 1810, where it developed its reputation as 'second only to the great national theatres in Drury-Lane', according to Thomas Sheppard. Many of the best-known London actors went North to work the Yorkshire circuit, which also included theatres in York, Leeds, Wakefield, Doncaster and Pontefract.

In 1830 when he was about to enter his teens, Burke and his father moved to the America where he performed in New York, Washington, and Cincinnati. Though some questioned his musical talents, he silenced critics by proving his ability to sight-read complex pieces. Despite his early fame, as he aged, the title 'Master' rather faded, and as often with child stars his ephemeral fame did not translate into success in adulthood.



SIR JOHN GURNEY & 'THE HOUSE OF ILL FAME IN THE TOWN OF BECCLES'

41 [PROSTITUTION]. GURNEY, Sir John. CASE OF THE OPINION OF MR GURNEY. 2 G'S, J.G. Dispatch is earnestly prayed. Palmer & France for Sharpin in Beccles. October 26, 1819.. £ 400

MANUSCRIPT IN INK. Folio [32 x 21.5 cm], pp. [4], last page docketed; old folds, minor edge tears and dust marks.

The opinion was sought by E.C. Sharpin, as Clerk to the Magistrates of Beccle in Suffolk, which had resulted from an unsatisfactory trial at the Quarter Sessions of 18th October 1819. There 'the Grand Jury would not find the Bill, and they intimated to the Court that they had rejected it for want of what they considered sufficient Evidence.'

The case laid before the Quarter Sessions concerned 'numerous complaints' by the inhabitants of Beccles 'of minor depredations & offences committed upon their Property by Lads (principally Apprentices) from the age of 14 to 20.' The investigating magistrates 'traced the source of the Mischief, to a House of ill fame in the Town of Beccles, which is kept by a woman of the name of Horning, who has a daughter residing in the House, And which Boys of this description continually resort. Sometimes since it was discovered that several of these Boys were in the habit of describing Cock fighting... the Fowls that have been killed were afterwards taken to this House and dressed for entertainment of these Lads.' Further to this the Magistrates suspected, but had not yet obtained evidence, that 'these Boys have been in the habit of plundering from their Fathers & Masters... Here they can readily dispose of their Plunder and in return Girls are provided for their Amusement.' Notwithstanding that several of the lads' fathers gave evidence to the court, with one 'found by his Father, in this House, sitting with a woman in an indecent situation' the Grand Jury was still not moved to find for the prosecution.

Clearly something had to be done to eradicate this nuisance so the magistrates instructed Sharpin who in turn instructed Quarter Sessions solicitors Palmer & France, to write to Sir John Gurney for his opinion. This was an expensive route for the magistrates to take as they were clearly moved to stamp out the nuisance and pay Gurney's fee of two guineas. Gurney's opinion dictated to his own clerk, who in turn penned the sought for answer, was that he 'thought that the Evidence stated was sufficient for a Grand Jury to have found a Bill of Indictment... to convict...' However he also suggests 'Care should be taken to comprehend sufficient time in the Indictment,' and further if the indictment came to trial much more evidence should be procured by compelling witnesses to attend. However, his main criticism was that the 'Clerk of the Peace has confounded the proof requisite to support an Indictment for a Bawdy House with the proof sufficient to support an Indictment for keeping a disorderly house.' In this way it would not be necessary 'to give any proof that the House is kept for Lucre and gain' and thus Gurney thought that a conviction would then be possible.

The clerk, Edward Copley Sharpin (1788-1863), was born in Norfolk but spent his working life as a solicitor, clerk and trustee at Beccles right up until his death. He had published semi-privately at Great Yarmouth in 1842 the rather morbid *Death Scenes, Extracted from Biographical and Other Works*. Sir John Gurney (1768-1845) was one of the most important and successful British barristers when his opinion was sought. The following year he was the prosecutor of the Cato Street conspirators which resulted in him being appointed Kings Counsel and Baron of the Exchequer.



FOR SOCIETY LADIES

42 REICHARDT, Henry & O'MALLEY, M.P., William, *Editors*. CHIC, A High-Class Illustrated Ladies' Paper... No. 1 - Vol. 1. Saturday, Feb. 15th, 1902. [London]. Printed and Published for the Proprietors by The Arundel Press, 3, Arundel Street, Strand. February 11th, 1902. £ 300

Folio, pp. 36; Stapled as issued in the original pictorial paper covers, lightly dust-soiled and staples rusted (but holding firm, apart from the front cover); a desirable copy, nonetheless.

Rare first issue of *Chic*, promised as 'A High-Class Illustrated Ladies' Paper', conducted by Henry Reichardt & William O'Malley, M.P., though decidedly French in content.

'Our readers will observe that the paper is written throughout by experts, and each article, whether relative to Fashion, the Play, the Home, Health, Dietetics, or other subjects, may be relied upon as authoritative' (p. 6).

As to be expected, the newspaper contains article's on society women, the various rounds of society balls, the theatre, and various aspects of fashion (with pieces such as "Fashions of To-Morrow" by Mademoiselle Chic), along with an 'Advertisements' section towards the end with 'Hints for Young Mothers', 'Travelling notes', 'Legal Advice', 'Physical Culture for Women', 'The Employment of Women', and 'The Training of Children' before concluding with 'Cookery Notes', 'Household Hints' and 'The Well-Dressed Man' by a 'Society Lady'. Particularly noteworthy are the various adverts for high fashion scattered throughout, including for Madame Sara in New Bond Street, known for her 'Artistic and Unique Bridesmaids Hats', also 'Mrs. Pomeroy's Toilet Preparations', and a good selection of high end corset shops, one called "La Samothrace" stating 'Every Corset made in Paris'.

Chic was to run for 190 issues before being renamed the *Lady of Fashion* for nos. 191-202, with a new series lasting for a further two years and 94 issues from October 1905 to October 1907.

OCLC records one copy - which seems to be a complete run - at the British Library.

RARE PERIODICAL, AIMING TO CULTIVATE A TASTE FOR NATURAL HISTORY IN THE YOUNG

43 ROBSON, John E. and S. L. Mosley, *Editors*. THE YOUNG NATURALIST: An Illustrated Magazine on Natural History. Conducted by John E. Robson, West Hatlepool [sic] & S. L. Mosley, Huddersfield. Vol. I [-XI]. London: John Kempster & Co., 9 & 10 St. Bride's Avenue, Fleet Street. [November 1st 1879 - December 1890].



