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56 [Kings & Queens]

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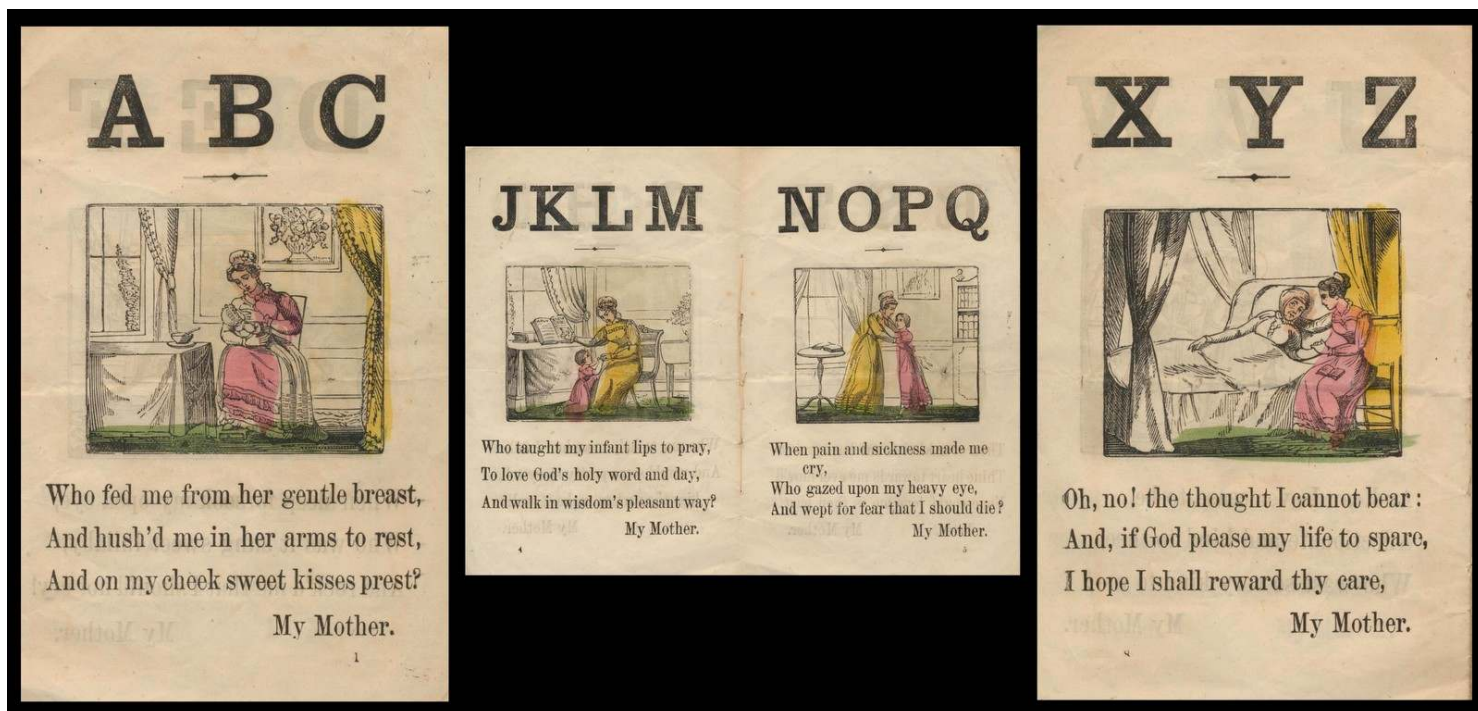
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1. **[ABC]. MY MOTHER.** London: Printed for the Booksellers. [c. 1840].

£ 225

8vo, pp. [8]; with eight wood engraved cuts, four with contemporary (possibly original) hand-colouring; stitched as issued in the original printed pink wraps.

Charming, albeit naive, rhyming ABC giving a child's praise of their mother:

'When pain and sickness made me cry,
Who gazed upon my heavy eye,
And wept for fear that I should die?
My Mother' (p. 1).

The rear wrapper gives a 'List of Books in this series', the present issue being no. 15. Few, if any, seem to have survived due to their fragile nature and inevitable short shelf life.

OCLC records only microform copies; we have found one further copy, at the Bodleian (where it is attributed to Ann Taylor).

OVERSEEN BY MOTHER

2. **[ABC GAME]. LOTO ALPHABETIQUE.** Ce Jeu apprend la lecture aux enfants tout en les amusant. Paris: Watilliaux edr. [Circa 1873].

£ 1,850

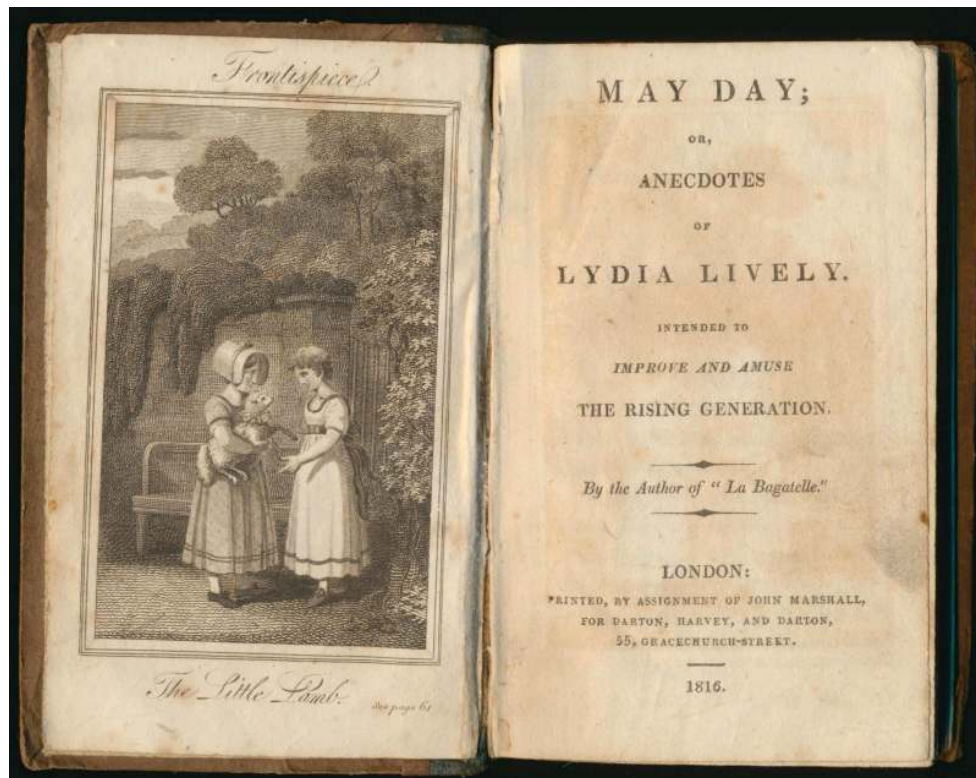
Complete with 12 hand coloured lithograph lotto cards [100 x 170 mm.] each with three rows of five lettered words each of which are pictorially represented on three sides of the cards; a wooden lottery wheel, the face with letters of the alphabet and guide pins, mounted on a turned rectangular wooden stand with button feet; also two small pink cloth and linen bags containing clear glass discs for placing on the lotto cards and opaque glass for prizes; original box [270 x 357 x 55 mm] the lid with a hand coloured lithograph scene of several children playing the game of lotto in a drawing room setting; with printed rules of the game mounted on the underside of the lid, and including the publisher's name together with the printer J. Rigal & Cie in Paris at foot, some wear to the edges of the box, the lid somewhat soiled with some minor damage; nevertheless, a very appealing item.

Scarce and appealing ABC 'Loto' game. Each of the cards are set out with three words, so one for instance has 'piano', 'danse' and 'kilo' including illustrations of an upright piano, a ballet dancer and circus strongman - other subjects that fit the five letter word format include, a Turk, a boy reading a book, a hammock, soldiers, a clown, a zebra, a fire-fighter, a fruit seller, a tent, rabbits, beehive, a swan, and even that nineteenth century duty of a visit to the graveyard! More sophisticated than some toys, this example has the unusual addition of a wooden lottery wheel to spin rather than the universal bag of lettered cards.



We have next to no information on the artist Bernard Coudert however he is known to have produced several lithographic designs for games through the 1860's and 1870's where his name is more often than not found together with H. Jannin's establishment. Watilliaux, the fabricator of this example, began marketing toys and games during the 1870's. The lotto game this appears to be one of his earlier products sold from the rather run down, and soon to demolished, seventeenth century Hôtel de ducs d'Épernon at 110 rue Vieille-du-Templ. This was in the Marais district of Paris, then somewhat depleted of aristocrats after the revolution and left to artisans, merchants and trades. Watilliaux clearly liked this form of the toy with the lotto wheel as he was still selling a version of it as late as 1903.





HOW TO BECOME AND REMAIN GOOD

3. [AFFECTIONATE MOTHER]. MAY DAY; or, Anecdotes of Lydia Lively. Intended to improve and amuse the rising generation. By the author of "La Bagatelle." London: Printed, by assignment of John Marshall, for Darton, Harvey, and Darton, 1816. **£ 185**

12mo, pp. 138, [6] 'Books for Youth published by Darton, Harvey and Darton'; with engraved frontispiece; original green roan backed grey boards, spine lettered in gilt, slightly rubbed in places.

First published in 1787 by John Marshall, the only identification we have of the author is from another work *La Bagatelle*. Intended to introduce children of three or four years old, to some knowledge of the French language also published under the Marshall imprint at about the same time, where the preface is signed 'Affectionate Mother.'

By 1816 the text would have felt rather outdated, but the story seems to transcend any fashionable quibbles. Interestingly the work opens with Lydia reading another anonymous work published by Marshall about 1790, called *The history of little Ann and her brother little James* - is this a third work by the same writer? The essence of the story is how a little girl can become and also remain good. In chapter three she alas has a 'relapse' as Lydia had not done her French lessons, she confesses this in chapter four and being now good again May Day arrives and she dresses up with a garland. Other episodes include a visit to the Schoolroom, including a parrot that has learnt its ABC; her friend Sally bringing a lamb - this episode illustrated by the frontispiece; The Work-Bag; Birth-day; An Agreeable Tour; Generosity and Gratitude etc.

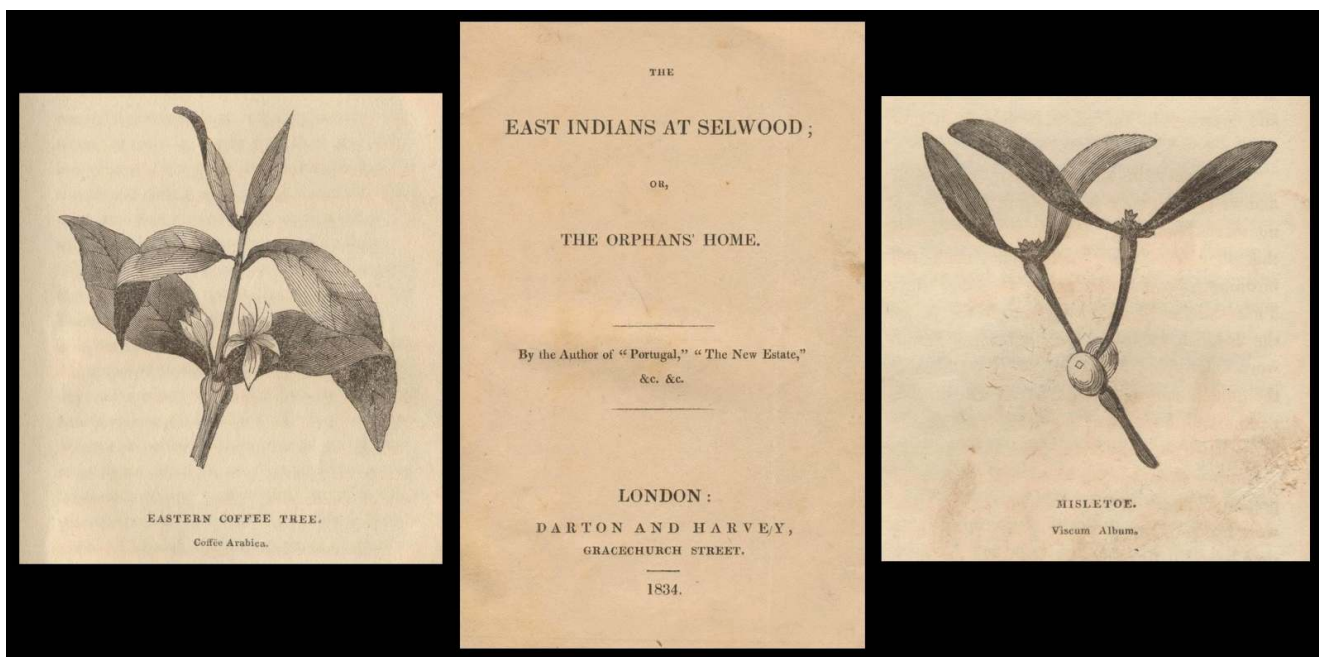
The conclusion records that her mother had noted down all the mistakes Lydia had made in her journal but decided to discontinue this on her daughters continued good conduct!

Darton G626; OCLC records copies in North America at Princeton, UCLA, Florida, Southern Mississippi, Miami, Bryn Mawr, Notre Dame and the Newberry library.

TALES OF TWO ORPHANS FROM THE EAST

4. [ANCRAM, Georgianna Mitford]. THE EAST INDIANS AT SELWOOD, or, The orphans' home. London: Darton and Harvey, Gracechurch Street. 1834. **£ 450**

FIRST EDITION. *12mo, pp. 169, [1] blank; engraved frontispiece of 'Selwood.'; original purple roan backed marbled boards, recased with new endpapers with neat reape to head and foot of spine; spine lettered in gilt.*



Uncommon first edition of this work relating to the life of the recently orphaned Isabella and Robert who had arrived from Bengal to be looked after by their aunt Ann in England.

Aunt Ann relates how 'her only sister, who had died in a foreign country, and her brother-in-law, who had been only able to reach the Cape in his journey home, and had there died, leaving the two children orphans.' (p. 3) The children had arrived in the country so recently that they were still wearing their Indian dress and on their first meeting with aunt Ann 'Isabella stood gazing at her new relation, her hand fast clasped in that of the black woman, who had been her nurse: she looked like a little fairy, so strongly did her blue eyes, golden hair, and fair skin, contrast with the sable complexion of Dinah. The boy was older, and of a stronger frame and browner tint; but he looked wan and languid, for he had been too much beloved to be parted with, till his life had nearly fallen a sacrifice to the Indian climate.' Dinah flits in and out of the narrative, speaking a species of patois, with an indication of her station when eating with the family: 'Dinah sat nearly between them, and somewhat behind their chairs, with her small table before her, on which she had her tea, and was helped from the larger table to any thing she liked.'

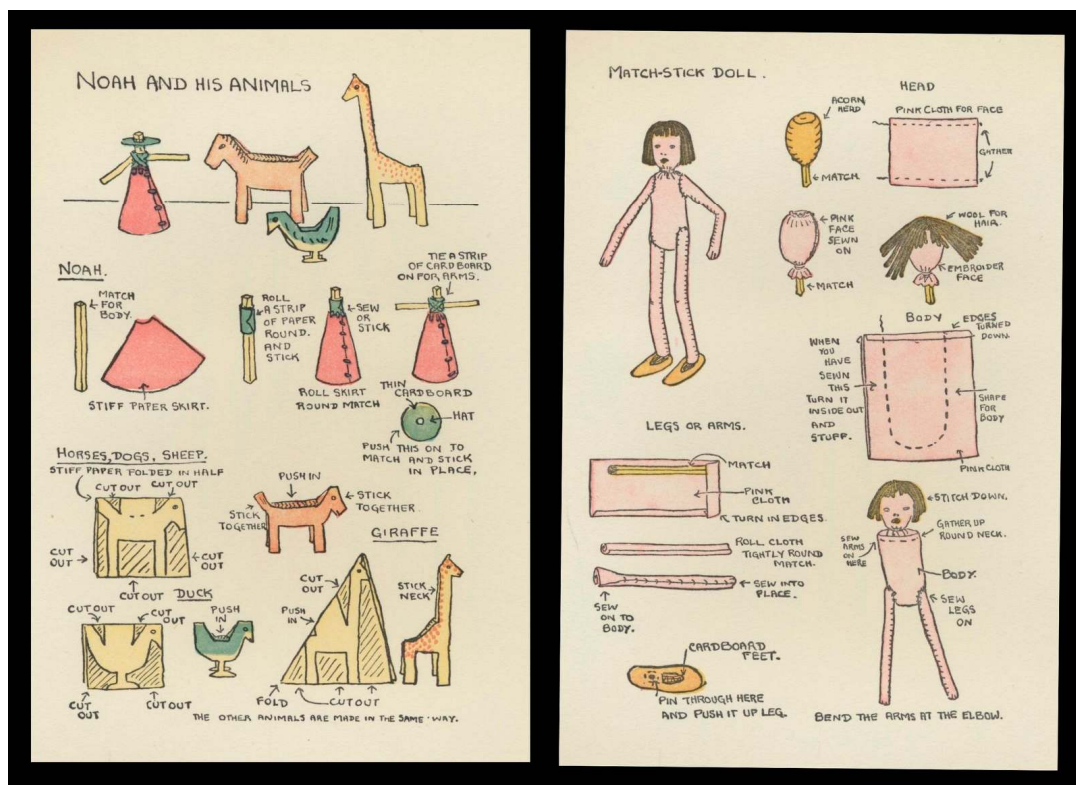
Everything being new to the orphans aunt Ann sets about explaining the various objects and natural history specimens that meet their eyes. These include short chapters particular plants including papyrus, coffee, flax etc, then a chapter of observations during a walk with mistletoe, hares, oaks and other occidental subjects give due notice in relation to oriental fair. Another chapter has the arrival of a stranger who relates that if it was not for the kindness of the orphans late mother over the loss of his boy in a frightful shipwreck he too would have been lost. The text seems to lose some solidity as subjects as diverse as, iron, fossil woods, fungi, Solway moss, a brief life of Robinson Crusoe, early navigators, use of money, the employment of capital, the culture of vines are forced into the narrative. All is topped of with a melancholy story before a brief paragraph of the orphans later years: 'The holidays were now at an end; exertion was to commence to-morrow, and Robert, under the kind influence of his aunt, and the wise government of his tutor, grew up, not indeed a hero, for his nature was thoughtful and contemplative, but a worthy and an honoured member of society. In his riper years, he would sometimes recall to his sister the wild fancies of his youth; and laugh at the motto which had once excited his ambition: he no longer wished.'

The author was known to the publisher as Georgianna Mitford and later as Georgianna Ancram with her correspondence was franked from Bath in 1829 and 1830 but really that is the sum total of our knowledge. She wrote a number of other books for children including travel works on Wales, Ireland and Portugal.

OCLC records four copies in North America, at Princeton, Florida, Columbia, and UCLA.

MAKING TOYS OUT OF 'INEXPENSIVE THINGS'

5. **ANGUS, Helen M.** THE TOYMAKER CARDS. [London]. Oxford University Press. [n.d., c. 1938]. £ 150



31 toymaker cards (215 x 152mm), printed in colours, plus one instruction card; cards contained in the original printed envelope, as issued, and, save for a few marks, in excellent order.

Uncommon complete 'set of thirty-two cards with instructions for making toys from matchboxes, cardboard, coloured paper, and other inexpensive things used in every house'. The Toys include various motorcars and ships, cork furniture, a matchbox cinema, Noah's Ark and animals, a puppet theatre, doll's made out of twigs and matchsticks, and a 'goliwog' made out of wool, as well as more adventurous projects such as constructing a toy fort, puppet theatre and model village. The cards evidently proved popular as they were later issued in book form.

OCLC records two copies, both in Denmark.



PHYSICAL TRAINING COLLEGE FOR WOMEN, AND SUFFRAGETTES?!

6. [ANSTEY, Rhoda]. ORIGINAL PHOTO ALBUM compiled by Alicia Dearden, a student at the Anstey Physical Training College, Erdington. c. 1907-08. £ 1,500



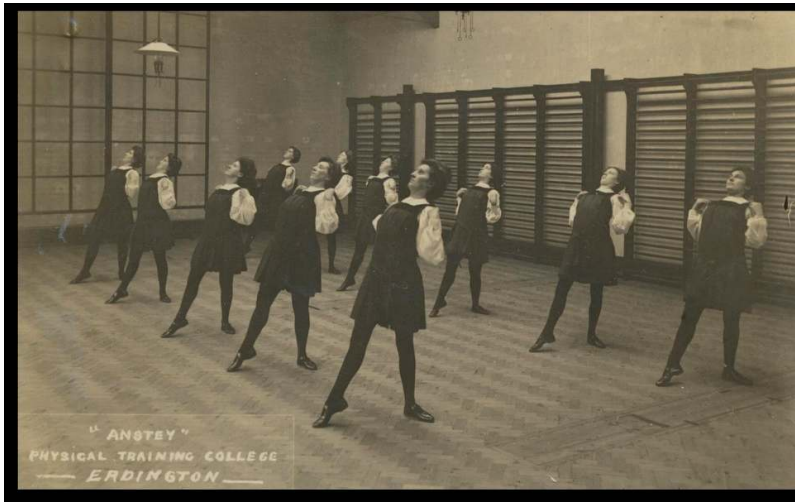
ORIGINAL ALBUM. c. 95 photographs carefully inserted on to album leaves, plus one photographic postcard (of girls at work in the gymnasium) loosely inserted, leaves rather browned and brittle in places, photographs clear and in very good state, with only occasional fading; housed in the original green cloth Art Nouveau Album, inner hinges split and just holding, some light soiling to boards, and rubbing to extremities, but still a very appealing item.

Unique and fascinating original photo album recording one girls time at the Anstey College of Physical Training, only the second women's physical training college in the country. The College had been founded by Rhoda Anstey in 1897 and these photographs date from just after its move to Erdington in 1907.

'In 1907 Anstey purchased Yew Tree House, Chester Road, Erdington, and moved the college there, so that students at the college would have easier access to schools, particularly girls' secondary schools, for teaching practice. Gradually she extended the professional and residential accommodation. Anstey was committed to service to the community and from the earliest days students took classes with factory girls' teams and clubs in Birmingham. Gymnastics and dance displays were regular features for both the students and the girls' clubs. Her belief in mottoes took physical form around the college. Displayed on the gates was the college motto, (Vis atque gratia harmoniaque 'Strength, grace, and harmony'). The gymnasium and common room walls were adorned with sayings such as 'In quietness and confidence shall be your strength', 'strength together with grace and harmony', 'God was goodness and goodness was God', and 'The body is the instrument of the mind and the habitation of the spirit'.

Anstey was a strong supporter of the women's suffrage movement, hosting campaign meetings at her college and providing special lectures for the students. She was one of the original members of the Gymnastic Teachers' Suffrage Society, formed in January 1909. The initial objective of the society was 'to ascertain the numerical strength of suffragists in the profession and to protect the profession from restrictive legislation' (cited in Webb, Women's physical education, 306). She led her staff and students in the great suffrage demonstrations in London in 1910 and 1911 where they marched strictly in time and step, wearing short blue skirts, college blouses, and badges, under the Gymnastic Teachers' banner, and carried the Swedish colours.' (Oxford DNB).

The present album, compiled by Alicia Dearden, probably daughter of a Bolton manufacturing chemist, born c 1889, gives a real sense of the college, and what a fun time the girls who attended had! Some of the young women in the photographs are identified - by their surnames - and there is a photo of Miss Anstey herself - and of the outside of the college - and an interior of Alicia's college room. The photographs show a wide range of college activities - all photographed informally. One shows a group of girls, wearing their boaters, and is labelled 'On the car (excuse me, but are you the suffragette party?!), perhaps en route to a London march.



Rhoda Anstey (1865–1936), promoter of women's physical education, was born at Jurishayes Farm near Tiverton, Devon, on 15 April 1865, the seventh of nine children and second daughter of John Walters Anstey, a yeoman farmer, and his wife, Susanna Elizabeth, née Manley. She was a natural countrywoman with a great love of the county of her birth; in 1891 she was managing the dairy on the family farm. Little else is known of her early life before she attended Madame Bergman Österberg's Hampstead Physical Training College, where she was a student from 1893 to 1895. The curriculum at Hampstead was based on Ling's Swedish system of gymnastics. 'The fundamental principle of Ling's System is the harmonious development of mind and body, the mind to be dominant, the body obedient', Anstey wrote in 1912 (Webb, *Women's physical education*, 129 n. 7). She was a keen and sensitive student, with an intense interest in the subject, rising early to practise cricket on Hampstead Heath before breakfast. During her training she saw that the development of professional teaching careers opened great possibilities for the future of physical education, especially for women and girls.

Anstey's initial interest was in remedial gymnastics and in 1895 she opened a health centre, the Hygienic Home for Ladies, at New Cross Farm, South Petherton. With £100 as her capital, she moved her centre in 1897 to The Leasowes, Halesowen, Worcestershire, the former home of the poet William Shenstone. Healing came through her fingers, which aroused the antagonism of the local medical profession, among whom she was known as the Heretic. A vegetarian and keen theosophist with an interest in astrology, she found great value in meditation. Her attire was unconventional: a supporter of dress reform, she went corsetless, and wore a djibbah and sandals. She had an upright, dignified carriage and walked with a light, swift, decisive step—almost a run.

Anstey soon realized that with educational as well as remedial training her students would be better qualified to take up teaching posts. She therefore founded in the premises of her clinic at Halesowen, in 1897, the Anstey Physical Training College, a private institution which was, after Hampstead, the second specialist college of physical training for women students who wanted to qualify as teachers of physical education in Great Britain. A chance meeting at the college in 1898 led to the formation of the Ling Association, whose ideas she actively promoted.

The first students at the Anstey Physical Training College assisted with the treatments for patients as well as qualifying for the new profession of trained gymnastics teachers. They were admitted between the ages of eighteen and twenty-eight years and had to hold either a certificate from a recognized examining board or produce other evidence of a good general education. Between 1897 and 1919 they followed a two-year course covering practical and theoretical work, teaching practice, and clinics. Students visited Birmingham University for anatomy and dissections, travelling the six miles from Halesowen by pony and open wagonette. From 1919 the course was lengthened to three years with extended teaching practices and medical gymnastics. Anstey, as a physical culturalist, aimed to "send out women trained in mind and character as well as in body, to spread a knowledge of physiology and the laws of health; to work in schools for the advancement of physical education and for the prevention of deformity and imperfect bodily development, which often arises out of the conditions of school life, as well as to cure ailments and deformities where they exist".

In 1915 Anstey purchased an additional plot of land at the rear of the college which was developed for games practices. She also had Lavender Cottage built where she lived with the three girls whom she informally adopted in 1919, when they were aged six, four, and two respectively. They were formally adopted on 13 May 1927. After being taken seriously ill in 1918, she went into semi-retirement and lived for a time in Cheltenham, but resumed her involvement with the college in 1920 as joint principal, her colleague Ida Bridgman taking day-to-day control until they both retired in 1927.



THE FIRST WOMAN TO TAKE HER SEAT IN THE HOUSE OF COMMONS

7. **ASTOR, Nancy.** ORIGINAL SCRAPBOOK compiled by a follower or supporter of the first woman MP. [Various places, but mainly Plymouth]. [c. 1935-6]. **£ 950**

ORIGINAL SCRAPBOOK. 4to, 200 x 155mm, with various ephemera, flyers and news clippings tipped and loosely inserted into pp. 84 of a lined notebook, with the same amount of pages left blank; some foxing and browning; in the original cloth backed maroon boards, some surface wear, but still a very appealing item.

Fascinating scrapbook compiled by a follower of Nancy Astor, the first woman to take her seat in the House of Commons on the 1st December 1919, largely put together in relation to the 1935 General Election campaign.

Nancy Astor (1879-1964) was an American citizen who moved to England aged 26 and married Waldorf Astor. He succeeded to the peerage and entered the House of Lords, and she entered politics and won his former seat at Plymouth South after a by-election in 1919, thus the constituency became the second in the UK (and the first in Great Britain) to elect a female MP (the first female MP was the Sinn Féin member Constance Markievicz, who did not take her seat). The present scrapbook contains numerous clippings, printed ephemera and an election poster and was likely compiled by a local resident and follower, providing a fascinating insight in to her own campaign for Plymouth South. She duly held on to her seat, before finally being persuaded to step down in 1945.





SPIRITUAL ADVISOR OF NICOLAS STENO

8. **BAMBACARI, Cesare Niccolò.** DESCRIZIONE DELLE AZIONI, E VIRTU DELL'ILLUSTRISSIMA SIGNORA LAVINIA FELICE CENAMI ARNOLFINI, composta dal reverendissimo p. abbate d. Cesare Nicolao Bambacari can. reg. lateranense del monastero di s. Frediano di Lucca... In Lucca, Per Pellegrino Frediani, MDCCXV [1715]. £ 1,750

FIRST EDITION, ASSOCIATION COPY? *Small 4to, pp. [xvi], 167, [1] blank; with engraved portrait; browned in places throughout, due to paperstock; in contemporary vellum, light surface wear, with ornate gilt endpapers (see illustration above), inscribed at foot of title 'Di Amilio Fran: Arnolfini', with 'donato a Michele Angelo Orsucci' in another hand beneath; a very desirable copy.*

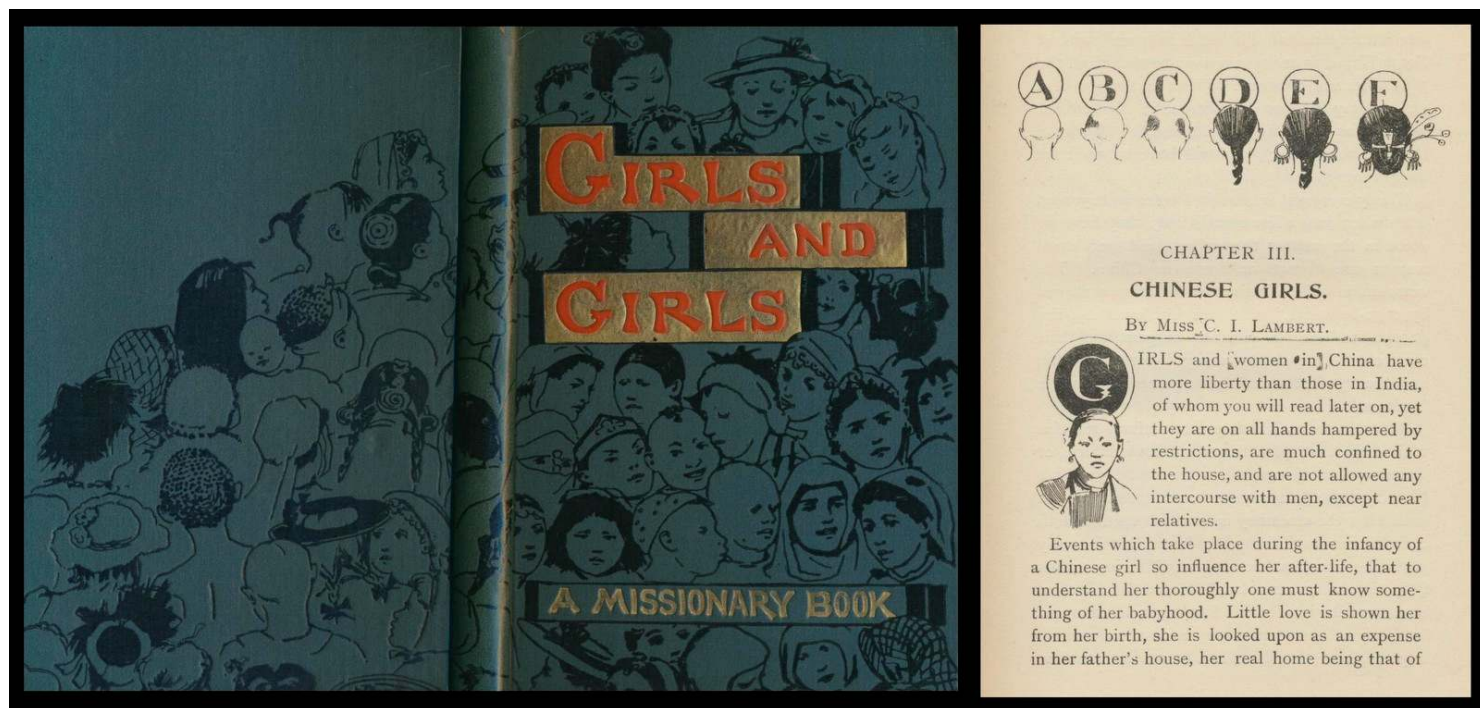
Scarce first edition of this life of Lavinia Felice Cenami Arnolfini (1631-1710), the wife of the ambassador of Lucca and spiritual advisor of Nicolas Steno, by Cesare Niccolò Bambacari (1647-1725).

'In 1715... C. N. Bambacari from Lucca published a biography of the saintly Mrs Lavinia Felice Cenami Arnolfini (1631-1710). According to father Bambacari, Mrs Arnolfini - being a good Catholic saint - had not only pursued her own personal sanctity but also inspired others to the path of perfection. According to Bambacari, it was her zeal that brought [Nicolas] Steno to the Catholic faith and spurned him on so that he eventually became titular bishop and apostolic *nuncio* for the benefit of the heretical states of Germany and died in the odor of sanctity' (see *Steno and the Philosophers*, edited by Mogens Lærke and Raphaele Andrault, 2018, p. 47).

'When the Grand Duke moved back to Florence for the winter, Viviani arranged for Stensen to have his own furnished apartment with a servant to look after it. It was but a short walk from his new home to the Annalena convent's shop, so one assumes Stensen must have told Maria Flavia about his visit to the Arnolfini family in Lucca. He did not know that the nun knew Lavinia Arnolfini. After the conversation, she wrote to Lady Arnolfini, and suggested that the ambassador's wife invite the young Scandanavian scientist who lived according to Luther's dogma. When the ambassador's family were again in Florence, Stensen often visited them and became close to the family. Lavinia Arnolfini had, when young, wanted to enter a convent, but following her parents' wishes, married an aristocrat who was much older than her. Stensen talked often with Lavinia Arnolfini about the Catholic faith. In the course of one of their conversations, she said to him: "If my blood could help to convince you of God's truth, then in his instant would I give my life for your salvation". This conversation made a great impression on Stensen. Just as systematically as he had, time after time, researched new scientific topics, so now he began to study the original biblical texts and the Church Fathers' and Christendom's oldest texts, in order to arrive at a firm understanding of the true faith' (see Hans Kermit, *Niels Stensen, 1638-1686: The Scientist who was Beatified*, 2003, p. 50).

Nicolas Steno or Niels Stensen (1638–1686) was a Danish scientist, and a pioneer in both anatomy and geology. 'Born to a Lutheran family, Steno converted to Catholicism in 1667. After his conversion, his interest for natural sciences rapidly waned giving way to his interest in theology. At the beginning of 1675, he decided to become a priest. Four months after, he was ordained in the Catholic clergy in Easter 1675. As a clergyman, he was later appointed Vicar Apostolic of Nordic Missions and Titular Bishop of Titopolis by Pope Innocent XI. Steno played an active role in the Counter-Reformation in Northern Germany' (Wikipedia).

OCLC records six copies worldwide, four in Italy, one in Germany and another at the British library; ICCU adds a further eight copies in Italian libraries.



ENCOURAGING GIRLS TOWARDS MISSIONARY WORK

9. **BATTY, Miss A. E. et al.; with a preface by Eugene STOCK. GIRLS AND GIRLS. A Missionary Book.** London, Church Missionary Society, Salisbury Square, 1897. **£ 125**

8vo, pp. 128, illustrations throughout text; original turquoise cloth with a wrap around design in black of girls of all nations; title blocked in gilt and red on upper cover.

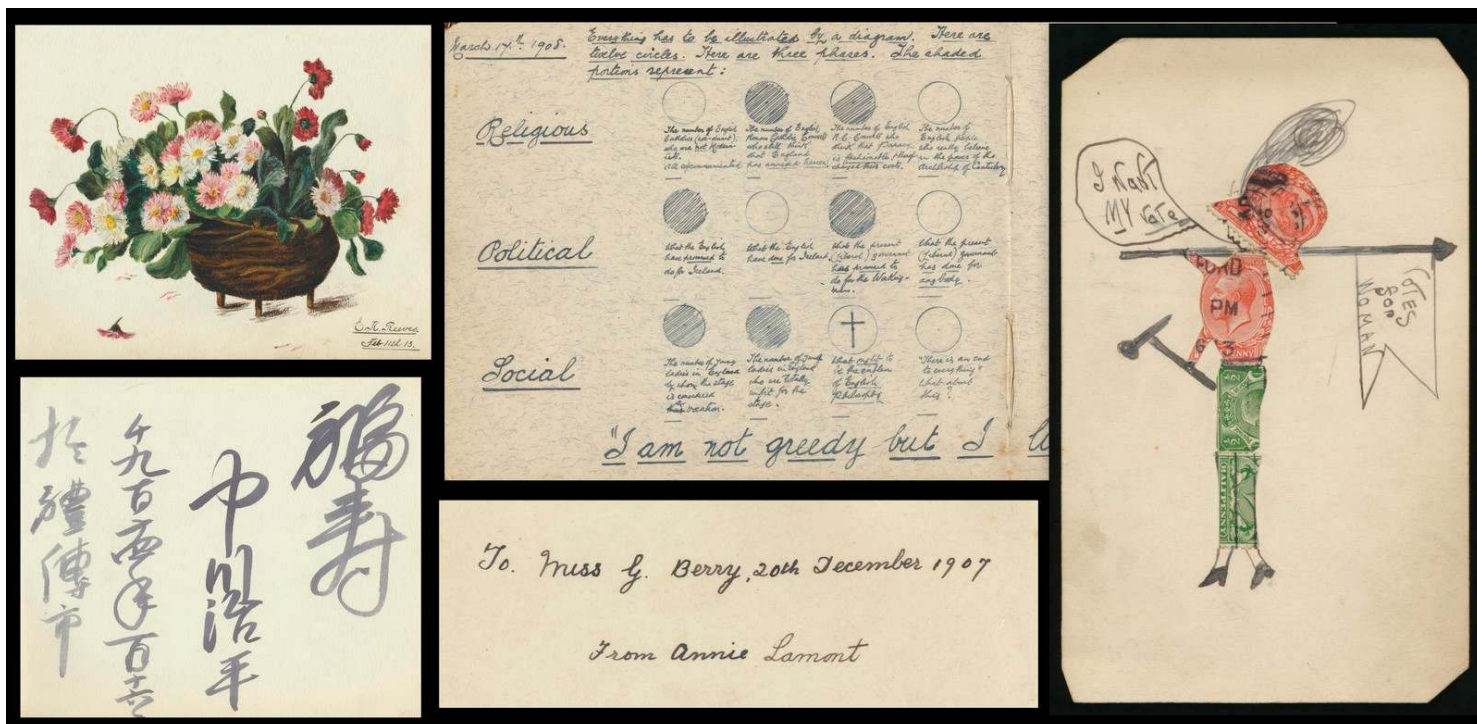
The text contains ten chapters by different authors on girls from countries including Britain, Japan, China, Ceylon, Indian, Mohammedan, East and West Coasts of Africa, American-Indian, with a final concluding chapter entitled 'A motto and a crest' by Miss G.A. Gollock, in which she notes 'I hope you have acquired a feeling of deep thankfulness that your lot has not been cast in Heathen or Mohammeden lands, and that you have exchanged the sense of restriction which sometimes burdens British school-girls for a new sense of the wonderful liberty of girls and women here compared with their sad restraint elsewhere.'

The editor of this work, Eugene Stock, was a promoter of foreign missionary at the end of the nineteenth century and the particular encouragement of women to enter the field. This can be clearly seen from nine of the ten chapters being written by active women missionaries, the whole import of the narrative being to encourage girls towards this work. A companion work was also published, naturally enough under the title *Boys and Boys*.

Many of the illustrations are initialled 'E.W.' and evidently the work of the British artist Enoch Ward (1859-1922) who actually grew up in Chicago but returned to England to become a fairly prolific contributor to various books and periodicals from the 1890 to 1921.

The first edition appeared in 1896, with a further two editions in the same year. The present copy would therefore appear to be the fourth printing.

OCLC records only Internet Resource copies.



NOT SO MILITANT

10. **BERRY, Gertrude Frances.** FRIENDSHIP ALBUM, including poetry, various ditties and illustrations. Reading, England and elsewhere. 1907 [-18]. **£ 300**

Album [150 x 185 mm], approx 80 leaves of variously coloured paper, most inscribed with poetry, watercolours and various humorous notes; with a loosely inserted postcard of a militant suffragette constructed in stamps with banner and hammer ready to strike; original padded red morocco, head and tail of spine slightly worn, upper cover lettered in gilt, gilt edges.