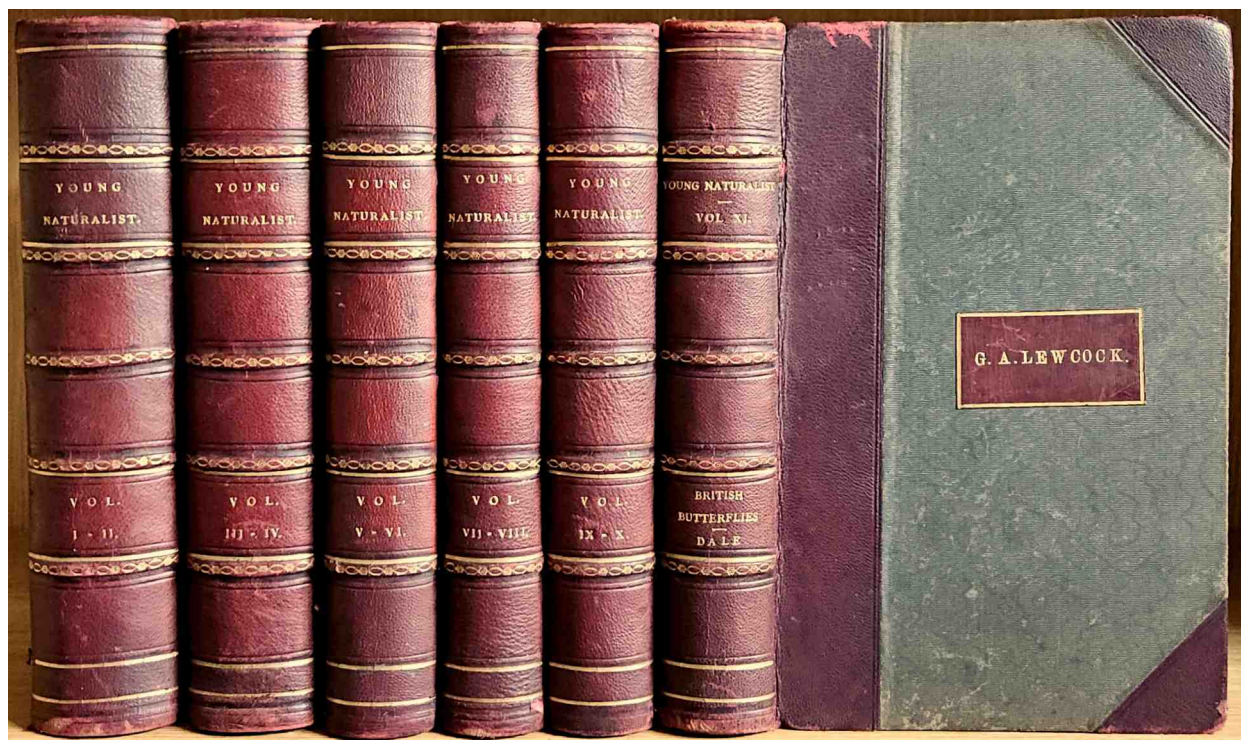
[bound with.]. DALE, Charles William. THE HISTORY OF OUR BRITISH BUTTERFLIES. Containing a full bibliographical note of each species, with copious extracts from the old authors; and full descriptions of all the British species, their eggs, caterpillars, chrysalides and varieties, with a notice of their habits, localities, frequency, &c., &c. London: John Kempster & Co. [1889]. £ 850

FIRST EDITION. Twelve volumes bound in six, 8vo; I-II. pp. [iv], iv, 415, [1] advertisement; [iv], iv, 363, [1] advertisement; with 30 [ie. 29, as plate 8 in duplicate] engraved plates; III-IV. pp. [iv], iv, 407, [1] advertisement; [ii], iv, [ii], 280; with lithograph frontispiece to vol. IV, and 24 plates bound in at end of volume (12 colour printed - not in sequence, but all present); V-VI. pp. [iv], iv, 284; iv, 282; with 11 colour printed plates bound in after vol. V; VII-VIII. pp. [ii], iii, [i] imprint, 254; [ii], iv, 240; IX-X. pp. [ii], iii, [i] imprint, 240; [ii], iv, [i] blank, [i] imprint, 252; XI. pp. [ii], v, [i] imprint, 239, [1]; with albumen portrait of C.S. Gregson (one of the contributors), inscribed by him beneath 'Faithfully C.S. Gregson. Age 72' tipped in before titlepage, and with one colour printed plate after p. 96; Dale, Butterflies: pp. [iv], xli, [i] blank, [iii] index, [i] imprint, 232; apart from some mild toning in places, a clean copy throughout; uniformly bound in contemporary half maroon morocco, spine lettered and ruled in gilt, some light surface wear and scuffing to extremities, but not detracting from this being a handsome and very desirable copy, the upper board of each volume with the morocco ownership label of 'G. A. Lewcock', journalist, and one of the contributors to the periodical.

Scarce and highly desirable natural history periodical with the rarely found earlier volumes. The work was initially aimed at the young reader which later changed direction before being taken up by a major London publisher under a new title.

The Young Naturalist was started in 1879 as a penny octavo weekly by John E. Robson and Seth Lister Mosley, both entomologists from Hartlepool and Huddersfield, respectively, in order to cultivate a taste for natural history as a means of rational recreation for young men. Mosley, a self-educated artisan, had previously been exposed to this ideology when he complemented the natural history learned from his father with classes at the Huddersfield Secular Society and Huddersfield Mechanics' Institution. However, by the end of the first volume the editors were reconsidering their audience: leading articles began to be addressed to readers "both young and old"; the rhetoric of youth was tempered to that of "beginners"; and, in the number for September 11, 1880, the editors identify school teachers among their intended audience. Instead of finding a readership amongst the young men they originally sought, Mosley and Robson increasingly targeted an audience of male naturalists, eager for a cheap medium of exchange both for observations and specimens.

'It was the identification of the naturalists as the journal's readers that prompted the change of title in 1890 to *British Naturalist*. Mosley, who I return to below, had left the periodical in 1882 to concentrate on other projects in Huddersfield. Robson, now sole editor, was a Fellow of the Entomological Society of London, and it is to his colleagues that the journal was aimed. The cover [i.e. title] of volume eleven, the last as the *Young*



Naturalist, gives the names of fifteen sub-editors, seven of which are Fellows of the Entomological Society. Of the remainder, two became Fellows in the following year, and two were active in local Field Clubs. All those who were Fellows of the Entomological Society also had positions in local Field Clubs and, perhaps unsurprisingly, the only proceedings of societies noted in the volume are those of which the contributors are members: the City of London Entomological and Natural History Society; the Lancashire and Cheshire Entomological Society; South London Entomological and Natural History Association; and, above all, the Entomological Society of London. By 1890 the *British Naturalist* was a sixpenny, twenty page monthly and was published by Sonnenschein and Co., who also advertise their natural history publications in its wrapper. The new periodicity and price further link it with the entomological community: each number could now contain the news from all the societies; and, even though the increased price was only a little more than the cost of four weekly penny numbers, the links with the societies meant paying it might be avoided through networks of inter-society exchange.' [see James Mussell 'Bug-Hunting Editors: Competing Interpretations of Nature in Late Nineteenth-Century Natural History Periodicals' in A. Mordavsky Caleb, A (ed.): *(Re)creating Science in Nineteenth-Century Britain: An Interdisciplinary Approach*, Cambridge Scholars Publishing, 2007, p. 82.

The original owner of this set, George Albert Lewcock, was an occasional contributor to *The Young Naturalist*. Born in 1841 at Farnham in Kent he spent his whole working life as a printers compositor living in Islington and Lambeth in London until his death.

I. OCLC records four copies in the UK, at Leeds, Oxford, the British Library and the Natural History Museum, and five more in North America, at Southern California, Trinity College, Iowa State, Lloyd Library & Museum and McGill; II. OCLC records three copies in the UK, at Oxford, the British Library and the Natural History Museum, and two more in North America, at Iowa State and the University of California.

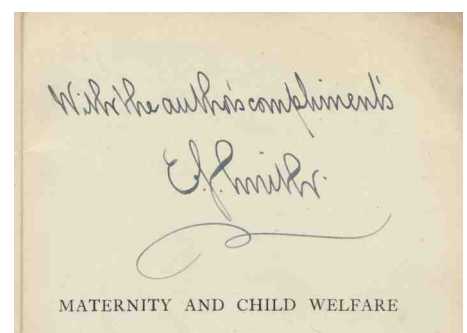
'A PLEA FOR THE LITTLE ONES' FROM A 'CROMWELLIAN IRONSIDE'