Fascinating friendship album given to Gertrude Berry by her friend Annie Lamont just prior to her leaving St. Joseph's Convent School in Reading. There are of course quite a number of parting poems and sketches by her school friends and a few from the sister's at the school with leaves of a number of their names and address at the end of the album in order to keep in touch. Gertrude was born in December 1891 at Langrish in Hampshire, her father, a Lime Merchant by trade died only nine months after her birth and Gertrude then went to live first with her grandparents. Her mother had remarried by 1900 to a Glue Merchant and had another family to look after, still after Gertrude left school she went to work as a clerk in her stepfathers business at Reading.

She was probably not a natural suffragette but was clearly supportive of the movement, if only in a peripheral way, the loose postcard in the album being given to her by a more militant friend at some period around 1911 or 1912. Other quotes in the album are in German, Arabic and Chinese, so Gertrude may have been involved at later periods with the Catholic Mission at Reading. The album is slightly atypical of its kind although each have their quirks of interest showing the fluidity of social concerns and people Gertrude interacted with.

GUILD OF WOMEN BOOKBINDERS IN SCOTLAND

11. **[BINDING]. SYM, Henrietta Wilson, binder, and BROWNING, Robert.** DRAMATIC IDYLS, First Series. London: Smith, Elder, & Co., 15 Waterloo Place, 1882. **£ 950**

SECOND EDITION. *Small 8vo. [170 x 109 x 181 mm], pp. [8], 143, [1] blank; contemporary binding by Henrietta Wilson Sym (signed with her gilt initials on rear turn-in) in brown niger goatskin, the covers tooled in gilt with a double fillet border, the front and back with four heart-shaped petals in the form of a flower-head in the corners separated with arch and dotted decorations along the border; the spine divided into six panels with raised bands, lettered in gilt in the second and third and dated at the foot, the others with hearts within inverted shields, plain endleaves, all edge gilt.*

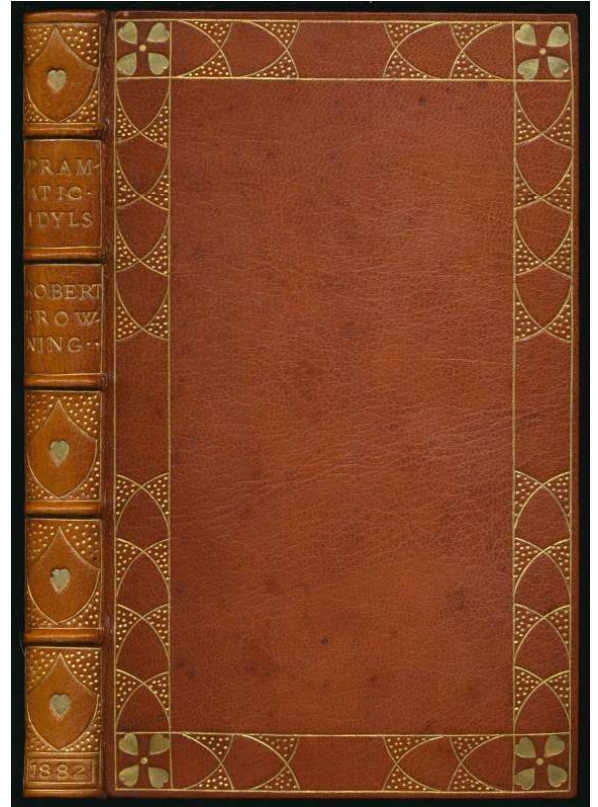


An excellent example of a binding by a member of the Guild of Women Binders, Henrietta Wilson Sym (1853-1943).

One of eight children to Rev. John Sym of Greyfriars Church (1809–1855) in Edinburgh, she was part of a group of Edinburgh women binders associated with the Edinburgh Social Union and member of the Guild of Women Binders. Frank Karlake sold her bindings from 1897, and there is reference to her gold-tooled designs on Vale Press Books. Coincidentally Henrietta was a committee member of The Edinburgh Arts and Crafts Club from about the same year and became treasurer in 1903. The Club was formed to encourage and give courses in wood-carving, metal work, inlaid leather work, embroidery and also bookbinding and by 1900 they were holding exhibitions of their work in Edinburgh. How long Henrietta pursued bookbinding is not known, although she is recorded as having another talent for embroidery. She lived with two of her unmarried sisters at the substantial address of 21 Belgrave Crescent and concerned herself with woman's suffrage and gave money in 1912 in support of *The Common Cause*, the journal of the National Union of Women's Suffrage; and later supported the Red Cross in WWI.

No example of her work appears on the British Library Database of Bookbindings.

Sym appears in Tidcombe, *Women Bookbinders 1880-1920*, pp. 99, 124 and 174.



IMITATING OWEN JONES

12. **BOND, Anne Lydia, *Illustrator*.** **THREE GEMS IN ONE SETTING** by A. L. Bond. The Poet's Song, Tennyson; Field Flowers, Campbell; Pilgrim Fathers, Mrs. Hemans. London. W. Kent & Co., Paternoster Row. [1860]. £ 300

Small 4to, [275 x 220 mm] 18 chromolithograph leaves printed on one side, one with general title, title to each poem and 14 leaves within decorative and illustrated borders; original Moorish patterned bevelled decorative purple cloth, with five sunken panels, four containing a design in blind surrounding a central panel with a shaped chromolithographs paper onlay title, expertly recased, some rubbing to joints and lightly sunned; inscribed on the front free endpaper 'To my Dear Wife, Fanny Bishop on her Partial Restoration to health 11th February, 1862. M. H. Bishop'.



A neatly produced work imitating the higher class, and more expensive illustrated works of Owen Jones and Noel Humphreys.

The three poems are each given a title with a simplified Owen Jones style followed by the poem proper set in a style based on manuscript prayer books, but modified to conform with the expectations of mid Victorian tastes. The work was offered for sale as a Christmas gift book for 1860 and was reviewed in rather an exaggerated way in *The London Review* 'equal to the finest specimens in the British Museum of illuminated manuscripts. An attempt is now being made by many ladies to practise the art of illumination; and to all who are desirous to succeed in their efforts, we recommend as fitting models to imitate the finely laboured pages.' Blackwood's *Edinburgh Magazine* rather damned the work and it seems copies were remaindered at auction the following year, doubtless the husband who gave this book picked it up cheap.

Anne Lydia Bond (1823-1881) was born and lived most of her life in Birmingham with her sister Emily. She was from a nonconformist family and when quite young in 1835 her father went bankrupt. Ann very probably, like her fictional counterpart Little Dorrit very likely had to start earning money even at a tender age. Doubtless a certain aptitude in drawing and painting was turned into professions, likewise her sister became a 'Teacher of Music.' That the both never married, lived modestly in a terraced house between a canal and a railway at Edgbaston in Birmingham strongly indicates their position in society. Still Anne in later life was sought after as a photographic colourist by no less a person than Lewis Carroll, for whom she coloured nude photographs of the eight year old Evelyn Hatch.

OCLC: 8678103.

LADY OF LETTERS

13. [BOYDELL, John, *Engraver*]. THE FEMALE CORRESPONDENT. From the Original Picture of the same size, Painted by Gabriel Metzu; In the Collection of the Right Honble. Lord Viscount Powerscourt. G. Metzu pinxit. James Watson fecit. Published Jany. 7. 1771, by J. Boydell, Engraver in Cheapside London. £ 750

MEZZOTINT PRINTED IN COLOURS, 505 x 360mm (19¾ x 14¼); some paper discolouration, and repairs to edges of plate mark on verso, nevertheless a striking plate.

A young woman wearing a waisted fur-trimmed coat and small bonnet sitting at a table melting a stick of wax in a candle in front of her to seal a letter, a dog at her feet, while a servant girl stands to right, waiting to take it, carrying a metal pail hanging on her left arm. After Gabriel Metsu (1629-1667), painter active in Leiden and Amsterdam.

BM 1861,1109.141.



BRIGHTON SOUVENIR BOOK

14. [BRIGHTON LADIES]. VARIETIES OF BRIGHTON FOR JUVENILES, Containing numerous copper-plates including portraits of the celebrated Martha Gunn, Phoebe Hessel, &c. Price—6d. Coloured. Bruce, 6, Pool Valley, Brighton. [n.d., c. 1840]. £ 850

12mo, pp. [12] leaves, each printed on one side only, bearing hand-coloured with verse beneath and a smaller hand-coloured vignette beneath that. stitched in to the original printed green wrappers, spine somewhat insensitively repaired, corners a little worn, else a very good copy of a scarce and highly attractive children's book.

Rare Brighton souvenir book, with charming hand-coloured views of landmarks and famous personages, each with accompanying poetical ditty beneath. Of particular note are 'the portraits of the celebrated Martha Gunn [and] Phoebe Hessel' which the publisher keenly notes on the front cover.



'The celebrated Phoebe Hessel,
Died at Brighton, Dec. 12th. 1821. Aged 108;
Many years a Private Soldier & fought at Fontenoy.
The deadly musket and the sword.
Phoebe no more employs.
To peace inclined she tries to sell.
Her basket full of toys.'

Although the title is unrecorded the work is essentially a reissue of *Juvenile Varieties of Brighton*, drawn, engraved, printed & published by John Bruce (active 1831-37), the plates, however, differ between the two, when compared with the copy in the Osborne collection. The present copy includes 'Trip to the Dyke'; 'Brighton Pleasure Boat'; 'The Goat Chaise'; 'The Celebrated Phoebe Hessel' and 'The Queen and Prince Albert', not found in the original. The inclusion of the latter holds the answer. Early in her reign Queen Victoria enjoyed visits to the Royal Pavilion, and after she married Prince Albert in 1840 they made several visits to Brighton together between 1840 and 1845. Furthermore, the 'new' plates were included at the expense of 'Ino. Standing Aged 81'; 'Brighton Zoological Gardens'; 'Mr. Clarke'; 'Royal Stables' and a plate of a statue of George IV which were obviously no longer thought pertinent for inclusion, indeed the zoological gardens was very short lived and closed in the late 1830's. It therefore seems certain that the work was reissued by 'Bruce' of '6, Pool Valley' in Brighton early in the 1840's to bring the work up to date.

We can trace no other copy under the present title; of *Juvenile Varieties of Brighton* we have located copies at Toronto, Princeton, Kent State, Indiana, Atlanta and the Morgan library.

PRINTED BY A WOMAN

15. [BROUGHAM, Mary, *Printer*]. OPENING OF THE BURSLEM SUNDAY SCHOOL. Mary Brougham, Printer, Market-Place, Burslem. [1837]. £ 225

4to, pp. 2, [2] blank; lightly soiled; as issued.

Rare, and as far as we are aware, unrecorded programme for the opening of the 'New Building' of the Burslem Sunday School. Apparently a dispute in 1836 between the Sunday School teachers and trustees of the Wesleyan Chapel in Burslem, which is alluded to in the 'Address of the Trustees, Committee, and Managers', led to the erection of the new building. Interestingly, in a footnote to the 'Address', it is noted that 'a library has been already commenced, consisting of upwards of Seventy Volumes - some of them the gift of friends - Donations of Books, suitable to a Sunday School Library, will be thankfully received'.



Curiously the programme is printed by a woman, Mary Brougham, of the Market Place in Burslem. With this in mind, and as Josiah Wood in his Address gives thanks 'for the excellent accommodation afforded to our Female Scholars', it seems evident that Burslem was quite a forward thinking town.

Not in OCLC or COPAC.

'FOR ECONOMICAL HOUSEWIVES'

16. **BROWNSCOMBE, Mrs. W.** 228 COMMON SENSE RECIPES for Economical Housewives with useful hints. Compiled by Mrs. W. Brownscombe. Maidstone: R.W. Burkitt, Kent Arms Printing Works, 57, Week Street. 1906. **£ 185**

FIRST EDITION. 8vo, pp. [vi], 65, [1]advertisement, [3] index, [1] advertisement, [3] 'Notes'; in the original cloth backed printed boards, lightly rubbed and worn, but still a very good copy.

Uncommon first edition of these '228 Common Sense Recipes' by Mrs. W. Brownscombe, set out in sections on 'Meat', 'Fish', 'Puddings and other Sweet Dishes', 'Cakes, Biscuits, &c.', 'Sauces', 'Soups', 'Pickles (a few)', 'Preserves', 'Sweets' and 'Varieties', before concluding with 'Sick Room Cookery'. The work begins with a rather charming ABC Acrostic giving 'Useful Hints':

'Always have a clear fire for broiling.

Baste roasting meat frequently.

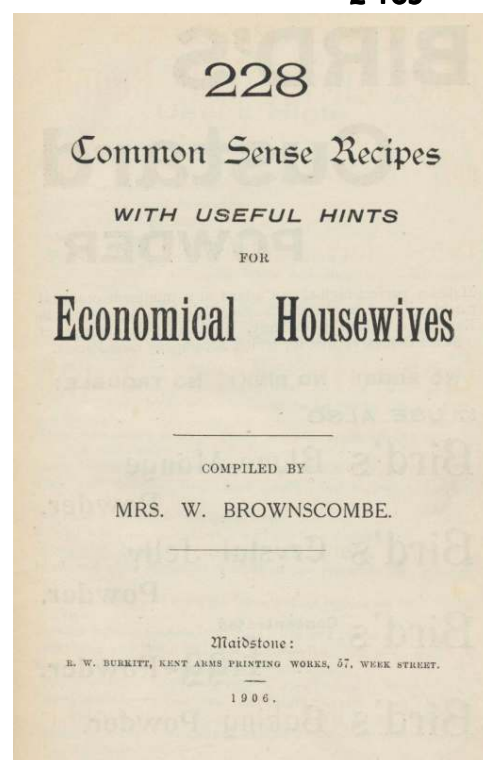
Clear up as you go along.

Do not put away anything dirty.

Eggs used extravagantly do more harm than good' (p. v).

As the book is printed in Maidstone it is safe to assume that Mrs. W. Brownscombe lived in Kent, and likely somewhere in the near vicinity of Maidstone, if not the town itself. We have, however, been unable to find any further information on her.

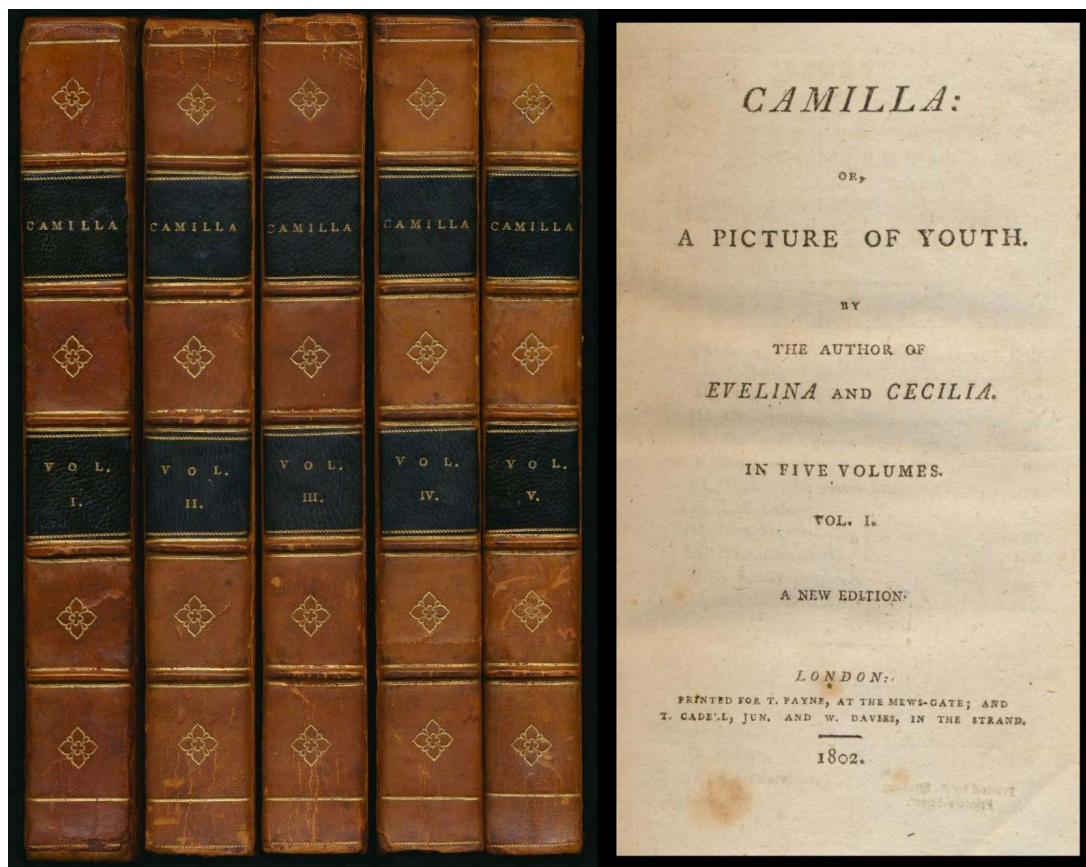
Not in OCLC or COPAC, and unrecorded as far as we are aware.



THE COPY OF 'ENGLAND'S EARLIEST BIBLIOPHILE'

17. **[BURNEY, Frances].** CAMILLA: or, A Picture of Youth. By the Author of Evelina and Cecilia. In five volumes. Vol I [-V]... London: Printed for T. Payne, at the Mews-Gate; and T. Cadell Jun. and W. Davies in the Strand. 1802. **£ 850**

A NEW EDITION. Five volumes, 12mo; pp. [iv], 357 [1] blank; [ii], 360; [iv], 342; [iv], 332; [iv], 329, [1]; apart from a few minor marks in places, a clean copy throughout; in contemporary half calf, spines ruled and tooled in gilt with morocco labels lettered and numbered in gilt, some minor surface wear, but not detracting from this being a handsome and appealing set, with the armorial bookplates of Frances Mary Richardson Currer and her grandfather Mathew Wilson III [1730-1802] in each volume.



An excellent copy of Fanny Burney's third novel, financially her most successful. It has, surprisingly, found little favour with her critics, contemporary or modern; yet it is surely the most mature of her books, showing a move (at the end of the novel) towards realistic writing in Book X chapter vii, where *Camilla* walks around the deserted family mansion, seeing it in a way that is quite uncharacteristic of most eighteenth-century fiction. *Camilla* is now often best remembered for the presence in its subscribers' list of 'Miss J. Austen, Steventon': this is one of a very few books to which Jane Austen is known to have subscribed. Her own copy is now in the Bodleian. She thought highly of the novel, moreover, and thought the character of Sir Hugh Tyrold 'extremely well drawn' (Gilson p. 89).

The owner of the present copy, Frances Mary Richardson Curren (1785-1861) has the well deserved designation of 'England's earliest female bibliophile' (De Ricci). That she had in her library a choice collection of novels is not surprising and although the initial bookplate is of her grandfather and thus affixed first in each of the volumes, it was doubtless that the 17 year old Frances and her mother were the main readers of the work when it arrived sometime around 1802 at Eshton Hall. There is little on Frances Richardson Curren's actual reading habits apart from the tabulation of her library, although she appears to have been connected in some way to Charlotte Brontë, both in the use of pseudonym of 'Curren Bell' and the inclusion of the Eshton family in *Jane Eyre*. Her copy of *Camilla* did not appear in the major sale of Curren's library at Sotheby in 1862, probably thought to be too insignificant, in any case the balance of Curren's famed library, doubtless including the Burney, came under the hammer in another Sotheby sale in 1916.

Frances Mary Richardson Curren 'was an extremely accomplished and amiable woman, and had the scholar's as well as the collector's love of books. She was unfortunately deaf, and although not unsocial, found among books the chief occupation of her life. Dibdin refers to her as being 'at the head of all female collectors in Europe' (Reminiscences, ii. 949). She was an intimate friend of Richard Heber, and gossip whispered that there was once some likelihood of a marriage between them. It was believed she had intended her library to remain as an heirloom at Eshton Hall, but the principal part was sold by Messrs. Sotheby in August 1862. The sale produced nearly £6,000! ... library was chosen with a view to practical usefulness, but it contained many rarities. It was rich in natural science, topography, antiquities, and history. There was a fair collection of Greek and Latin classics. The manuscripts included the correspondence (1523-4) of Lord Dacre, warden of the east and middle marches, the Hopkinson papers, and the Richardson correspondence. The books were all in choice condition, many with fine bindings.'

See C. J. Stewart. *A Catalogue of the Library collected by Miss Richardson Curren, at Eshton Hall, Craven, Yorkshire. By C. J. Stewart.* London Privately Printed, 1833, p. 381; OCLC: 5040459.

THE BOOK, WITH SIGNIFICANT ADDITIONAL MATERIAL

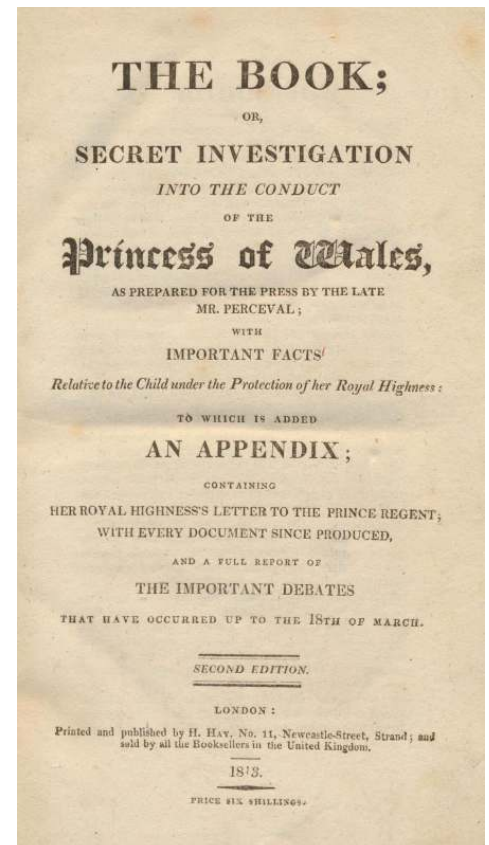
18. **CAROLINE, Queen, consort of George IV. THE BOOK;** or, Secret Investigation into the Conduct of the Princess of Wales, As Prepared for the Press by the Late Mr. Perceval; with Important Facts Relative to the Child under the Protection of Her Royal Highness: To which is added an Appendix; containing Her Royal Highness's Letter to the Prince Regent; with Every Document Since Produced, and a Full Report of the Important Debates that have occurred up to the 18th of March. London: Printed and Published by H. Hay, No. 11, Newcastle Street, Strand; and all the booksellers in the United Kingdom. 1813. £ 450

SECOND EDITION. 8vo, pp. 151, lxviii; some minor foxing in places, otherwise a clean copy throughout; recently bound in blue cloth, spine and upper board lettered in gilt.

Rare second edition of Spencer Perceval's *The Book*, his account of the 'delicate investigation' into the eccentric behaviour of Caroline of Brunswick, the estranged wife of George IV. This edition contains an Appendix with significant additional material printed for the first time, including 'Her Royal Highness's Letter to the Prince Regent' and 'Every document since produced, and a full report of the important debates that have occurred up to the 18th of March' 1813.

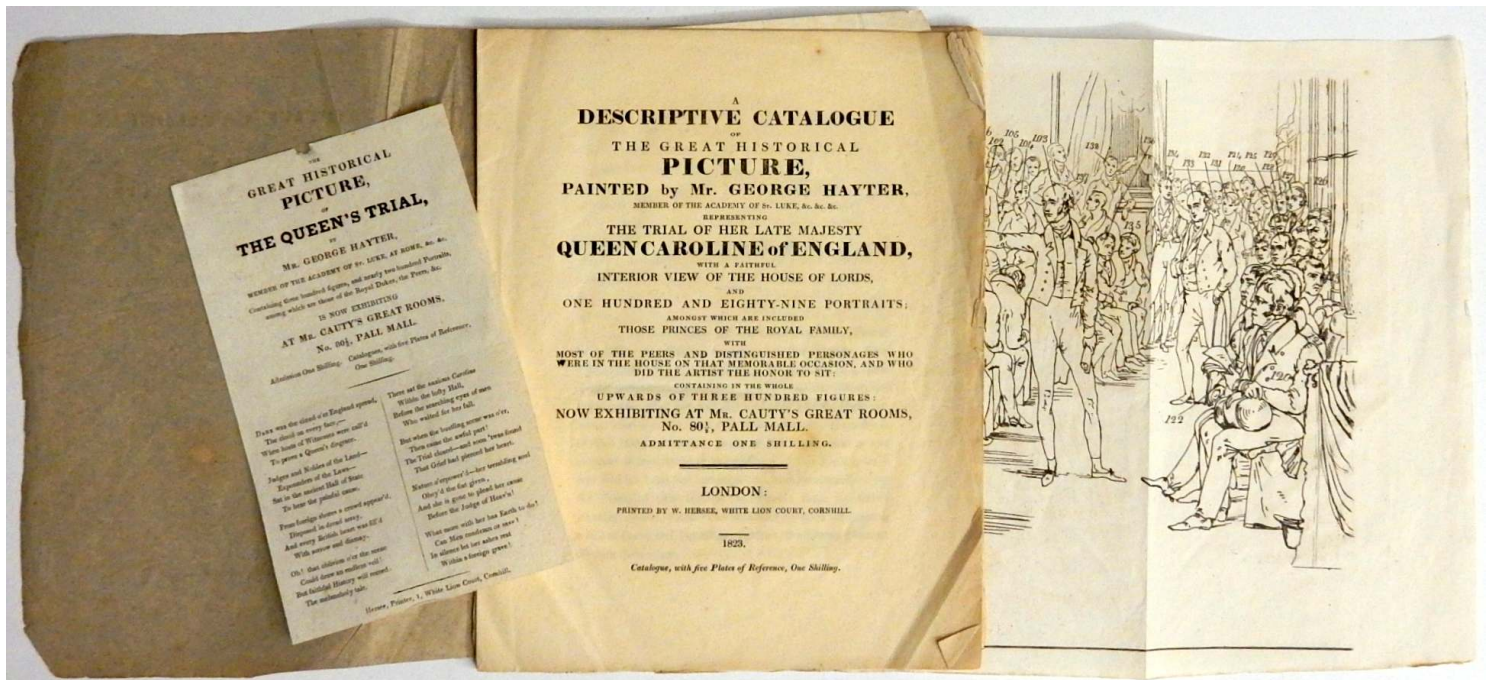
Spencer Perceval KC (1762-1812) was a British statesman who served as Prime Minister of the United Kingdom from October 1809 until his assassination in May 1812. 'During his period in opposition, Perceval used his legal skills to defend Princess Caroline, the estranged wife of the Prince of Wales, during the "delicate investigation". The Princess had been accused of giving birth to an illegitimate child, and the Prince of Wales ordered an inquiry, hoping to obtain evidence for a divorce. The government inquiry found that the main accusation was untrue (the child in question had been adopted by the Princess), but it was critical of the behaviour of the Princess. The opposition sprang to her defence and Perceval became her advisor, drafting a 156-page letter to King George III in her support. Known as *The Book*, it was described by Perceval's biographer as "the last and greatest production of his legal career". When the King refused to let Caroline return to court, Perceval threatened publication of *The Book*. But Grenville's ministry fell – again over a difference of opinion with the King on the Catholic question – before *The Book* could be distributed. As a member of the new government, Perceval drafted a cabinet minute acquitting Caroline on all charges and recommending her return to court. He had a bonfire of *The Book* at Lindsey House, and large sums of government money were spent on buying back stray copies. A few remained at large and *The Book* was published soon after his death' (Wikipedia).

First published in 1807 as *The proceedings and correspondence upon the subject of the inquiry into the conduct of Her Royal Highness the Princess of Wales: faithfully copied from authentic documents*, this second edition is particularly uncommon OCLC records one copy only, at the University of Reading.



CASHING IN ON THE 'WRONGED QUEEN'

19. **CAROLINE, Queen, consort of George IV. A DESCRIPTIVE CATALOGUE OF THE GREAT HISTORICAL PICTURE**, painted by George Hayter, member of The academy of St. Luke, &c. &c. &c., representing the trial of Her Late Majesty Queen Caroline of England: with a faithful interior view of the House of Lords, and one hundred and eight-nine portraits; amongst which are included those princes of the royal family, with most of the peers and distinguished personages who were in the House on that memorable occasion, and who did the artist the honor to sit: containing in the whole upwards of three hundred figures: now exhibiting at Mr. Cauty's great rooms, No. 80½, Pall Mall. London: Printed by W. Hersee, White Lion Court, Cornhill. 1823. 4to [23 x 10.5cm], pp. 16; including five numbered outline lithographs, one signed by Hayter; uncut and stitched as issued in original drab wrappers, somewhat torn but still clean.



[*Together with.*] THE GREAT HISTORICAL PICTURE OF THE QUEEN'S TRIAL, by Mr. George Hayter... [London]: Hersee, Printer, 1, White Lion Court, Cornhill. [1823]. *Broadside handbill* [168 x 103 mm], printed on verso only. £ 550

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

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

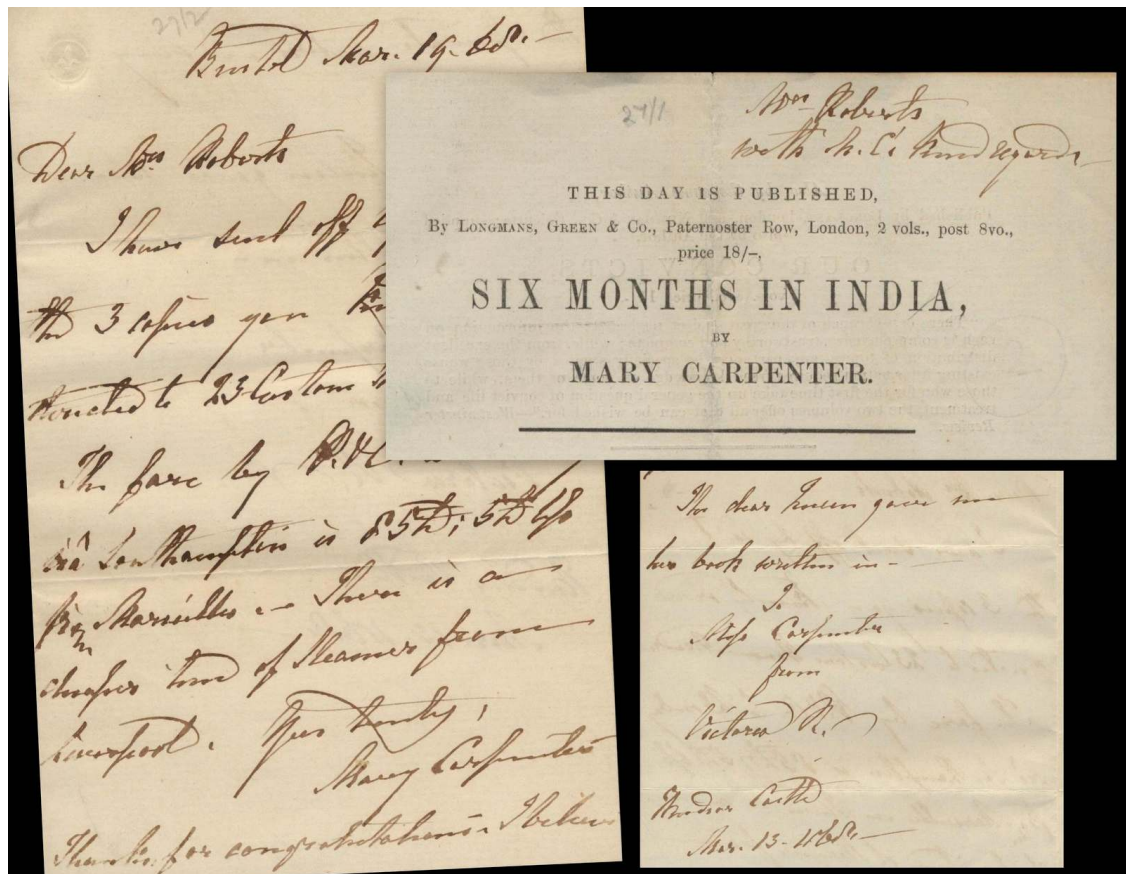
The handbill appears to be unrecorded, and like much of this type of ephemeral material evidently just cast aside. Still it is interesting in its own right for it has an otherwise unknown paean in eight stanza's to the 'wronged queen', somewhat doggerel but still catching the mood of the moment: 'There sat the anxious Caroline / within the lofty Hall / Before the searching eyes of men / Who waited for her fall.'

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

PROMOTING HER WORK IN INDIA

20. [CARPENTER, Mary]. TWO AUTOGRAPH LETTERS AND AN INSCRIBED FLYER FOR HER 'SIX MONTHS IN INDIA', to Mrs Augusta Roberts and her son David Cargill. [Bristol]. [1868]. £ 850

Two 2 page ALS's (one with accompanying envelope), and one printed flyer (195 x 116 mm.),



Interesting group of items pertaining to the great English educational and social reformer, Mary Carpenter, and her work in India.

The recipient of one letter, Mrs [Augusta] Roberts, was the widow of Browne H.E. Roberts (1830-1863), a son of an East India Merchant and the author of a *History of the Colonial Empire of Great Britain*, published in 1862. Augusta (1819-1871) was the daughter of W.K. Bicknall of Surrey Hall Tooting, then an outer district of London, by the 1840's Augusta had married and been widowed and was teacher at the Aberdeen Institute for Young Ladies at 9 North Silver Street. She had married a Mr Cargill and appears to have lived in India and it was on her return to Britain that her son David was born at sea in 1843, her husband possibly having already died in India. Her son, David Cargill, the recipient of the companion letter later became the superintendent of the North West Provinces of India, based in Mizrapur.

No mention of Roberts or Cargill appears in the text of Carpenter's *Six Months in India*, but clearly the author thought Augusta and her son had some influence to promote her new work. The letter to Augusta relates that she had a private interview on or about the 10th May 1868 with Queen Victoria and had received an inscribed copy of her book, this clearly her *Journal of Our Life in the Highlands* published in 1868. Also in the letter is some information on the cost of a passage to Bombay by P&O and whether it is cheaper to go via Liverpool or Southampton. This in turn may be connected with the letter to David Cargill for Carpenter in sending him some volumes of her work state 'how important a position you occupy in India, and how much you are inclined in any thing which concerns the welfare of your fellow creatures.' Mary hoped 'If you have time to review them in any public Journal, I shall be much obliged to you.'

Mary Carpenter (1807-1877), was one of a number of female educationalists, penal and welfare reformers, who shaped Victorian society and politics. She 'was the leading female advocate of deprived and delinquent children in mid-nineteenth-century England, and one of the first philanthropists to see the need to provide special facilities for their care... In 1833 she came under the influence of the Raja Rammohun Roy and the American philanthropist Joseph Tuckerman, who excited her interest in India and the ragged children of Bristol' [ODNB]. Carpenter made her first visit to India in 1866, and subsequently made three more visits in the span of ten years. To her surprise, she received a warm welcome upon her arrival in Calcutta; her international respect along with her female independence is impressive not only because this is a society in which unmarried women were often given little notice, but also because it shows an evolving attitude towards women that was radically more advanced than even a few decades before. Carpenter was regarded so highly in various Indian metropolises (including Bombay, Madras, and Calcutta) that officials sought her advice on female education and prison discipline.

In her time in India, she wrote a book on her reform work in the Indian colony, entitled "Six Months in India," which depicted a factual review of the way female schools were run in India, and relayed her efforts to alter the administration of the schools in order to better the lives and futures of the enrolled students. Additionally, she founded the National India Association (1870), which promoted reform and provided information on English education for Indian visitors.



THEOLOGICAL VIRTUE'S

21. **CATNACH, James, publisher.** FAITH, HOPE & CHARITY. [London]. Printed & Sold by J. Catnach, 2 Monmouth-Court, 7 dials. [n.d., c. 1825?]. **£ 285**

Broadside 50 x 38 cm; a few light marks, and with a triangular section of loss to right border affecting the printed corner ornament and small piece of border, but with no loss of text; still a good copy, and a rare survival.

Rare and attractive broadside printed by James Catnach giving illustrated personifications of the three theological virtues, 'Faith', 'Hope' and 'Charity', with accompanying verse.

Not recorded in either OCLC or COPAC, although there is a copy in the British Library.

GOLD PROSPECTOR-CUM-NOVELIST

22. **CLACY, Mrs. Charles.** BOERNICÉ. London: Thomas Cautley Newby, 30, Welbeck Street, Cavendish Square. 1858. **£ 185**

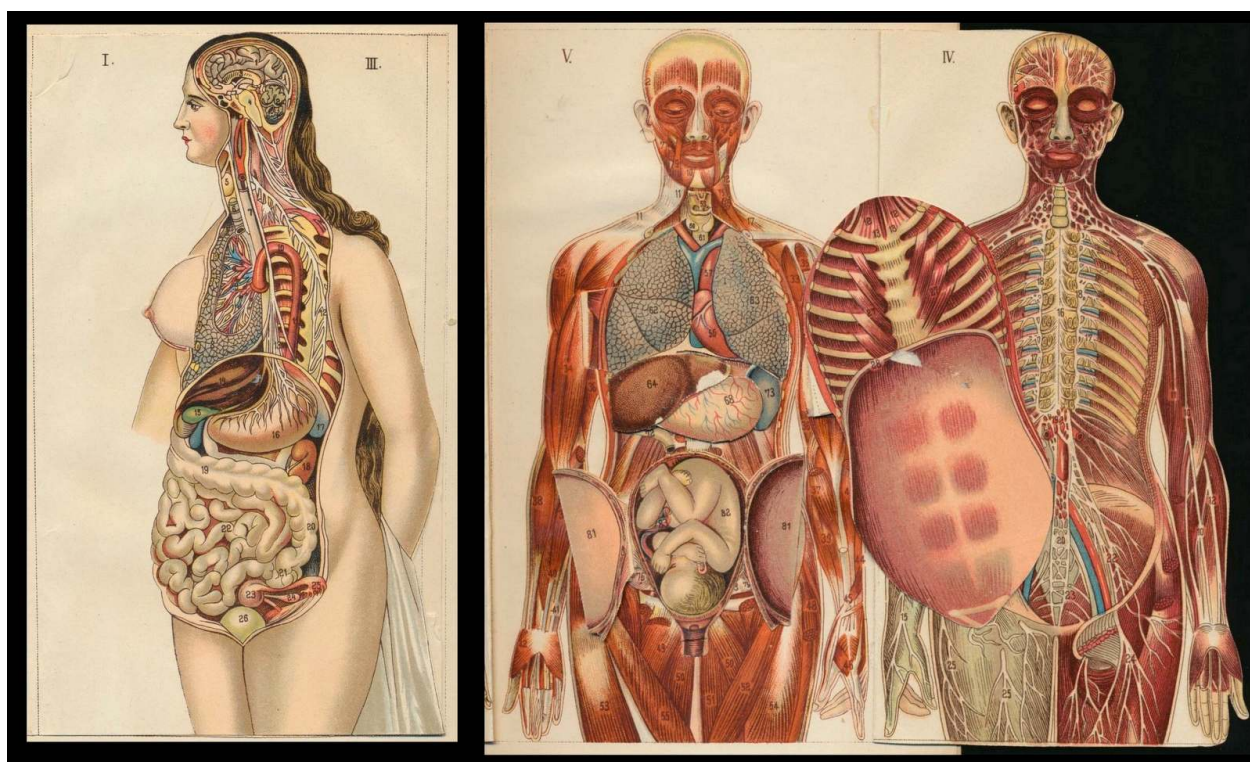
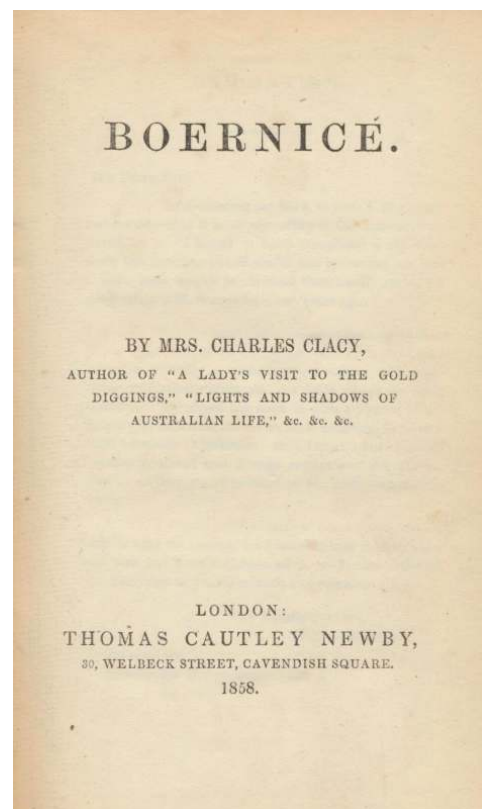
FIRST EDITION. 8vo, pp. [iv], 276; lightly and evenly browned throughout, due to paper stock; bound in the original blind-stamped publisher's cloth, spine lettered in gilt, the whole wrapped in laminate at some point in the late twentieth century, to protect the cloth.

Scarce first edition of this little known novel, set in fifth century England.

'This is a curious novel, half historical, half fictional. The scene is laid in England, in the fifth century, and the manners and customs of the inhabitants of those days are faithfully depicted while a pleasant and not improbable love story weaves together the fate of Saxons and ancient Britons. It is an unusual branch of fiction, and well worthy of the attention of the curious in this line' (review in *The Court Journal and Fashionable Gazette*, 1858, p. 406).

Ellen Louise Clacy (1830–1901) was born in Richmond, Surrey, the daughter of clergyman Frederick Sturmer and Mary Norris. The family lived in London before her father received the living of Heapham, Lincolnshire. In spite of this, her father continually suffered from debts. 'In 1852 Clacy went to Australia with her eldest brother Frederick in order to seek a fortune. While there, she visited the gold fields and returned after two months. On the boat home, Clacy gave birth to a daughter at sea. (Clearly, the timing is suspicious: Clacy was likely pregnant before she landed in Australia.) In 1854, she married Charles Berry Clacy (born 1820), a merchant's clerk and mining engineer. By 1871, Clacy described herself as a widow. After her return from Australia, she began an active literary career using the pseudonym "Cycla" beginning with *A Lady's Visit to the Gold Diggings of Australia in 1852–1853* (1853)' (see <https://www.victorianresearch.org/>). Beside the present work, her other novels include *Lights and Shadows of Australian Life* (1854), *Passing Clouds* (1858), and *Aunt Dorothy's Will* (1860). She also wrote for newspapers and magazines to support herself. Her daughter, also named Ellen Louise Clacy (1853–1916), became a painter.

OCLC records four copies, all in the UK, at the BL, NLS, Bodleian and Cambridge.



DISSECTED LADY

23. **COLE, Percival Pasley.** THE SEXUAL ORGANS and the Pregnant State... London, Allman & Son, Limited. [1912]. **£ 850**

FIRST EDITION. 8vo, pp. iv, 19; with illustrations in the text and a chromolithographic movable plate on rear pastedown; apart from a few minor marks, a clean copy throughout; in the original cloth backed boards, upper board titled in blue, some light surface wear, otherwise a very good copy.

Rare first edition of this work on *The Sexual Organs and the Pregnant State*, by one of the foremost surgeons in the first half of the twentieth century.

The work is particularly attractive as it includes an anatomical model of the female human body in manikin form, with movable anatomical overlays. This fine pop-up plate of a dissected woman, shows the cerebrum, trachea, lung, stomach, and intestine, which when lifted shows the skeleton on the verso. Beneath this plate III shows the Vascular System, with the Nervous System on the verso. The final plate V shows the Muscular System, which on lifting the main chest cavity reveals the internal organs, such as the liver, kidney, stomach and finally the uterus, which when opened reveals an unborn child.

What we know of Percival Pasley Cole OBE, (1878-1948), can be gleaned from his obituary in *The Lancet* in October 1948: 'He made his mark as a surgeon of wide interests who contributed particularly to plastic surgery and the surgery of hernia. Much of his professional life was devoted to the welfare of seamen... He qualified as a dental surgeon in 1899, and five years later took the Conjoint qualification... he returned to London in 1910 as demonstrator of anatomy at the Middlesex Hospital ; and in the two years which followed he was appointed surgeon to Queen Mary's Hospital for the East End, surgical registrar at the Royal Cancer Hospital, and assistant surgeon to the Dreadnought Hospital. The association with these three hospitals continued throughout his life. During the first world war Cole turned his dental training to good account in the treatment of maxillofacial injuries at King George's Hospital, Waterloo Road'.

OCLC records one copy only, at the British library.

PRACTICAL INSTRUCTION FOR THE YOUNG

24. **COPLEY, Esther.** MAMMA AND HER CHILD. Intended to be read to young children. By Mrs. Copley. London: The Religious Tract Society; Instituted 1799. Depositories, 56, Paternoster Row, 65, St. Paul's Churchyard, and 164, Piccadilly; and sold by the Booksellers. [n.d., c. 1850]. £ 150

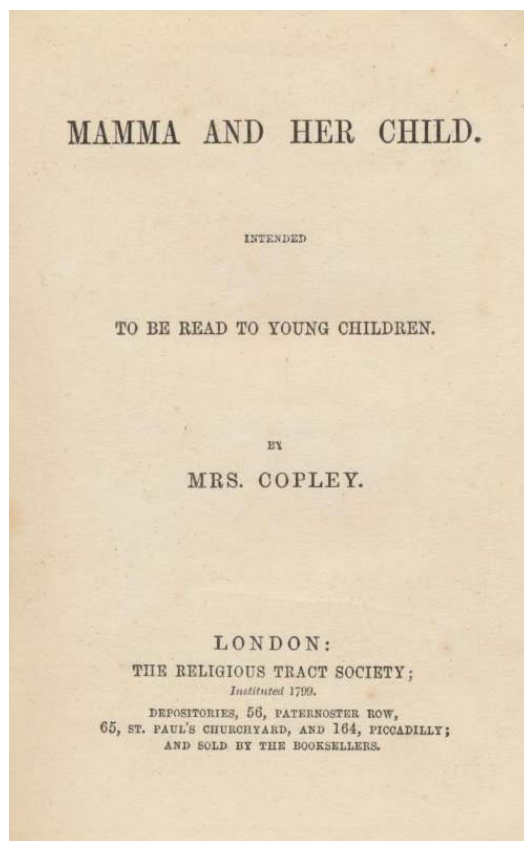
12mo, pp. 106, [2] advertisements; apart from a few minor marks, a clean copy throughout; in contemporary blind-stamped cloth, spine and upper board lettered in gilt, light rubbing to extremities, but still a very clean and appealing copy.

A scarce title by Mrs. Copley, 'Intended to be read to young children'. The child in question is young Joseph who is instructed in the ways of the world through Copley's didactic prose. All kinds of articles and events are pressed into a moral purpose whether it is babies shoes or animals and their uses.

The prolific London-born writer Esther Copley (1786–1851) published tales for children, tracts, works on domestic economy, religious history and biography, many by the useful vehicle of The Religious Tract Society. A Huguenot by decent she first married an evangelical curate and on his death a Baptist minister and her texts are suffused with allusions to God's goodness and the practical path to follow to become a well brought up young man. Certainly there are chapters on 'Sin' and 'Trying to be of use' but on the whole the work is an exercise in being practical with the result that Joseph also wants to be a missionary and learn the bible and help the ignorant heathen.

The wood engravings appear to have come from different periods, and as with many Religious Tract Society publications a certain economy was necessary to keep the production costs down as much as possible. The work was first advertised in 1843 although this copy has a binding that conforms to the late 1840's or early 1850's; being in stereotype it was in production until the mid 1860's when the text must have seemed by then decidedly dated.

OCLC records five copies, all in the UK, at the BL, Oxford, Cambridge, Glasgow and the National Art library at the V & A.





CHRISTMAS DOLL TOY, WITH AMERICAN PROVENANCE

25. [COSTUME GAME]. THE LITTLE CHRISTMAS DOLL IN NEAT DRESSES. - Die kleine weihnachtspuppe in niedlichen Anzügen - La Bamboccia di Natole, Giuoco di graziosi abbigliamenti - La Poupée de Noël, Jeu de costumes élégants. [Germany]: monogram 'ED.' [c. 1855]. **£ 2,250**

A fashionable dressing game consisting of two double-faced hand-coloured lithograph mannequins [10.5 cm high] of a girl and boy; six double-faced hand coloured lithograph costumes heightened in gum arabic (three for each child), with 5 (of 6) hats - lacking one of the boys hats; together with two wood stands; contained in the original publisher's card box [17 x 10.5 x 2cm], the upper side with a hand coloured lithographic depicting one young child showing one of her paper dolls to a younger sibling and both left alone under a Christmas tree resplendently lit with naked flaming candles!; with a contemporary mss. ownership note inserted.

This delightful fashion and dressing game for girls was produced in Germany for the German, English, French and Italian markets.

Christmas which included the now ubiquitous decorated tree only really became fashionable in Britain during the 1840's and even then was something of a novelty for a game from this period, the box also had a limited time-sensitive appeal in the run up to Christmas. The figures are all of winter subjects and designed to be placed on their stands in pairs, these include: 1) a boy skating on the ice and the girl dressed in an ermine cape with matching muff; 2) the boy in a brown cape holding a scroll in his hands with the portrait of a head just visible - the girl in a similar green cape with a doll in her hands; 3) the pair dressed in eighteenth century fancy dress, the boy in a red coat over a blue and gilt braided jacket with yellow trousers, resting one hand on a dress sword and holding a mask in the other - the girl in an embroidered skirt, with a large red cape, gold trimmed and holding in one hand a fan and the other a mask.

Unusually for such a toy we have a provenance of the original owner. Lucy Agnes Thompson (1848-1934) who has very helpfully inscribed the back of the box and left a slip of paper in the box inscribed 'Father brought these paper dolls (from across the water) to me when I was a little girl / Miss Lucy A. Thompson, Kennebunk, Maine.' Her father was Capt. Franklin Nelson Thompson (1815-1891) a master mariner who plied the Atlantic during the 1850's between Portland in Maine, Liverpool in England or La Harve in France. He and his family lived at Kennebunk at York County, Maine where his brother Nathaniel Lord Thompson had a thriving shipbuilding operation in the Lower Village, in fact most of the Thompson's in the immediate area were in some way connected with shipping during the nineteenth century. We presume that Lucy was given the doll toy during the late 1850's when her father returned on one of his transatlantic voyages, the most probable place of purchase being Liverpool, where there were some thirty toy dealers and a similar number of 'Fancy Repositories' operating at this time.



Much of the family archive, generally papers detailing shipbuilding and voyages, diaries etc, are now stored at The Brick Store Museum, Kennebunk, Maine. This may even pinpoint where the game was purchased, however not the manufacture, whose monogram 'ED' has so far defeated our efforts.

A WELL-TO-DO LADIES PHOTOGRAPHIC RECORD OF TRAVELS ON HER YACHT

26. COULTHURST, Mary Amelia. PHOTOGRAPH ALBUM. [Various places]. [mid 1870s]. £ 550

4to, 40 original mounted albumen photographs, several of which full-plate (measuring from 110 x 80 up to 200 x 284 mm), mostly with captions in ink on the mounts, and four mounted pen and ink drawings of the interior of the yacht Medea; occasional light spotting to mounts; contemporary green half morocco over cloth-covered boards by Stockley of Bond Street, covers and spine ruled in gilt, front cover lettered in gilt with the initials M. A. C.; extremities a little rubbed.

Fascinating album belonging to Mary Amelia Coulthurst (1839-1892) of Gargrave House, West Riding of Yorkshire, providing a photographic record of the travels in the family yacht Medea with her husband John, probably collected soon after their marriage in February 1870.



Evidently a woman of some wealth, the album begins with four finely executed pen and ink sketches of the interior of the yacht, showing the saloon and her private cabin. The photographic views are almost entirely of the West Coast and Welsh harbour towns and landscapes, such as Milford Haven (2), Fowey (6), Ilfracombe (4), Llanberis Pass (3), Capel Curig and the Snowdon Horseshoe, Beaumaris (4), and River Conway. Perhaps most notable in the album are the two full-plate photos showing the most famous Victorian British ship, the Brunel-designed Great Eastern, when she was laid up at Milford Haven between 1872 and 1884. You get a real sense of the enormous size of the ship, which is towering over the buildings of the town and all the other vessels in the harbour. Also included is a small photo showing another work by Brunel, the stunning Royal Albert Bridge at Saltash, built in 1859.

We have been able to find little information on Mr and Mrs. Coulthurst and their 70 ton schooner 'Medea', apart from that it was in dock for repair in Dartmouth harbour in 1877. Nevertheless, a fascinating and unusual item, providing an interesting glimpse in to the early use of photography to record holidays and places of interest.



ARMORIAL LADIES

27. **DALLAWAY, Harriet & FRIPP, Sarah Steuart** *illuminator*. A MANUAL OF HERALDRY FOR AMATEURS. London: [William Pickering, Chancery Lane.] (Printed by S. & R. Bentley, Dorset Street). 1828. **£ 750**

EXTRA ILLUSTRATED SPECIAL EDITION ISSUED (WITHOUT IMPRINT) FOR ILLUMINATING. 8vo, pp. viii, 169 wood-engraved text illustration all hand-coloured with some also heightened in gold; with 61 additional leaves on thick paper of hand coloured armourials almost doubling the bulk of the volume. contemporary panelled green calf, spine with a royal crown at the head and the crest including a demy-lion and sword; title label defective; gilt edges.

We know precious little about the illuminator of this volume Sarah Steuart Fripp (1820-1907), what we do know is she was a both proficient and also very adept.

This issue of Dallaway's neat *Manual* has a cancel title omitting William Pickering's imprint, some twenty-five years ago we handled another copy also with this cancel and partially coloured, although the anonymous illuminator had then given up after completing only nine or so leaves. It is quite probable that a small batch of copies of the *Manual* were produced for colouring, but wither this was under the ægis of Pickering or a teacher of illumination we are at a loss to know.

Of Sarah we have knowledge of works given to, and accepted by the British Museum, Add. Mss. 34,895 *Farley Hungerford and its associations* and 34,895 *Memoirs of the Delapoles, Dukes of Suffolk* each, like our work wit coats of arms in gold and colours; another example of her work was sold at auction in 1990, again illuminated and apparently also bound by Sarah, titled *A proper dyalogue betweene a Gentleman and a Husbandman*, 1863. Sarah was also a watercolourist as another work, again was donated British Museum was an extra illustrated copy of 'Barrett's History of Bristol, bound in nine volumes, and interleaved with water-colour and pencil drawings, chiefly executed by Miss Sarah S. Fripp'.

Sarah had been born and brought up in the city of Bristol, the Fripps who had made a their fortune in Soap and Sugar and had connections to the Antislavery Movement, were very much part of the city establishment. The additional frontispiece is of the Fripps coat of arms above Sarah's name states her location as 'Clevedon' a watering place not far from Bristol. whether this was the family's permanent address or just a summer resort we do not know as the principle family residence was in Brislington, just to the east of Bristol. Here Sarah, her parents, five unmarried sister and two unmarried brothers and a bevy of servants all lived during the early decades of the nineteenth century.

We think the *Manual* must have been one of Sarah's early works in the art of illuminating, and would have aged about 15 years old when she created this little masterpiece. All the illustrations are tricked out in colour and some have gold too, a number of the pages have additional illustrations to help elucidate some sections of text; then there are the 61 leaves of arms, some purely to amplify on various heraldic detail, and others as examples of various types of heraldic arms.

There is only one other known copy with this imprint (without 'William Pickering, Chancery Lane'), in the Netherlands.



EXTOLLING THE VIRTUES OF GRANDPARENTS

28. [DARTON & SON]. UPTON, William. MY GRANDMOTHER, by Mr. Upton. London, Published May 5th 1813 by Will.m Darton Jun.r 58 Holborn Hill. [1813]

[Together with:] MY GRANDFATHER, by Mr. Upton. London, Published May 5th 1813 by Will.m Darton Jun.r 58 Holborn Hill. [1813].

£ 450

Pair of hand-coloured engravings, each plate: 285 x 235mm (11¼ x 9¼), some minor creasing and a few nicks to edges, but overall in very good condition. ps in life. These begin with 'Who gave her life that gave it me, (ordai'd by an all-wise decree)! And fondly Nurs'd

A nicely illustrated pair of prints extolling the virtues of grandparents to their grandchildren.

My Grandmother has six scenes accompanied by suitable verses depicting the grandmother and instructing her granddaughter through the first steps in life. These begin with 'Who gave her life that gave it me, (ordai'd by an all-wise decree)! And fondly Nurs'd me on her knee, My Grandmother.' The succeeding scenes hare titled : The Present - The Cut-Finger - The Fault Forgive - Sicknes - The Death of Pug.

The pair to this print also with six scenes of a grandfather and grandson in similar vein, under such headings as: 'In Leading Strings - The Cockhorse - The New Watch - The Boat - In Breeches; and a last scene, untitled has the old man making out his will 'Who said when he no more should be, His will was mad; and Folks would see, He'd left a something there for me? My Grandfather.'

The author William Upton provided several sheets of this kind with verses for the Darton enterprise between 1812 and 1820. Although no other solid information is know about the author it is conceivable that he is one and the same as the songwriter who wrote such material as *The Black Castle*, *Fair Rosamond* etc in the 1790's and could well have been active fifteen years later.

Darton 2520 (I) and H 2521.



A TOUR AROUND THE DOLL'S HOUSE

29. [DOLLS]. EDITH AND MILLY'S HOUSEKEEPING. [Issued as part of:] Aunt Louisa's London Toys Books. London, Frederick Warne and Co., [1866]. **£ 175**

4to, six leaves of text printed on verso only accompanied by six wood-engraved and chromolithograph plates by Kronheim; small piece missing in bottom marginal of one text leaf (not affecting the text), otherwise a clean copy, save for the occasional mark or two; stitched as issued in the original decorative wraps, lightly rubbed with come surface wear, spine showing evidence that the work has been removed from a nonce volume; an appealing item, nonetheless.

First edition of one of the more unusual Aunt Louisa's London Toys Books. Set on Milly's seventh birthday, her friend Edith comes to play and Milly takes it upon herself to show her friend around her rather grand doll's house. She begins in the drawing room, then goes on to the dining room, bedroom, and kitchen, briefly discussing each.

'The kitchen quite delighted Edith; she admired the bright coppers and the shining saucepans; the hams hanging from the ceiling; the paste-board and rolling-pin which cook uses for making tart-crust; the little pair of bellows, the coffee-pot, the tea-pot, and the candlesticks - nothing escaped her notice' (p. 5).

The two friends finally end up by the fireside, playing with Milly's doll's, before Edith is promised a doll's house of her own for Christmas, if she continues to be a good girl.

OCLC records three copies in North America, at Toronto, Princeton and the American Antiquarian Society library.



POCKET BOOK FOR LADIES

30. **EDGARTON, Sarah Carter.** LANGUAGE AND POETRY OF FLOWERS. Thomas Nelson, London and Edinburgh. MDCCCXLIX [1849]. **£ 150**

FIRST BRITISH EDITION, REISSUE. 32mo (95 x 65mm), pp. 128, 52, [2]; with additional chromolithograph frontispiece and title page by Fr. Schenck; apart from a few minor marks, a clean copy throughout; in the original green blind-stamped publisher's cloth, spine and upper board lettered and attractively tooled in gilt, some light sunning and marking to cloth, but overall a very appealing copy.

Scarce printing of this charming pocket book for ladies on the *Language and poetry of flowers*, by the American author and editor, Sarah Carter Edgarton Mayo (1819-1848). Set out in two parts, the first covers 'Flowers, and the sentiment which they represent' and the second 'The sentiments and the flowers which represent them'. The work includes a particularly nice chromolithograph frontispiece and title, the former showing two ladies tending to flowers.

Born in Shirley, Massachusetts, Edgarton did well in the district school, and attended Westford Academy for a semester. 'She taught herself French and Latin. To offset reduced income from her father's business, she began to contribute to journals at the age of 16, and at 17 she joined the Universalist Church, which her parents, manufacturer Joseph Edgarton and his second wife Mehitable Whitcomb, also belonged to. She edited *The Rose of Sharon*, an annual, from 1840 until 1848, and was an associate editor of *The Universalist and Ladies' Repository*, a monthly magazine in Boston, from 1839 until 1842. Between 1836 and 1844, she published *The Palfreys*, *Ellen Clifford*, and *Memoirs of Mrs. Julia W. Scott*, and compiled *The Poetry of Women*, *The Flower Vase*, *Spring Flowers*, *The Floral Fortune Teller*, *Language and Poetry of Flowers* and *Fables of Flora*. She associated with the writer Charlotte Ann Fillebrown Jerauld. With her earnings, she was able to support her family through its financial troubles and also put her younger brother, John Marshall Edgarton, through Harvard University. Her brother taught her German, and obtained books from Harvard for her. He graduated

in 1847, and began work on starting a magazine, but died that year. Sarah Edgarton married Amory Dwight Mayo in 1846, and the couple moved to Gloucester. They had a daughter in September 1847. Her health deteriorated afterward, and she died in July 1848' (Wikipedia).

OCLC records one copy of this edition, at the NLS, with an 1848 edition with the same pagination also recorded (copies in UK at Cambridge, Oxford and the BL, and North America at UC Davis, North Carolina and Cornell).

SHORT LIVED SCHOOL FOR LADIES

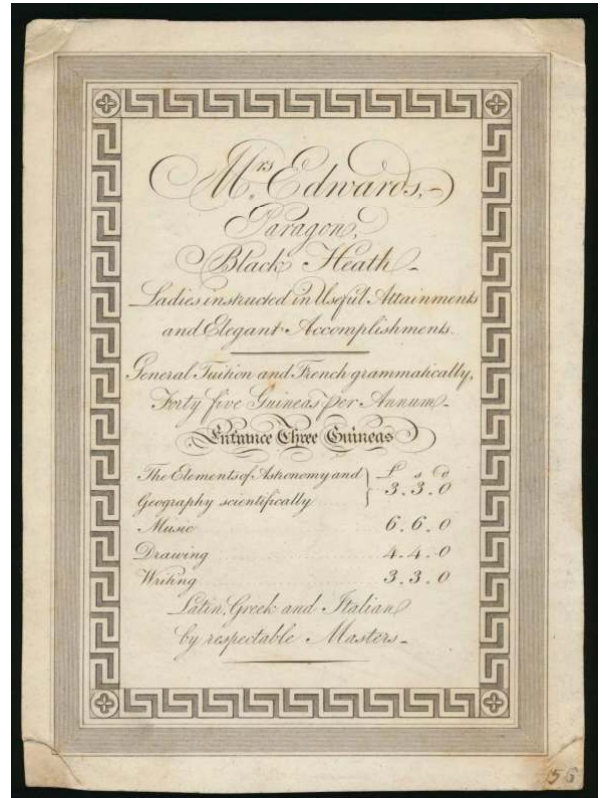
31. **[EDUCATION]. Mrs Edwards, Paragon, Black Heath.** LADIES INSTRUCTED IN THE USEFUL ATTAINMENTS AND ELEGANT ACCOMPLISHMENTS. General Tuition and French ... [Price List] ... [London, 1813]. **£ 200**

Engraved trade card, on thick paper, with greek-key and hatchwork border, 173 x 127mm. Once mounted on an album sheet, with the old glue showing slightly through in the corners.

Very little is known about Mrs Edwards' school, and it is possible that this advertising card is as far as it got. In February 1813 the lease of No. 12 'The Paragon' Blackheath was offered for 33 years at a low rent, Mrs Rebecca Edwards appears to have acquired this to open her school for ladies.

The Paragon was, and is, Regency architect Michael Searles masterpiece, a semicircular group of fourteen high quality dwellings intended to appeal to upper middle class buyers. Unfortunately the speculation failed due in the main to this part of London being too removed from the centre. We know that Mrs Edwards took advice from, and was billed by, a local solicitor in 1813, although we have no record what this advice was for the most probable reason appears to have been an insurmountable problem over the lease which stated the buildings in 'The Paragon' could not be used as schools.

Even if Mrs Edwards got as far as attracting 'Ladies', the fee of forty-five guineas per annum was staggeringly high compared to similar contemporary establishments. Maybe it was intended for the children of nabobs or the Nouveau riche, keen for their offspring to quickly gain the requisite attributes to enter the correct social circles!



SCHOOL FELLOWS AT PLAY

32. **ELLIOTT, Mary.** THE ROSE, containing original poems for young people. By their friend, Mary Elliott. London: William Darton, 58, Holborn Hill. [1824]. **£ 450**

FIRST EDITION. 12mo, pp. 36; with 12 hand coloured engraved plates (including frontispiece); apart from a few minor marks, a clean copy throughout; stitched as issued in the original printed wraps, lightly dust-soiled, but still a very desirable copy.

Scarce first edition of 'this pretty book' for children by the prolific writer Mary Elliott, which 'contains a collection of poems describing country people and rural events in simple words but halting rhymes. The vocabulary and phrasing could well be understood by a young child, but the verses lack the originality and liveliness which would make them memorable, with the possible exception of "The Village Shop" (Moon, p. 85). That said, the real appeal in the work lies in the finely hand coloured engraved plates, showing female school-fellows at play, both skipping and reading a book, and boys playing various sports, the frontispiece with a particularly fine and early view of a game of cricket.

Marjorie Moon in her bibliography gives a glowing account of the author: 'Mary Elliott cannot be dismissed as just another author of moral tales. Her popularity could only have endured for half a century or more because



her books were loved for their own sakes by the children for whom they were written. And not only was this good and inventive story-teller remarkably prolific... but her fame spread to America, where her books were often reprinted; and many of her stories were translated into French and nine into German... She was, therefore, a writer of importance in her own country and also of international renown' (pp. xxii-xxiii).

Darton H496; Marjorie Moon: *The Children's Books of Mary (Belson) Elliott. A Bibliography*. (1987) 290; OCLC records one copy only, at the British library.

HOW TO BEHAVE

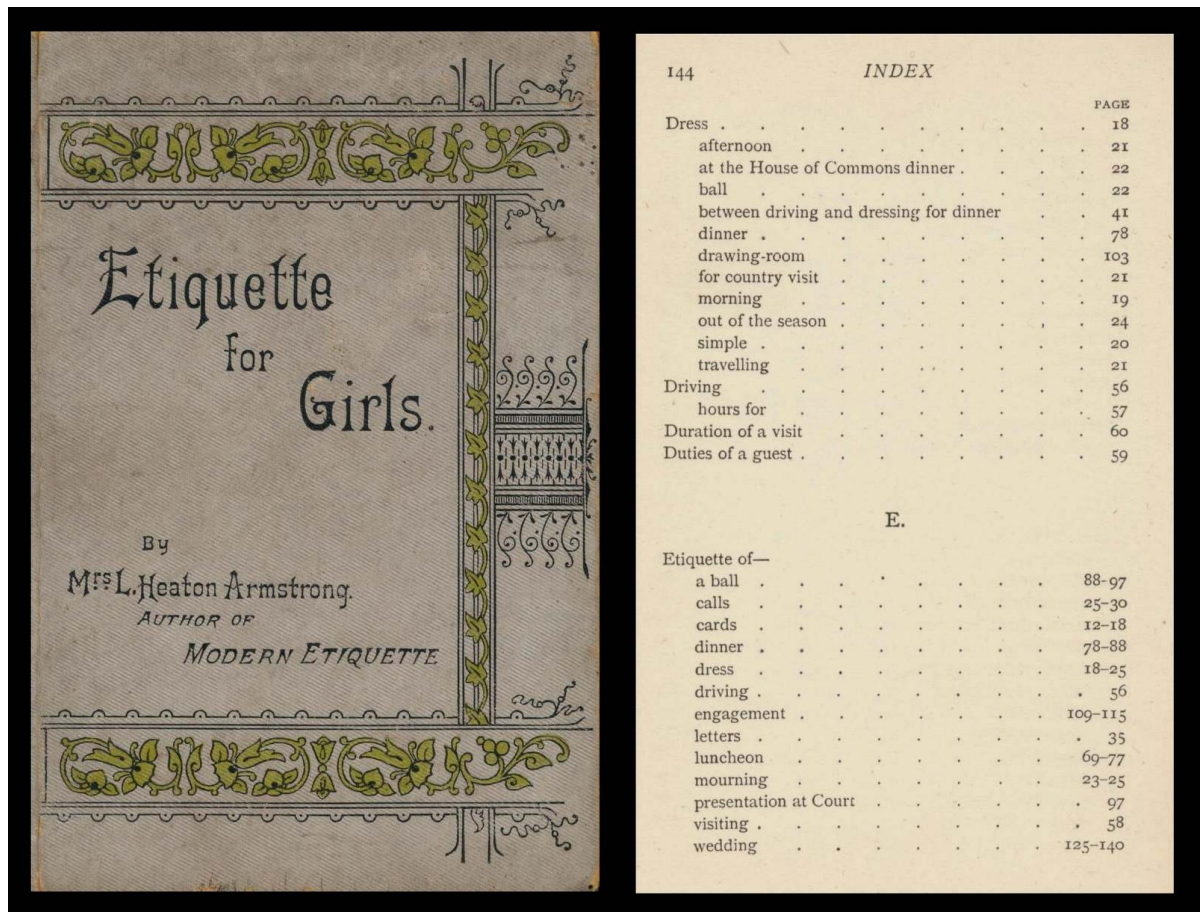
33. [ETIQUETTE]. HEATON-ARMSTRONG, Lucie Cobbe. ETIQUETTE FOR GIRLS... London: Frederick Warne and Co., and New York. [n.d., c. 1893]. **£ 550**

FIRST EDITION. 8vo, pp. [vi], 149, [1] blank; apart from a few minor marks, a clean copy; apart from a few minor marks, a clean copy throughout; in the original grey publisher's boards, spine and upper board lettered and decorated in black and green, some surface wear, but still a very good copy.

Rare first edition of this informative guide to etiquette for girls.

'The woman of the world needs no hints about behaviour, and only troubles the pages of an etiquette-book when she has forgotten some little point as to precedence. But the young girl fresh from the school room must often feel in doubt what to do, and it is certain that some people suffer from shyness to so great an extent that society becomes a pain instead of a pleasure. Those who have been brought up in seclusion feel sadly at a loss on their entry into the world, and they often do not like to consult a friend for fear of confessing their ignorance' (Prologue, p. 1).

The work is set out over sixteen chapters, with instructions 'About Shyness'; 'Manners, good and bad'; 'Visiting cards'; 'Dress'; 'Paying calls'; 'Letter-writing'; 'How to address people'; 'Walking, driving, and riding'; 'The first visit'; 'Going out to lunch'; 'The first dinner party'; 'The first ball'; 'Presentation at court'; 'Engaged'; 'The bridesmaid'; and 'The bride', before concluding 'we must take leave of our girlfriend also, whom we have followed from her *début* until now. Her girlish days are past, with their innocent joys and troubles, their many doubts and fears; we wish her good fortune in the life which lies before her, and lovingly bid her adieu' (p. 140).



Journalist and author, Mrs. Lucie Cobbe Heaton-Armstrong (1851-1907), was a second cousin of the social reformer and leading women's suffrage campaigner Frances Power Cobbe (1822-1904). She was orphaned at 20, studied at the Royal Academy of Music, and briefly considered an occupation in music. In the early 1880's she submitted simple stories to Cassell's Little Little Folks series, but by the middle of the decade began seriously to seek an income from journalism. Tragedy however was to strike again when she was widowed four months into marriage in 1885, and it would seem that she further had to subsidise her income from journalism together with the publication of several etiquette books over the next 20 years. These included such titles as: *The Ball-room Guide* (c. 1890); *The etiquette of party giving with hints to hostess and guest* (1893); *Letters to a bride including letters to a débutante* (1896); *Etiquette and entertaining* (1903); and *Etiquette-up-to-date* (1908). An obituary paragraph in *Womanhood* remembered that "many brightly-written articles won her editorial recognition, though the anonymous system of English journalism prevented her from obtaining equal public fame. She is, therefore, one of those who have made far more impression on their contemporaries... than is represented by the writing they are known to have published." (for further details on Lucie's life, see 'Ephemeral Journalism and Its Uses: Lucie Cobbe Heaton Armstrong (1851-1907)', by Sally Mitchell, in *Victorian Periodicals Review*, Vol. 42, No. 1 (SPRING 2009), pp. 81-92, published by The Johns Hopkins University Press on behalf of the Research Society for Victorian Periodicals).

OCLC records one copy, at the University of British Columbia in Canada; apparently no copy in the British library, or any other British Institution.

KEEPING WOMEN (AND CHILDREN) EMPLOYED

34. [FAITHFUL, Emily, *Publisher*]. JACOB, Eustace Wilberforce. SOMETHING NEW; or, Tales for the Times... London: Emily Faithfull, Printer and Publisher in Ordinary to Her Majesty, 1863. £ 250

FIRST EDITION. *Small 8vo, pp [viii], 309, [1] blank, [2] advertisements; bound in the original green publisher's cloth, spine lettered in gilt, lightly rubbed, but not detracting from this being a very good copy.*

Scarce first edition of this collection of short stories published to raise money for distressed Lancashire cotton workers.

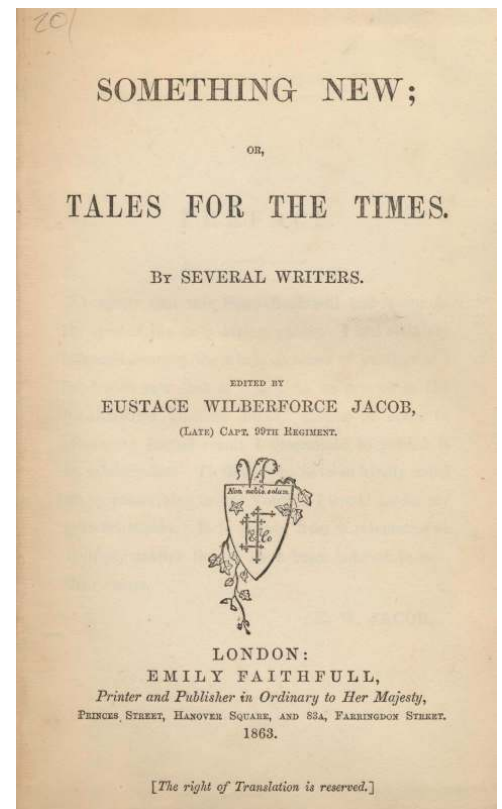
Jacob's was the eldest son of the Philip Jacob, archdeacon of Winchester he first entered the army and rose to captain and took time to help institute soldiers' reading rooms, whist out in China he bought out his commission and returned to England in 1862. He was obviously concerned at the Lancashire Cotton Famine years and gathered together into this work a number of short stories to be sold on a subscription basis to relieve the distress workers. Jacob's included his own short story 'Edward Haythorne, A Story of Military Life' which has an autobiographical tint as he tells of adventures to Calcutta and thence Hong Kong before returning to England to marry. Other stories include 'Orchard Leigh; or, Lost and Found' by Vere Grey; 'Legends of Wales' by John Thomas Burton Wollaston; 'The Nine Sisters. A Legend of the O'Clerys' by Charlotte O'Brien; 'The War of the Noses. A Faërie Tale of Former Times' by Thomas Cannon; 'The White Lady, Some Leaves from a Family Chronicle' by Eustace and his sister Gertrude Louisa Jacob; Sandefjrd' by Catherine von Wenck together with two anonymous works 'Beckthorpe-cum-Oakleigh' and 'The Navy's Story: a Tale of the '45.'

Eustace was at a bit of a loss what to do for a few years after this publication but decided on becoming a missionary in Natal, he married in 1869 but died at the age of 37 in 1871 at Natal. His widow remarried an Irish botanical artist, and she later gained fame for her botanical work of South Africa as Marianne Fannin.

This was not the only work that Emily Faithfull and her Victoria Press published as a consequence of the Lancashire Cotton Famine, another small work containing poems by Christina and D.G. Rossetti, George MacDonald, William Allingham and William Bell Scott was also issued in 1863 for the same altruistic purpose with Faithful and her workers contributing their work for free.

The English philanthropist Emily Faithful (1835-1895) took a great interest in the conditions of working-women. With the object of extending their sphere of labour she set up in London a printing establishment for women in 1860, convinced that work as a compositor could be a well-suited trade for women seeking occupation. The Victoria Press soon obtained quite a reputation for its excellent work, and Faithful was shortly afterwards appointed printer and publisher in ordinary to Queen Victoria.

OCLC records two copies in the US, at UCLA and Duke, and four in the UK at Cambridge, Oxford, NLS and the BL.



FORTUNE TELLING FAN FOR LADIES

35. [FAN]. THE ORACLE, Book of Fate ... [London, c. 1800].

£ 2,750

Engraved double-sided hand-coloured fan, 26 x 46cm extended, recto with central wheel of fortune below winged figures surrounded by tables, questions & instructions within decorative hand-coloured borders, verso with depiction's of the Gods with attributes linked to them and texts below proclaiming the reader's fate; top edged in silver on both sides; mounted on plain wooden sticks, some light dust-soiling, otherwise a very desirable example, in clean and bright condition.

Rare and highly desirable double-sided fortune telling fan for ladies.

The idea is for the lady who owns the fan was to hold it up and ask another to chose one of the ten questions in the two cartouches to the left or right. These include such open ended questions as 1. Whether one is to be get riches - 2. Whether one will be lucky at Play - 3. Whether one is to be inherit an Estate - 6. Whether the proposed wedding is of any Advantage, or 8. What sort of Husband will she have.



Remembering this number a second number is chosen by pointing at the circle of numbers in the centre of the fan with a pin. The second number is in turn linked to columns of Deities that include Jupiter, Juno, Apollo, Diana, Mars etc. On the other side of the fan the owner can now read off from the 'Oracle' the one of the 100 answer to the associated to the combination of Deity and number which are themselves grouped in columns of ten. The answers include such rhyming couplets as 'With your Old Aunts forbear to clash, Caress and Court them for their Cash' - 'He will be Jealous queer and flat, But a good husband for all that' - 'In gaming never think of thrift, You may be sure to lose your shift' - 'Something Both lovers have the same desire, But 'tis the cash their friends desire' - You will inherit an Estate But I'm afraid 'twill be too late' sometimes these are quite pithy but also humorous.



The British Museum has an example of this fan as part of the Schreiber gift, however this includes the imprint 'Pub. accord. to Act, Janry. 1, 1800, by Ino. Cock, I. P. Crowder & Co., N° 21 Wood Street Cheapside, London.' We cannot be sure if our example is a pirated copy, a later impression without the imprint, or the imprint was removed from the sheet when the fan was mounted.

UNRECORDED

36. [FEMALE REFUGE]. REFUGE & REFORMATORY SCHOOL FOR FEMALES. [Exeter, c. Monday 15th March, 1857]. £ 95

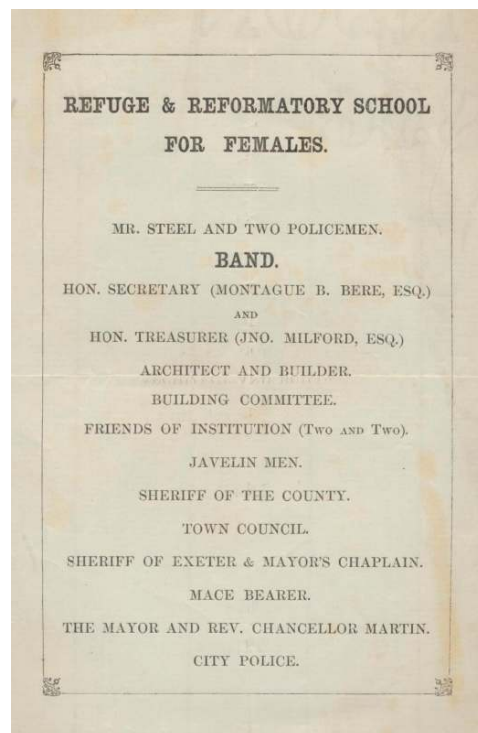
ORIGINAL FLYER. 205 x 127mm; paper watermarked '1856'; lightly soiled and with evidence of once being folded, but a good copy of a rare item.

A neatly printed flyer detailing the procession from the Guildhall in Exeter to the site of the school for the laying of the foundation stone of the new Devon and Exeter Refuge and Reformatory School for Females on Polsloe Road.