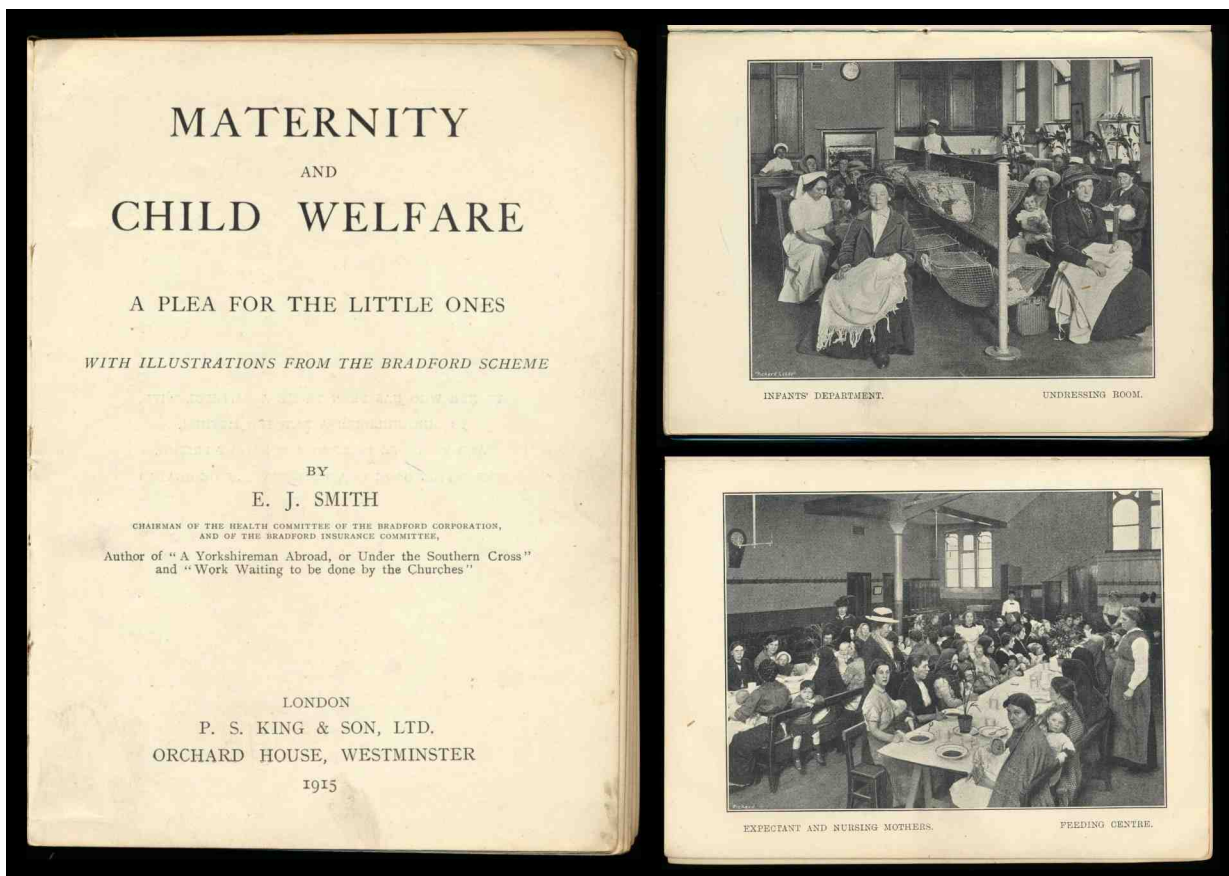
44 SMITH, Edward James. MATERNITY AND CHILD WELFARE. A Plea for the Little Ones. With illustrations from the Bradford Scheme. By E. J. Smith... London: P.S. King & Son, Ltd. Orchard House, Westminster. 1915. **£ 250**

FIRST EDITION, PRESENTATION COPY. 8vo, pp. 88; with numerous half-tone photographic illustrations throughout; original limp green cloth, upper cover with title printed in black; inscribed on half-title *With the Author's compliments, E.J. Smith.*

The author was described as a 'Cromwellian Ironside' who lived in austere, worked strenuously, often judged men and movements according to severe moral standard - for there was more of passion than humour in his nature - and whenever a cause called him he fought for it purposefully, incessantly, even if he had to fight alone and never admitted defeat.' [Obituary in the *Bradford Observer*]

Maternity and Child Welfare describes and fully illustrates every department in the recently opened building which incorporated Anti-Natal Clinic, Maternity Home, an Infants' Department, Milk Depot, Pre-school clinic, women Health Visitors, an operating theatre, and anything for the health and well-being of mother and child. The war had further focused minds on the problems faced in Bradford and other industrial cities when women were now expected to take up employment whilst their husbands were fighting in the war. 'In Bradford there





are over 11,000 married women —apart from widows—engaged in occupations outside their homes. The large majority of them are employed in factories. In view of the altogether exceptional enterprise that the municipality is exhibiting in the promotion of child welfare and the gravely prejudicial effect that mill work has upon the offspring of childbearing women, it is felt that the precarious little lives upon which both industry and the nation depend are entitled to far more consideration from factory owners than has hitherto been extended to them. In an ideal State a wage-earning mother would be an anomaly, and one cannot help feeling that those who seek to justify the employment of married women in factories plead for the labour of to-day rather than the life of to-morrow.

'Several local or municipal authorities introduced schemes to assist families who did not benefit from the National Insurance legislation. In June 1912, the Bradford Maternity and Child Welfare Scheme opened. Rather than serve as an educational welfare centre with social workers and lectures, the Bradford scheme argued that the best way to educate was to improve family health so that children were "physically fitted to receive and profit from the instruction given in schools." The scheme was expensive but was considered an investment in the health of the nation. Bradford offered ante-natal clinics and maternity home deliveries for women whose homes were considered unsuitable. The cost was ten shillings: the same as the cost of a midwife for a home delivery. If a doctor was called to assist in a difficult birth, there was no extra charge. The Bradford scheme also gave pregnant and nursing mothers hot meals and provided infant care and a milk depot for mothers unable to breastfeed. Additionally, Bradford maintained a Pre-School and Post-School Clinic as well as a special department for diseases of the ear, nose, eye, and throat—those diseases most common to small children. The Bradford scheme was far-reaching and visionary.' [Dawson, p. 30]