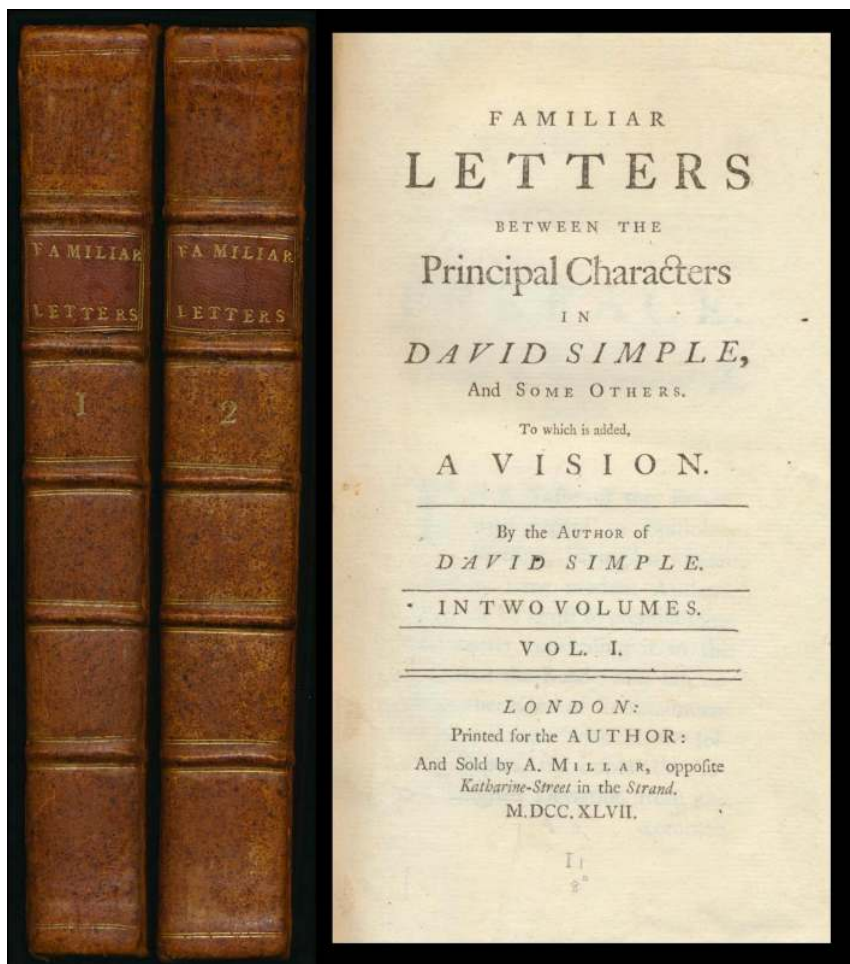
The building was officially certified for the accommodation of 60 girls aged 12 to 16 committed by magistrates, with the 'Refuge' part of the establishment devoted to voluntarily admitting 'discharged prisoners', not only from Exeter but also Devon and adjacent counties. Chiefly 'committed' for crimes of theft leading to terms of up to five years of reformatory 'instruction', with those capable of improvement being trained generally for service.

Much speechifying of good intentions and hope was expounded on their own goodness and benevolence by the Mayor, Chancellor and others after the procession.

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



SUBSCRIBER'S COPY ON ROYAL PAPER



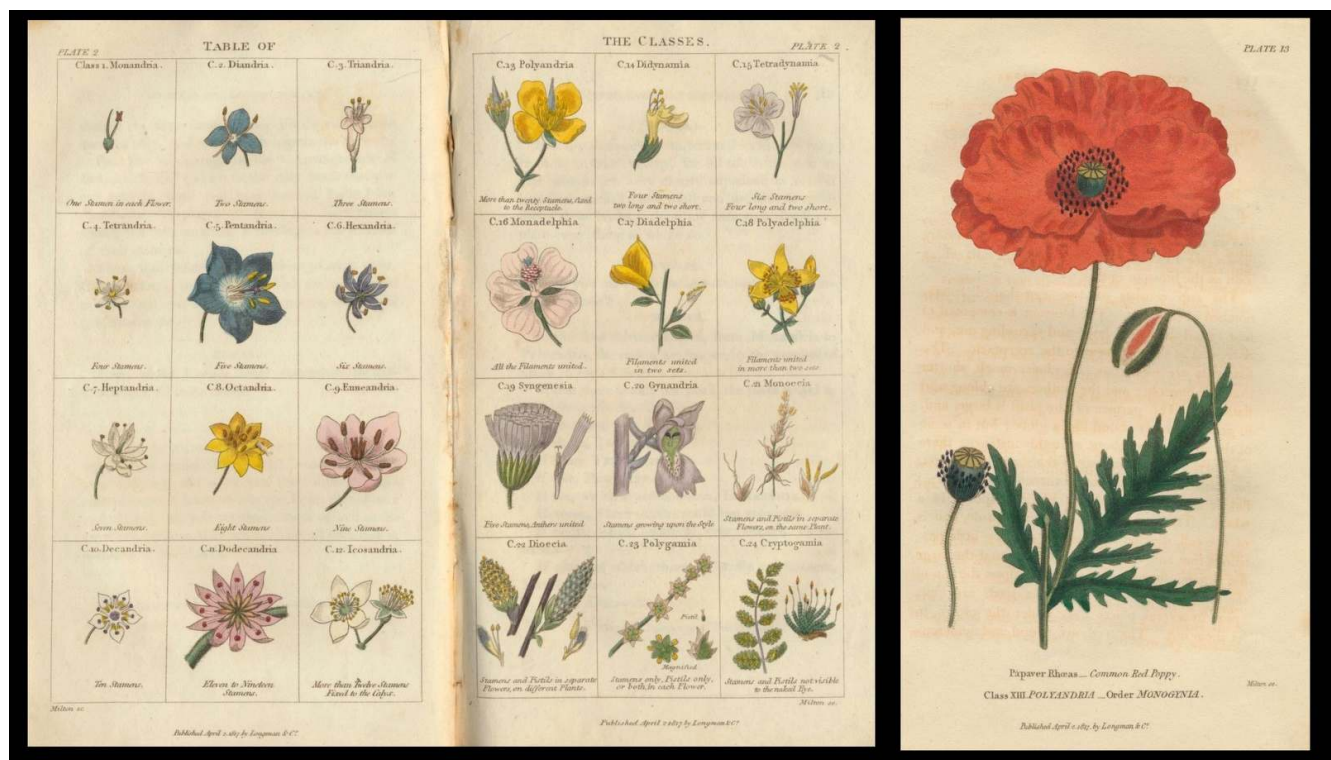
37. [FIELDING, Sarah and Henry FIELDING]. FAMILIAR LETTERS BETWEEN THE PRINCIPAL CHARACTERS IN DAVID SIMPLE, and some Others. To which is added, A Vision. By the Author of David Simple, London, Printed for the Author: And Sold by A. Millar, 1747. £ 1,250

FIRST EDITION, ROYAL PAPER ISSUE, SUBSCRIBER'S COPY. *Two volumes, 8vo, pp. xlviii (including subscribers), pp. 49-352; [ii], 392; apart from a few minor marks, a clean crisp copy throughout; contemporary sprinkled calf, cover borders ruled with double narrow gilt filet, spines with raised bands gilt ruled, red leather labels gilt lettered, edges red flecked, subscribers copy, with the contemporary armorial bookplate of the Right Honourable the Lord Viscount Lynton on front pastedown of each volume; a handsome and appealing copy.*

Handsome first edition, particularly desirable being the scarce Royal paper issue and a Subscriber's copy, of *Familiar Letters between the Principal Characters in David Simple*, by Sarah Fielding (1710-1768) with contributions by her brother Henry.

'In May 1744, [Sarah Fielding's] first novel appeared, *The Adventures of David Simple*, set in the cities of London and Westminster. For its second edition (July), Henry supplied revisions "not entirely for the good" (Kelsall, introduction to Fielding, *Simple*, xxi), corrections, and a preface. Sarah was also on friendly terms with the master of the epistolary novel, Samuel Richardson, to whom she addressed her only separately published piece of literary criticism (anonymously), and one of the earliest published critical defences of Richardson, *Remarks on "Clarissa"* (1749), and on 10 April 1747 she published by subscription a two-volume plotless collection of different sorts of prose and poetic narrative, neither novel nor sequel, set in Bath and reminiscent of Richardson's first book (usually known by its short title, *Familiar Letters*, 1741), *Familiar Letters between the Principal Characters of David Simple and Others*. This included biographical remarks in a preface and letters 40–44, all written by her brother, as well as two dialogues supplied by James Harris. Its 500 subscribers included Sarah's cousin Lady Mary Wortley Montagu, William Warburton, and Samuel Richardson' (Oxford DNB). Block, p. 77.

Block, p. 77.



SISTERS INSPIRED BY MARCET

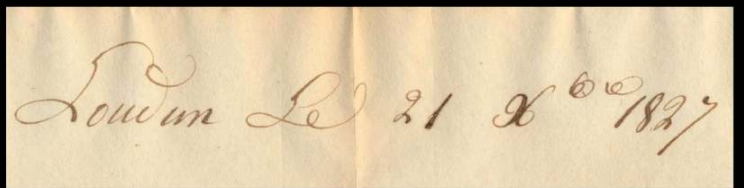
38. [FITTON, Sarah Mary and Elizabeth]. *CONVERSATIONS ON BOTANY*. London: Longman, Hurst, Rees, Orme, & Brown, Paternoster Row. 1817. £ 300

FIRST EDITION. 8vo, pp. xvi, 213, [1] blank; 21 hand-coloured engraved plates (plate 2 'Tables of classes in two parts'); some minor spotting; original pink boards, spine with printed little label, chipped with some minor loss; contemporary booksellers label at foot of spine 'Sold by Meyler & son Church Yard, Bath.'

An unusually clean copy of this charming little guide to botany for children, still in the original binding.

The work is well illustrated with beautifully hand-coloured plates engraved by Milton after George Sowerby. The text includes quite a long account on opium and how it is harvested and used, and a shorter account of hemp and its cultivation in England. Originally attributed to Jane Marcet (by Halkett and Laing), this work is now recognized as the work of the Fitton sisters. The format of conversations between parents and children as a method of education was inspired by Marcet and indeed the Fitton sisters acknowledge this in their introduction: "It may be due to the author of the admirable "Conversations on Chemistry," to mention, that the title of the present volume was chosen, because it was the only one that seemed to be adapted to the nature of the subject" (p. v).

Freeman 1194.



JEWELLER'S WIFE?

39. **[FRENCH LADY].** EARLY NINETEENTH CENTURY MINIATURE PORTRAIT OF A YOUNG LADY. Loudun, Western France, [c. 1827]. **£ 1,500**

Head and shoulders painted on ivory [140 x 105 mm.], together with an original folded sheet used by the artist as a palette for his colours;

Although the sitter is unknown we do know when and where the portrait painter worked for an inscription on a folded sheet preserved as a backing to the portrait reads 'Loudun le 21 X^e 1827.' Unusually this sheet has also preserved the artists palette of colours as it was used either to test certain mixes, or to wipe the brush whilst taking down the portrait.

In the early nineteenth century Loudun was known as a minor centre of jewellery manufacture. That the young woman is holding up a pearl necklace with cross, and on the table are a pearl earring and two gold and pearl bracelets makes it possible that the portrait is of a jewellers wife, certainly the fine black lace embroidery over her shoulders adds a certain luxuriousness to the image; equally the portrait may have been to celebrate the young woman's coming of age and her entry into the social life of the town.

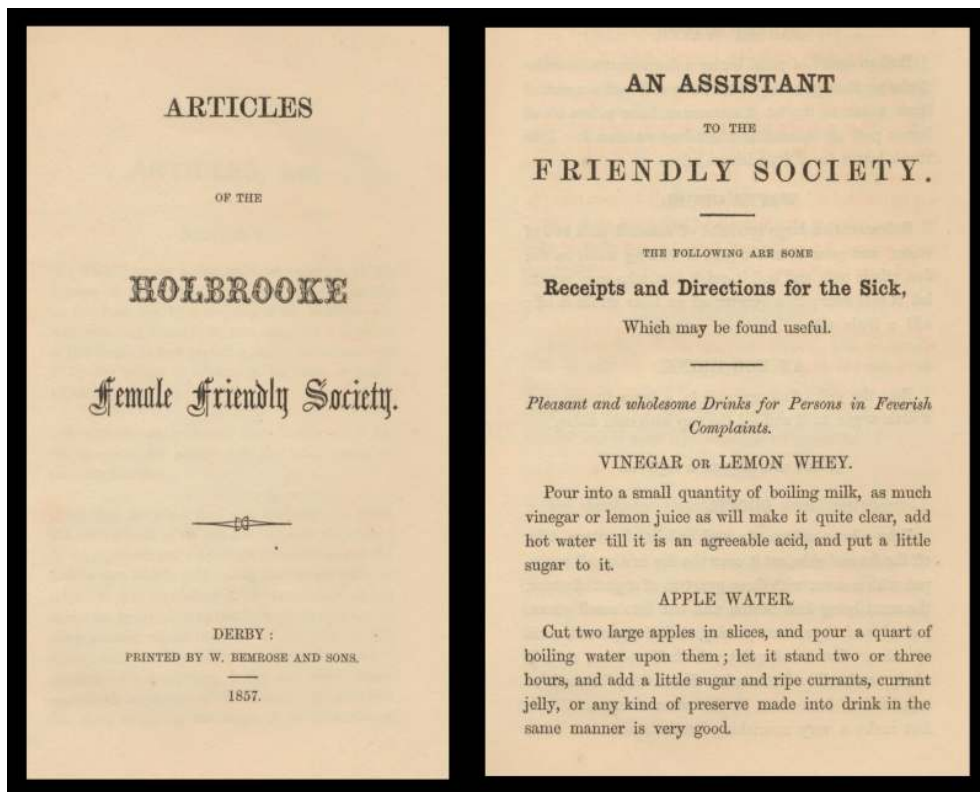
UNRECORDED

40. **[FRIENDLY SOCIETY].** ARTICLES OF THE HOLBROOKE FEMALE FRIENDLY SOCIETY. Derby: Printed by W. Bemrose and Sons, 1857. **£ 250**

FIRST EDITION. 8vo, pp. 15, [1] blank; stitched as issued in the original plain wraps.

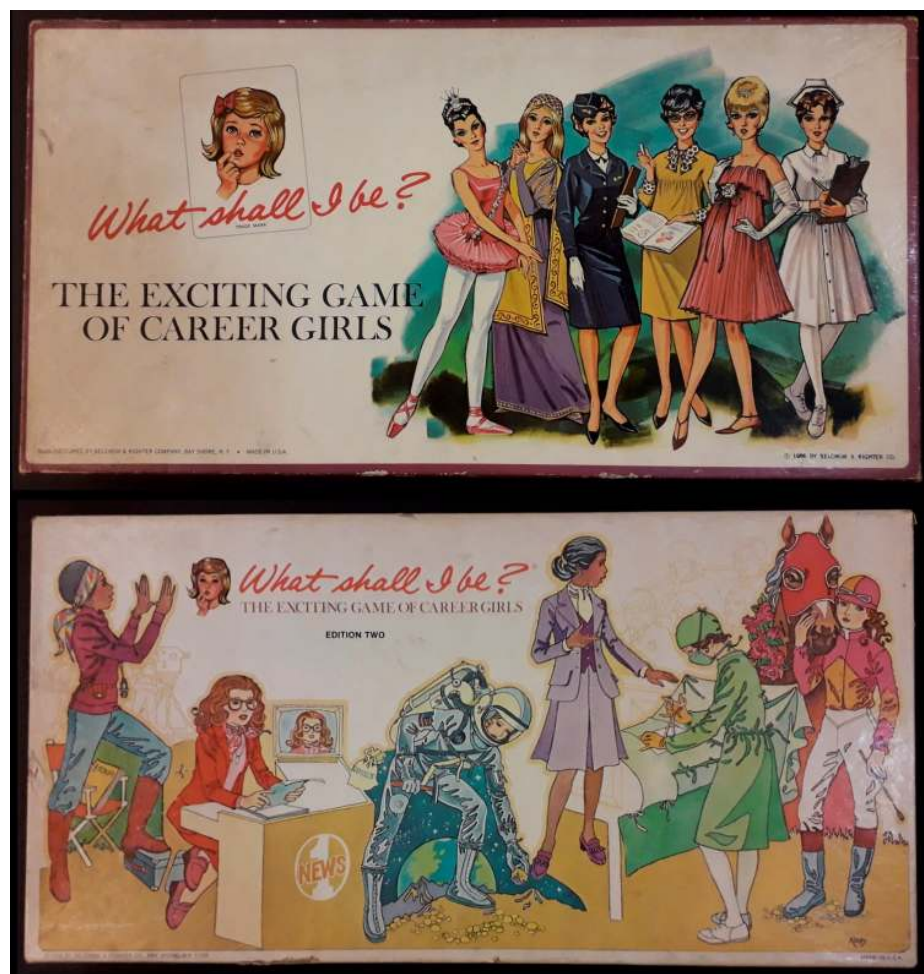
We have not been able to find any account of the Holbrooke Female Friendly Society, probably not that surprising as the town having a population of 800 could only have had a small uptake in subscriptions.

Added to this the society was restricted to the age group 15 to 35, the terms of entry needing a two-third majority of members to allow admittance on which one shilling was paid and thereafter eight-pence at each meeting. The benefits of the mutual included receiving four shillings a week whilst unable to work, and two shillings when nearly recovered.



The founders put an emphasis on recovery for pages 11 to 15 of the pamphlet contain useful 'Receipts and Directions for the Sick' these included: Vinegar of Lemon Whey - Apple water - Water Gruel - Calf's Foot Jelly with Milk - together with directions 'To destroy Contagious and prevent infectious Fevers.' Chloride of lime to wash everything, the miasma theory of contagion still very prevalent as point seven includes the useful tip that 'Those who handle the sick should wash their hands and mouth before they eat, and never swallow spittle whilst in the sick chamber.'

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



WILL I WORK FOR PAN AM?! WILL I BE AN ASTRONAUT?

41. [GAME - CAREERS FOR WOMEN]. WHAT SHALL I BE? The exciting game of career girls. Bay Shore, New York: Selchow & Richter Company, 1966.



[*Together with.*] **WHAT SHALL I BE?** The exciting game of career girls. Edition two. Bay Shore, New York: Selchow & Richter Company, 1976. **£ 650**

Each version with folding Game Board, four player pieces, 30 school cards, 16 round subject cards, 16 heart-shaped personality cards, and a pair of dice, rules printed on the verso of the box lid; housed in original printed two-part box with some minor soiling and splitting, otherwise both in very good state.

The object of these game's was for players to collect four school cards that included two subject and two personality cards that were necessary to gain one of the profession and thus become a 'career girl'. In the case of the first rather 'dated' version of the game if you failed biology, knew how to use make-up, had a nice smile, and are graceful and not overweight then the best career for you was an airline hostess!

By the time the game was reissued in 1972, a new introduction has tried, in a reluctant sort of way, to somehow redeem the makers original concept by reflecting more recent changes in society: 'Today, women can be found doing anything from performing surgery to designing spaceships. Maybe you would make a better pilot than a stewardess or a better photographer than a model. Be sure to look into all the possibilities before you decide. Remember that what you will be in the future depends only on what you want to be'. Indeed when Edition two came out in 1976, a girl's career expectation was rather better, including attending medical school to become a surgeon, Law School to become a Lawyer, Drama school to become a director, and flight training school to becoming an astronaut!



42. **[GENLIS, Stéphanie Félicité, comtesse de].** THE AFFECTING HISTORY OF THE DUCHESS OF C****, who was confined nine years in a horrid dungeon under ground, where light never entered, a straw bed being her only resting-place, and bread and water her only support. Conveyed by Means of a Turning-Box by her Inhuman Husband, who she saw but once during her long Imprisonment, though suffering by Hunger, Thirst, and Cold, the most severe Hardships; but fortunately she was at last discovered and released from the Dungeon by her parents. London: Printed and Sold by J. Bailey, 116, Chancery Lane. [n.d., c. 1810]. **£ 300**

12mo, pp. 28; with hand-coloured engraved frontispiece; few light spots, else a very good copy, in later plain wrappers.

Scarce Gothic chapbook, translated by Maria Josepha, Lady Stanley of Alderley, from *l'Histoire de la Duchesse de C*****, contained in *Adèle et Théodore* by Madame de Genlis.

'When we arrived at the castle, we passed over a drawbridge. I shuddered at the rattling of the chains; and at that instant, by a kind of involuntary impulse, I looked at the duke. "What ails you?" said he; "the antique appearance of this castle seems to surprise you. What then, do you think you are entering a prison?" He uttered these words with a forced and malicious smile; and I could perceive in his eyes such a cruel pleasure, as made me ready to sink with horror' (p. 7).

The narrative is given in the first person by the Duchess of C**** herself. She relates the circumstances of her easy, wealthy upbringing and tells of how she fell in with a dangerous friend, the Marchioness de Venuzi. While staying with her friend, she becomes enamoured of the exiled Count de Belmire, but is instead forced into a marriage with his villainous uncle, the Duke of C****, by her parents. When the Duke discovers incriminating letters from the Duchess to Belmire at the Venuzi residence, he locks the Duchess in a castle dungeon and takes their infant daughter away from her until she tells him the name of her lover. She refuses to tell him, so she remains in an underground prison (presumed dead) until rescued by the good Count of Belmire nine years later. The Duke dies shortly after the Duchess' escape, but she has no desire to wed again after her long captivity. When her daughter comes of age, she marries her mother's rescuer the Count of Belmire.



OCLC records two copies, at Toronto and the BL; there are also issue's published by Bailey with pp. 36 and pp. 40 (held at UCLA, Virginia and the Newberry library).

WHOLESOME FAYRE ON A LIMITED BUDGET

43. **[GORDON, Martha H.].** COOKERY FOR WORKING MEN'S WIVES, as taught by Martha H. Gordon... in the domestic economy classes instituted at Govan, Scotland by Mrs. John Elder ; with useful hints on washing and sanitation, and on what to do till the doctor comes. Introduction by Dr. James B. Russell... and remarks by Surgeon-General Maclean. [London] Alexander Gardner, Publisher to Her Majesty the Queen, Paisley; and Paternoster Row, London. [1890]. **£ 185**

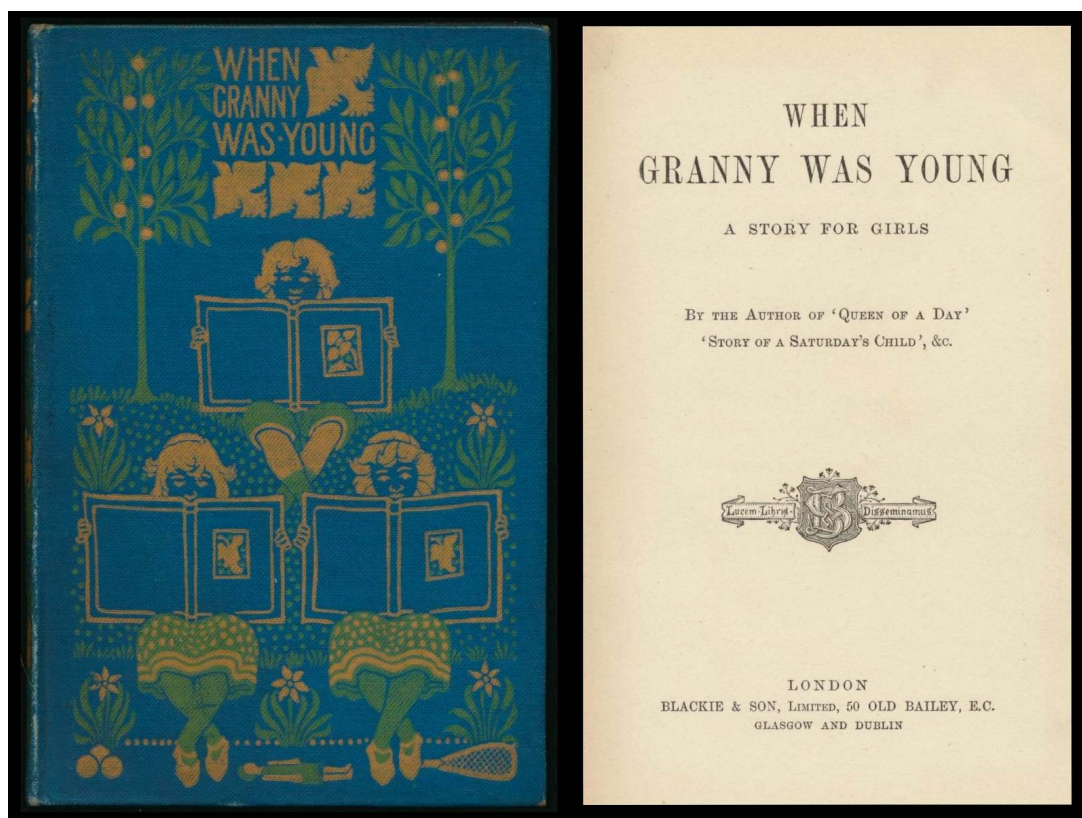
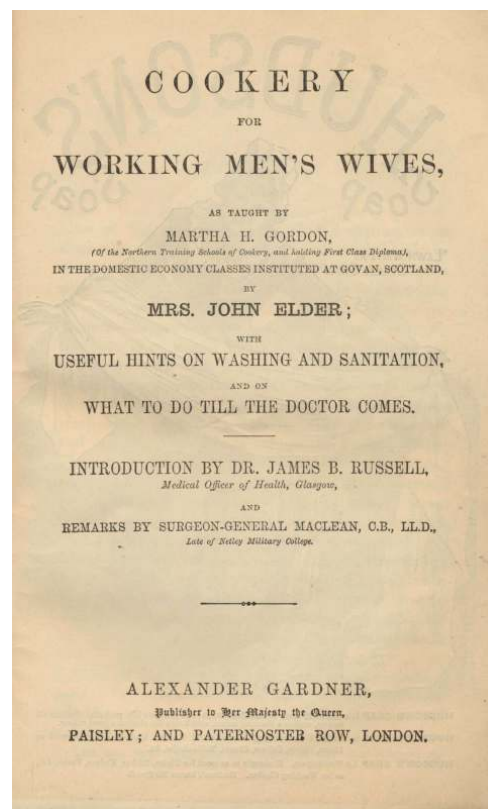
8vo, pp. 80; apart from a few minor marks, a clean copy throughout, with adverts tipped in at beginning and end; stitched as issued in the original cloth backed printed wraps, rather dust-soiled and chipped to extremities, but still a pleasing copy, with the contemporary ownership signature of 'S.F. Hutchinson'.

Rare reissue of the first edition from the previous year of this collection of recipes and instructions 'for working men's wives'. The text, as might be expected, includes good wholesome fare which could be procured and prepared on a limited budget, such as 'Barley broth', 'Sea Pie and Potatoes' (made up of 'Scrap Meat'), 'A Good "Poor Man's" Pie', and 'Plum Pudding for the Million', to name but a few. The instructions for the preparation of 'Indian Meal and Cheese' neatly sum up the audience to which this cook book was aimed: 'Boil the Meal for one hour, and let it be very thick. Grate the cheese, and add with dripping, pepper, and salt. Serve hot. Good, after a hard day's work' (p. 34).

'One of the principal objects of the instruction in domestic economy provided and organised in Govan some years ago by Mrs. John Elder - is to teach plain and economical cookery to women in classes, and especially at their homes... The recipes in this little cookery book are among those which I have been in the habit of teaching and illustrating, in fulfilment of the duties assigned to me... They are here printed in the hope that they may be useful not only to those attending the classes here, and in the homes of Govan, but to the wives and daughters of artisans elsewhere. But it will be observed that the great aim kept in view is to help working men's wives to provide thoroughly good and nutritious food for their families at the smallest possible cost' (Preface, pp. 3-6).

The concluding sections on 'What to do till the doctor comes' and 'Sanitary Hints', are particularly enlightening, the latter set out over 15 points, No. 1 stating 'Remember that pure air is *food*, and that polluted air is *poison*, somewhat hopeful of available conditions in heavily industrialised Glasgow found themselves.

Not in OCLC, which records the 1889 first edition, at Cambridge and BL only.



LIFE GROWING UP DURING THE 1830'S

44. [GRANNY]. WHEN GRANNY WAS YOUNG. A Story for Girls. By the Author of 'Queen of a Day' 'Story of a Saturday's Child', &c. London, Blackie & Son. [1896]. £ 125

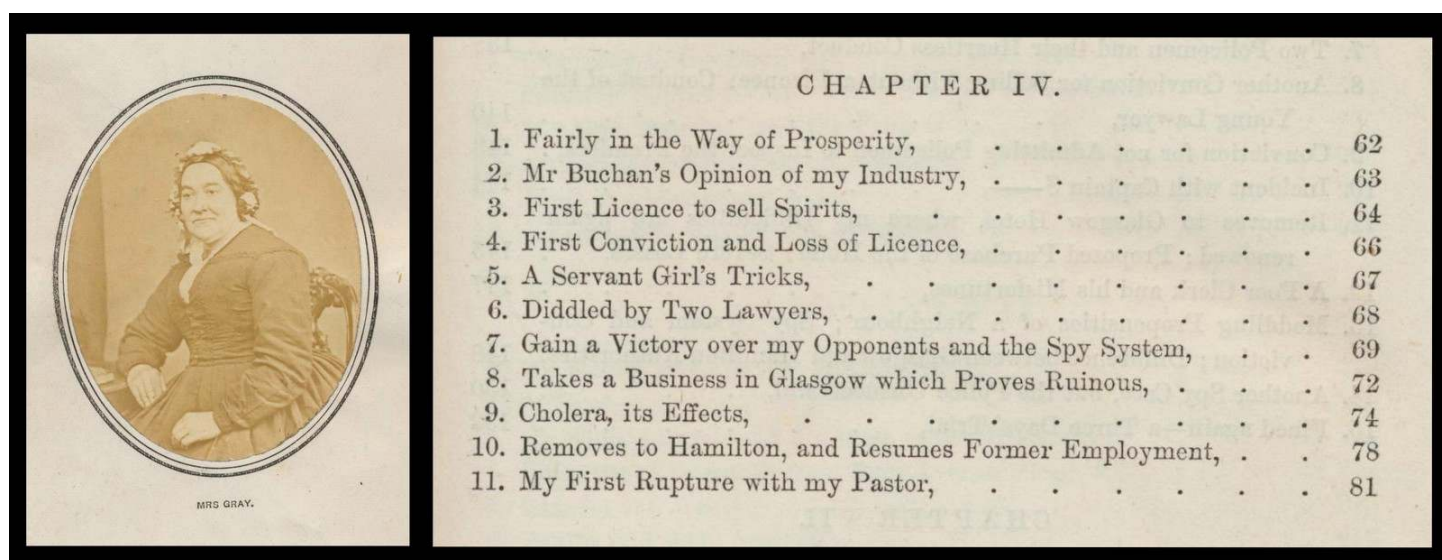
FIRST EDITION. 8vo, pp. 64, 8 'A selection of Blackie & Son's Books'; half-tone frontispiece; original publisher's blue cloth decorated in green and yellow, very probably a design by Talwin Morris with a typically neat image on the upper cover of children laying down their toys and dolls in a garden and taking up books to read; a very good copy.

A somewhat curious work in which a grandmother relates the life she had growing up during the 1830's.

Although suffused with a romantic gloss the text appears to be semi-autobiographical, albeit with names and locations changed to keep some anonymity. The chapters include accounts of what 'granny' read as a child including Pinnock's *Catechism*, Mrs. Markham's *English History* etc., going to school, learning the piano and playing 'The Battle of Prague' - for those keen on such late eighteenth century program music so was Emily Brontë who also owned a copy of Kotzwara's composition replete with 'flying bullets' issue from their Parsonage piano - also accounts of early rail travel to Euston terminus, breaking rules and reading three-decker novels are all related.

The author is unknown, however she would have been born in the 1820's and her other work, the *Story of a Saturday's Child* mentioned on the title, was published as a serial in *The Peoples Magazine* in 1870, but alas leads us no nearer to the identity of the author.

OCLC records three copies in the UK, at Cambridge, NLS and the BL, and two in North America, at Bryn Mawr and Toronto.



THE LIFE OF A VICTORIAN SCHIZOPHRENIC

45. GRAY, Agnes. THE HISTORY OF AGNES BRITTON OR GRAY from her childhood to the present time, showing the trials and persecutions which she endured, Written by Herself. Hamilton: Published by the Authoress at 2 James' Street. 1870. **£ 385**

8vo, pp. xvi, 276; with a frontispiece of an original photographic portrait of the author; a few light marks in places; in the original blind stamped publisher's cloth, upper board lettered in gilt, cloth sunned with some discolouration and two 'rings' to lower cover, but still a good copy.

An unusual autobiography, self published, of a Victorian woman and publican continually in trouble with the law but with an absolute religious conviction that she was faultless and a victim of injustice!

Agnes Gray (nee Britton) was born at Nethanfoot in the Upper Ward of Lanarkshire, her childhood, upbringing, work as a servant girl, and marriage to a baker Alexander Gray of Hamilton are all fully recounted. It was not until she became a publican that her real troubles began. She recounts that she went to church every Sunday and had good relations with the minister Mr. Buchan of St. John's Church, Hamilton. From this point the autobiography becomes quite defensive after she is tricked by unscrupulous police, the local sheriff and their spies, her license is revoked for selling alcohol on a Sunday. She is in turn accused and found guilty of perjury, imprisoned, fined, found guilty again of harbouring prostitutes, and through entrapment and other rather shady actions found guilty yet again of illegally serving alcohol and given yet another prison term. Still her belief in God holds strong, even though her local church disowns her and thieving lawyers take her savings. Further lying witnesses, dishonest servants, bribery, 'busybodies,' and a cholera epidemic are all fully recounted.

Agnes is convinced she has done no wrong and the world is against her. At the end of the work is the most curious 'Appendix' of 'The Judgement and Justices of God Exemplified' in which she recounts the fate of all the people who caused her woes throughout her life. Each has either succumbed to bankruptcy, been struck dumb, widowed, had epilepsy, strokes, are terribly injured, become beggars, sent to lunatic asylums or come to a 'fearful end.'

A contemporary review from the *Glasgow Herald* for 19, April 1870 describes the work: 'This book is a curiosity in biographer literature. The writer professes to give a "plain, unvarnished tale" of her everyday life from girlhood till now, and with all the nonsense and absurdities of the story, it has an interest of its own which a good many readers are likely to relish. The propriety of publishing the work, and the tone of a great part of its contents, we cannot say anything in approbation of.'

Today Agnes may well have been diagnosed as schizophrenic. Clearly intelligent, well read and determined, the autobiography is a rare window into the mind of this misunderstood working class woman. Your cataloguer being also from Hamilton can confirm her every word.

No copy found on OCLC; one copy only at the National Library of Scotland.



'HER MAJESTY OPENING THE GREAT EXHIBITION'

46. [GREAT EXHIBITION PEEPSHOW]. LANE, Charles. LANE'S TELESCOPIC VIEW of the Ceremony of Her Majesty Opening The Great Exhibition of All Nations by Rawlins. [London]. Published by C. Lane, 46, Stanhope St. Hampstead Rd. Entered at Stationer's Hall, 15th. August, 1851. £ 1,500

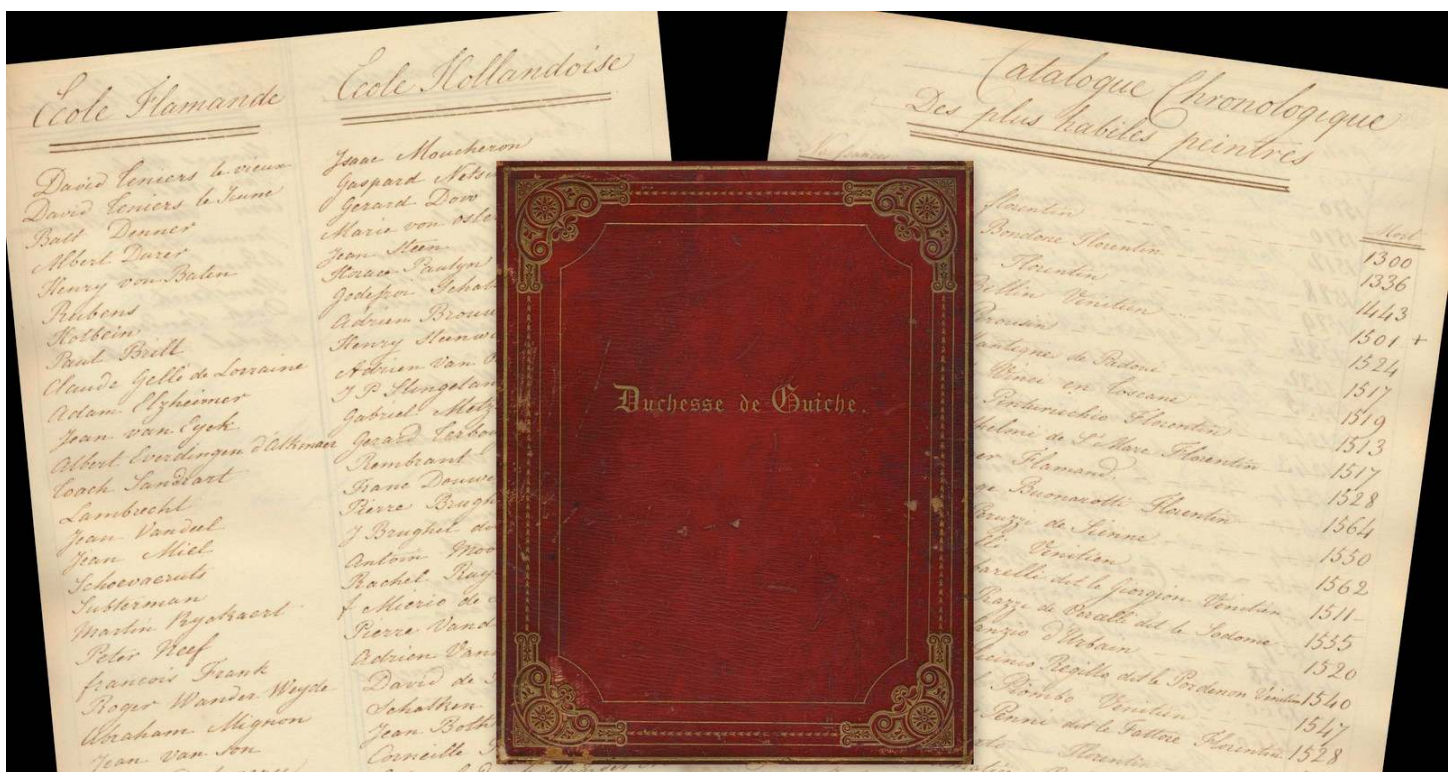
Five hand-coloured lithograph pierced panels and a back-scene panel, hand-coloured vignette titled front panel with solo mica glazed peep-hole, measuring 15 x 18.6 cm; contained in the original patterned slipcase, with hand-coloured decorative label on upper cover.

Looking down the central isle with crowds milling about, the fountains (heightened with varnish) and statues form a central spectacle. Designed by Thomas James Rawlins and lithographically printed at C. Moody's Establishment, this 'Telescopic View' forms the companion to Lane's other Exhibition peepshow by the same artist, which recorded the opening ceremony with Her Majesty the Queen present.

Charles Augustus Lane (1802-1882) 'is described in the 1851 census as a 49-year old manufacturer of fancy goods living at 76 Stanhope Street, St Pancras. He called his peepshows "telescopic views". His *Telescopic View of the Ceremony of Her Majesty's Opening the Great Exhibition of All Nations* shows the view looking

across the Transept from south to north with the Crystal Fountain on the third cut-out panel and the royal ceremony taking place under Owen Jones's baldacchino on the fourth. The preserved elm trees appear on the fifth. The title label tells us that the peepshow was designed by Rawlins. Most probably this was not Bailey Rawlins, but the topographical artist, T. J. Rawlins, who was responsible also for 'Lane's Telescopic View of the Interior of the Great Industrial Exhibition.'

Thomas James Rawlins 'was born in Lambeth in 1802, had a varied career path. Records show that after being in the employ of the East India Company in Calcutta he variously worked as an artist for a lithographer, as a professor of drawing at St Mark's College in Chelsea, as Professor of Drawing and Fortification at the splendidly named College of Agriculture and Chemistry and of General and Practical Science at 38-39 Kennington Lane, as an army examinations tutor, as a civil engineer, as an architect, and as co-illustrator of a book by Nimrod, namely The Life of John Mytton Esq, and maybe of more. His married life was equally complicated. In India he was both married and widowed before he was thirty. He and his second wife, Martha, had two children who died young. This may have contributed to their marital breakdown: in 1851 a Thomas James Bailey Rawlins bigamously married Susanna Jefferson at St Pancras Church.' Together with Charles Babbage he was involved in much litigation trying to stop the incessant noise of street musicians, which can be found here: <http://london-overlooked.com/organ-grinder/>



A DUCHESSE'S AIDE-MÉMOIRE

47. **GUICHE, Ida, Duchesse de, later Duchesse du Grammont and Comtesse d'Orsay.**
MANUSCRIPT AIDE-MÉMOIRE on the Arts and History. Pisa, 1827. £ 550

MANUSCRIPT IN INK. 4to, [220 x 178 mm] pp. approx. 200 of which 110 pages neatly written in ink; contemporary red morocco with decorative border, gilt, upper board detached, and spine defective, upper cover lettered in gothic font 'Duchesse de Guiche' and inscribed on first leaf 'Ida de Guchi, Pisa, 1827'.