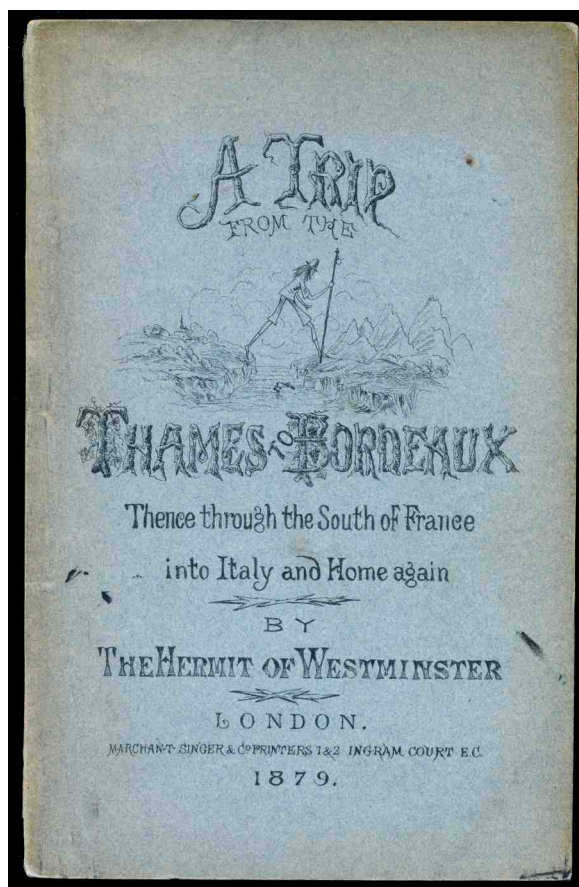
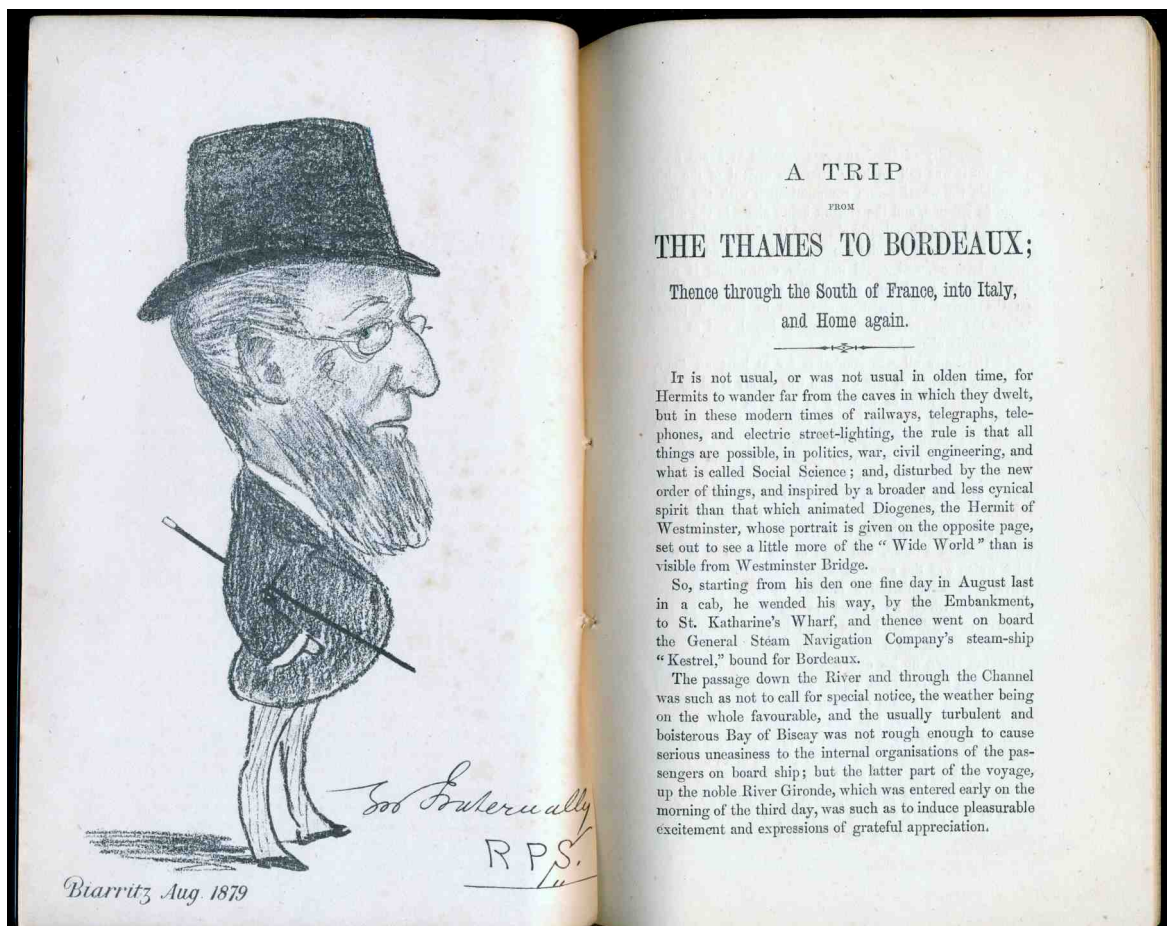
Edward James Smith (1865-1918) was born in Halifax of a fairly humble family, he began his own wool-combing business in 1890 becoming in turn Alderman, Councillor and Chairman of the Bradford Health Committee. Smith had to choose between business and public work due to his delicate health, choosing the later he became indefatigable implacable on the need for improvement of *Maternity and Child Welfare* in the Bradford area. It appears he fairly terrorised his opponent in his public career and despite, very sharp criticism, much misunderstanding, his resignation and reappointment as chairman he confronted his critics, ignored misunderstanding and fought his opponents fairly but unsparingly. He died relatively young a few days before the Armistice of November 1918 from the influenza.

See Sandra Trudgen Dawson *Mothers, Midwives, and Reproductive Labor in Interwar and Wartime Britain*, Maryland, 2024.

EUROPEAN TOUR, BY THE "HERMIT OF WESTMINSTER"

45 [SPICE, Robert Paulson]. A TRIP FROM THE THAMES TO BORDEAUX; thence through the South of France, into Italy and home again. By the Hermit of Westminster. London: Marichant Singer & Co., printers 1879. £ 300

FIRST EDITION. 8vo, pp. 26; tipped in lithograph caricature of the author and a sketch map of the route travelled; original decorative printed blue-grey wrapper; some minor chipping to spine.



An entertaining account of a bachelors two week tour across France and Italy.

Spice initially travels from Bordeaux by steamer from the port of London, galavanting about for a couple of days before he took himself off to Biarritz where met up with some friends: 'The smartness of the shops of this little town, and the choice display of the luxuries of life in their windows, is a noticeable feature, and for the size of the place it is probably unequalled in this respect; suggesting the idea that an extra button to one's pocket would be an improvement and tend slightly towards the maintenance of that "metallic reserve," which modern financial economists are always harping upon, and in the absence of which, great inconvenience is commonly experienced, stability then becoming an unknown quantity.' He crossed over into Spain for a brief visit to St Sebastian returning to Biarritz and having his portrait taken 'by that Prince of Photographers "Disdéri," and being, at his own request, caricatured in the evening by a humorous artist.' Spice used the caricature as an illustration in the work. He lost his portmanteau 'stupidly left in Pau in the guard' but managed to recover it by using a sketch in perspective that was forwarded to the station master! Spice found Toulouse too hot and soon passed on to Marseilles which he found still showed distinct evidence of the insurrectionary communes of 1870-1871 with a population described as 'still smouldering.' Spice was clearly with the government and not of the 'clap-trap demagogues who profess to believe that the *rights* of property art wrongs'. After a few days he was off on his travels again through Genoa, Nice, Monaco, Mentone, Monte Carlo, Pisa, Florence and eventually returning to London via Turin, Paris where he

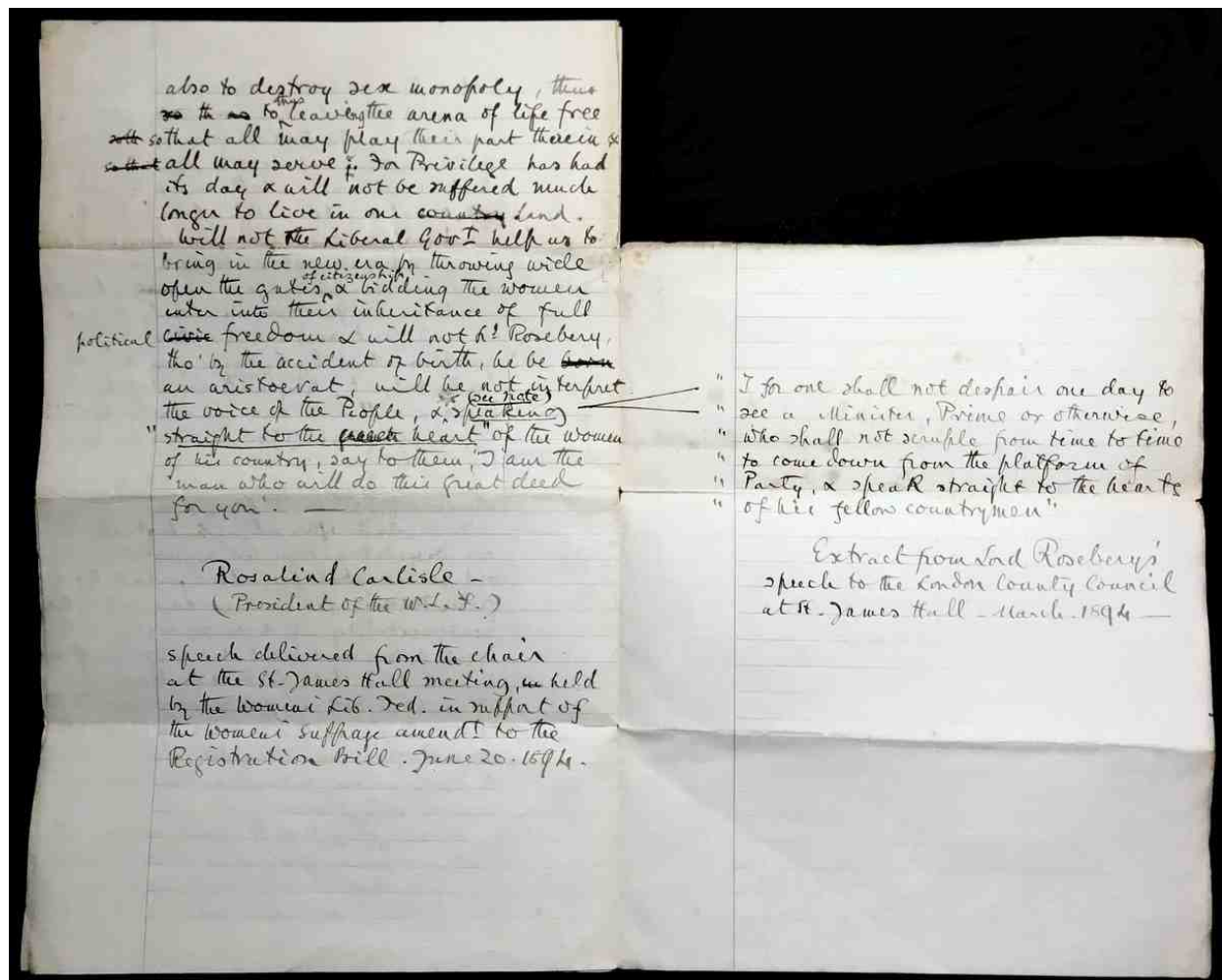
notes 'the wonder being that in so short a time after the disastrous war of 1870, order and beauty should have been restored, and made to exist in such perfection as they now are. The marvellous vitality of the country, and its Phoenix-like power, are certainly astonishing.'

Robert Paulson Spice was born in Norwich on January 1, 1814. Due to family constraints, he was apprenticed to an ironmonger in Fakenham, Norfolk, eventually taking over the business. Between 1837 and 1848, he worked diligently to become a gas engineer, designing and erecting gas-works as early as 1845. In 1848, he fully transitioned into the gas industry, settling in Richmond, Surrey, where he managed gas-works under lease. He

opened offices in Cornhill in 1860 and leased or built gas-works in places including Wandsworth, Watford, Boston, and Tunbridge Wells. Known for his practical expertise and quick wit, he was often consulted for arbitration's and rating appeals, and had a strong Parliamentary practice. Spice served as President of the British Association of Gas Managers (1876-77), initiating its Benevolent Fund. A member of several professional bodies, including the Institution of Mechanical Engineers and the Royal Geographical Society, he remained active until his death in 1889. Also known as the "Hermit of Westminster," he published charming travel memoirs reflecting his warm personality.

Spice had printed accounts of several of his 'trips' during the period 1878-1884 including Norway, the Austrian Tyrol and Madeira, all probably produced for private circulation and thus uncommon.

OCLC records two copies in the UK, at the London Library and Norfolk County Council Library, and two more in North America, at Columbia and Chicago History Museum.



'THE RADICAL COUNTESS'

46 [SUFFRAGETTES]. HOWARD, Rosalind, Countess Carlisle. MANUSCRIPT OF A SPEECH ON SUFFRAGE FOR WOMAN. Given at St James Hall, Piccadilly, London on 20th June, 1894. [1894].

£ 950

Two bifolio sheets of ruled paper [33.5 cm x 20.5 cm], with 7 pages of manuscript, piece cut from last leaf and a tear, evidently at the time of writing.

Rosalind Howard, 9th Countess of Carlisle, was in the chair at the St James' Hall meeting of the Women's Liberal Federation given on the evening of June 20th 1894. She had only recently become president of the Federation and this was probably her maiden speech, so clearly she was wanting to make her mark. From press reports Rosalind gave a powerful speech that was interspersed with cheers from the audience, the manuscript is apparently the only surviving account of this speech, as column inches were not given over to what gave rise to cheering.

'Our business tonight is of the utmost importance, We met together, not to travel over long history of our 27 years Parliamentary struggle for women's suffrage, not simply to make speeches about abstract rights for women, but to demand, with all insistence that in us lies, that now - in this actual parliament - in this very session, our own Radical & deeply revered Govt. should listen to the prayers which we, the unfranchised women of England Scotland & Wales make to them.' She further talks of 'indomitable perseverance' the passing of the Registration Bill then going through in parliament and 'putting an end, once & for all, to the electoral disabilities of women.' She speaks of some who feel that first there should be full manhood suffrage before the franchise was given to women, but dismisses suggestion as women's 'demand for it is irresistible.'

Carlisle makes a real attack on her own party: 'But because we are loyal Liberals, must we therefore be dumb, unless we have leave to speak. Not so. Faithfulness to party cannot degenerate into servility without injury to the party to which allegiance is given' In fact Rosalind fairly build up her case with adding 'Does the government hold our power & our numbers cheap? Do they ask more work from us? more proof of our capacity, & of our genuine political fervour?' This must have been quite a rousing speech to hear from the platform, yet contemporary reports reduce her speech to barely few lines, very probably because of the sheer radical verve of it. In fact she talks of 'The new political gospel [that] will sweep away all class monopolies, such for instance as are embodied in the existence of an hereditary House of lords, & it is bound also to destroy sex monopoly thus leaving the arena of life free so that all may play their part therein, for all will serve. For Privilege has had its day & will not be suffered much longer to live in our land.'

Ladies & Gentlemen,
 Our business to-night is of the utmost importance. We are met together, not to travel over the long history of our 27 years Parliamentary struggle to obtain the ^{for women} suffrage, not to simply to make speeches about the abstract rights of women, but to demand, with all the insistence that in us lies, that now — in this actual Parliament — in this very session, our own Radical & deeply revered Govt should listen to the prayer which we, the unenfranchised women of England, Scotland & Wales, make to them.
 We are strong in our thousands, but we are stronger still in the indomitable perseverance with which we shall continue to urge our plea.

Considering the 'militancy' of this speech one wonders why she later denounced the Pankhurst's suffragettes' violent methods. Maybe if she had thought of it herself she may have been just as violent. Always something of an autocrat, one of her daughters described her as a tyrant who appeared at her best in public. Maybe some of that tyranny leached out into her speech that night at St James' Hall!

Rosalind was diverted into the temperance movement and her political influence waned somewhat in the following decades. The Women's Liberal Federation was an offshoot of the Liberal party that was founded in 1886 to support and influence the Liberal Party, with Woman's Suffrage only one of many issues that it pursued. Other breakaway groups were formed including the Women's Freedom League and Women's Social and Political Union who were to continue the struggle that led eventually to women gaining the franchise on equal terms with men in 1928.