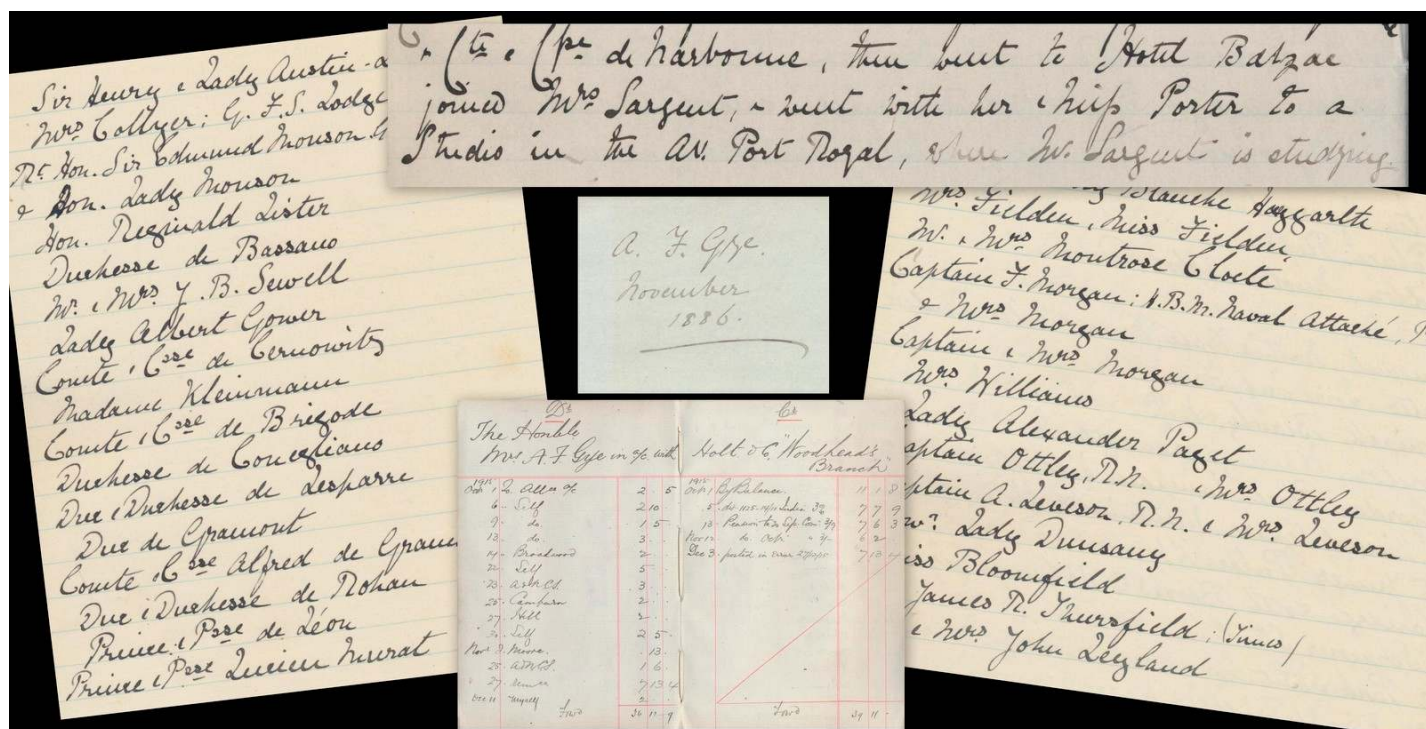
Remembered chiefly for being the sister to that ultimate dandy and man of fashion Alfred d'Orsay (1801-1852), Ida later became the Comtesse d'Orsay, and in 1818 married Heraclius de Gramont who had received the courtesy title of Duc de Guiche in 1813.

The album contains quite a number of chronologies opening with that of the world from 4004 BC to 965 AD, but more interesting are lists of painters under headings of the various schools and countries; also another containing 'Catalogue Chronologique Des plus habiles peintres' followed by similar tabulation of sculptors, architects and a later section on artists in classical antiquity. There are also two short pieces probably transcribed: 'Detail sur les Vases Etrusques Tires de differentes lettres de Mr Gherardo de Rossi adressees à

Mr Millingen' and 'Deuxième Partie Traitant de la maniere de Dessiner ou de Piedre les Vases.' These are not the letters found printed in Millingen's *Peintures antiques de vases grecs de la collection de Sir John Coghill* of 1816, and we have not been able to deduce the source.

Like her father, Albert Gaspard Grimaud, Comte d'Orsay (1772-1842), and grandfather Pierre Gaspard Grimod, comte d'Orsay (1748-1809), who left his collection to the Louvre, Ida also appears to have engendered an interest in art and history. Although the purpose of the album is unknown it may conceivably have been written both for herself as an aide-mémoire and also to inculcate a hereditary interest to the next generation, Ida having by 1827 had four young children with another to follow in 1829.

Anne Quintina Albertine Ida Grimaud, Comtesse d'Orsay was born in 1802 so would have been 24 or 25 when the album was begun. The paper is watermarked 'J. Whatman, 1826' and the style of the binding is very British. Ida, however, was in Paris in 1825 and in the next few years settled in Italy. Maybe she purchased the album in Paris in 1825, as at this time she attended the coronation of Charles X. Although stated to be of delicate health around the album was written - too many children in quick succession maybe - Ida outlived her infamous brother by some 30 years and died in 1882.



MOVING IN THE UPPER ECHELON'S OF SOCIETY

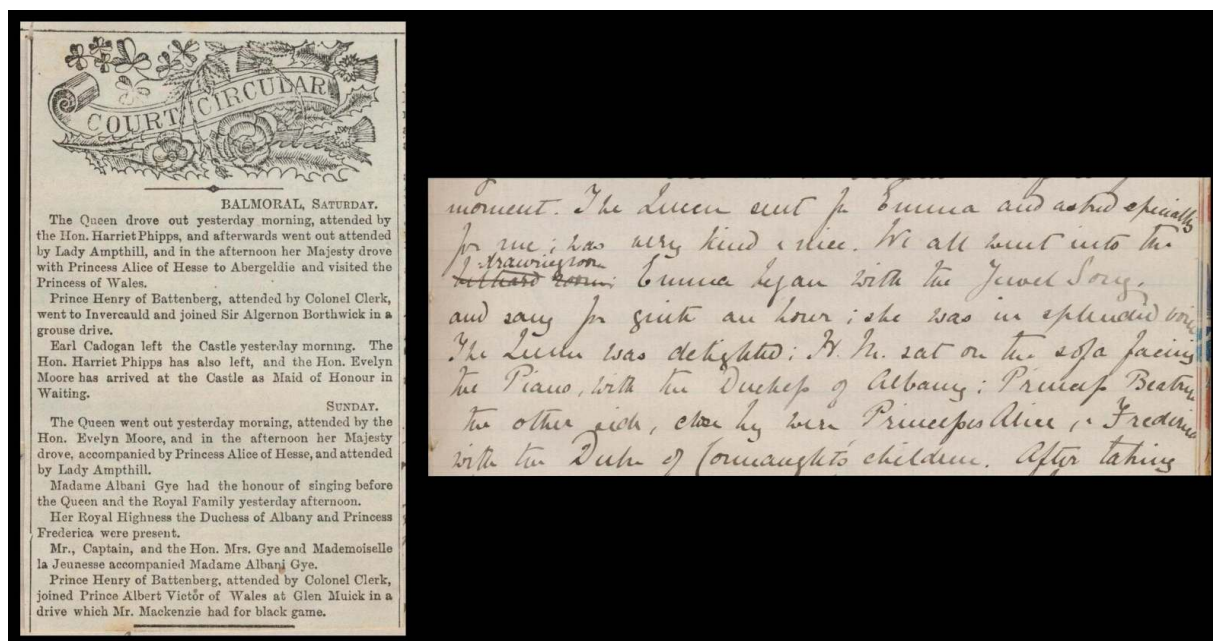
48. GYE, Hon. Adelaide Fanny. SUBSTANTIAL RUN OF MANUSCRIPT TRAVEL AND SOCIAL DIARIES. France, England & Scotland. 1886-1888, 1892-1894, 1896-1900, 1902-1903, 1909-1910, 1912-1927. **£ 2,500**

4to, 27 volumes approximately 2,500 leaves; variously bound in cloth backed boards, full vellum, full cloth and paper wrappers; together with two address books and eight bank account and copy letter books.

A substantial run of original travel and social diaries of Adelaide Fanny Gye (1850-1927), daughter-in-law of Frederick Gye, English businessman, opera manager and owner of Royal Italian Opera, Covent Garden.

Adelaide had married Captain Herbert Frederick Gye (1844-1906) in 1879 and the diary opens on the 23rd November 1886 in Paris with her looking after her third child and first boy Alexander 'Cold & damp. Baby's head going on very well, the plaster quite firm still.' Herbert had served at the China station with Sir Harry Keppel and was to retire in 1890 from the navy and become General Continental agent of the South-Eastern Railway. His father-in-law Frederick Gye had left the control of Covent Garden opera house to his children and particularly to Adelaide's brother-in-law Ernest Gye, who had per force to relinquish control of Covent Garden by 1884 due to the high cost of maintaining a galaxy of top singers - still the Gye's were very much part of this social world, and indeed Ernest had married Madame Emma Albani, the world famous Canadian soprano. The family retained substantial shareholding in the opera house and probably Adelaide, Herbert and their children lived a fairly comfortable life.

Much of the diary is of day to day events, visits and spiced with the tribulations of domestic inconvenience and some servant trouble. On the 3rd January 1887: 'Heard that Victor and Marie had been quarrelling terribly, and he had been beating & kicking her all the afternoon; he attempted to stab her with a knife and would have succeeded if Farley had not seized his arms. He was tipsy, and has given way to drink for some time past, has been ill-treating his wife & gambling away her money.' A new cook and manservant were engaged on a trial basis the following day. The Gyes had a fairly good social life, on the 7th February she played the organ at the local Protestant church 'singing atrocious' and 'Mr & Mrs [John Singer] Sergeant and the Miss Logan came to tea' and ten days later on the 17th 'went to Hotel Balzac joined Mrs Sergeant, & went with her & Miss Porter to a Studio in the Av. Port Royal, where Mr Sergeant is studying ... After dinner we went to a party at M. & Mme. Souberbielle, very good singing Mlle Richard, M. Plançon of the Opera etc....' Clearly Adelaide also helped her husband at the office with accounts, letters and post and through his work for the South-Eastern Railway. Later in 1887 she visited London for the Jubilee celebrations. As her father Viscount Bridport was a Permanent Lord-in-waiting to Queen Victoria, Adelaide could attend Westminster Abbey for the service. On the 25th June her sister-in-law Emma Albani sent a ticket for the Philharmonic Concert to hear herself and the prodigy Josef Hoffman. For something like a month Adelaide went to all Emma Albani's concerts and clearly they were quite close at this time. By September the family was back in Paris where life goes on much as before with an almost endless succession of visits, outings, galleries, and shopping with a seemingly inexhaustible group of friend, relatives and acquaintances. Thankfully two address books have been preserved with the diaries containing hundreds of names and address both in Paris and in Britain.



In September Adelaide was back in Britain and travelled up to Scotland, she stayed at Mar Lodge in order to be with Emma Albani who was to give a concert for Queen Victoria on the 29th at Balmoral. 'Went into the billiard room first for a moment. The Queen sent for Emma and asked specially for me; was very kind & nice. We all went into the drawing room, Emma began with the Jewel Song, and sang for quite an hour; she was in splendid voice. The Queen was delighted; H.M. sat on the sofa facing the piano, with the duchess of Albany; Princess Beatrice the other side; close by were Princes Alice, Frederick with the Duke of Connaught's children.'

There is a jump of chronology from 8th January 1889 to 1st August 1893 when the first volume diary leaves off mid-page, fourteen leaves before the end. We suspect that Adelaide went through periods of not keeping a diary, several other volumes leave off before the end and in some sections the entries are quite brief. It is almost as if she got bored with her daily note taking and made successive fresh efforts to take up her pen or pencil again. She was not particularly bothered about the format of the diary and used any convenient note book in the quarto format that was readily available to her.

Adelaide's social life was supported through her father's connections who by 1901 had become Honorary Equerry to Edward VII, her husband too was now British Consul for the Departments of Finisterre, Morbihan, and the Cotes du Nord and later still of Breast. Alas in 1904 her father died, her husband too in 1906, and so life thereafter lacks much of the social life, still she was not inactive and having the cache of being a descendent of Admiral Nelson the 'Hon. Mrs Gye' was invited almost as a necessary part of many weddings, country house parties and important gatherings during 'The London Season'.

Her most sustained effort of diary writing was from 1912 through the 1914-1918 war and into the 1920's. Probably the war has some of the most interesting content with a day to day account war through the eyes of the 'Upper Tenth'. The initial euphoria and patriotism gives way to a litany of death and injury to family friends and relations:- 'Maurice was last seen wounded in a Turkish trench: so he may be a Prisoner.' - 'Letter from Bella with further details. Andre was wounded while leaving his Trench to ascertain if any Germans remained in the Windmill just captured. He was shot in the stomach, carried to an ambulance, where 5 doctors did their best to save his life, he was weak from the operation and died some hours later.' - 'Long list of casualties in the papers; among them Col. Egerton, Coldstream Gds., son of Mary.' - 'Went to York House, new arrivals of wounded; took them cigarettes; sent oranges on Saturday.' Just before the war began her son Lt.-Cmdr. Alexander Hugh Gye R.N. was made commander of the destroyer HMS Lapwing. He was therefore at the battle of Jutland during May/June of 1916 with some anxious moments recorded in the diary whilst Adelaide waited for news, she quotes from a telegram 'Ship returned safely, no reason to suppose harm to Alex.' and later a letter from her son 'Of course we were in the show, and came through O.K. - I have lost a good many friends in the recent action, Please tell B. that Willoughby went in the Indefatigable, Victor Euart in the Q.M & Horace Hood in the Invincible. We were very lucky.'

Her son Alex did not survive the war and on Friday 22nd December 1916 she writes 'Went with Irene to Selfridge's re costume, think will be completed tomorrow. Irene went to fetch Nina & luggage at 3 Ranleigh Grove, saw her off from Victoria at 1.40 en route to Sennicotts. We went out in the afternoon, I returned home. A few minutes after 5 received a telegram from the Admiralty - "Deeply regret inform you Lieut.-Commander Alex H. Gye Drowned 21st December as result of accident, Letter follows.'" There follows several days in her trying to find out further details of his death, which as it transpired was due to his command ship HMS Negro being accidentally sunk on manoeuvres between the Shetlands and Norway, with the loss of almost the entire crew.

Inevitably Adelaide was now more than ever concerned over the lives of her daughters and grandchildren and doing the social rounds expected of her. By 1926 her hand had now quite shaky and on the 11th January 1927 'had to go to bed with high tempe. 102-3, evidently Flue, my cough continues.' after several more lines the diary ends for she was to die a few days later on the 17th.



PREVENTING 'MUDDLE'

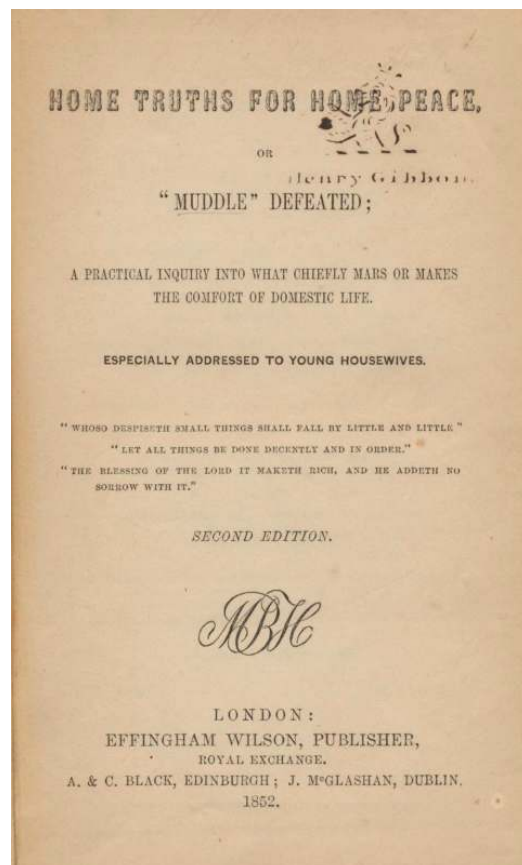
49. [H., M. B.] HOME TRUTHS FOR HOME PEACE, or "Muddle" defeated; a practical enquiry into what chiefly mars or makes the comfort of domestic life, especially addressed to young housewives. London: Effingham Wilson, Publisher... 1852. **£ 385**

SECOND EDITION. 8vo, pp. xv, [i], 176, 12 advertisements; original blue publisher's cloth blocked in blind and gilt with title on upper cover and spine, small discolouration to foot of rear cover but overall a clean tight copy.

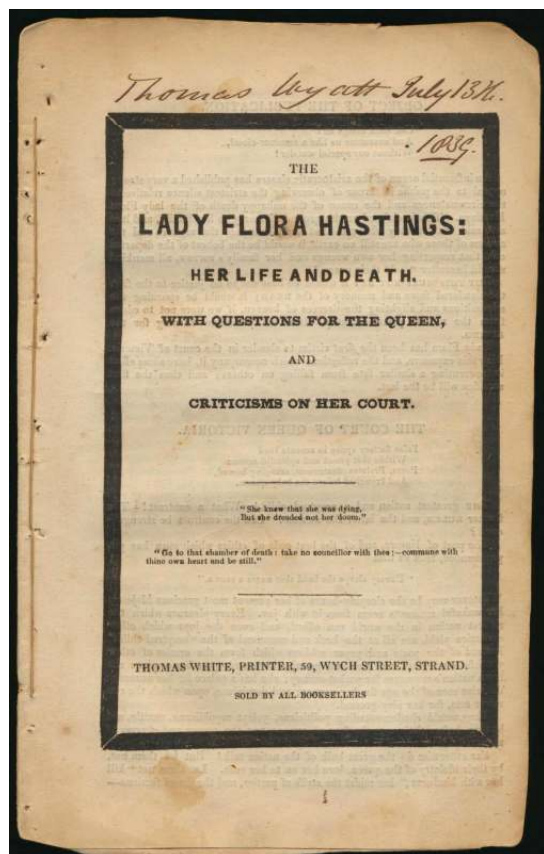
Divided in to two parts with an interlude and a coda, the work sets out how to detect 'muddle', what makes a bad housewife and general description of slovenly living; the second part on 'Muddle Defeated' has useful advice on 'Prevention better than cure'; 'The genteel class, and what it aspires to'; 'Spare bed-rooms'; 'Gentleman's room'; 'Furniture'; 'Division of domestic labour'; 'Duties of the Mistress of the house' and particularly directed to the comfort of a husband - nothing is too trifling although some suggestions even by 1852 must have seemed dubious: 'Feminine instincts which make "the great wash" rather a time of enjoyment than annoyance to many women'.

The work is rather suffused with the axiom that 'cleanliness is next to Godliness', although quite a lot of humour about it too, which leads to who the author could have been. There are some clues to the anonymity given in the preface to this second edition and a dedication nearer the end of the work. She was living 'about 600 miles' from London, which would place her at a city like Hanover, Geneva or Lyon; she knew the Rev. Dr Francis Hungerford Bickenham and his wife Ann - here as Dr and Mrs Bickenham, the author states she had 'for many years been in the constant practice, if not in the profession of writing; but this last attempt was of so very different a character from all I had previously undertaken, that any former approbation gained might, I felt, be rather to my prejudice than in my favour.' This indicates literary work of a different character, possibly a novel or poetry, being previously published. That she was 'now living in retirement', indicates her age, but unfortunately as this work was published under a 'new monogram' it makes it much more difficult to unravel her identity.

OCLC records one copy in North America, at Cornell, and two in the UK, at Cambridge and the BL; there are only three copies of the first edition recorded (BL, National library of the Netherlands and Basel).



AN EARLY VICTORIAN SCANDAL



50. [HASTINGS, Flora]. THE LADY FLORA HASTINGS: Her Life and Death. With questions for the Queen and criticisms on her court. [London]. Thomas White, Printer, 59, Wych Street, Strand. [1839]. £ 225

FIRST EDITION. 8vo, pp. 16; inscribed 'Thomas Wyatt July 13th, 1839' at head; lightly browned due to paper stock; uncut, stitched and disbound, as issued.

The work was advertised by Thomas White on the 13th July 1839, and it is clear from the inscription this copy was purchased that day by Thomas Wyatt.

The whole sorry saga of the unmarried Lady Flora Hastings being accused of being 'with child' and subsequently found to be dying of cancer and the accusations by her brother Lord Hastings and Queen Victoria's supposed involvement in the scandal were too good not to exploit. Thomas White was chiefly a printer but maybe his location was too good an opportunity not to become publisher also. Wych Street and adjacent Holywell Street were the centre of scurrilous and pornographic material through the nineteenth century, White however appears to have taken to publishing for only a couple of years there.

The contents include Lady Hastings's life and dwelling on her death and autopsy: 'This revolting operation was performed at Buckingham palace'. Whoever edited the text was skilled in melodramatic phrases

to engender both sympathy over her death and opprobrium on the conduct of the Queen and her Court. Wyatt has added a few corrections to the text, apart from curiosity one speculates on what his own interest in the case was.

OCLC records two copies of the first edition, at the BL and International Institute of Social Science in the Netherlands, with further copies at Cornell (25th edn) and Guelph (17th edn).

MARY WOLLSTONECRAFT EXCLUDED

51. **HAYS, Mary.** FEMALE BIOGRAPHY; or, memoirs of illustrious and celebrated women, of all ages and countries. London: Printed for Richard Phillips, 1803. **£ 850**

FIRST EDITION. *Six vols, 12mo, pp. xxvi, 316; [ii], 404; [ii], 444; [ii], 504; [ii], 527, [1] blank; [ii], 476, [4] advertisements; some light foxing and marking places; in contemporary half calf over marbled boards, spines with red morocco label lettered in gilt (two replaced), heads chipped and some joints cracked (but holding firm), overall a good set, with the armorial bookplate of Aiton family with the Latin motto 'et Decerptae Dabunt Odorem' (Roses plucked will give a sweet smell), and ownership signature of 'Anne Augusta Townsend Aiton' beneath and at head of each title page.*

First edition of this early attempt at a comprehensive female biography, by the novelist and bluestocking disciple of William Godwin and Mary Wollstonecraft.

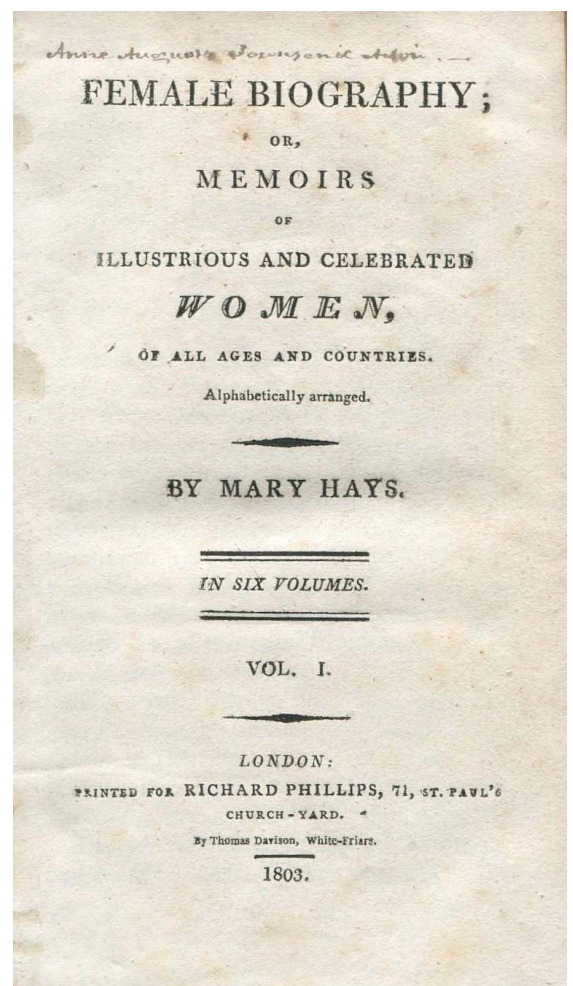
The names of Hays and Wollstonecraft became closely associated in the public mind. After the departure of Mary Wollstonecraft for France in 1792, the leadership of the women's movement passed to her friend Mary Hays. Her anonymous *Appeal to the men of Great Britain in behalf of Women* was similar to *The Rights of Woman* in its demand for female education to prove intellectual equality. When Mary Wollstonecraft died in 1797 Mary Hays wrote a warm tribute to her, praising her virtue and bravery, and noting her painful struggle against prejudice. The *English Review* termed Mary Hays "the boldest disciple of Mrs Wollstonecraft" and as such she became the target of vilification, sneers and sometimes vicious abuse. Coleridge speaking of Mary Hays objected to hearing intellectual ideas being issued from the mouth of "a thing, ugly and petticoated." She was seen as another "Hyena in petticoats" which is how Horace Walpole had described Mary Wollstonecraft. Charles Lloyd (Coleridge's friend) ridiculed her in Edmund Oliver and she is satirically portrayed in Elizabeth Hamilton's *Memoirs of Modern Philosophers*.

While many of the subjects in the present work might be described as historical figures, among the moderns are such women as Mary Astell, Susannah Centlivre, the American poetess "Anne Broadstreet" (i.e. Bradstreet), Aphra Behn, Lætitia Pilkington, Hester Chapone, Frances Sheridan, Anne Killigrew, Mary Leapor and Catherine Macaulay, but curiously no Mary Wollstonecraft, maybe too recently dead and too radical.

Mary Hays wrote several novels, all now of great rarity. Her first was *Memoirs of Emma Courtney* which Godwin read in manuscript. In her later writings, according to Janet Todd, Mary Hays's feminism mellowed although "as late as 1821 she reveals herself still believing in human perfectibility and hoping for increased opportunities for women." By 1804, as shown in the advertisement to her novel *Harry Clinton*, there was already a marked conservatism in her moral tone and, presumably, no trace whatever of the sexual liberalism which had so shocked her earlier readers.

Provenance: This copy belonged to Anne Augusta Townsend Aiton, daughter or possible wife of Kew Gardens, William Aiton.

See Blain Grundy Clements *Feminist Companion* p. 503.





52. **HELYAR, 'Dolly.'** ORIGINAL PHOTOGRAPH ALBUM, chiefly in the counties of Somerset and Devon, 1869. £ 350

4to [330 x 270 mm], approximately 74 full and half-plate albumen photograph, chiefly of country houses, interiors and a few topographical views of towns including several with various family groups posing in front of their homes; also an additional 30 photographs of art works; original bevelled brown morroco, spine somewhat worn and lacking metal clasp.

Coker Court near Yeovil, Somerset, is a substantial manor house the property of the Helyar family since the seventeenth century.

There are several photographs of Coker Court; nearby Motacute House, exterior and interior photographs of Halsdon House; Dolton, Devon; Stonelauds House, Dawlish, Devon; Mainhead House, Devon; Cefa Mably, Glamorganshire; Rufford Abbey, Nottinghamshire and Halswell House, Somerset. Also interspersed are further views of the towns of Dawlish; Bristol including Clifton and the bridge; Torquay and Babbacombe, together with a few photographs of favourite art works.



There does not appear to be a 'Dolly' Helyar or even a Dorothy Helyar allied to the family of Coker Court and suspect that 'Dolly' was more a nickname. The Helyars, although originally quite prodigious in the early

nineteenth century decided to give up on the male line, which became extinct later in the century. A later Dorothy Helyar was sole heir to Coker Court and also the last to bear that name when she married into the Heanages in 1902. Her great aunt Ellen had married a Phelps of Montacute in the previous generation and clearly the families were all interconnected in one way or another.

Dolly was probably related in some form to the families in many of these houses, certainly that of Monacute, also indeed two photographs are included in the album of a large wedding party at an alas unnamed but substantial house and probably includes 'Dolly' as a bridesmaid.





NO PROSE PLEASE

53. **HINCHLIFF, Miss Sarah.** MANUSCRIPT COMMONPLACE BOOK, including poetry and graphic works. [Various Places]. Oct. 1st 1835 [-1843]. **£ 550**

4to, [205 x 165 mm], approx. 90 leave watermarked 'J. Whatman, 1826' with numerous poems and a small number of watercolour and pencil sketches; original embossed black calf signed by 'Dobbs' [see below], spine in compartments and lettered 'Album' gilt edges.

Sarah, the daughter of the retired cabinetmaker James Hinchliff, lived at 40 Canonbury Square, Islington when the Album was quite probably gifted to her around her 20th birthday.

Born in 1815 Sarah married on 24 October 1837 to the 34 year old Edward Over who had recently matriculated at Cambridge there after the couple lived both at Cambridge and Edmonton near London until her early death in March 1844. The Hinchliff's were originally from the West Riding of Yorkshire but by the time Sarah was born her father James, a cabinetmaker, upholsterer and carpenter had moved from the Whitechapel area of London to 40 Canonbury Square in Islington, apparently James and his wife had nine children, so they must have done quite well in business to have moved to this more salubrious area of London.

Sarah has pencilled above her calligraphic name 'It is requested that not any prose be inserted' and true to her instructions the volume contains only poetry and graphic works, both original and copies of contemporary writers. The album includes contributions by Hinchliff and Over family members and their friends in the London and Cambridge, Edward took his BA in 1840 and MA in 1842 and was ordained a deacon in London in 1843. Poems with such titles as 'On Happiness', 'Places of Worship', 'Remember Me', 'Serenity', 'Love', 'The Swiftness of Time', 'Heaven', 'Tomorrow', and similar subjects seem to indicate not only parting friends but possibly indicating in some way Sarah was not well. Edward was not however not long widowed, for he married again in January 1845.

The binding of this album deserves some note for although this is an embossed design we have been unable to find any reference to Henry Dobbs, an early nineteenth century embosser and print publishers, producing such bindings. The embossing plate appears to have been designed for a fan or other similar item in which the central oval o was designed to contain a print. Whether it was Dobbs or someone else who utilised the plate to press out the design in calf they had perforce to add a couple of decorative strips in order for the plate to conform to the size of the paper stock. The blank oval in the centre of the design is here decorated with a gilt tool of a harp.



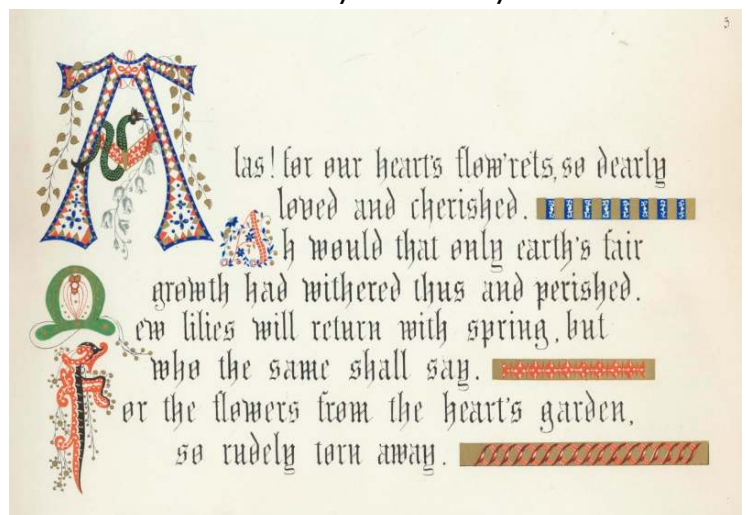
ILLUMINATING LADIES

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

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

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

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



The text is printed in Gothic script and illuminated with motives imitating medieval originals that include initial letters and decorative bands, with some of the designs introducing more contemporary ideas with ferns incorporated into one of the designs. On the whole the use of colour and gold to enliven the text give a well balance design element. The choice of publisher seems at first glance rather odd, Henry Hering was the last in the line of Hering family of bookbinders, although still continuing his family trade Henry also became known as a society photographer and a promoter of Achille Collas' relief printing process. He also had a short lived venture

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

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

ANALYSING MASCULINITY AS WELL AS FEMININITY

55. **INCHBALD, Elizabeth** LA NATURE ET L'ART. Roman, par Mistriss Inchbald, auteur de Simple Histoire; Nouvelle Traduction, par Mlle. de G***. et Mme. de C***. Paris, 1797. **£ 750**

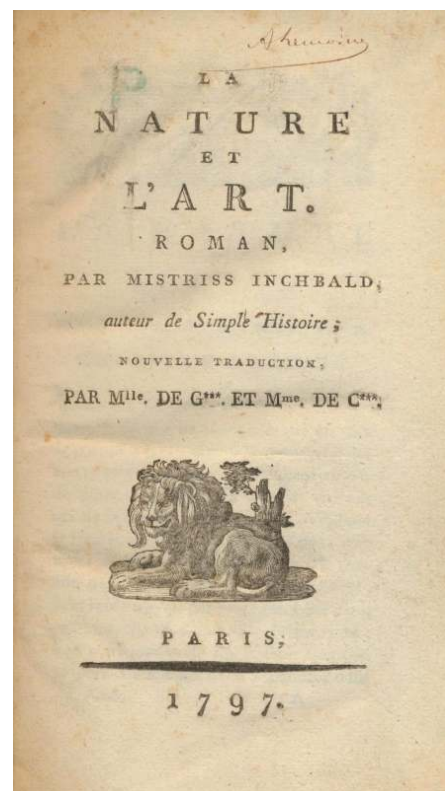
FIRST FIRST TRANSLATION. 8vo, pp. [ii], 240, [1] errata, [1] blank; some minor marking to title, otherwise a clean copy throughout; bound in nineteenth century calf backed mottled boards, spine lettered and tooled in gilt, some surface wear to boards, but still a very good copy, with the label of the Bibliotheque Levillain le Treport on front pastedown.

Rare first French translation of Elizabeth Inchbald's *Nature and Art*, a powerful and successful mix of plot and character, demonstrating the links between personal experience and institutional oppression.

The novel's scope is extraordinarily broad, taking on, among other things, the sexual double standard, religious corruption, infanticide, and gender and class conditioning. In addition, Inchbald's (1753-1831) narrative explicitly condemns imperialism, the legal system, and aristocratic educational practices and codes of honour. By focusing on the story of two brothers and their respective sons, the novel provides an opportunity for analysing masculinity as well as femininity.

The work was first published in 1796, with a German translation *Natur und Kunst, oder: Der Charakter des Menschen grundet sich auf die Erziehung* also printed in 1797.

OCLC records four copies worldwide, at the University of Rochester in the US, Gottfried Wilhelm Leibniz bibliothek in German, and two in Switzerland (Chaux-de-Fonds and the National library).



ROYAL PANORAMA

56. [KINGS & QUEENS]. READ & Co. THE SOVEREIGNS OF ENGLAND from William the Conqueror to Victoria. Containing Thirty-Six Portraits. London: Read & Co., Publishers. 10, Johnson's Court, Fleet street. circa 1857. £ 550

Hand coloured panorama (extending to 252 cm); folding down to 13 x 15.5cm in the red original cloth case, the upper cover with a colour printed decorative title,(small loss to one corner of title).

A nicely produced concertina panorama giving 'head & shoulder' portraits of the all the Kings and Queens from the accession of William the Conqueror to Queen Victoria, not forgetting that demigod Cromwell.

All looking rather severe and regal, yet very nicely hand coloured and here subjoined with enough text to provide a neat outline, if not a totally accurate one to the sovereigns exploits – Richard III 'was a perfect monster both in mind and body,' and apparently George IV's 'private character will not bear investigation.'

Employing George Cruikshank and Alfred Crowquill, among others, the publisher of Read & Co. produced a sizeable amount of relatively cheap but well illustrated material from the 1840's to 1860's.



FRENCH WOMAN WRITER LIVING IN LONDON, PATRONISED BY CHARLES II

57. LA ROCHE-GUILHEN, Anne de. ARIOVISTE. Histoire Romaine. Premiere Partie [-Quatrieme]. A Paris, chez Claude Barbin, au Palais, sur le second Perron de la Sainte Chapelle. 1674 [-75]. £ 1,850

FIRST EDITION. *Four volumes, 12mo, pp. [ii], 190; [ii], 151, [1] blank; [viii], 196; [ii], 203, [1] Privilege; apart from some occasional light browning, a clean copy throughout; in contemporary sprinkled calf, spine's lettered and tooled in gilt, some chipping to head and tails, and cracking to joints, but bindings solid, corners rubbed and some surface rubbing, but still a very appealing copy, with the contemporary ownership signature of 'A Blundell' on front free endpaper of vols. II-IV, and initials 'AB' on title of vol. I, further signed 'Henr. Blundell' in margin of p. 10, vol. III.*

Rare first edition of the second work by Anne de la Roche-Guilhen, a historical novel, published between 1674 and 1675, shortly before she first arrived in London.

Anne de La Roche-Guilhen (1644-1707) was born in Rouen, descended from the lower ranks of the Huguenot nobility, and lived and wrote for long periods in London. She produced mainly historical prose, often fictionalized or moralized, as well as historical novels and translations. Having arrived in London in 1675, two years later she received the extraordinary honor of a royal commission: King Charles II had her compose a comedy-ballet (in French) to be performed as part of his birthday celebration. 'Arguably her most original work, *Rare-en-tout* is a skilful blend of comedy, singing, and dance, with one of the earliest depictions of the fatuous lady's man. She published some twenty volumes of fiction, starting in 1674; by her own admission she wrote fiction primarily to make money. Indeed, she is among the earliest French women to succeed in supporting themselves in this way. Her books must have sold very well, for some were re-edited or translated into English in her lifetime, and there were even novels falsely attributed to her. Her concern for marketability caused her to try a wide variety of novelistic possibilities, ranging from shortened and simplified adaptations of the Scudery model, to adventure stories set in exotic places, to novellas where she made a more conscientious effort to respect historical facts and customs' (Perry Gethner, in *The Feminist Encyclopedia of French Literature*, 1999, pp. 290-1).

'Until recently, Anne was a casualty of two phenomena that shaped French ancien-régime literary studies: the relegation of women to the margins of literary history, and the utter exclusion of Protestants. She was only appreciated as a literary stepsister to Lafayette and Villedieu (with whom she is often confused). Today, as a result of feminist studies and renewed interest in the history of the book and Huguenot culture, La Roche-Guilhen is studied precisely because she exemplifies a generation of women writers: their lives disrupted by economic hardship, local scandal, religious persecution, and thus characterized by itinerancy - transformed previous models of sociable writing strategies as they made their way in Europe' (http://siefar.org/dictionnaire/en/Anne_de_La_Roche-Guilhen).

La Roche-Guilhen dedicates the present work to Marie Anne Mancini, Duchesse de Bouillon (1649-1714) in the third volume, noting her delight at the praise she had received for the first two volumes, and hoping that in dedicating the work to the Duchesse it would stave off any criticism. Mancini was an Italian-French aristocrat and culture mecenate, the youngest of the five famous Mancini sisters, who along with two of their female Martinozzi cousins, were known at the court of King Louis XIV of France as the Mazarinettes, because their uncle was the king's chief minister, Cardinal Mazarin.

La Roche-Guilhen's other novels include *Almanzaïde* (1674); *Asterie, ou Tamerlam* (1675); *Le Comte d'Essex* (1677?); *Zamire* (1687) and *Zingis, Histoire tartare* (1691).

OCLC five copies worldwide, at the BNF, the Biblioteca Nacional de Espana and three copies in German libraries.

58. [LADIES LETTER WRITER]. THE COMPLETE LETTER WRITER, containing a great variety of plain, easy, entertaining & familiar letters... London: Printed and Sold by R. Harrild, 20, Great Eastcheap. 1808. **£ 285**

12mo, pp. 36; with hand-coloured woodcut frontispiece; in later blue cloth, spine lettered in gilt; a very good copy.

Scarce *Complete Letter Writer* aimed particularly at ladies, with a charming hand coloured frontispiece depicting a lady handing letters to a post master.

The work is arranged in four parts: Part I. Miscellaneous Letters on the most useful and common Occasions. Part II. Letters of Courtship and Marriage. Part III. Love-Letters. Part IV. Elegant Letters on various Subjects, calculated to improve and entertain, by different Authors. The final two pages are made up of 'Complimentary Cards and Messages' ('MESSAGE XIII. Miss Romney has the honour of Lady Bathurst's card; she begs leave to return her compliments, and is very much at her Ladyship's service, and will certainly wait on her' p. 36).

OCLC records one copy, at the British Library.





‘THE GRAND, THE GROTESQUE, THE BEAUTIFUL,
THE WHIMSICAL, MAY BE INSTANTLY PRODUCED’

59. [LADIES OPTICAL TOY]. CHANGEABLE PORTRAITS OF LADIES. [*title inside lid*]. London, R. Ackermann, Jan. 1, 1819. £ 3,000

Series of 28 hand-coloured aquatint portraits, each segmented into three cards; one headpiece, although differently coloured, would appear to be in duplicate; arranged in a green box with three compartments and a sliding lid [10.5 x 7.3 x 3.7cm] the lid illustrated with the scene of Romulus and Remus discovered being suckled by the wolf.

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

As the instructions impart ‘an incredible number of changes, from such limited material, is perfectly simple: each Head being separated into three moveable parts, the changing of any one of these parts will produce a new face. Among these will be found many celebrated characters, such as Queen Elizabeth, Queen Mary, Catherine II, &c. &c.; in short, almost every imaginable diversity of countenance and character. the grand, the grotesque, the beautiful, the whimsical, may be instantly produced in the most pleasing, surprising, and even laughable varieties.’ The instructions further proclaim that ‘it is hoped that the physiognomical apparatus here presented to the public will afford a very curious and almost inexhaustible fund for Lavaterian experiment’.