INFLUENCED BY ELLENOR FENN

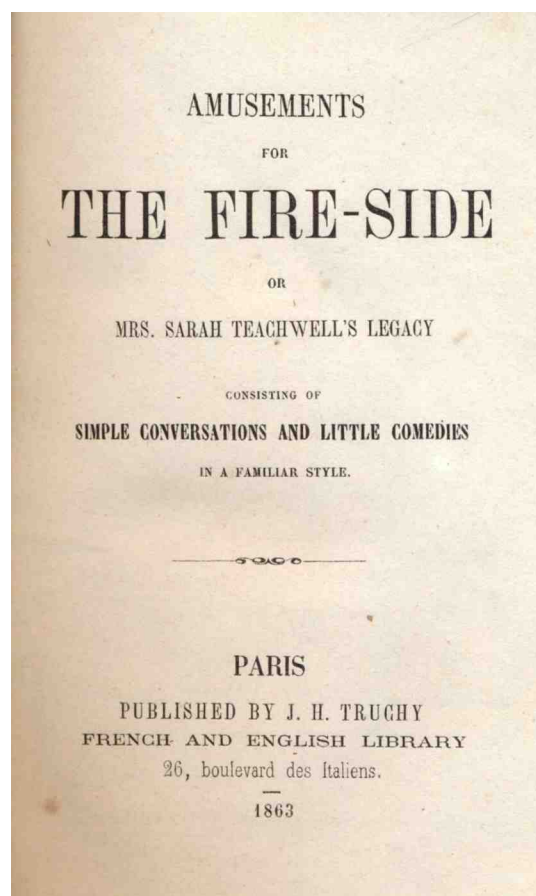
47 [TEACHWELL, Sarah]. AMUSEMENTS FOR THE FIRE-SIDE or Mrs. Sarah Teachwell's Legacy. Consisting of simple conversations and little comedies in a familiar style. Paris, Published by J. H. Truchy, French and English Library, 26, boulevard des Italiens. 1863. £ 300

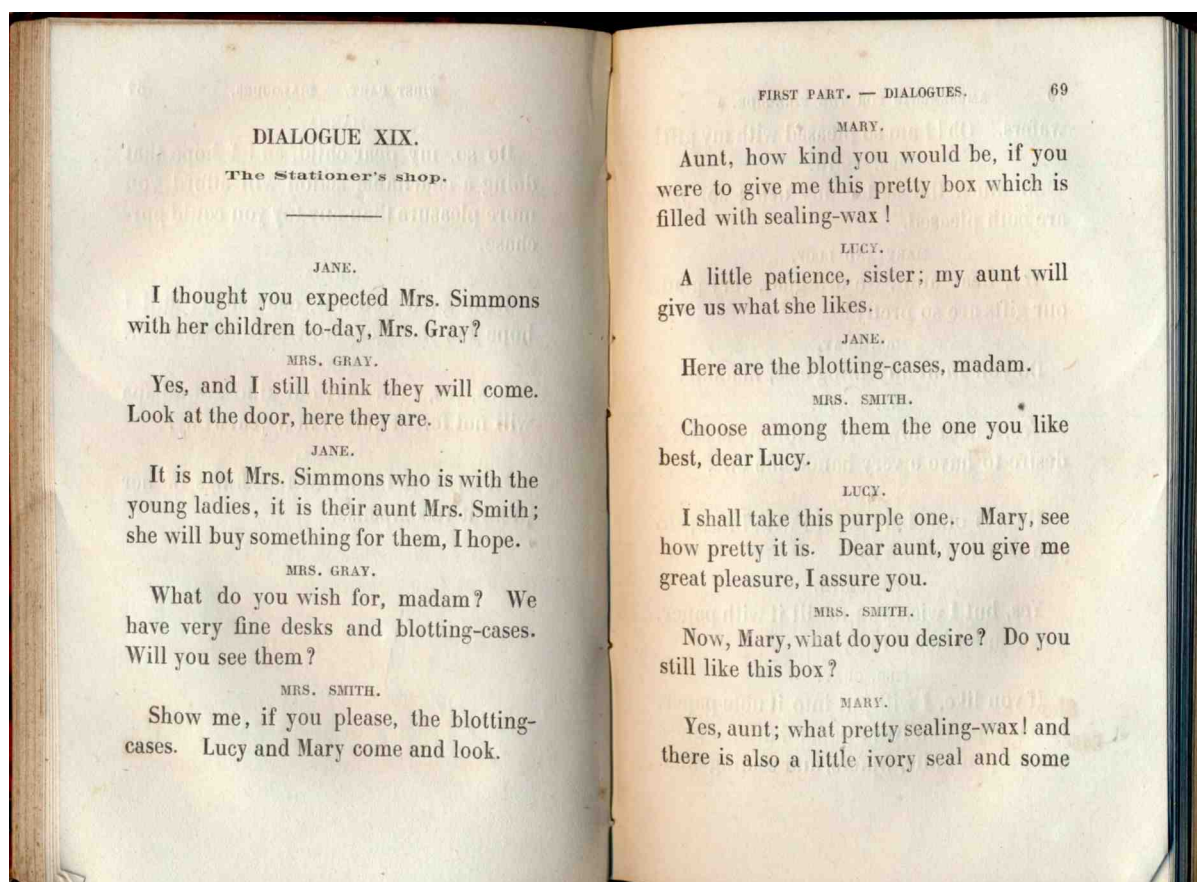
FIRST EDITION? 12mo, pp. [iv], ii, 216; contemporary cloth backed marbled boards.

Designed to help children learn French for travel in England, twenty-three short dialogues and nine short plays for acting out are set out to help everyday language skills.

The author uses the pseudonym taken by the famous educator Lady Eleanor Fenn at the end of the eighteenth century 'Sarah Teachwell'. We have not been able to identify her but she was possibly a governess for in her preface she states: 'The following little collection will recall many a pleasant hour passed by my pupils in playing these simple dialogues in action, reminding them how soon they became accustomed to understand when spoken to, and to reply with promptitude.' The proceeds of her work were 'destined for the charitable fund called Mrs Teachwell's Faggot', but what this was is completely unknown to us.

The text, in unidiomatic English, is quite charming and unintentionally quite funny in places. 'Dialogue III The Quarrel and the Reconciliation' that takes place between Anne and John can stand for the much of the work: 'John Dear sister, come and play with me. Anne No, I will not. John Why, my dear? Anne Because you are so cross. John It is you who are cross. Anne No, you have pinched me. John What a story! Anne It is true, go along. John I will break your doll, miss. Anne O dear, my poor doll! John Don't cry, foolish little thing. Anne Give me my doll. John Will you make it up? Anne Yes, brother, I will kiss you? John There's a good girl. Anne Give me some sugar-plums. John I have none, dear sister. Anne Buy some at the shop. John I have no money in my purse. Anne Ask papa for some. John Well, let us go into papa's room. Anne Now, I love you very much. John Give me your hand. Anne The door is open, let us go out.'





The plays are a mixture of fairy tales and possible situations that could happen on a trip another country. They include: 'The Sham Governess', 'Honesty is the best policy', 'Little Red-riding-hood', 'Blue-Beard', 'When the cat is away the mice play', 'Mary, or the broken arm', 'The Lost child', 'The Conjuror', and 'The Pretender'. In the 'The Sham Governess' an impostor is introduced covering for the real governess, who is late in leaving her last situation; 'Mary, or the Broken Arm' begins with a schoolteacher worried about the future of one of her pupils 'Mary will never, no never, be like the others; her despotic character, her singular habits, her disagreeable manners I fear will not change, unless some catastrophe strike both her mind and heart. How unhappy must be her parents to have such a daughter; as for me, I am quite sorry to have admitted her into my school, for I am much afraid of all the trouble I shall have with her. But it strikes eight, the lessons must begin.' Mary breaks the arm of another girl and is punished: *Mrs Somerville*. What is the matter, pray, dear? *Fanny*. It is nothing, dear madam, do not be alarmed. *Mrs Somerville*, *Sitting down and supporting Fanny*. *Sophia*, tell it me. *Sophia*. *Well, madam, we were at breakfast, Fanny went to fetch her pocket-hand-kerchief which she had left in the bedroom, her feet caught in a string which was placed rather higher than the floor from one door-post to the other. Fanny fell, and her arm pains her much. Mary, pale and crying. Madam, I am the only cause of all this: it was I who placed the string in hope of catching somebody; but had I foreseen the fatal consequences, surely I should not have done it.* *Mrs Somerville*. *Mary*, I did not believe you were so wicked. *Mary*. O madam! I am corrected for ever; poor Fanny! how unhappy I am to have hurt you. Oh pardon me! *Mrs Somerville*. Fanny may pardon you; but, as for me, I am obliged to punish you severely. *Mary*. I will submit to all, madam. *Mrs Somerville, to Sophia*. Help me to support poor Fanny to her room; Clara, tell the servant to fetch the doctor in haste, as for you, miss Mary, stay in that room alone. Pointing to the other room. Reflect on your conduct and try to profit by this event. *They go out slowly*. All ends well with Mary now a good child.

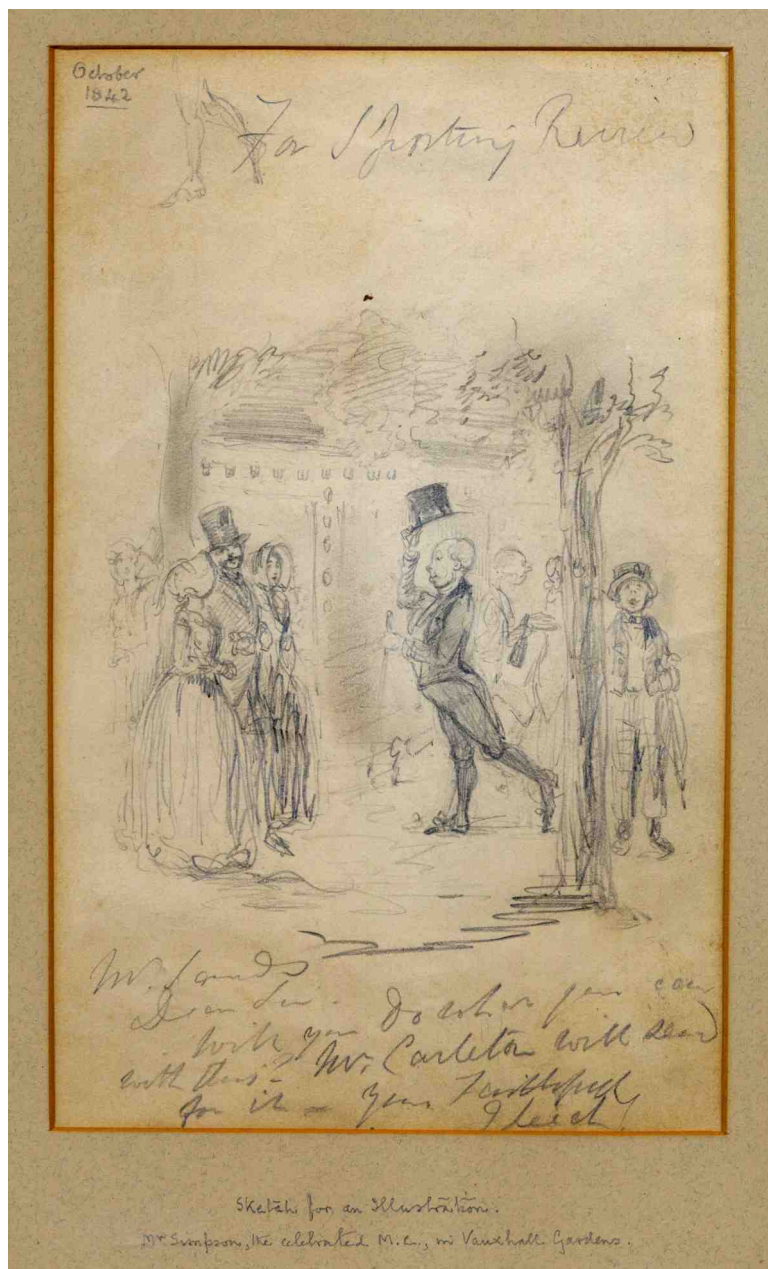
The publisher, Etienne Joachim Hégny (1799-1869) who used Truchy as his regular surname, made regulars trip to Britain during the 1840s and one assumes that he was purchasing literature to sell in his shop at the 'Librairie française et anglaise' at 26 Boulevard des Italiens in Paris. He probably found it expedient to reprint various popular works in English and useful works for his French customers to practice their English such as *Amusements for the Fire-Side*.

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

'THE HIGHLY ACCOMPLISHED AND EMINENT MASTER OF THE CEREMONIES'

48 [VAUXHALL GARDENS]. LEECH, John. 'VAUXHALL TWENTY YEARS AGO: DESIGNED AND ETCHED BY LEECH.' Depicting Charles Herbert Simpson, the Master of Ceremonies at Vauxhall Gardens. [London], [October, 1842]. £ 450

Pencil drawing [21 x 13.5] of a scene at Vauxhall Gardens with Simpson raising his hat to a gentleman with two ladies in each arm; to right a countryman with chequered trousers and holding an umbrella. Inscribed at the head 'For Sporting Review' and at the foot 'Mr Sands. Will you do what you can with this - Mr Carlton will send for it. Yours Faithfully J. Leech'; small remarque sketch of Simpson's legs, top left, and the date October 1842 in another hand; mounted in a gilt glazed frame.



The sketch was engraved and published in the November, 1842 issue of *The Sporting Review* (facing page 328). The printed form of the illustration is unsigned by either the artist or the engraver, and the only attribution to Leech was through the contents leaf describing the plate as 'Vauxhall Twenty Years Ago: designed and etched by Leech.' There was, unusually, no text to accompany the plate, although anyone who had attended Vauxhall Gardens would know the image represented Christopher Herbert Simpson, Esq. (1770–1835), the famous Master of the Ceremonies there.

However, the description on the contents leaf is not quite right, for it was 'Mr. Sands' who transformed Leech's drawing into an engraving. Apparently, Leech was perpetually late in delivering drawings to the engraver - not entirely his fault, for he had a tremendous workload, and inspiration was never under total control. The engraver James Sands (1803–1882) had the job of turning the sketch into a steel plate, which must have taken something like a week to complete. Sands is chiefly known for his landscape steel engravings after Thomas Allom, W.H. Bartlett, William Beattie, etc., but later worked as an Australian merchant—a story for another time! The rather vague 'Mr. Carlton will send for this' refers to John William Carleton, then publisher of *The Sporting Review*, but not for long, as he became bankrupt a matter of months later and eventually died in a lunatic asylum - yet another story for another time!

This was John Leech (1817–1864) on the very cusp of fame in 1842, his *Portraits of the Children of the Mobility* (1841) made him quickly noticed, and his work for *Punch* together with the illustrations for Charles Dickens's *A Christmas Carol* (1843), made his success certain.