For some unknown reason the Changeable Portraits of Ladies is much more uncommon than that of the Ackermann set of Gentlemen, although both sets were reissued by Ackermann replete with a different selection of head’s, nose’s and chin’s. The box lid varies between sets, the present copy depicting a svelte young lady with her arms raised aloft.

See John Ford, *Rudolf Ackermann and the Regency World*, 2018, p. 21.

A YOUNG GIRLS'S GUIDE FOR A LIFE IN SERVICE

60. [LADY, By a]. INSTRUCTIONS IN HOUSEHOLD MATTERS; or, the Young Girl's Guide to Domestic Service. Written by a Lady, with an especial view to young girls intended for service on leaving school... London: John W. Parker, West Strand. 1849. £ 285

8vo, pp. viii, 124, 4 adverts; a clean copy, in the original blindstamped publisher's cloth, spine sunned and some crinkling of cloth to lower board, but still desirable nonetheless.

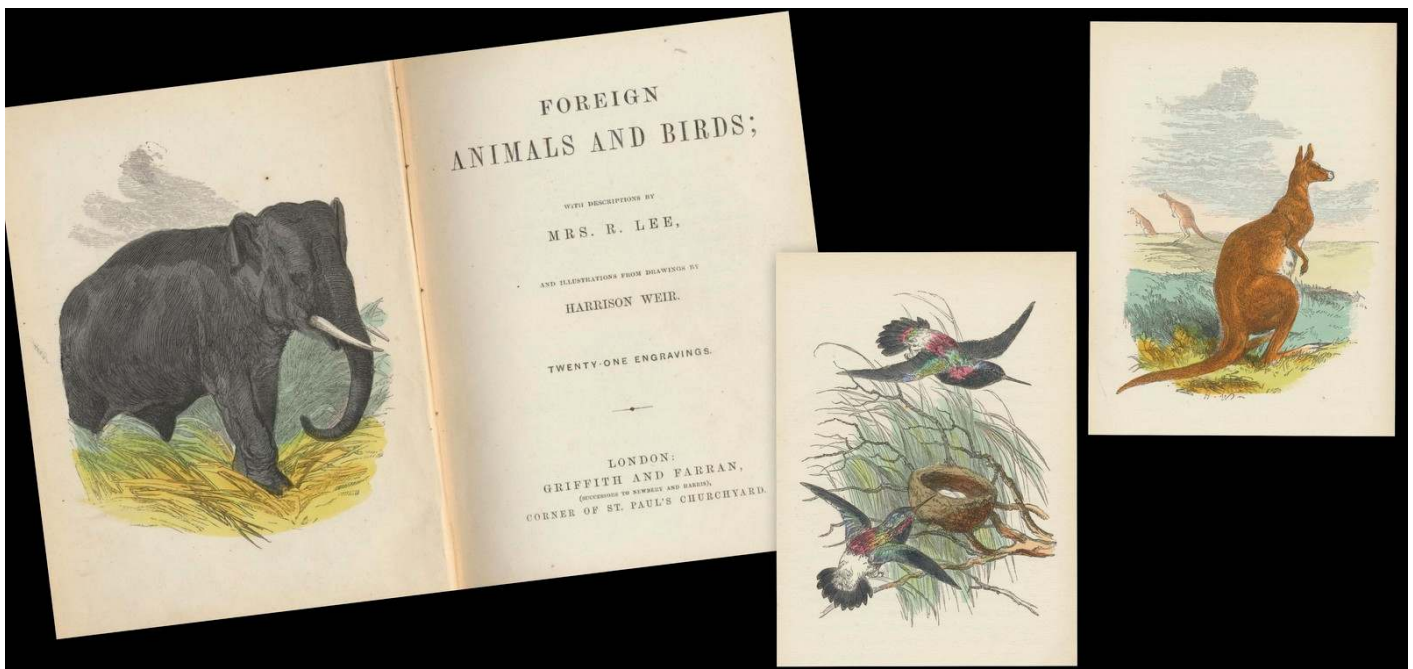
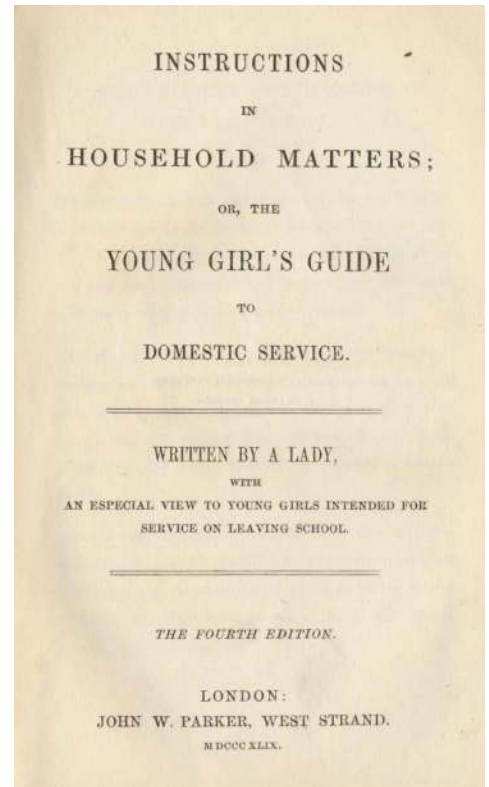
Fourth edition, all editions rare, of these *Instructions in Household Matters, or, the Young Girl's Guide to Domestic Service*, 'Written by a Lady'.

'Girls who intend to earn their livelihood as domestic servants, will do well to learn beforehand something of the duties required of them, in order that when they begin service they may not suffer from the evils which entire ignorance of our duties always produces. For instance, it will be convenient to know the names and uses of the various pieces of furniture, and of many other things which are not found in their own homes, as well as the means of keeping such things in order' (p. 10).

The work contains some twenty five instructions for all manner of household chores, from cleaning a stove, making a bed, sweeping a bedchamber, washing the dishes and cleaning saucepans and tin-ware, to waiting on table, economical hints, attendance on the sick, good manners and 'a few words on dress'. The work concludes with a number of 'Sketches' containing 'many circumstances which have been known to occur' affording 'some valuable hints and examples. These include 'The Story of Louisa Schepler' and 'Memorial of a Good Servant'.

The first edition appeared in 1844 and proved instantly popular, with six other editions appearing up until 1855.

This edition not recorded in COPAC or OCLC.



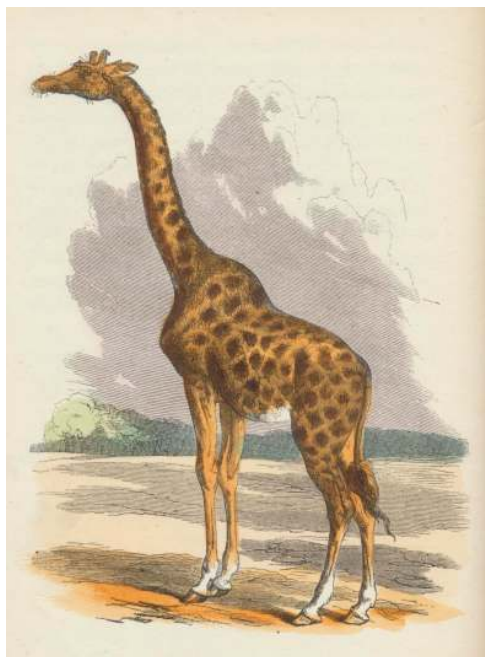
AUTHOR, ILLUSTRATOR, TRAVELLER, ZOOLOGIST, BOTANIST, AND PTERIDOLOGIST

61. LEE, Sarah Bowditch. FOREIGN ANIMALS AND BIRDS; with descriptions by Mrs. R. Lee, and Illustrations from drawings by Harrison Weir. London: Griffith and Farran, [1865]. £ 450

FIRST EDITION. 8vo, pp. [52], 32 publisher's catalogue; with 21 hand-coloured engraved plates; apart from a few minor marks, a clean copy throughout; in the original red blind-stamped publisher's cloth, spine and upper board lettered in gilt, some rubbing and splitting to joint (but binding holding firm), and light rubbing to extremities, but still a very appealing copy.

Rare first edition of this juvenile work on natural history, with descriptions of twenty one 'Foreign Animals and Birds', including the elephant, lion, beaver, giraffe, hippopotamus, tiger, rhinoceros, kangaroo, monkey, humming bird, lyre bird, pelican, parrot eagle and the ostrich, each with a description by Sarah Lee and a charming hand-coloured illustration by Harrison Weir.

Sarah Bowdich Lee (née Wallis) (1791–1856) was an author, illustrator, traveller, zoologist, botanist, and pteridologist. In 1813, she married the naturalist Thomas Edward Bowdich, whose interests in nature, travel, and adventure she shared. In 1819, they went to Paris to visit Baron Cuvier; Thomas had previously visited him in 1818 with a letter of introduction obtained from Dr. William Elford Leach of the British Museum. They spent most of the next four years in Paris studying his collections. In 1823, on their final trip to Africa, they visited Madeira on their way, but her husband died on the Gambia River on 10 January 1824. Left with three children, she struggled to support her family as an author. Early in her widowhood, Mrs Bowdich often visited Baron Cuvier in Paris, where he treated her almost like a daughter; upon his death in 1832, she wrote a memoir of his life. In 1826, she married Robert Lee and in subsequent years published under the name Mrs. Robert Lee. In 1854, she was granted a civil list pension of £50 per year but died in 1856, at Erith while visiting her daughter Eugenia. Of her numerous works, perhaps the four most important are *Taxidermy* (1820) an exhaustive treatment which came to a sixth edition in 1843; *Excursions in Madeira and Porto Santo* (1825), a work of natural history; *The Fresh-Water Fishes of Great Britain* (1825), illustrated by the author; and *Memoirs of Baron Cuvier* (1833).



The illustrator, Harrison William Weir (1824-1906), was chiefly an animal painter born in Lewes, educated in Camberwell and worked for a time under George Baxter the colour printer. He numbered among his friends Charles Darwin and married the daughter of the equestrian painter J.F. Herring. He was one of the principle illustrators of books with animal subjects in the nineteenth century and his work was admired for its consistent accuracy and sympathy to the subject.

The companion work, *British Animals and Birds*, was published in the same year, with the two parts bound in one volume under the title *Familiar Natural History*, also being available at the same time. All versions are rare.

OCLC records two copies in North America, at Indiana and the Lloyd library and museum.

62. [LOVECHILD, Solomon]. CORNER, Julia? SKETCHES OF LITTLE GIRLS the good-natured little girl, the thoughtless, the vain, the orderly, the slovenly, the snappish, the persevering, the forward, the modest, and, the awkward little girl. Seventh edition. London: Dean and Munday, [1840].
£ 450

8vo, pp. 64; illustrated with hand-coloured engraved frontispiece and six engravings, each depicting one of the little girls in the various stories; lightly dust-soiled and marked in places; in the original blue blind-stamped publisher's cloth, upper board lettered in gilt, some discreet repairs, and overall a very desirable copy.

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

In the introduction, the author writes, 'there was a great talk about a book that has lately made its appearance in the world, called "Sketches of Young Ladies", which has become very popular, not only in London, but had found its way into every little town and village in the United Kingdom. But as it was intended principally for the grown-up young ladies, they kept it quite to themselves, so that the little misses could only get a peep now and then. Therefore, I thought it would be but fair that the little girls should have a book of their own, as well as their sisters;



and I went home determined to do them justice, by dedicating a work to the “Little Ladies of Great Britain and Ireland;” taking my sketches from those who resided in my favourite village; for I am certain that no place affords a greater variety, or contains more interesting specimens of the juvenile community, than this; and I think it will be found that most little girls resemble one or the other of those I am about to describe’ (pp. 7-8).

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

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

Osborne I, 254; this edition not in OCLC.

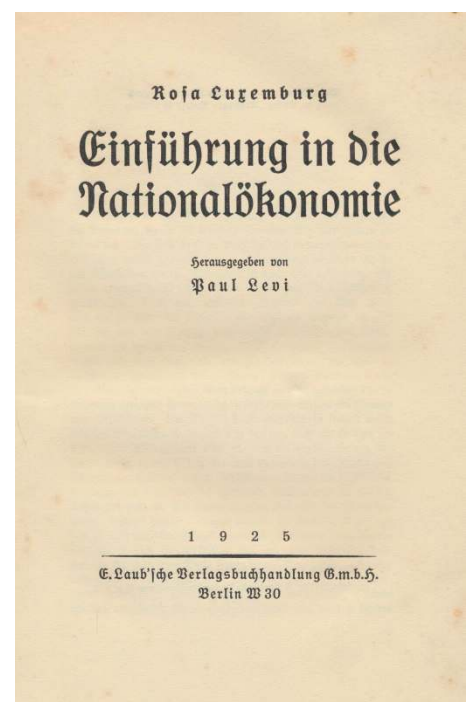
PUBLISHED FROM THE SURVIVING PAPERS
OF THE REVOLUTIONARY SOCIALIST

63. LUXEMBURG, Rosa. EINFÜHRUNG IN DIE NATIONALÖKONOMIE. [Wittenberg, Herrosé & Ziemsen] for Laub in Berlin, 1925. £ 150

FIRST EDITION. *Large 8vo, pp. xi, [5], 292, [1], [3, advertisements]; occasional light foxing; a good copy, uncut in the original printed wrappers, hinges restored, head and tail of spine worn with loss.*

Posthumously published second issue (*see below*) of Rosa Luxemburg’s manual of political economy, aimed at the non-scientific reader, which was translated into several languages.

Based on her lectures at the Social-Democratic Party School, she abandoned the project, and wrote *The Accumulation of Capital*, published in 1913, instead. During her imprisonment in 1916 she resumed the work; however, no party publisher was willing to publish it. Her companion and comrade Paul



Levi (1883-1930), a Communist activist, published it from her surviving papers, much of her material having been destroyed during the war and seized during her arrest in 1919. In Zurich Rosa Luxemburg had studied the natural sciences, however, soon shifted towards political economy. She studied Adam Smith, Ricardo, Rodbertus, and above all, Marx. The front cover bears the imprint *Zweite Auflage*, which is not replicated on the title.

OCLC: 5662850.

FORCE-FEEDING

64. **LYTTON, Constance and Jane WARTON, Spinster. PRISONS & PRISONERS.** Some personal experiences... London, William Heinemann. 1914. **£ 450**

FIRST EDITION. 8vo, pp. x, [ii], 337, [1] blank, 16 advertisements; with portraits of each of the authors, one as a frontispiece; in the original maroon publisher's cloth, upper board with WSPU motif by E. Sylvia Pankhurst, spine lightly sunned; contemporary ownership signature 'Annie Barnard 1914' on front free endpaper; a very good copy.

First edition of the autobiography of aristocratic suffragette Constance Lytton. In it, she details her militant actions in the struggle to gain the vote for women, including her masquerade and imprisonment as the working-class "Jane Warton." As a member of a well-known political family (and grand-daughter of the famous novelist Edward Bulwer-Lytton), Lytton's arrests garnered much attention at the time, but she was treated differently than other suffragettes because of her class - when other suffragettes were forcibly fed while on hunger strikes, she was released. "Jane Warton," however, was forcibly fed, an act that permanently damaged Lytton's health, but that also became a singular moment in the history of women's and prisoner's rights.



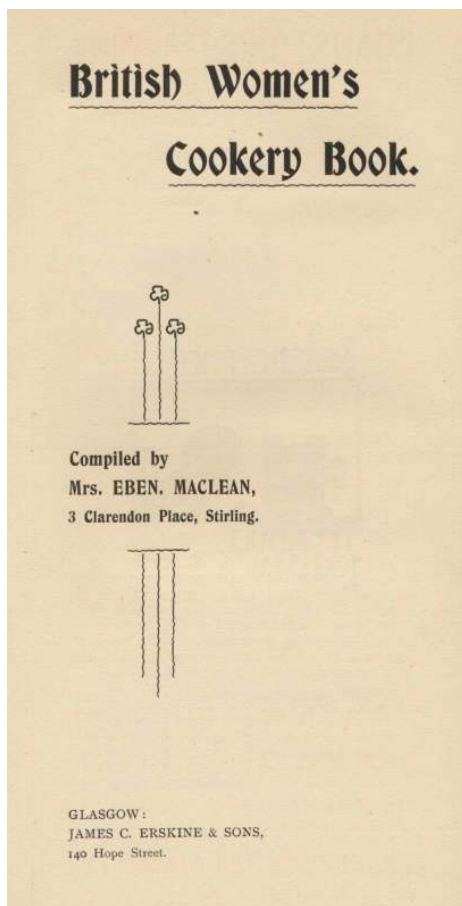
BAZAAR LADIES

65. **MACLEAN, Elizabeth Brodie, 'Mrs. Eben. Maclean'. BRITISH WOMEN'S COOKERY BOOK.** Compiled by Mrs. Eben. MacLean, 3 Clarendon Place, Stirling. Glasgow: James C. Erskine & Sons, 140 Hope Street. [1906]. **£ 150**

FIRST EDITION. Tall 12mo, pp. [x], 165, [1] advertisements; original decorated limp blue cloth.

As a widow of a Free Church minister, Elizabeth MacLean (1853-1923) was probably duty bound to edit this work compiled for sale at the British Woman's Temperance Bazaar held in Glasgow in October 1905.

She had been publishing both her own and fellow Scots women's recipes for some time under the nom de plume of 'Aunt Lizzie' in the *Temperance News* and so thought to gather them together for the good of the 'Cause.' Divided into headings of Soups, Fish, Meats and Savouries, Puddings and Sweets, Cakes, Scones &c., Preserves, and Home Hints she slipped in among the recipes for Balmoral Pudding and Potted Rabbit is a Substitute for Brandy or Whisky - and for those in need, the recipe is as follows: 'Equal parts of chloric ether, tincture of ginger, and sal volatile. Keep in a druggist's bottle, well corked. A teaspoonful in a wine-glassful of water is a never failing remedy in every case where alcohol is deemed necessary - even for heart failure.'



A list tabulating the origin of the recipes shows the 'Scots Abroad' taming the savage lands are in evidence with places as far flung as South Africa, New Zealand, Norway, Madeira and indeed even London, although the majority of contributors were from Glasgow, as indeed where Elizabeth was born too, Edinburgh also gave a decent showing for this very West Coast event.

One has to add that there was a close connection between women's temperance and suffrage movements in Scotland during the Edwardian era. It was natural that the aims of one should influence the other. The women who organised and ran this Bazaar without any help from the menfolk raised over £7,000 and were quite capable therefore of organising for other important concerns too.

OCLC records one copy only, at Oxford Brookes; apparently no copy in the BL or NLS.

No. 61.—TOAD-IN-THE-HOLE.			
INGREDIENTS.			Cost.
One pound Pork Trimmings -	-	-	6d.
Half pound Flour -	-	-	} 1d.
Salt and Pepper -	-	-	
One Egg -	-	-	1d.
One and half pints Skim Milk -	-	-	1½d.
			9½d.
HOW TO MAKE.			
Put the flour and half teaspoonful of salt in a basin, break the egg, beat it lightly, stir into the flour, add the milk by degrees, stirring all the time to keep it smooth. Cut the meat very small, sprinkle with pepper and salt, put it into a pie-dish, pour the batter over, and bake three-quarters of an hour. The batter should be made two hours before it is wanted. This is a good way of cooking sausages or cold meat.			
Time : Three-quarters of an hour.			

No. 111.—SAVOURY CUSTARD FOR AN INVALID.			
INGREDIENTS.			Cost.
One Egg -	-	-	1d.
Three tablespoonfuls of Beef Tea -	-	-	1d.
			2d.
HOW TO MAKE.			
Beat one egg very light, and add to it a little salt and three tablespoonfuls of the strongest beef tea. Pour it into a cup which has been buttered, put a piece of buttered paper over the top. Stand it in a pan of boiling water, not deeper than will come within an inch of the top, steam for twenty minutes, but do not let the water boil too fast.			
This will cook well in the basin fitted into a saucepan, but the water must not be quite boiling when the pudding is put in, or the egg will break.			

'FLESH-FORMING AND HEAT-GIVING FOODS'

66. **MAITLAND, Agnes Catherine.** THE COOKERY PRIMER. For school and home use. A careful collection of recipes for very cheap wholesome dishes fit for hard-working thrifty people, with a variety of hints for hard times... London: John Hogg, 13, Paternoster Row. [1888]. **£ 185**

FIRST EDITION. 8vo, pp. 158; light spotting to prelims, otherwise clean throughout; bound in the original printed publisher's cloth, recently rebacked, cloth rather dust-soiled; with contemporary prize inscription on verso of title (see below).

Uncommon first edition of this *Cookery Primer* aimed at both heads of hard-working families, showing them 'how to utilize the most modern elements of *cheap food* in many excellent nutritious forms', and for 'girls who have already received some instruction' as a serviceable Handbook.

The work begins with a section on 'Hints for Hard Times' covering 'The right kinds of foods', 'How to spend the money and do the cooking', 'Flesh-forming and Heat-giving Foods', 'Three Specimen Breakfasts', 'Prices of Various Foods' and 'About Cooking Pans and Tins'. Then follows some 121 recipes on the preparation of all manner of meals, from soups, puddings and pies to stews, teas and gruel, with a few giving special instructions 'for an invalid'.

'The little book, it is believed, will prove a useful Primer to girls attending the cookery classes in elementary schools, especially in very poor districts', so it is noted in the introduction, so the present copy, presented 'to Ellen Cutting at the West Ham Abbey Girls' School for excellent work at the cookery class. Annie M. Ware (Head Mistress), March 1889' serves that very purpose given that West Ham was one of London's poorest districts in the late Victorian period.

The author, Agnes Catherine Maitland (1850–1906) between 1880 and 1885, studied cookery at the domestic science training school in Liverpool, and from 1885 to 1889 acted as an examiner in cookery at elementary schools, and of teachers trained by the Northern Union of Schools of Cookery. She was soon recognised as an

authority on domestic economy and keenly interested in the higher education of women, later Maitland became principal of Somerville College, Oxford.

OCLC records five copies, all in the UK, at the BL, Oxford, NLS, Cambridge, and Reading.

FRENCH NOVEL SET IN SEVENTEENTH CENTURY ENGLAND

67. MALARME, Charlotte de Bournon. THÈCLE, ou le Legs. Par Charlotte Bournon-Malarme, de l'Academie des Arcades de Rome. Tome Premiere [-Troisieme]. A Paris, chez le Fils de l'Auteur, rue de la Folie-Mericourt, 1806. £ 300

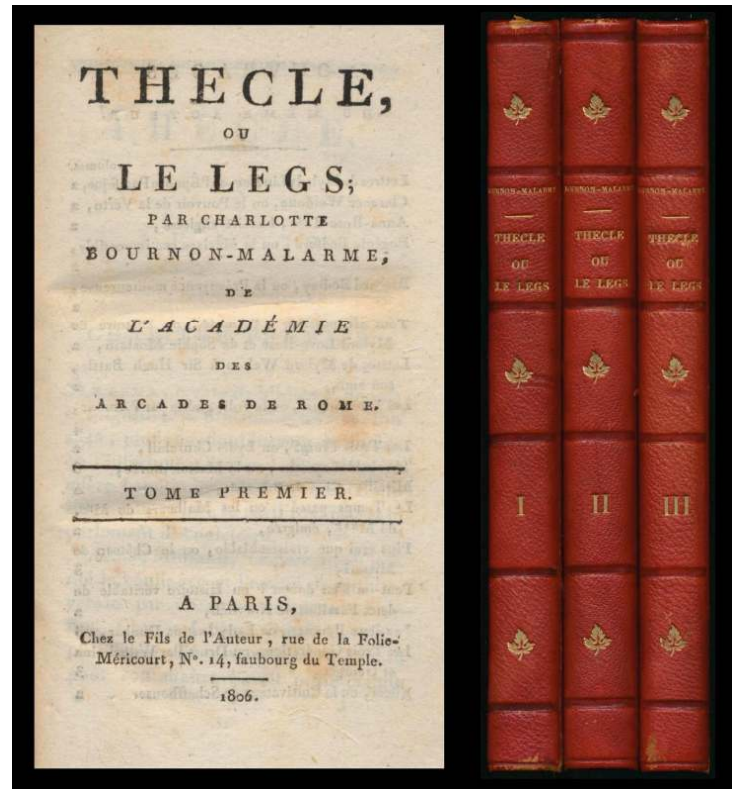
FIRST EDITION. *Three volumes, 12mo, pp. [iv], 234; [iv], 226; [iv], 254; minor foxing in places, but otherwise in clean crisp condition throughout; bound in nineteenth century red quarter morocco over mottled boards, spines lettered in gilt; a very appealing copy.*

First edition of this rare novel set in seventeenth century England, by the popular French writer Charlotte de Bournon Malarme (1753-1830).

Malarme's novels, although being regarded as somewhat low of brow, were plentiful and, in their day, popular. Many are set in England, as here, with Malarme launching her readers in to a world of the English aristocracy, their country houses, London residences, and Paris pieds-à-terre.

Victor Hugo mentions Marlarme's work in *Les Misérables*, in less than glowing terms: 'C'était l'époque où l'antique roman classique, qui, après avoir été Clélie, n'était plus que Lodoïska, toujours noble, mais de plus en plus vulgaire, tombé de mademoiselle de Scudéri à madame Barthélemy-Hadot, et de madame de Lafayette à madame Bournon-Malarme, incendiait l'âme aimante des portières de Paris et ravageait même un peu la banlieue. Madame Thénardier était juste assez intelligente pour lire ces espèces de livres.'

OCLC records one copy, at the Bibliothèque Nationale in France.



68. MARSHALL, Mrs. ANNETTE MOWBRAY; or, conversations with mama. By Mrs. Marshall, of Manchester. London: John W. Parker, West Strand. MDCCCXXXIX [1839]. £ 385

FIRST EDITION. *12mo, pp. 172, [4] adverts; with engraved frontispiece and title; apart from a few minor marks, a clean copy throughout; in the original green blind-stamped publisher's cloth, upper board and spine lettered in gilt, some rubbing to joints and head and tail, but still a very good copy.*

Scarce first edition of this charming group of conversations between Annette Mowbray and her mama, beginning with a tale of poor Bessy, a good dog who died saving Annette from a 'mad dog', before moving on to topics such as 'On the difference between instinct and reason', 'Instinct of Insects', 'Instinct of Plants', and concluding with 'The Excursion'.

We have been unable to find any further information on Mrs. Marshall of Manchester. She wrote several other books for children, including *The First Lie* (1811) and *The First Theft* (1839).

OCLC records copies at Aberdeen, Liverpool and Oxford in the UK, and one at the National library of Australia.



IMITATING THE "MIGHTY MAGICIAN OF UDOLPHO"

69. [MARTIN, Helen]. REGINALD, or the house of Mirandola. A Romance. In three volumes. By the author of Melbourne, &c. Vol. I [-III]. London: Printed at the Minerva Press, for William Lane, Leadenhall Street. 1799. **£ 2,850**

FIRST EDITION. *Three volumes, 12mo, pp. [iv], iii, [i], 293, [3] advertisements; [iv], 291, [1] advertisement; [iv], 292; with half-titles in each volume, and engraved frontispiece in volume I; with paper damage and loss in places throughout volume I, mainly in margins, with loss of some catchwords and the occasional letter at edge of text block, but main text block largely unaffected and with no loss of sentence gist, otherwise apart from the occasional mark in places, a clean copy throughout; in contemporary sprinkled sheep, spines with tooled and numbered in gilt, with the remains of the original green morocco labels lettered in gilt (label missing on vol. III), heads of vol's I & III chipped, joints cracked but holding firm, overall surface wear and corners rubbed, but still a good working copy of a rare novel, with the later ownership signature of 'Juliet G. Elliott, 1807' (see below) at head of titles of vol's II & III.*

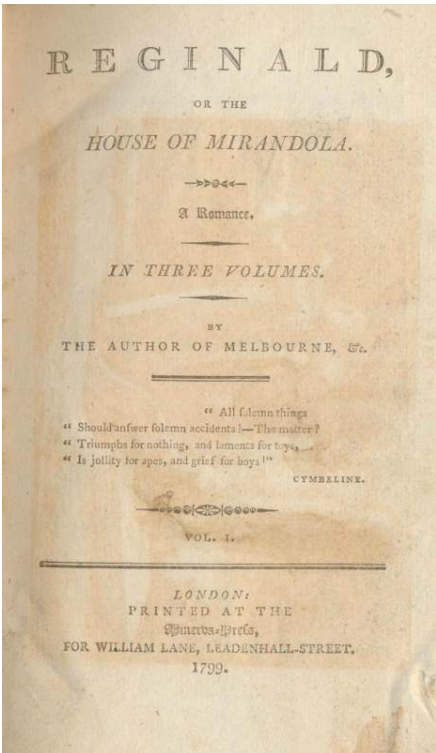
First edition of this rare Gothic novel from the Minerva press, attributed to a Mrs. Martin by an 1814 Minerva library catalogue (cf. Blakey).

'This is professedly an imitation of the manner of Mrs. Radcliffe's "Udolpho;" and, in our opinion, not an unsuccessful one. The story is well told, and is calculated to promote the exercise of the moral virtues' (*The New London Review*, 1800, p. 82). Indeed, Helen Martin in her preface laments the difficulty of following in Mrs Radcliffe's footsteps: 'It is an arduous undertaking to wield the pen of Romance after the "mighty Magician of Udolpho," as she is justly termed by the author of the Pursuits of Literature; yet the attempt is fascinating: and the kind indulgence with which the Public has viewed my former endeavours, induces me to hope this may be received with equal condescension. It is not my wish to emulate Mrs. Radcliffe's successful flights into the regions of horror; but if I wholly fail, I shall but add another leaf to her immortal wreath, by shewing the difficulty of the attempting to follow her. The subject of supernatural impressions has of late been so fully discussed, that I need say nothing here. That the species of horror they inspire, is congenial with human nature, is sufficiently proved by the avidity with which they are pursued; and any vehicle by which moral precepts may be conveyed and enforced, is not to be despised in the realms of literature' (pp. i-ii).

Helen Martin, writing in the late eighteenth and early nineteenth century, was the author of five Minerva novels published over four years from 1798 to 1801. As with most Minerva authors, she wrote anonymously, except for *Deloranie*, which she wrote under the pseudonym, 'Helen of Herefordshire'. Little else, however, is known about

her life or personal characteristics. In a review of *The Enchantress*, a critic speculated on the type of character he thought she might be: ‘an amiable and unassuming female, whose life was passed in the tranquil pleasures of retirement, and, the gentle exertion of intellectual ability’ (*The British Critic*, April, 1801). This review also states that Mrs Martin’s character may be comparable to that of the author of *Hermesprong* (Robert Bage), Madame La Fayette and Ann Radcliffe. It is apparent from her literary style that she was an intelligent and well-read woman. She quotes various philosophers, prolific authors and dramatists, such as Shakespeare and Coleridge, within her novels. It is also likely that she was quite out-spoken for the period, judging by the tone of her discussions in both *Melbourne* and *The Enchantress*. Overall her novels were well received by contemporary critics and as Virginia Blain describes, she was the author of ‘intelligent, stylish, Minerva novels’ (Blain, *The Feminist Companion to Literature in English*, 1990, p. 721).

The present copy has a rather interesting American provenance. The copy belonged to Juliet Georgiana Elliott (1778-1850), ‘daughter of Robert Gibbes, esq. of John’s Island. Born and living in circumstances of affluence and trained in the social habits of the older time, her house was one where not only her friends but strangers were sure to find a welcome; and the poor and friendless she was ever ready to offer counsel, relief and sympathy... Having been associated with those who had taken an active part in our Revolutionary struggles, her conversation afforded valuable information respecting men and deeds who have passed into oblivion; and she was one of the last of those who could speak of the sufferings and prowess of our ancestors from personal recollections’ (Obituary).



Garside, Raven & Schowerling 1799:66; Blakey p. 190; OCLC records three copies in North America, at New York Society library, Yale and North Carolina, with ESTC adding one further copy, at Harvard; we have located one further copy in the UK, at the BL.

COMPLAINT.	SYMPTOMS.	TREATMENT.
WHOOPING-COUGH	Begins with symptoms of ordinary cold. Cough gradually becomes worse and more convulsive, and the "whoop" is developed. Attacks of coughing are followed by vomiting. During attack, face becomes swollen, congested, veins prominent, eyeballs protrude. An ulcer under the tongue often found. Anæmia and wasting may result from vomiting.	Isolate patient in bed, and admit fresh air freely. Give ½ gr. of quinine three times a day for each month of age, and 1½ grs. for each year in children under five years. Or give ½ gr. of the extract of belladonna to a child of six or eight months, three times a day. Bromide of potassium may be tried to mitigate the paroxysms. Apply liniment of turpentine to the throat. During convalescence, tonics, cod-liver oil, change of air.
WIND ON THE STOMACH	Belching of gas, giddiness, faintness, or choking. Intestinal flatulence may cause great pain.	Where flatulence arises from decomposition of food in the stomach, animal charcoal is an excellent remedy. It may be taken in the form of biscuits. Mainly solid food should be taken, with as little as possible fluid in the shape of soup, tea, coffee, or alcoholic liquors. A dry diet, if possible. When the gas is very offensive, take 30 drops of diluted sulphurous acid in a wineglassful of water. Lozenges of coffee-mint, soda-mint, pepper-mint, bicarbonate of soda, or carminatives are all useful.
WORMS	For symptoms of Tapeworm see under that heading. When thread worms are present they may be passed without causing any symptoms. In children there may be restlessness, irritability, picking at the nose, grinding of the teeth, twitchings, or convulsions; all of these are especially marked in nervous children. The worms can be seen about the anus and in motions.	For treatment of Tapeworm, see under that heading. For thread worms, give 1 to 3 grs. of santonin to a child, and 3 to 5 grs. to an adult, followed by a saline purge. Give this on 3 or 4 days. Injections of salt and cold water will relieve the itching. Injections of quassia kill the worms. If the itching at night is very severe, apply a little belladonna ointment.

HOME NURSING

70. [MEDICINE]. MEDICAL ADVICE DIRECTORY (for the home) by a well-known Physician... Published for the Proprietors by Andrew Melrose, London. [1905]. £ 285

FIRST EDITION. 8vo, pp. 247 (final page pasted to rear pastedown, as issued); lightly marked in places; in the original cloth backed pictorial publisher’s boards, upper board depicting a nurse with the present directory in hand, a little dust-soiled and marked, but still an appealing copy.

Rare first edition of this *Medical advice directory* set out alphabetically in simple three column format for home use, with the 'complaint', 'symptoms' and 'treatment' given, from Abrasions through to 'Writer's Cramp'. The advised treatment for the latter being 'Complete rest from using the pen. Massage of the fingers and muscles affected. The use of galvanism applied directly to the affected nerves and other tissues. Cod-liver oil, iron, quinine, or liquor strychniae may be taken internally to restore nervous tone' (p. 243).

Perhaps more interesting still are the numerous adverts for all manner of products, cure or kill, not least that opposite the title for the latest smoking pipes and Selgra Whiff Cigars, 'a light and refreshing smoke' that 'Soothes the Nerves'. The depiction of a nurse on the upper cover with a copy of the *Medical Advice Directory* in hand, rather implies that this was to be kept, and primarily referred to, by the lady of the house.

OCLC records five copies, all in the UK, at the BL, Oxford, NLS, Cambridge, and the Wellcome.

SISTER FORTUNES AND MISFORTUNES

71. [MILLS, Mrs. or "Heather"?]. BORN TO LUCK. A Novel. In two volumes. Vol. I [-II]. By The Author of "Wrecked Early in Life." London, Remington and Co., New Bond Street, W. 1882. £ 250

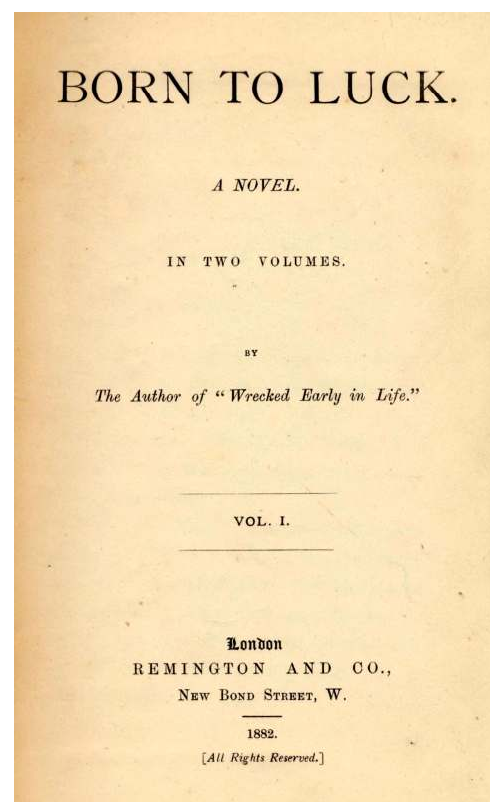
FIRST EDITION. *Two volumes bound in one, 8vo, pp. [ii], 294, [ii] blank, [ij], 289, [1] blank; with contemporary signature on front free endpaper; in publisher's remainder binding of blind-stamped turquoise cloth, lettered and decorated in gilt on spine, little bumped and scuffed, corners rubbed, some small bubbles to cloth on boards, but still a good copy.*

Uncommon first edition of this story of two sisters, Evelyn and Charity Joyce. Evelyn is "born to luck" while Charity undergoes various vicissitudes.

'Evelyn was tall and stately, on rather a large scale perhaps, but excessively graceful; her figure was well proportioned, with sloping, though broad shoulders, and a neck sufficiently firm to set the head well. And what a charm was in the face! The same complexion as Charity, but the colour less fixed; the same eyes, equally sweet, but more mirthful; precisely the same mouth, and the hair of the same flaxen shade, but Charity's was straight and scanty, while Evelyn owned a profusion of waving locks - those rippling waves which make any face look sunny...' (p. 27).

Although the author remains anonymous the novel is attributed to a "Mrs Mills" by the Bodleian, while *Wrecked Early in Life* was issued under the pseudonym "Heather".

OCLC records three copies in the UK, at the BL, Cambridge and the Bodleian, and two in the US at UCLA and Texas.



THE MYSTERIOUS 'MISS LEWIS'

72. [MISS LEWIS]. MEZZOTINT PORTRAIT ON GLASS. Engraved by Charles Spooner after Jean Étienne Liotard. Printed for Robt. Sayer, Printseller in Fleet Street. [c. 1750]. £ 300

395 x 295 mm; with darkening to varnish and shrinkage over time causing some distortion to print; in the original 'Hogarth' frame, with some general wear to extremities.

Rare glass mezzotint portrait of a 'Miss Lewis', based on the portrait of Mlle Lavergne by Jean Étienne Liotard. It was one of his most famous compositions, which he entitled 'La Liseuse' (the reader), and evidently intended it as a genre piece, although he also identified the figure as his niece wearing Lyonnaise costume. Liotard took it to Versailles in 1748 to advertise his skills as a pastellist to the French court.

Charles Spooner (1720-1767) was an Irish mezzotint engraver. Born in County Wexford, he was a pupil of the engraver John Brooks. Various plates were produced by him in Dublin between 1749 and 1752. By 1756 he had moved to London where he spent the rest of his career. His work was published by Robert Sayer and the Bowles family. He died in 1767 and was buried beside the engraver James MacArdell, in Hampstead churchyard.



Jean Étienne Liotard (1702 - 1789) was a painter, pastellist, and occasional miniaturist. He was born in Geneva in 1702 and trained in Paris under Massé. He left Paris 1735 in the suite of the French ambassador to Naples, and went on to Rome where he met Sir William Ponsonby (later Earl of Bessborough), and Lord Sandwich, with whom he went via Malta, Chios and Smyrna. He travelled to Constantinople, where he remained from 1738 to 1742. He returned via Moldavia, Austria, Germany and Italy to Switzerland. In 1746 he was based in Paris as a portraitist, but made many voyages around Europe over the next 10 years, including a period in London from 1753 to 1755, where he was commissioned to paint all of the children of the Prince of Wales. He married in 1756, and henceforth was based in Geneva. Upon his return to London he arranged a personal exhibition in 1773, and a sale of his work at Christie's in 1774. He also exhibited at the Royal Academy 1773-74.