THE CHARITABLE LADIES OF EDINBURGH

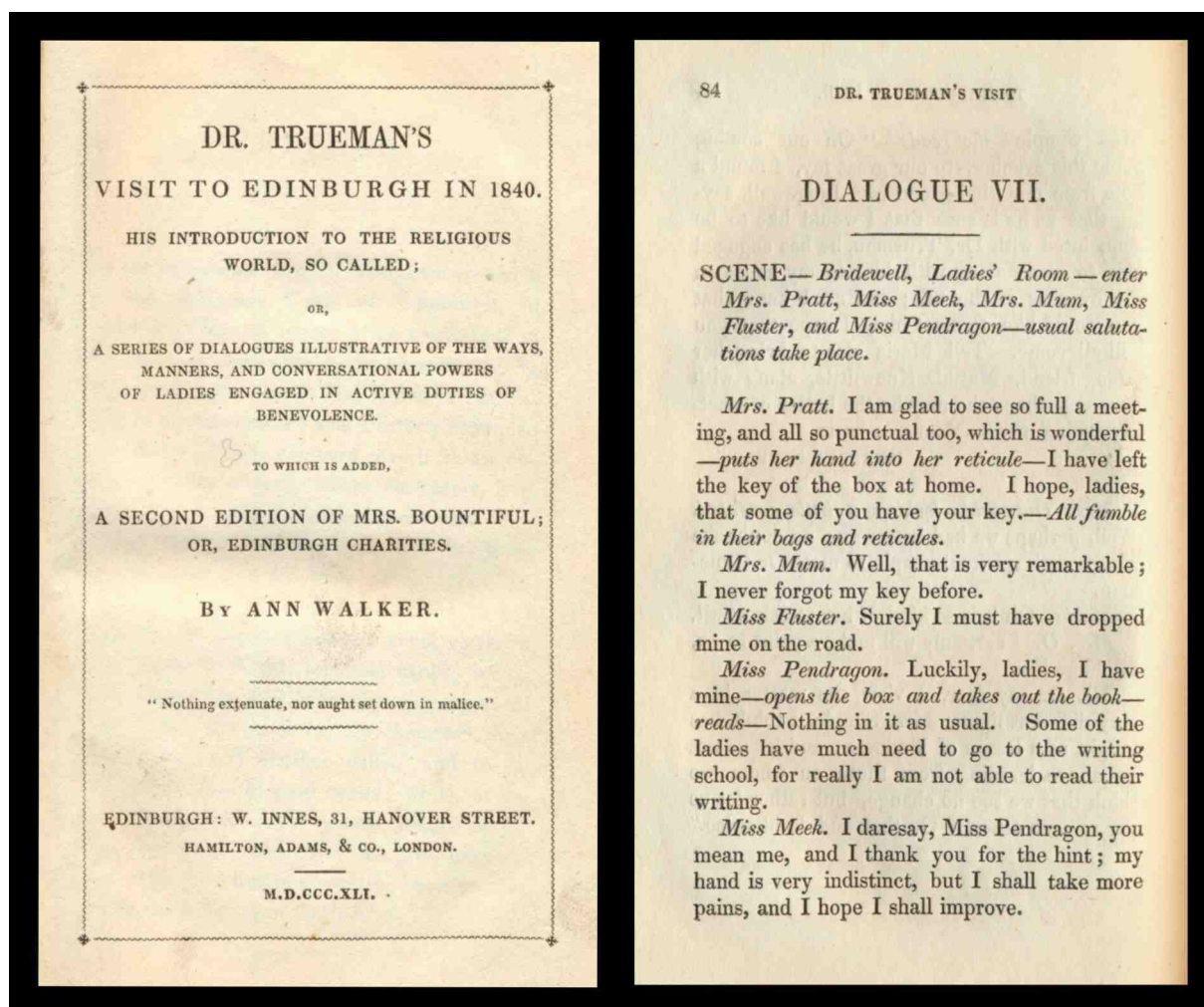
49 WALKER, Ann, of Dalry. DR. TRUEMAN'S VISIT TO EDINBURGH IN 1840. His introduction to the religious world, so called; or, a series of dialogues illustrative of the ways, manners, and conversational powers of ladies engaged in active duties of benevolence. To which is added, a second edition of Mrs.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

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

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

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

Ann or Anne Walker (1782–1849) was a Methodist, both something unusual and something of an outsider in respectable 'Presbyterian' Edinburgh society. Her satire, cast in dramatic form, takes aim at the perfidy underlying much of the charitable work carried out by adherents of the established Church in Scotland. She was a close friend of Susan Ferrier, although their correspondence is now lost, and generally speaking there is a



distinct paucity of information on the interesting author. She was the daughter of James Walker a successful lawyer and Writer to the Signet who had purchased Dalry house, then on the outskirts of Edinburgh. She also wrote two other works *Rich and Poor* (1823) and *Common Events: A Continuation of Rich and Poor* (1825), both works critical of the charity meted out by well-to-do, but aloof, classes living in Edinburgh.

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

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

'THE WORK OF CATECHISING A VERY GREAT NUMBER OF CHILDREN OF ALL KINDS'

50 **WATTS, Isaac.** *DIVINE SONGS*, attempted in easy language for the use of children... London: Printed for J. Buckland; J.F. and C. Rivington; T. Longman; W. Fenner; T. Field; and E. and C. Dilly. 1778.

£ 185

12mo, pp. xii, 58, [2] advertisements; in recent marbled wrapper.

Rare edition of Isaac Watt's *Divine Songs*, which can justly be claimed to be the first classic text written for children in England. It's popularity lasted almost two centuries, although its origins are firmly rooted in the puritan tradition of English Literature.

'The greatest part of this little Book was composed several years ago, at the Request of a Friend, who has been long engaged in the Work of Catechising a very great Number of Children of all kinds, and with abundant Skill and success. So that you will find here nothing that favours of a Party: The Children of high and low Degree, of the Church of England, or Dissenters baptised in Infancy, or not, may all join together in these Songs. And as I have endeavoured to sink the Language to the Level of a Child's Understanding, and yet to keep it, if possible, above Contempt; so I have designed to profit all, if possible, and offend none. I hope the more general the Sense is, these Composures may of the more universal Use and Service' (Preface).

The first edition appeared in 1715.

OCLC records one copy in the UK, at Nottingham, and six more in North America, at Brown, Case Western Reserve, Louisiana State, Kent State, Wright State, and Mount Saint Vincent.

D I V I N E
S O N G S
ATTEMPTED IN
EASY LANGUAGE
FOR THE USE OF
C H I L D R E N .

By I. WATTS, D.D.

MATT. xxi. 16.

Out of the Mouths of Babes and Sucklings thou
hast perfected Praise.

L O N D O N :

Printed for J. BUCKLAND; J. F. and C. RIVING-
TON; T. LONGMAN; W. FENNER; T. FIELD;
and E. and C. DILLY.

M DCC LXXVIII.

A CRADLE HYMN. 55

*Some Copies of the following HYMN hav-
ing got abroad already into several Hands,
the Author has been persuaded to permit
it to appear in Public, at the End of
these SONGS for CHILDREN.*

A CRADLE HYMN.

I.

HUSH! my dear, lie still and slumber,
Holy Angels guard thy Bed!
Heav'nly Blessings without Number
Gently falling on thy Head.

II.

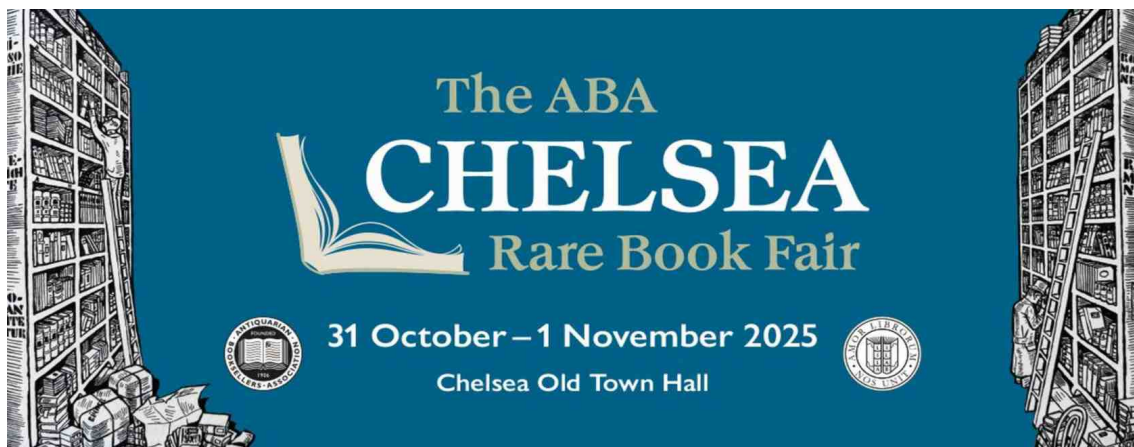
Sleep, my Babe; thy Food and Raiment,
House and Home thy Friends provide;
All without thy Care or Payment,
All thy Wants are well supply'd.

III.

How much better thou'rt attended
Than the SON of GOD could be;
When from Heav'n he descended,
And became a Child like Thee.

2

THE END



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