Robert Sayer (1725-1794) was a major British publisher and seller of prints and maps. Based at the Golden Buck, Fleet Street (1748), Sayer became a liveryman of the Stationers' Company in 1753. In 1754 he married Dorothy Carlos (d.1774). In 1760 he moved from the Golden Buck to a premises in Fleet Street. At various times he took over the stock of Herman Moll, John Senex, John Rocque and Thomas Jefferys; and probably also took over the stock of Henry Overton II in the 1760s. By the mid-1760s he was becoming increasingly successful; setting up a manufactory for prints, maps and charts in Bolt Court near Fleet Street. In 1780, he married his second wife, Alice Longfield with whom he appears in a painting by Zoffany. Between 1774 and 1784 the business traded as Sayer & Bennett; the partnership ending when Bennett suffered a mental collapse. Thereafter, until Sayer's death in 1794, the company was named Sayer & Co. or Robert Sayer & Co., probably a reference to his assistants Robert Laurie and James Whittle. From 1794 until 1812 the business traded as Laurie & Whittle, Sayer having left the pair a twenty-one year lease on the shop and on the Bolt Court premises, as well as an option to acquire stock and equipment at £5,000, payable over three years. Sayer's son, James, never seems to have been involved in the business.

The print is a good example of the relatively short-lived fashion for the 'back painted' or reverse glass coloured mezzotints. The print is moistened and laid face down on a varnished sheet of glass and allowed to dry; once the paper is firmly fused with the varnish and glass, most of it is scraped away from the verso leaving a minutely thin layer of printed paper within the varnish. This is then varnished again on the verso to give a rich and distinctive translucency. Colours, usually in oil, are then added, again to verso. Over time the varnishes invariably darken and lead to shrinkage, resulting in the rather subdued but still translucent hues found here.

Chaloner Smith 27.



TRIBUTE TO THE 'EMPHATIC FOE OF CARD PLAYING'

73. [MORE, Hannah]. HANNAH MORE'S CARDS OF WISDOM. Intended as Conversation for two or more Persons, to which is added a Game as a further Amusement for a Party. Birmingham: Published by J.T. Maund at the Bazaar, 35 & 36 Temple Row. [circa 1835]. **£ 300**

Card game consisting of 49 cards [of 50, missing card supplied in facsimile], including 25 question and 25 answer card [each 83 x 56 mm], gilt edges; contained in the original box [90 x 61 x 27 mm.], the upper and lower side with a the publishers yellow decorative label including a portrait of Hannah More; with copy of the instructions in facsimile.

An unusual game that would have given Hannah More apoplexy if she had lived to see, or indeed play it.

'An emphatic foe of card playing, she must have found it particularly galling that her reputation was used to market a game of 'amusement with instruction', Hannah Mores Cards of Wisdom. This tiny (60 x 85 cm) curiosity... consists of twenty-five question and twenty-five answer cards, all offering some sententious but inauthentic More-ish nugget about such "party" topics as "the most effectual method to conquer weakness" and "the difference between an acquaintance and a friend." The directions point out that one of the players should "officiate as Mrs. More," but add, with faltering bluntness, that "if the choice falls on a Gentleman, he need not be ashamed of so distinguished a title." An additional irony is the unwitting hint of true Morean spirit in the answer provided to ways of accepting compliments: "as trifles to be felt, as little by those who hear them, as they are in fact by those who speak them" [Demier].

Only copy cited at Bristol Library by Patricia Demier in her work *The World of Hannah More* University Press of Kentucky, 1996, p. 23.

'LAW-ABIDING'

74. [NATIONAL UNION OF WOMEN'S SUFFRAGE SOCIETIES]. BRASS ENTRANCE PLATE, designed for the headquarters of the NUWSS, when they were located at No. 14 Great Smith Street. [London, c. 1910-11]. **£ 2,850**

BRASS ENTRANCE PLATE. 420 x 305mm, front face lettered 'NATIONAL UNION OF WOMEN'S SUFFRAGE SOCIETIES. LAW ABIDING. FIRST FLOOR'; with remains of original gilding evident in some letters, some uneven tarnishing due to being exposed to the elements.



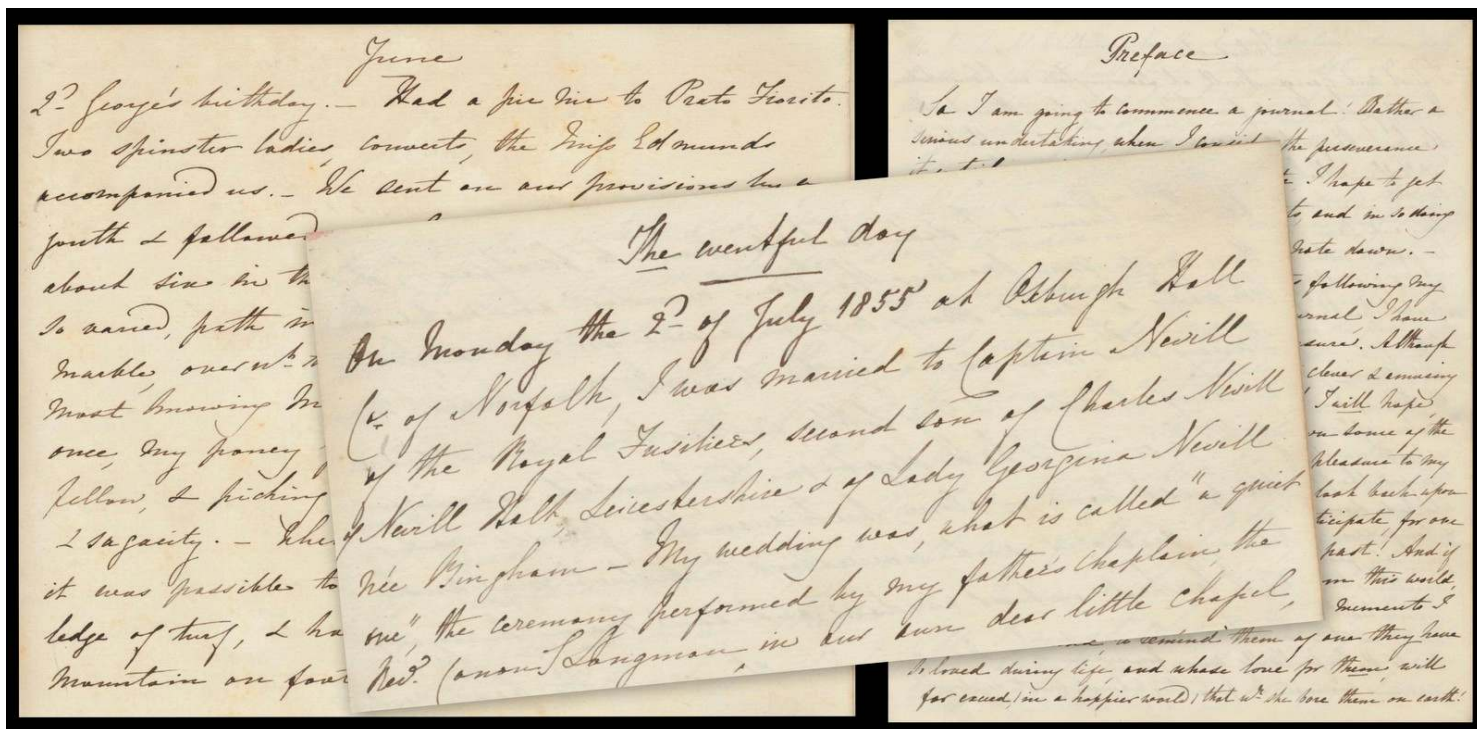
A quite remarkable artefact of the Vote's for Women campaign, being the original brass entrance plate to the headquarters of the National Union of Women's Suffrage Societies, when they were located at No. 14 Great Smith Street.

'From 1911-1917, No. 14 Great Smith Street was the headquarters of the National Union of Women's Suffrage Societies (NUWSS). It was during this time that the NUWSS formed an alliance with the Labour Party whom at their annual conference in 1912 had passed a resolution to support women's suffrage. To strengthen the alliance, the NUWSS set up the Election Fighting Fund (EFF) which was used to support Labour candidates at by-elections. While there were differing levels of support for the EFF between the regions, the policy was to see some success. As the NUWSS forged a closer relationship with the Labour Party, an increasing number of working class women became involved the campaign for enfranchisement. With the outbreak of the First World War, the NUWSS suspended political activities and focussed on relief work. In April 1915, following the NUWSS decision not to support the Women's Peace Congress at the Hague, all members of the executive committee apart from the president, treasurer and ten committee members, resigned. The NUWSS resumed their campaigning activities in 1916, organising a joint committee of suffrage societies in order to lobby Mr Speaker's Conference for the extension of the franchise' (https://www.pastscape.org.uk/hob.aspx?hob_id=1520116)

The NUWSS had originally been located at No. 25 Victoria Street from 1903 until 1910, and the present brass plate was commissioned when they move to the first floor at 14 "Parliament Chambers", Great Smith Street. The evidence of 'Law Abiding' is the key element, with the NUWSS keen to distance themselves from the more radical Women's Social and Political Union (WSPU), who at this time were engaged in breaking windows in prominent buildings, setting fire to post boxes, committing night-time arson of unoccupied houses and churches, and - when imprisoned - going on hunger strike and enduring force-feeding.

The NUWSS formed in October 1897 following its proposal at a conference of all women's suffrage societies in Birmingham a year earlier. Its formation recognised the need for a structured and centralised approach to their campaign which would enable them to exert the maximum amount of pressure on the annual presentation of the parliamentary bill. Several members of the NUWSS left in 1903 to form the more radical Women's Social and Political Union, while those remaining continued campaigning peacefully through demonstrations and by putting pressure on MPs.

The brass plate was evidently removed (and kept as a memento) when the NUWSS moved to its new premises at Evelyn House in 1918, the year in which the first milestone in the struggle for women's suffrage was reached, the Representation of the People Act becoming law, and granting voting rights to around 6-8 million women on the 3rd February.



DESCENDING IN TO MADNESS

75. **NEVILL, Matilda.** MANUSCRIPT TRAVEL JOURNAL of a Catholic family. [Various places] 1855-1856. £ 950

MANUSCRIPT IN INK. 4to [225 x 190 mm], pp. 61 in a clear hand with followed by blank leaves; original purple morocco, the upper cover initialled in gilt 'M.C.N.'; marbled edges.

An unusual journal, not so much from the account of marriage, honeymoon and travels to Italy, but for indications early signs of madness in the writers husband.

Matilda Nevill prefaces her journal by explaining that this was 'Rather a serious undertaking, when I consider the perseverance it entails upon me, Deo volente, I hope to get steady through *this* book at all events and in so doing have more happiness than affliction to note down.' Matilda, born in 1828, was the daughter of Sir Henry Richard Paston-Bedingfeld, 6th Bt. and Margaret Anne Paston, and when 25 when she married the 28 year old Capt. George Henry Nevill of the 7th fusiliers. George was the son of Charles Nevill and Lady Georgiana Bingham and an army man at the time of the marriage, and still recovering from wounds received in the Crimea War - his regiment was based at Scutari and involved in the battles of Alma, Inkerman and Sebastopol. Previous to this he had also been wounded in the 1849 battle of Chillianwala during the Second Anglo-Sikh War, it was whilst recovering from that event that he first met Matilda.

Their betrothal was some five years long, for despite both having good genealogy they had no money, but whilst he was recovering in 1855 Matilda relates in her journal that George had received an inheritance from a deceased uncle which allowed them to finally marry on the 2nd July 1855. The couple were English Catholics, and the 'wedding day was, what is called "a quiet one" the ceremony performed by my father's chaplain the Rev Canon S. Longman in our own dear little chapel, Papa's tenants, farmers & village people, alone being allowed to be present.' This took place at Oxburgh Hall chapel in Norfolk. The house had been in a terrible state when Matilda's father inherited the property and the restoration probably meant family money was tight.

All was not right though, and although there is no mention of what wounds George had suffered there seems to be something odd and apparent in the diary. Matilda is chiefly complaining almost universally about servants; George is none to careful about money and he has a quick temper, other quirks in his behaviour taken down by Matilda seem at odds during the first flush of marriage. They travelled on their Honeymoon to Hunstanton, just north of Kings Lynn in Norfolk which turned out to be something of a disaster with poor accommodation and fare 'some very tough mutton, chops black outside raw within! No getting one's teeth into them!' they left and travelled by coach to Fakenham 'where we lunched & had a scene with our coachman, who is slightly intoxicated, was *exceedingly* impertinent & thanks to me, escaped being helped down the stairs by George as he would not leave the room, making demands for more money- When I saw the storm rising between them I quietly walked

up to the Man, put my hand on his shoulders & opening the door told him to leave - He backed astonished yet frightened & making a bow he replied "For you Madam I will" & we were left in peace - just in time for I saw George's eyes flashing, and stride across the room to the culprit! On the 10th July, now at Cromer, Matilda went out to take a sketch of the town and on her return to the hotel 'I found George waiting for breakfast and half inclined to believe I had been spirited away for he had been out on the Pier & beach to look for me.'

They did the rounds of country houses in North Norfolk - 'Wolterton 'House modern and ugly, park devoid of trees & the place itself looks neglected - Saw some very fine pictures particularly one of Salvatore Rosa a line beneath ' N.B. (these have just been sold I Ausgt, 1856).' On Sunday they saw 'in the papers that George's intention of selling out of the army had been accepted...' and for some day after life was somewhat happier for the couple. By September the Nevills had decided to go abroad and having employed a maid to travel with them, a relationship that was to go badly wrong, they together took passage from Folkstone to Boulogne and thence to Paris. Here to their consternation the maid had lost the keys to all their trunks, 'I had to get a Locksmith to get all my nice new trucks opened by a locksmith.' They dined and walked about Paris 'wishing for almost every thing we saw, and had our heads quite turned with the jewellery, which this year is magnificent.' The next day 'The maid alarmed us all by having severe spasms and sending for brandy and the doctor for which. of course we had to pay! we thought it might have been Cholera, but it turned out nothing at all but over eating, and a dose of peppermints cured her. Keys returned from Boulogne, found on the ground in the Custom house, cost us.' They went to the Exposition Française 'I liked the Chrystal Palace better the fountains and trees in the centre giving it a fairly appearance, where as this one has more *material*, wch surprises me with the taste of the Parisians!' We know from the diary that Matilda had travelled to the continent before, recently to Paris and when a young girl to Italy too so some of this excursion was not altogether novel to her. They travelled via Geneva over the Alps to Italy.

At Bex they stayed the night and were disturbed by someone banging, apparently somewhat drunk and unable to get to his room due to the Nevill's locking an intervening door. 'George leapt out of bed & was for insisting attacking the man en chemise & kicking him down stairs, but I begged so hard for him not to open the door and gave into me and told the man in the morning they would settle it, & after a little all became quiet - I knew George was still weak from illness, & I knew also the treachery of the Italians, to hear they are in a passion, they are *mad* and the *stiletto* ever ready!' The next day the landlord made 'a thousand excuses & pardons' and the Nevill's went on their way. Matilda continually defends George's actions or is quelling his temper and it is all the fault of others that things go wrong.

Much of the diary describes the countryside, visiting churches, cathedrals, going to opera, having her portrait painted as they travel through Italy. Matilda at Genoa states 'The Maid Useless!' eventually they fell out with her and she demanded £18 and passage home and took them to court over this, which they had to pay. The Nevill's took passage on the steamer Corriere Sicilianoto from to Leghorne and thought they were going to die in a storm, then got stuck in the Customs House as their papers were not in order and travelled to Florence and took an apartment in the Piazza del Duomo which they found 'inconveniently small & yet cold' and so moved to another apartment, but alas they fell out with their landlady as the Nevills had lost, or negated to properly make a contract resulting in a negotiated payment. They stayed the winter at Florence and by all accounts it was wet and and full of difficulties for a Honeymoon and tour in Italy, although many sites and attractions diverted the couple it seem on the whole she was miserable. In June 1856 the diary breaks off almost mid sentence.

What we know now is that George, if not then quite a lunatic when they married, soon became delusional, and the couple separated - being Catholic and with a young child, divorce even by papal decree was impossible. That he made similar threats of throwing people down stairs and was want to carry loaded firearms round with him became something of a concern. A lunacy Enquiry at Stafford in 1867 showed that George had been perminant inmate of the Coton Lunatic Asylum since November 1865 - 'The issue of that marriage was child, a boy, now ten years of age. Their married life was very unhappy, and eventually Mrs. Nevill was compelled, for her own protection and the protection of her child, to separate from Captain Nevill.' He became delusional believing himself to be a supreme being, tried to shoot his brother in law at the Reform Club, assaulting a woman and We believe he never recovered and died still incarcerated in 1906, with Matilda predeceasing him in 1905, having lived out her days in a small terraced house at Hitchen in Herefordshire.

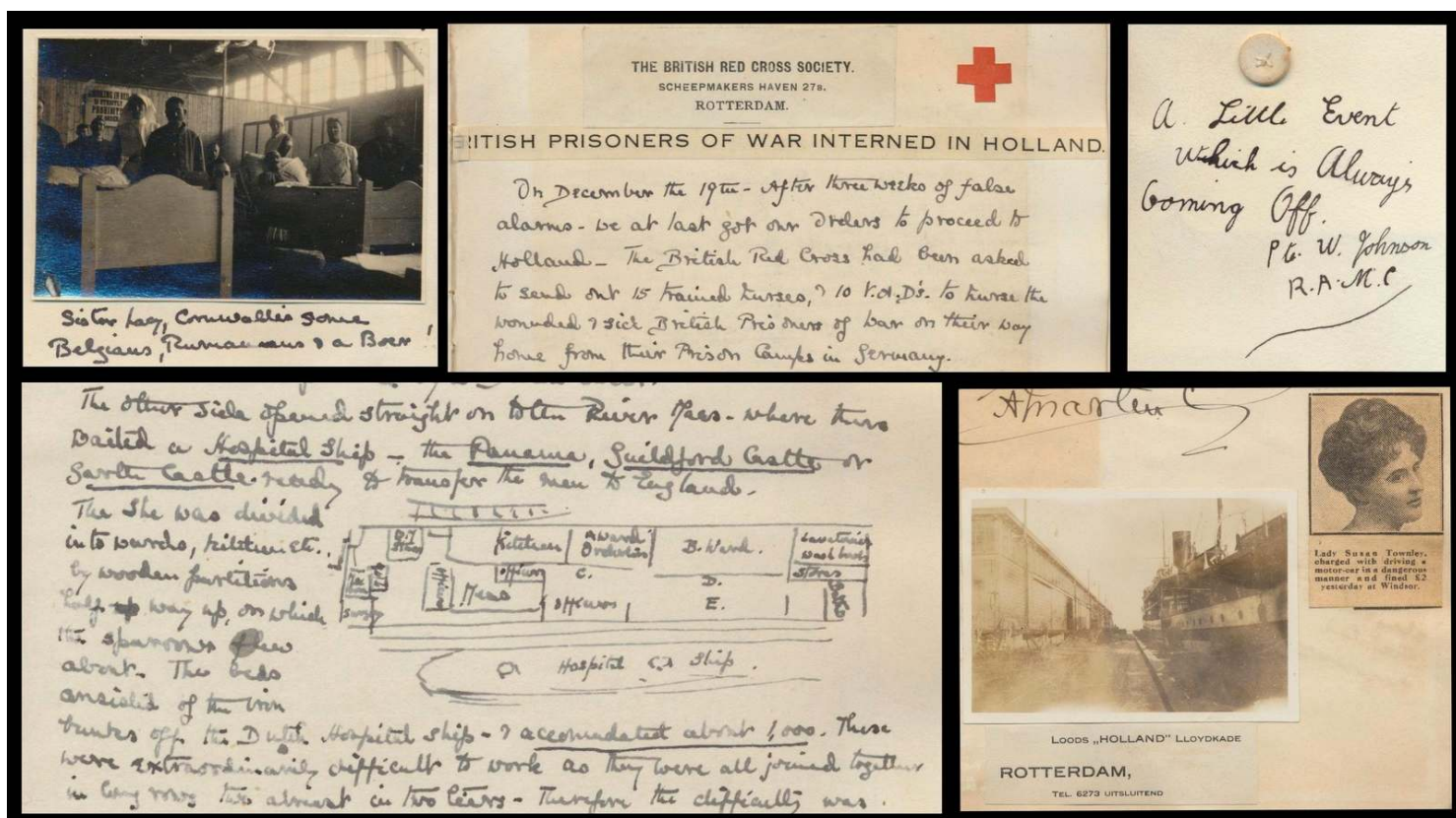
In retrospect one can see that Matilda is making excuses for her husband and the marriage may already have begun to disintegrated when she left off writing the journal altogether, the statement in the introduction of 'more happiness than affliction' being unfulfilled.

It is unusual to find a journal surviving from the nineteenth century of this nature, as Matilda's family would have been all too aware of the outcome of the marriage.

76. [NURSING]. ORIGINAL PHOTO ALBUM likely compiled by a WWI nurse. [n.p.] c. 1914-1918. £ 150

Together 24 photographs, each measuring '60 x 40 mm'. approx., tipped in to album, some light fading in places, but otherwise in good original state; stitched as issued in cardboard wraps, upper wrapper lettered 'Photographs' and with one small mark, otherwise clean.

The small photograph album appears to have once belonged to a nurse working in a convalescence hospital in England during the Great War. The photographs in the album show some soldiers in their hospital blues or service uniforms, amongst the cap badges that are visible are: The East Lancashire Regiment, The Gloucestershire Regiment, the 17th (Ruahine) Regiment, NZEF, The 20th New Zealand Reinforcements battalion and the Royal Field Artillery. Sadly there is very little evidence to be able to identify nurse.



RARE INSIGHT IN TO A WWI VAD'S TIME AT A STAGING HOSPITAL IN THE NETHERLANDS

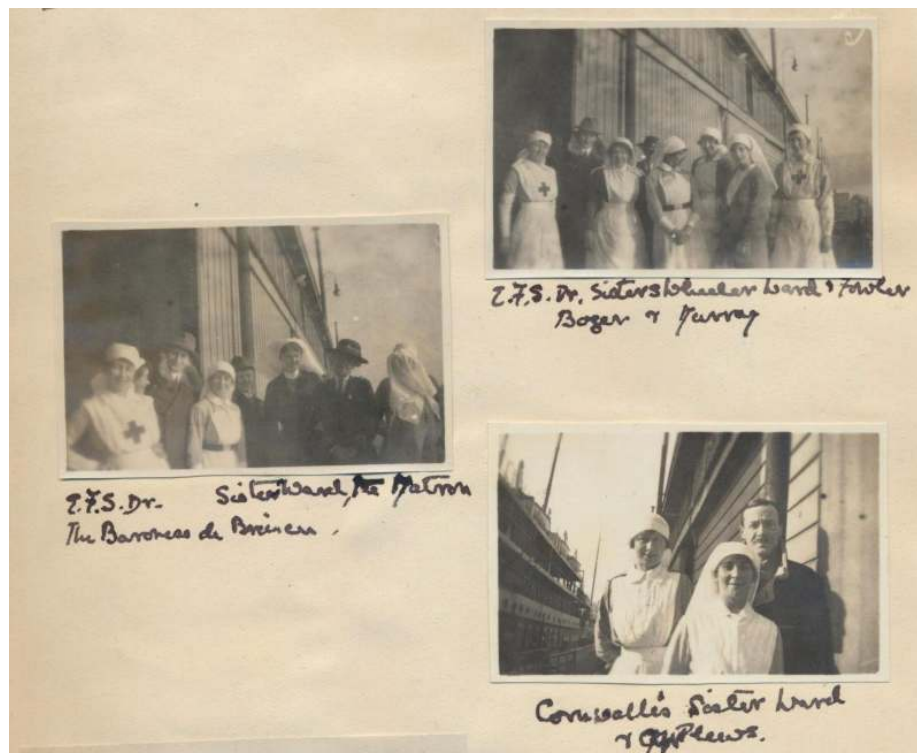
77. [NURSING]. SEWELL, Evelyn Florence. WWI SCRAPBOOK AND DIARY, compiled by a Nurse stationed at the British Prisoner of War Clearing Hospital, Lloydskade Rotterdam, Holland. Rotterdam, 1919-1920. £ 1,650

4to [205 x 160 mm] 52 leaves with 44 pages of diary 22 photographs approx. 100 autographs of prisoners of war with remarks and list of prisons various ephemera and newspaper cuttings connected with the Hospital. original padded bevelled red roan, spine somewhat defective but joints holding firm.

Part scrapbook, part diary, giving a fascinating insight in to V.A.D. nurse Evelyn Sewell's time helping sick and injured British Prisoners of War home to England from a staging hospital at Rotterdam.

At the Armistice in 1918 many British and allied prisoners of war held in German territories were just let out and had to find their own way home as there was simply no organized evacuation. Without money or any real idea of how to get back many simply walked to various ports hoping to be transported back to England. After years as prisoners many were in poor health and a number of rudimentary hospitals were quickly set up in a chaotic and ad hoc manner with nurses sent out from England to care for some very sick, exhausted and bedraggled servicemen.

Evelyn was sent to Rotterdam where a temporary hospital and embarkation centre was adapted from the dockyard buildings of the Rotterdam Lloyd shipping line, a short promontory, called Lloydkade that jutted into the Nieuwe Maas. She notes that 'at last got our orders to proceed to Holland - The British Red Cross had been asked to send out 15 trained nurses, & 10 V.A.D.'s.' they had been hanging around it seems for three weeks being variously told they were 'starting the next day' for either from Hull, Norwich or Folkstone. It was something of a shock when on the 19th December 1918, the orders this time for once not being rescinded, that they 'had to get out money changed to Dutch' and get themselves to Waterloo and then to Southampton where they stayed at the South Western hotel ready to embark on the S.S. Karoa. The VAD's included 'Dorothy Cornwallis in charge of the party & P. Morton, V. Murray, D. Oakley, M. Dudgeon, D. Champion, L. Chrystal, H. Jones, M. Halloran & myself.' The Karoa was then disembarking American Troops and taking on hundreds of Belgium refugees, the ship which had a maximum capacity of 1,000 was found to have 1,500 on board when it set sail with refugees lying all over the decks. They docked at Antwerp and the nurses were held there awaiting further instruction and did a quick sightseeing tour.



On Christmas day they were chauffeured in relays by car to the docks 'The Lloyd Kade Hospital was a big shed on the quay belonging to the Rotterdam Lloyd & Co. previously used for grain - it lay well within the docks - & on the way we passed great munitions store guarded by Dutch Sentries - On one side the shed opened onto the railway line up which came the trains from Germany - either the German Red + [cross] or the Dutch... The other side of the shed opened straight onto the River Maas - where there sailed a Hospital Ship ... ready to transfer men to England. The shed was divided into wards, kitchen etc. by wooden partitions half way up on which the sparrows flew about.' There follows a description of the internal arrangements and a small sketch plan of the interior. 'There was a wonderful dearth of everything that had been thought essential in England ... All kinds of prisoners from Italy and France and many had been prisoners from 1914. Hundreds of men passed through the surgery & then put to bed, washed, fed, dressed, or as soon as possible put on board the hospital ship when alongside. All but the worst cases & the foreigners - when the German train comes in, Hun orderlies carry the stretchers & it is a quaint sensation to help a man into bed, a great tall man over 6 ft. now so thin that he seems just a skeleton covered in parchment & oh so light with the assistance of one of these German orderlies decked out in red crosses & the ribbon of the Iron Cross'.

Suffused through the text is a barely suppressed disgust for 'the Hun. Many & terrible were the tales one heard, almost every case proved by mangled limbs, or backs scarred with the lashes of whips, or wounds from bullet or bayonet'. Much of the diary part of the album describes hospital life with stories by soldiers recounting their life as prisoners. Vivid descriptions of the wounded especially burns victims from R.A.F. crashes with some with no faces left at all. The Diary ends abruptly in mid January although there is much detailed observation of the suffering, organisation - or lack of it, and the attempts at a social life in distressing circumstances of this latter phase of the war between armistice and peace.

The album also includes several photographs of the hospital and nursing staff, doctors, patients etc. and as with many such albums the autographs of the soldiers often listing the various prisoner of war camps they had been in since 1914.

Evelyn Florence Sewell was born in Cirencester in Gloucestershire in 1892. She was a Staff Nurse at Cirencester V.A.D. Hospital from December 1914 till August 1915; Princess Henry of Battenberg's Hospital, 30 Hill St. London from August 1915 till June 28 1917; The Theodore Hospital, 53 Mount St, London, from August 9-1917 till May 1918; and lastly at Lloyd Kade - Rotterdam, Holland - from December 25 till February 24 1919. She was described on her Red Cross record as a 'Good intelligent worker' and was mentioned in despatches in November 1917. We believe she continued as a nurse, never married and retired to Poole in Dorset, where she died in 1972.



SARTORIAL CONTRAPTIONS

78. [ONWHYN, Thomas]. MRS CAUDLE'S CRINOLINE. [*cover title*]. London, Rock Brothers & Payne, Oct. 20th, 1858. £ 500

Etched panorama consisting of twelve illustrations [14.5x 180 cm]; folding and bound between glazed red covers, the upper cover illustrated; with blue cloth spine; somewhat rubbed and spine discoloured.

The design of the upper cover consists of the title and the imprint, and an illustration showing Mrs Caudle putting on a crinoline. The panorama follows the couple and Mr Caudle's initial belief that the contraption 'Quite Ridiculous' being confirmed when the couple try to go about their daily life. Various situations are used as props to the story including walking hand-in-hand with one's children, sitting, taking a carriage, getting into an omnibus, the crinoline taking up all the sweepings of the street, and the negotiation of doors and stairs. Eventually the couple are reconciled when Mrs Caudle gives up the fashion so as to 'be again Nearer & Dearer.'

Mrs Caudle was a figure of fun invented by Douglas Jerrold in 1845. A 'cantankerous, whining old busybody', she would feature in *Punch* for many years. Onwhyn ends his adaptation happily, unlike the book on which it is based.

Abbey Life 606.



DRESSING THROUGH THE AGES

79. [PAPER DOLL]. LA COQUETTE. Paris: Rousseau, Edit., Litho. H. Janin. c. 1850]. £ 1,500

A fashionable dressing game consisting of a lithographic and hand coloured mannequin [162 mm. in height]; 10 hand coloured lithographic and varnished dresses (back and front glued together at the edges), and eight hats; some minor damage to mannequin - failed decapitation; and the back of one of the dresses with two small patches abraded; all contained in the original publisher's card box [214 x 145 x 25 mm.], richly decorated and with lithographic and hand coloured signed Bommier; the lid illustrating three girls of different ages playing with the doll, with their mother seated together at a table in a room setting; some discolouration to the lid and light repairs to edges.

A dressing game, part instructional, part toy, showing the transition from young woman to mother.

All clothing items show the front and back of the young woman as she progresses from adolescence through her wedding day and towards motherhood or at least marital and domestic bliss. The costumes include 1) a bright yellow dress with a red short sleeved jacket over a rose head front; 2) an orange dress with a green jacket and lace ruffs and holding a closed fan; 3) a pink dress with a laced blue bodice with white silk puffed



sleeves and holding an open fan 4) a green full length morning gown over a white cotton and embroidered petticoat and hold in in her had a paper doll of the next costume; 5) an outdoor blue dress and a three-quarter coat of black fur and ermine; 6) a half-high wedding dress, with a lace veil; 7) a purple dress with a white lace shawl and holding a green umbrella; 8) a black dress and over her shoulders paisley pattern shawl; 9) a brown travelling dress with thick black wool mantle; 10) a dark blue dress with white line shirt and small puff cuffs.

We have not been able to find any reference to this particular toy although the publisher H. Rousseau, the lithographer H. Jannin, and the artist C. Bommier worked together in producing many other toys and also prints between 1852 and 1860. Another similar paper doll we have handled, under the title *L'Élégante*, was produced about the same time, although with only five costumes and of a slightly smaller format for a younger audience.

Also included in the box is an envelope containing a few amateur hand cut paper dolls, nothing unusual about this except the envelope is addressed to 'Miss Fleming, Marquay de Hooker, 20 Piazza de Sprague Rome.' Alas, the famous American journalist, editor, critic, and women's rights advocate Margaret Fuller (1810-1850) was dead by the time this toy was made, but James Clinton Hooker (1818-1894) secretary of the American legation in Rome and preferred banker of American's was still a resident in Rome at a later period, maybe just an old envelope pressed into practical purpose.



DANCING INCARNATE

80. [PAVLOVA, Anna]. SAISON RUSSE of Artistes from the Imperial Russian Ballet of St. Petersburg and Moscow. Palace Theatre, London, 1910-1911. [London, J. Miles & Co. Ltd., Wardour Street, 1910]. **£ 185**



Original brochure (255 x 320 mm), pp. 16, with photographic illustrations throughout, centre pages loose, and with one tape repair in gutter; stapled as issued in the original card covers, upper cover embossed depicting a Ballet Dancer in relief; a very good copy.

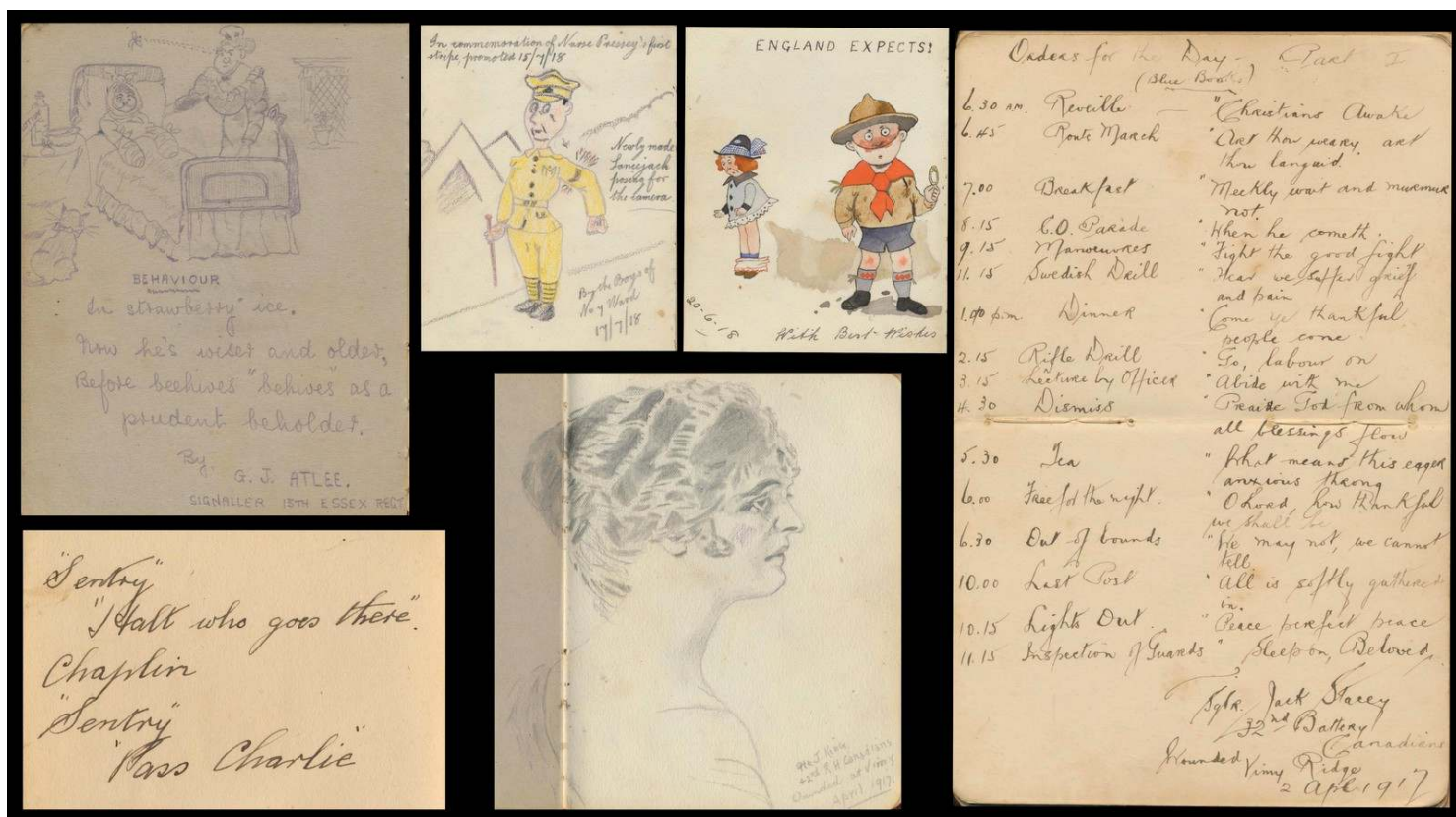
Rare survival of this souvenir brochure devoted to Anna Pavlova, produced to coincide with the Anna Pavlova season at the Palace Theatre during 1910-11.

'Pavlova is dancing incarnate; she is all the others in one; she is the very spirit of the dance, neither classical, traditional, nor modern, but all three - an ever-changing trinity of enraptured motion. She does not make you think of herself; she sets you

dreaming of all the dancing that has ever been, of all the dancing that is. Whilst watching her I could not help thinking she was not merely following the rules of an art, but that she was following the rules of life. The leaves dance in the breeze, the flowers dance in the sun, the worlds dance in space, and Pavlova dancing is a part of this cosmic measure' ('Pavlova and the Dancing Spirit', p. 5).

Anna Pavlovna (Matveyevna) Pavlova (1881-1931) was a Russian prima ballerina, and a principal artist of the Imperial Russian Ballet and the Ballets Russes of Sergei Diaghilev. Pavlova is most recognized for the creation of the role The Dying Swan and, with her own company, became the first ballerina to tour ballet around the world.

Not in OCLC.



WWI NURSE'S AUTOGRAPH ALBUM

81. **PRESSEY, Katie V.A.D. Nurse.** WWI AUTOGRAPH ALBUM belonging to a Nurse at 'Beechfield', St John's Hospital, Regent's Park, Southampton. [Southampton:] 1917-1918. **£ 650**

12mo, approx. 52 leaves of coloured paper with 72 entries pencilled, penned or illustrated by convalescents; original padded maroon calf, upper cover with 'Album' blocked in gilt, gilt edges.

A charming album of amateur drawings and verses by convalescing soldiers, collected by Nurse Katie Pressey.

Some of the verses and cartoons are slightly more risqué than is often found in these albums and clearly 'Nurse Pressey' was not as strict as some. Many, one actually wonders if most, nurses kept an album for wounded serviceman to add doggerel poetry, sketches and jokes too. Although unofficial and not altogether sanctioned, they did however help in the recuperation of the patients. The earliest entries are from about April 1917, some reflect on the daily rituals in the recovery process 'Its hard to part with friends / When your heart is full of hope / But its harder still to find the towel / When your eyes are full of soap/ Pte J. Hading 1st Hants, wounded at Ginchy 23rd October 1916.' Some of the verses include Katie Pressey as the subject 'There was a young Nurse names Pressy [sic] / Who thought she'd like to do dressing/ But the Sister said, Oh, I think you must go / In the Pantry washing up Dishes' this as signed of as 'Written by the boys of no. 7 Ward', dated 7-7-18, showing that even after two years there was still quite a lot of drudgery in her routine.

Although most of the patients were British, some were also from the 'Empire' - 'Here's from Australia / the Dear old Spot / Where Freedom and Friendship is never forgot/ G.H. Swingler, 44th Batt. A.I.F. [i.e First Australian Imperial Force]' Another less hopeful soldier wrote 'He was only a Canadian soldier / but the pride of his parents was he. / He had fought and bled for his country, / and his home he would no more see. / Pte R. B. Henderson, 16th Canadians, Wounded April 9th 1917 (Vimy).' Cartoons and often regimental badges are sketched too, the majority of the patients giving their name, rank and where and when wounded, some appear to have been gassed and had other eye problems although a 'stiff upper lip' prevails as they generally try to make light of their injuries.

Katie Pressey was born in Johannesburg, South Africa in 1891 as her parents had clearly emigrated after their marriage in 1889. They did, however, return sometime after the Boer War was over with her father employed as a master butcher. Katie's younger sister Hilda, born two years later, also in Johannesburg, also worked as a VAD nurse at the same hospital in 1917 and 1918, however it was Katie who made it her career, volunteering in 1916 she was from 24th April 1918 given a permanent position £20 per annum. Katie presumably continued as a nurse until her marriage to Thomas Adams in 1926, her husband died in 1961, but what happened to Katie we do not know.

82. [PRINCESS ELIZABETH]. THIELCKE, Henry Daniel & COMBE, William. SIX ENGRAVINGS by H. Thielcke, after the designs of Her Royal Highness the Princess Elizabeth. With illustrations in verse. London: Published by R. Ackermann, Repository of Arts, 101 Strand; Printed by William Bulmer and Co. Shakespeare Press. 1813. **£ 750**

FIRST EDITION WITH VERSE. *Royal 4to, pp. [4], 38; engraved title and 6 plates, with the imprint 'Published Octr. 10. 1810 by H. Thielcke Queens House.'; minor damp mark affecting blank area of plates,; original boards the upper cover with original printed label, rebacked and an old worm track on back board.*

Scarce first edition thus (with verse) of this charming work, neatly summed up in the May 1814 number of *The Critical Review*: 'The Princess Elizabeth draws very prettily; Mr. Thielcke engraves very prettily; and, as Mr. Bulmer prints very prettily, the poems read very prettily.'

'In art Princess Elizabeth shone: her series of pictures 'The Birth and Triumph of Cupid' (1795) was engraved by Tomkins and published at the king's expense, and reissued as 'The Birth and Triumph of Love' in 1796. Twenty-four of her sketches, 'The Power and Progress of Genius', were issued in 180.' [ODNB]. Elizabeth (known to her sisters as Fatima) was rather stout and had a very sheltered upbringing spending most of her time with her parents King George and Queen Charlotte and sisters. Her *Six Engravings* was her last work in this vein for she decided to break away from the claustrophobic life at court. In 1812, Princess Elizabeth became more independent and purchased The Priory at Old Windsor in Berkshire to be her own private residence, and in 1818, she married Frederick, Prince of Hesse-Homburg at the private chapel in Buckingham Palace in Westminster and, happily married she moved to Germany with her husband when Frederick succeeded his father as the Landgraf of Hesse-Homburg. Elizabeth became known as The Landgravine of Hesse-Homburg.



The engravings were first published during 1810 in an oblong folio format and privately printed for distribution to various friends of Princess Elizabeth, later Ackermann arranged to have the engravings reissued and supplement with the addition of verses by William Combe. It may have been the unexpected late marriage that probably spurred Ackermann to make a commercial project out of the engravings. He commissioned his 'in-house' writer William Combe to embellish the work with suitable verses and had Bulmer print the *Six Engravings* in a style similar to the poetic quartos of Walter Scott. The six subjects include 1) The fathers return; 2) Faith and Charity; 3) Pleasures of Childhood; 4) Affection and Pleasure 5) The Warrior's Tale; and 6) Resting after Travelling.

Henry Daniel Thielcke (c.1788/9-1874) was born at St. James's Palace, his father probably a groom to the bed-chamber of George III and his mother a woman of the bed-chamber of Queen Charlotte, he appears to have trained as a painter producing miniatures and history paintings and as we see here a fine engraver too. He was a regular exhibitor at the Royal Academy of Arts from 1805 until 1816 when he held the rank of perpetual student. He may have lived in Scotland for a while before emigrating to Lower Canada and the United States for the last forty years of his life.

OCLC records copies in North America, at Syracuse, NYPL, Yale, Stanford, Duke, Princeton, UCLA, UC Davis and the National Gallery of Canada.

**'ANY INTELLIGENT INDUSTRIOUS GIRL, UNDER A PROPER APPRENTICESHIP'
CAN 'EARN HER LIVING AS A COMPOSITOR'**

83. **PROCTOR, Adelaide. *Editor*.** THE VICTORIA REGIA: a volume of original contributions in poetry and prose. London, Emily Faithful and Co., Victoria Press, 1861. **£ 550**

FIRST EDITION. *Large 8vo, pp x, 349, [1]; original decorated bevelled blue cloth, gilt, gilt edges; spine and upper board gilt is dulled, a little frayed at corners and spine ends, otherwise a good copy,*

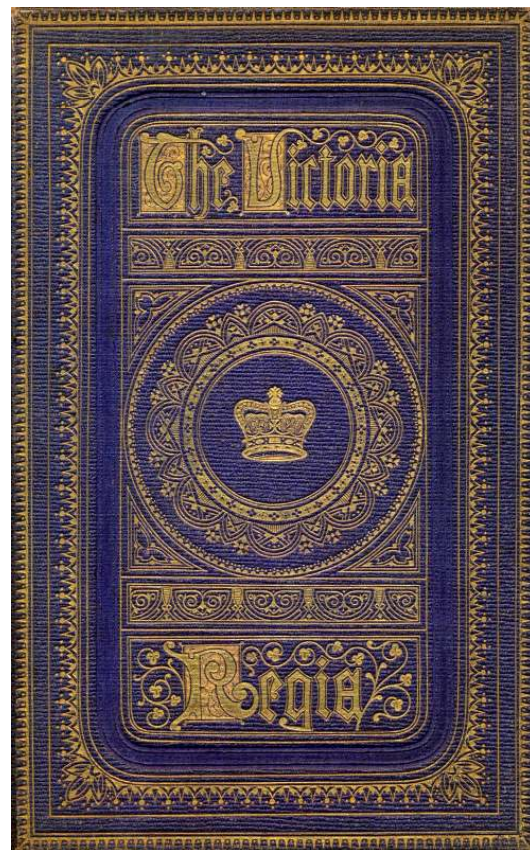
First edition of the first book printed at the Victoria Press, a substantial anthology produced to promote employment of female compositors of print, headed by Emily Faithful who supplies a preface detailing her work.

'Miss Parkes was so convinced of the opening afforded by the printing trade, and that nothing but sufficient capital and a fair trial were required for success, that she purchased a small press, in order to make herself practically acquainted with the art of printing, and capable of assisting in the direction of any effort that might be made for training female compositors. At this press I had the opportunity of working, and when some weeks' assiduous labour, though of course it taught me little, had satisfied me that any intelligent industrious girl, under a proper apprenticeship, could earn her living as a compositor, I resolved on opening an office for the purpose of employing women in the trade, and thus giving tangible purpose to our idea' (pp. vi-vii).

Emily Faithful (1835-1895) took a great interest in the conditions of working-women. With the object of extending their sphere of labour she set up in London a printing establishment for women in 1860, convinced that work as a compositor could be a well-suited trade for women seeking occupation. The Victoria Press soon obtained quite a reputation for its excellent work, and Faithful was shortly afterwards appointed printer and publisher in ordinary to Queen Victoria.

The work includes a dedicatory poem by Bessie R. Parkes, a poem, 'The Sailor Boy', by Tennyson, and an essay 'A Leaf out of a sketch-book', by W.M. Thackeray, as well as a remarkable assemblage of contributions by other leading authors and social reformers of the day, particularly ladies, such as Harriet Martineau, Mary Howitt, Mary Carpenter and Caroline Norton.

OCLC records two copies in the UK, at the BL and Sheffield, and two in North America, at the Morgan and York University library in Canada.



'LUST, CRUELTY, INJUSTICE, AND THE AGGRESSION OF BRUTAL SELF-INTEREST'

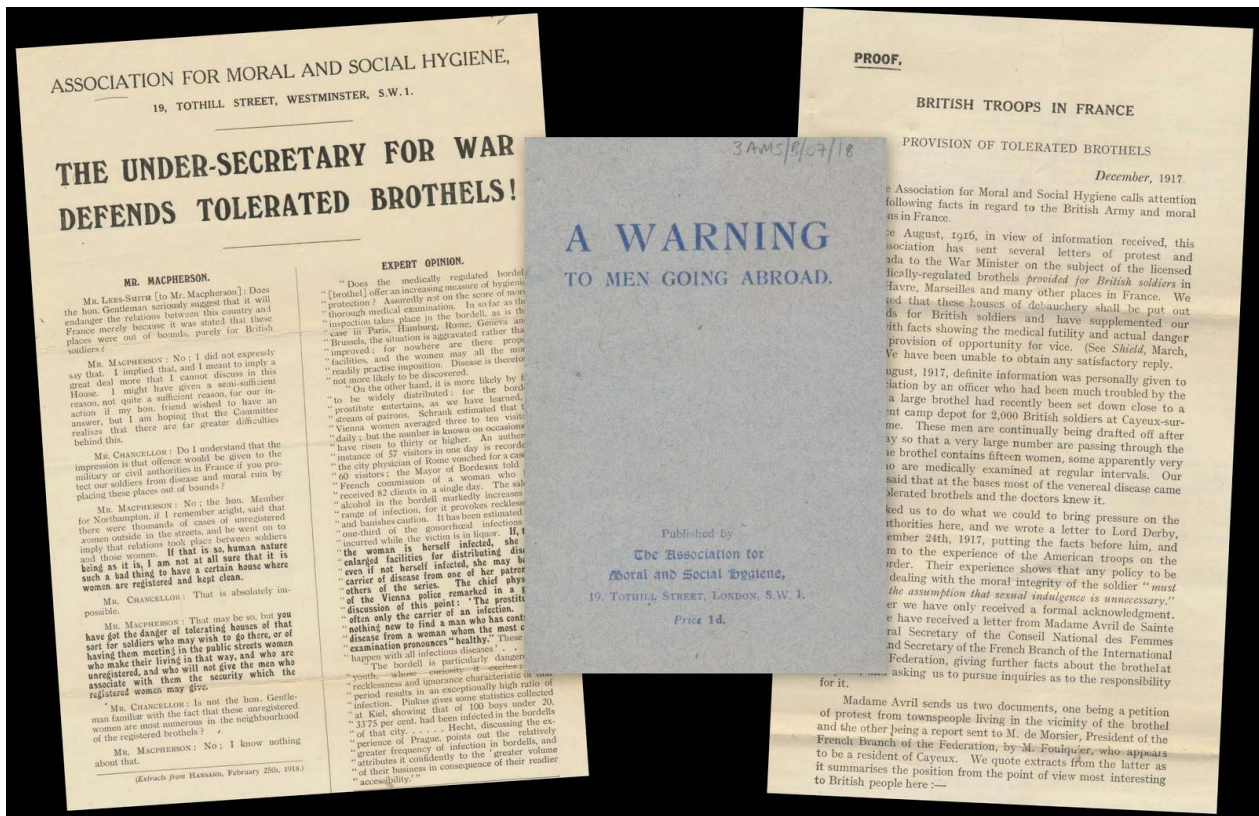
84. **[PROSTITUTION].** COLLECTION OF LEAFLETS AND PAMPHLETS RELATING TO BRITISH SOLDIERS IN FRANCE AND VENEREAL DISEASE DURING THE FIRST WORLD WAR. *Comprising.*

I. [NEILANS, Alison]. A WARNING TO MEN GOING ABROAD. Published by The Association of Moral & Social Hygiene. London, Vacher & Sons, Ltd. [1917]. *12mo, pp. [8]; stapled as issued in the original printed wraps.*

II. [ASSOCIATION FOR MORAL AND SOCIAL HYGIENE]. British Troops in France: Provision of Tolerated Brothels, December, 1917. *Two Gallery proofs (54 x 21cm and 46 x 19cm), one a 'proof' copy and stapled to corner; both folded, and with a few pencillings.*

III. [ASSOCIATION FOR MORAL AND SOCIAL HYGIENE]. The Under-Secretary For War Defends Tolerated Brothels!, [London, Vacher & Sons, Ltd, February, 1918]. *Original broadsheet (33 x 20cm), printed on recto only, minor splitting to edge of folds.*

IV. [ASSOCIATION FOR MORAL AND SOCIAL HYGIENE]. The 'Maisons Tolérées': An Appeal. [Garden City Press Limited, Printers, Letchworth, 1918]. *Original broadsheet (26.5 x 20cm), printed on both sides, some minor wear to extremities.* **£ 300**



Interesting group of items relating to the blight of venereal disease amongst the troops during World War I.

'If men and women would control their sex-impulses, instead of being controlled by them, the world would be an infinitely better place to live in. It would be a saner, healthier, and happier world, and love between the sexes would have a chance to be a clean and self-respecting emotion. A Hospital Surgeon, writing on this point, says: "The young man who keeps straight is, it is true, devoid of one of life's experiences, be he has his reward. He can say to himself that he has not contributed to any woman's ruin. He is absolutely healthy and wholesome. he is untainted with disease, and when he marries, he will neither infect his wife nor beget tainted children". If, therefore, we are ready to dies for a new and better Europe, let us remember it is equally important to live for it. If "to-morrow we die" in defence of women and children and our country, let us so live to-day that neither woman nor child nor country shall suffer any hurt through any of our actions' (Neilhans, pp. 7-8).

Alison Roberta Noble Neilans (1884-1942) is now best known for her activities as a suffragette during the Votes for Women campaign. Neilans was a member of the executive committee of the Women's Freedom League, a member of the Church League for Women's Suffrage and the East London Federation of Suffragettes, where she worked with Sylvia Pankhurst. She was also a member of the board of the International Woman Suffrage Alliance. She was imprisoned three times for her activities; twice, for one month each occurrence, in 1908 and once, for three months, in 1909. Her third prison sentence was for pouring liquid into ballot boxes at a local by-election. She and Alice Chapin splashed chemicals over the ballot papers in the 1909 Bermondsey by-election.

We can find no copies recorded of any of the items

LIFE IN MINIATURE

85. [QUEEN MARY]. RAPHAEL TUCK, & Co., *publisher*. THE QUEEN'S DOLLS' HOUSE POSTCARDS. [London]. Raphael Tuck & Sons Ltd. 1924. £ 150

Complete set of 48 colour printed postcards; contained in the original blue card slipcase, title blocked in gilt on upper side, case worn at extremities and missing lid.

Produced in conjunction with the 1924 Wembley Exhibition in London when the Queen's Dolls' House was a star attraction.



Raphael Tuck & Sons were chosen to produce forty-eight postcards which could be purchased either in six separately issued series of eight cards, or complete in a purpose made case as here. The cards depict various views and interiors of the dolls house together with some of the favourite miniaturised contents, all made to a scale of 1:12 (one inch to one foot). The postcards were issued using the firms 'Oilette' process which originally had a surface designed to appear as a miniature oil painting but by 1924 was more of a trade mark of colour printed postcards.

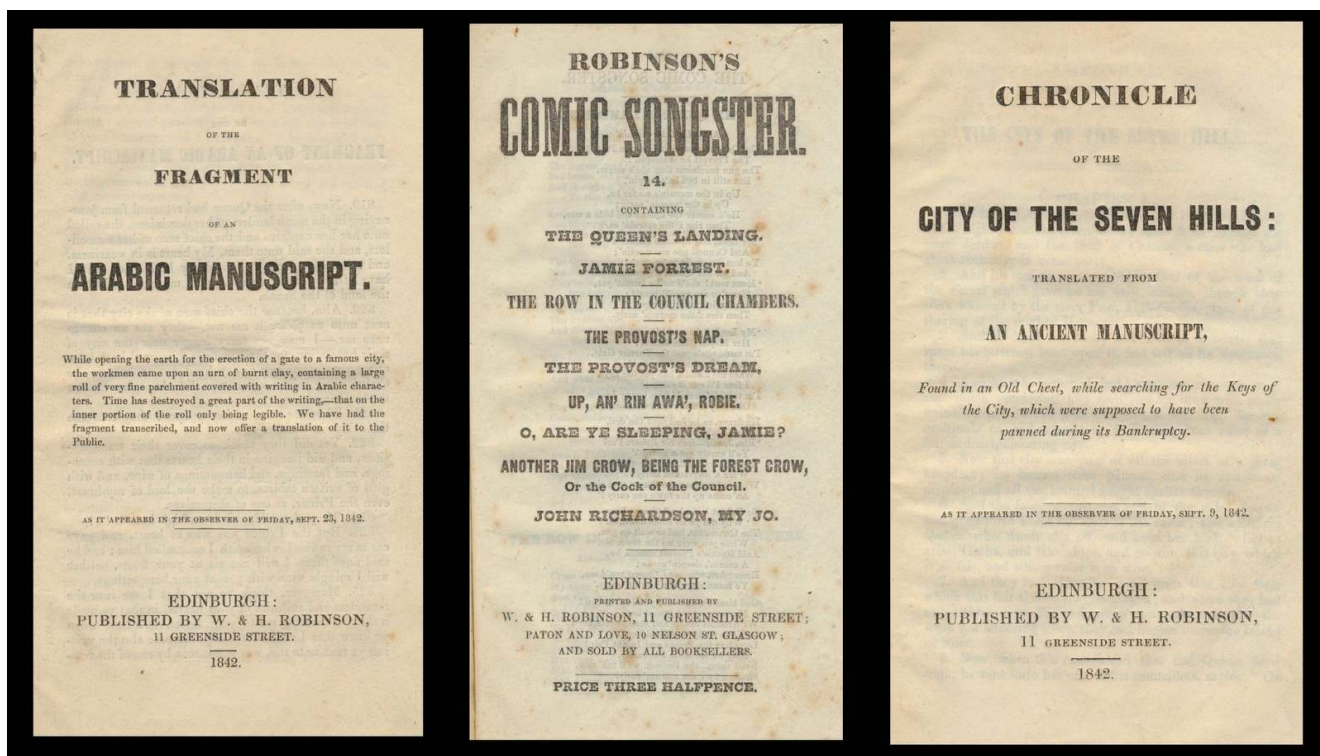
The Queen Dolls-House Committee intended to allot any profits derived from the sale of Tuck's postcards for distribution amongst Queen Mary's various charities.

ONE IS NOT AMUSED

86. **[QUEEN VICTORIA]. TRANSLATION OF THE FRAGMENT OF AN ARABIC MANUSCRIPT.** Whilst opening the earth for the erection of a gate to a famous city, the workmen came upon an urn of burnt clay, containing a large roll of very fine parchment covered with writing in Arabic characters... As it appeared in the Observer of Friday, Sept. 23, 1842. Edinburgh: Published by W. & H. Robinson, 11 Greenside Street. 1842.

[*bound with:*] **ROBINSON'S COMIC SONGSTER.** 14. Containing The Queen's Landing. Jamie Forrest, The Row in the Council Chamber, The Proost's Nap. The Provost's Dream. Uo, an' rin awa', Robie. O, are ye sleeping, Jamie? another Jim Crow, Being the Forest Crow, Or the Cock of the Council. John Richardson, my Jo. Edinburgh: Printed and published by W & H. Robinson, 11 Greenside Street; Paton and Love, 10 Nelson St. Glasgow; and sold by all booksellers. Price three halfpence. [1842].

[*bound with:*] **CHRONICLE OF THE CITY OF THE SEVEN HILL:** translated from an ancient manuscript, Found in an Old Chest, while searching for the Keys of the City, which were supposed to have been pawned during its Bankruptcy. As it appeared in the Observer of Friday, Sept. 9, 1842. Edinburgh: Published by W. & H. Robinson, 11 Greenside Street. 1842. 1842. **£ 385**



FIRST EDITIONS. *Three works bound in one, 8vo, pp. 12;12; 8; uncut and bound together in near contemporary black half roan over marbled boards.*

In September 1842 the royal couple, Queen Victoria and Prince Albert, made their first visit to Scotland, this was something of a last minute decision and not a little local difficulty because of the political and religious tensions.

The three pamphlets humorously describe the visit to Edinburgh. The problem was twofold, first Robert Peel, the Tory Prime minister, was in charge of arrangements, and the city of Edinburgh and the Council were vehemently Whig. The intention was for the council to make a presentation to the Queen at the gates of the city, but as Peel did not give sufficient notice of her arrival in the city she found herself both unannounced and not given an official welcome, much to the town Councils annoyance. A second visit a few days later was in the form of a procession of carriages, the population cheered their queen and prince, the council made their presentation, but also arraigned for Robert Peel's carriage to bring up the rear and be pelted with stones and mud by the enraged populous.

These shenanigans were the topic of much fun and the Whig press had something of a field day. It was also a nice conceit that they used the same ploy that James Hogg, John Wilson and John Gibson Lockhart, used in their notorious 'Translation from an Ancient Chaldee Manuscript' contributed to *Blackwood's Edinburgh Magazine* of October 1817 in which the discovery of spoof historical text is used to expose contemporary events.

I. COPAC records one copy only, at the British library, no printed copies in OCLC; II. OCLC records two copies, in the BL and NLS; III. OCLC records three copies in the UK, at the BL, NLS and Glasgow, and one in North America, at Guelph.

ROUSING THE MILITANTS

87. ROBINS, Elizabeth. THE CONVERT. Methuen & Co., 36 Essex Street W.C., London. 1907. £ 850

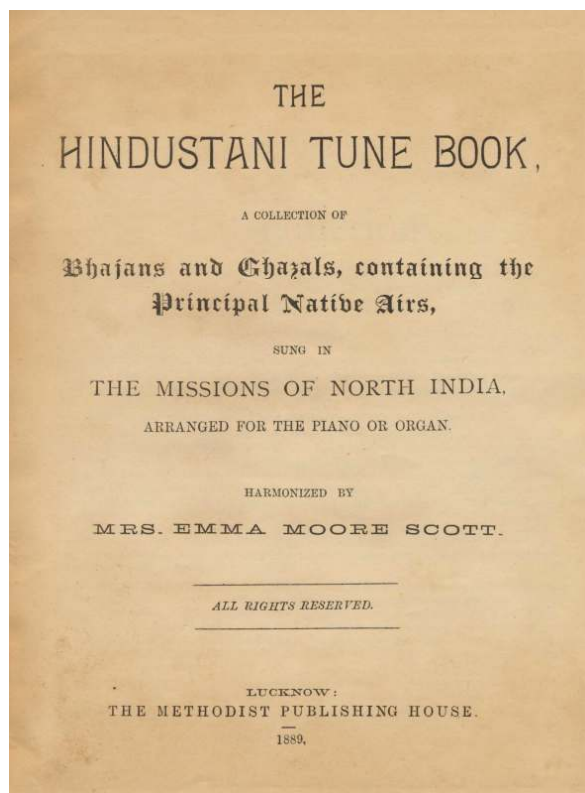
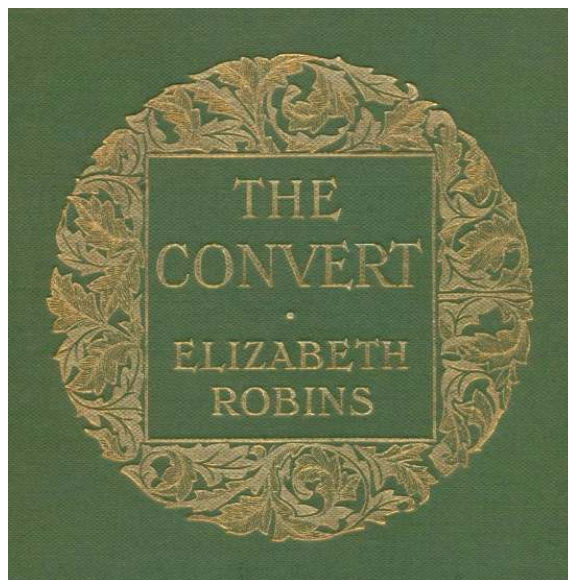
FIRST EDITION. *8vo, pp. [iv], 359, [1], 40 advertisements; minor light foxing in places, otherwise clean throughout; in the original green publisher's cloth, upper board and spine lettered and tooled in gilt, some rubbing to extremities, but not detracting from this being a very good copy.*

Scarce first edition of Elizabeth Robins' suffragist novel based on her hugely successful play, *Votes for Women!*, which advocated militancy as the only means of achieving female suffrage.

'The story centres on Vida Levering, a society beauty who turns personal tragedy into political triumph by throwing her considerable intellect and energy behind the campaign. She also uses a guilty secret to gain the support of her ex-lover, the rising Tory politician Geoffrey Stonor. In this powerful novel, Robins shows the militants as noble women who care passionately about their cause, challenging the popular myth of bitter troublemakers. Many of the scenes are taken directly from actual suffrage meetings, including verbatim quotes from the hostile men who turned out to heckle them and rousing speeches by the suffragettes who stood up for their principles, at great personal risk. *The Convert* is an intoxicating blend of history, fiction and propaganda, but manages to be both funny and poignant. The compelling characters leap off the page and it's impossible not to be roused by their spirit and integrity' (see <https://www.victoriansecrets.co.uk/the-convert-by-elizabeth-robins/>).

Votes for Women! opened on April 9 1907 at the Royal Court, directed by Harley Granville Barker, who changed the title from its anodyne original *The Friend of Women* and added an exclamation mark. 'Not that its author, Elizabeth Robins (1862-1952), needed any encouragement. She was an American actress who emigrated after her actor husband committed suicide by jumping into Boston's Charles River wearing full theatrical armour, and was nothing if not hardboiled. When George Bernard Shaw made a pass at her, she pulled a gun on him. When Max Beerbohm lunched with her, he could not resist "peeping under the table to see if she really wore a skirt". He found her "fearfully Ibsenish"; she had found fame and feminism playing the first British Hedda Gabler in 1891, and had been vilified for having "glorified an unwomanly woman". But she thought Ibsen had not gone far enough and *Votes for Women!* was a revisionist rewrite of his play, "a dramatic tract in three acts" (<https://www.theguardian.com/stage/2003/mar/19/theatre.artsfeatures1>).

OCLC records three copies in North America at Florida, Washington State, and New York University.



SLOWLY GOING NATIVE

88. **SCOTT, Mrs. Emma Moore.** THE HINDUSTANI TUNE BOOK. A Collection of Bhajans and Ghazals, Containing the Principal Native Aairs, Sung in the Missions of North India, arranged for the piano or organ. Harmonized by Mrs. Emma Moore Scott. Lucknow: The Methodist Publishing House. 1889. £ 250

FIRST EDITION. 8vo, pp. [ii], 10, 173, [1] blank, 174-176 index, [1] blank; in the original publisher's ochre cloth, with unfortunate water stain causing uneven discolouration to cloth and lettering on upper cover, and some wear to spine.

Emma Scott clearly did not, initially at least, have very much respect for traditional music of Northern India, although she did begin to soften her views. With no prescribed form, and without any set rules Mrs Scott found that 'great inconvenience has been experienced by players in accompanying them, and in many cases it has been necessary to entirely dispense with the organ, thus leaving the congregation to drag out these tunes with the most distressing disregard to pitch and tune.'

Still she was wont, in her way, to force the music to fit into the European classical tradition as she attempts to produce accompaniments on a well tempered keyboard. She admits that 'The Hindus have an elaborate system of Music, which, though full of vagaries and in the main of no practical utility, shows here and their evidences of real genius.' One wonders at the end of this rather futile exercise whether Mrs Scott was slowly going 'native' in her appreciation. Later on her introduction she felt that the 'organist must be watchful and *accompany*, not *lead*, when the music is thus changeable.'

Our Emma (1856-1943) was the wife of Rev. Jefferson Ellsworth Scott. Both devout Methodists, they devoted their lives to fostering evangelical zeal to improve the lot of the natives in Northern India.

OCLC records three copies, at Columbia, Stanford and Wisconsin-Madison.

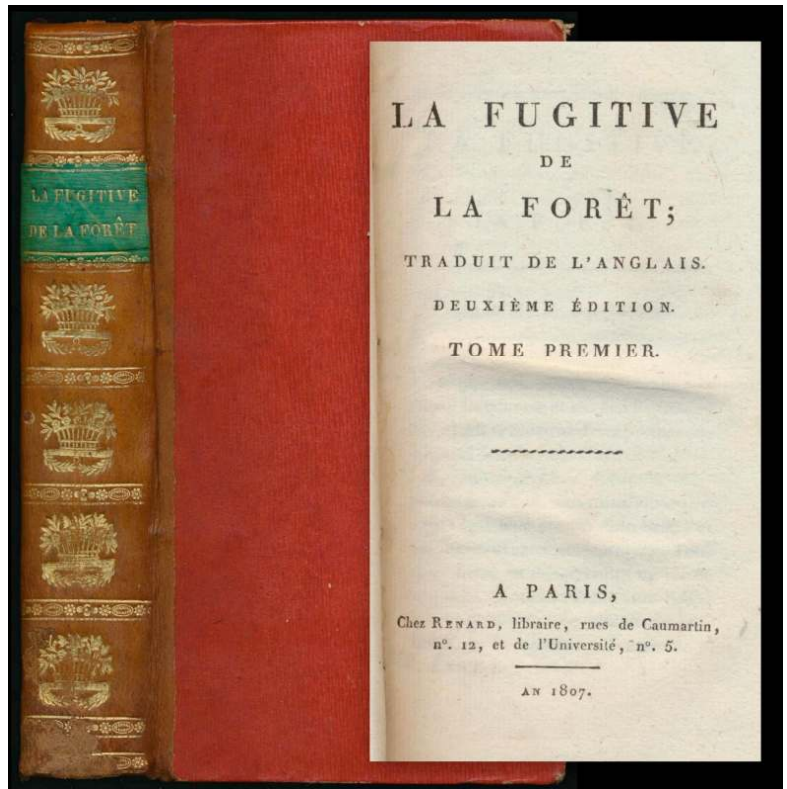
LOST IN THE FOREST

89. [SMITH, Maria Lavinia]. LA FUGITIVE DE LA FORÊT; Traduit de l'anglais... Tome Premier [-Second]. A Paris, Chez Renard, libraire, rue de Caumartin... 1807. **£ 950**

FIRST FRENCH EDITION, SECOND ISSUE. 8vo, pp. [iv] 223, [1] blank; [iv], 232; contemporary calf backed red paper boards, flat spine in six compartments decorated with a flower basket tool, green title label lettered in gilt.

Rare French translation of this gothic novel, by the little known Maria Lavinia Smith. This edition of the work was translated by one 'Malherbe' and issued in 1803, another edition by a different translator was published under the title *Estelle, or La fugitive de la forêt*, speculatively our edition may take precedence in having an exact translation of the English title.

The fugitive of the forest is a gothic tale of the fourteenth century in which Count Isenburgh and Sigismund Manseldt discover a distraught Estella, a fifteen year old girl, lost in a forest and bring her back to the counts castle. After she recovers she informs how her guardian was sworn to secrecy not to tell of her parentage; a strange man is seen lurking around and the governess quickly leaves, a note is left explaining to the girl that the Abbess will come tomorrow to take her to the nunnery for her own safety. She, however, fearing for her life ties some sheets together and escapes to the forest. The Count of course is a spoilt and dastardly character, and Sigismund is the hero whom Estella very naturally falls in love - alas



Sigismund is discovered to be dead and the Count tries to force the girl to marry him. In the end after much cantering around the forest, mistaken identity, castles, peasants rioting and various other mysterious happenings the girl is reunited with her family, naturally of good English stock. All is at last explained in breathless prose, Sigismund of course is not dead and marries Estella and they live happily ever after. There are other characters and morbid tales intertwined throughout the general narrative to heighten the excitement and expectation of the reader but the style and content is all that could be expected from the Minerva Press stable of authors. It seems likely that the author and original publisher William Lane of the Minerva Press thought in publishing this work it would capitalise on the success of Ann Radcliffe's *Romance of the Forest*.

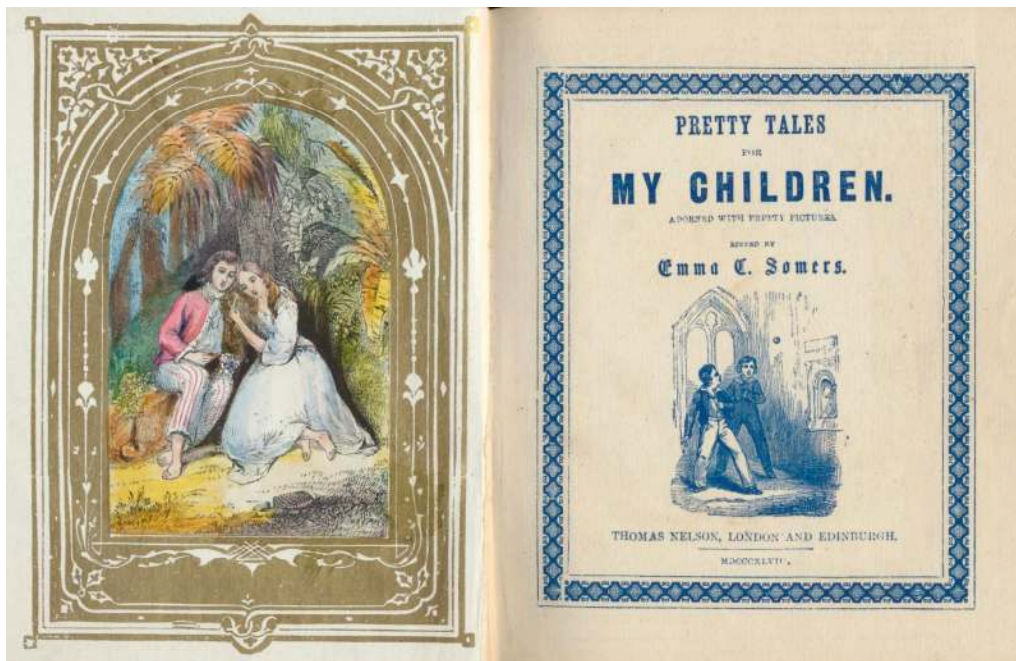
This edition was originally issued in Paris by the publisher Pierre Plassan, n° 1195 rue de Vaugirard, in 1803; the sheets were then reissued by Renard, rue de Caumartin in 1807, with a new title-page.

Not in OCLC, which records the first French edition (1803), at the BNF only.

'PRINTED IN FANCY STYLE'

90. SOMERS, Emma C., *editor*. PRETTY TALES FOR MY CHILDREN. Adorned with pretty pictures... Thomas Nelson, London and Edinburgh. 1848. **£ 250**

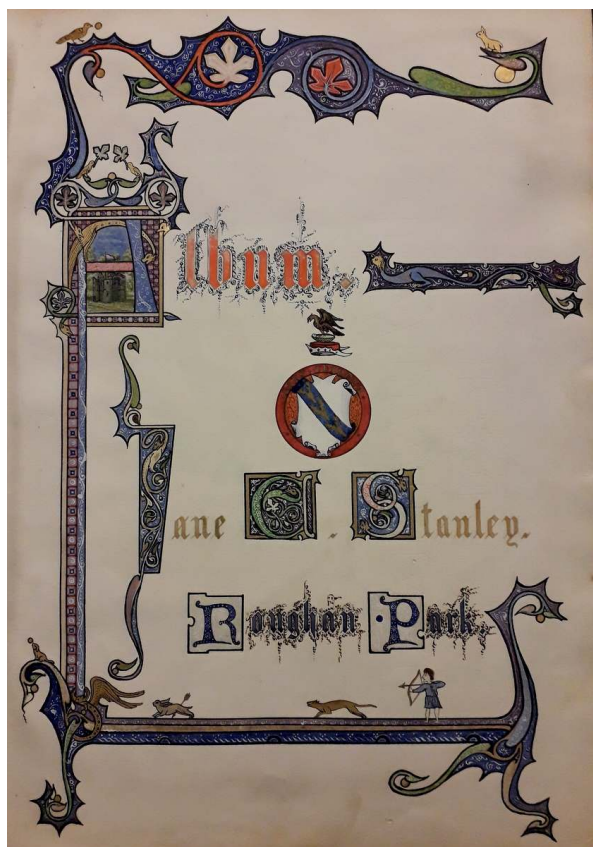
FIRST EDITION. 12mo, pp. ix, 10-139, [1] blank, [4] advertisements; with handcoloured engraved frontispiece within ornate gilt border, printed in blue within blue rules and blue decorative frames throughout, and with blue wood engravings throughout the text; some minor marks in places, but generally clean throughout; in the original light green blind-stamped publisher's cloth, upper board lettered and tooled in gilt, cloth lightly dust-soiled, but still a very appealing copy.



Uncommon first edition of 'an interesting little volume of tales and stories for young people. Printed in fancy style, and adorned with pretty pictures' (advertisements, p. [1]). The tales number thirty seven in all, under such titles as 'The Orphan's Simple Tale', 'Dialogue between a Child and Bird', 'Sagacity of Ants', and the not so pretty 'Come and see my Little Sister's Grave'.

Of the editor, Emma C. Somers, we can find little further information other than what can be gleaned from the advertisements to the present work. She seems to have taken to her pen 'having a little child beside her who was very fond of listening to stories' and therefore 'got into the habit of looking for any stories which she thought likely to interest her, and to relate them in a simple manner, so that she might understand them'. Her only other published work, as far as we are aware, is *Pretty Poems for my children*, a companion volume to the present work, published in the same year.

OCLC records two copies in North America, at Bryn Mawr and Florida, with three in the UK, at Cambridge, Oxford and the National Art library at the V & A.



ILLUMINATING LADY

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

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

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

Jane Stanley, the compiler of this album, lived at Roughan Park, Newmills, Dungannon, County Tyrone in Ireland. She was born in 1812, the daughter of Joseph Trimble of Ashfield Park near Clogher in the same county and married in 1847 Charles Stanley of Roughan Park. This was a fairly modest country house built



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



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

'A TRUE RECORD OF EVENTS' - FLORENCE BAYARD HILLES' COPY

92. STEVENS, Doris. JAILED FOR FREEDOM. New York: Boni and Liveright, 1920. £ 1,500

FIRST EDITION, ASSOCIATION COPY. 8vo, pp. xii, [ii], 388; lightly browned throughout due to paper stock; in the original blue publisher's cloth, spine and upper board lettered in gilt; with ownership inscription of Florence Bayard Hilles on front free endpaper.

Scarce first edition, and an important association copy, of this little known account of the activities of the militant wing of the American women's suffrage movement and those women who were jailed for the cause.

Mrs. Florence Bayard Hilles speaks in her own defense: "For generations the men of my family have given their services to their country. For myself, my training from childhood has been with a father who believed in democracy and who belonged to the Democratic Party. By inheritance and conviction I am a Democrat, and to a Democratic President I went with my appeal. . . . What a spectacle it must be to the thinking people of this country to see us urged to go to war for democracy in a foreign land, and to see women thrown into prison who plead for that same cause at home.

"I stand here to affirm my innocence of the charge against me. This court has not proven that I obstructed traffic. My presence at the White House gate was under the constitutional right of petitioning the government for freedom or for any other cause. During the months of January, February, March, April and May picketing was legal. In June it suddenly becomes illegal. . . .

"My services as an American woman are being conscripted by order of the President of the United States to help win the world war for democracy. . . . 'for the right of those who submit to authority to have a voice in their own government.' I shall continue to plead for the political liberty of American women—and especially do I plead to the President, since he is the one person who . . . can end the struggles of American women to take their proper places in a true democracy."

Jailed for Freedom

By
DORIS STEVENS



BONI AND LIVERIGHT
PUBLISHERS NEW YORK

Florence Bayard Hilles
National Chairman
to the Business Profession
at Council of Baltimore
May 2nd 1936 -

MRS. FLORENCE BAYARD HILLES, Newcastle, Del.; daughter of late Thomas Bayard, first American ambassador to Great Britain and secretary of state under Cleveland. Munitions worker during World War. After the war engaged in reconstruction work in France. Chairman Del. Branch N.W.P. and member of national executive committee. Arrested picketing July 14, 1917, sentenced to 60 days in Occoquan workhouse; pardoned by President after 3 days.



1. MISS MARGARET FOTHERINGHAM; *2. MISS ANNE MARTIN; 3. MRS. MARTHA REED SHOEMAKER; *4. MRS. M. TOSCAN BENNETT; 5. MISS LUCY EWING; 6. MISS BETTY GRAM; 7. MISS GLADYS GREINER; 8. MRS. H. O. HAVEMEYER; *9. MISS KATE HEFFELFINGER; 10. MRS. ROSA FISHSTEIN; *11. MRS. FLORENCE BAYARD HILLES; 12. MRS. EFFIE M. MAIN; 13. MRS. MARGARET OAKS; 14. MISS VIDA MILHOLLAND.

Considerable brutality was exacted on the imprisoned suffragettes, some of whom were, like their British compatriots, force fed when they went on hunger strike. The book was published in the year American women won the vote - 1920, and contains profiles of over 200 suffragettes who were imprisoned.

'This book deals with the intensive campaign of the militant suffragists of America (1913-1919) to win a solitary thing - the passage by Congress of the national suffrage amendment enfranchising women. It is the story of the first organized militant political action in America to this end. The militants differed from the pure propagandists in the woman suffrage movement chiefly in that they had a clear comprehension of the forces which prevail in politics. they appreciated the necessity of the propaganda stage and the beautiful heroism of those who had led in the pioneer agitation, but they knew that this stage belonged to the past; these methods were no longer necessary or effective.

For convenience sake I have called Part II "Political Action," and Part III "Militancy," although it will be perceived that the entire campaign was one of militant political action. The emphasis, however, in Part II is upon political action, although certainly with a militant mood. In Part III dramatic acts of protest, such as are now commonly called militancy, are given emphasis as they acquired a greater importance during the latter part of the campaign. This does not mean that all militant deeds were not committed for a specific political purpose. They were. But militancy is as much a state of mind, an approach to a task, as it is the commission of deeds of protest. It is the state of mind of those who in their fiery idealism do not lose sight of the real springs of human action.

There are two ways in which this story might be told. It might be told as a tragic and harrowing tale of martyrdom. Or it might be told as a ruthless enterprise of compelling a hostile administration to subject women to martyrdom in order to hasten its surrender. The truth is, it has elements of both ruthlessness and martyrdom. And I have tried to make them appear in a true proportion.' (Preface, p. vii).

Provenance: The present copy belonged to Florence Bayard Hilles (1865-1954), an American suffragist, and one of the founders of the National Woman's Party. A munitions worker in World War I, she assisted in the reconstruction effort that followed it. 'After hearing Mabel Vernon speak, she joined the suffrage movement. On a 1916 suffrage tour, she was the principal speaker, and in Seattle scattered flyers from a seaplane. In 1917, she was elected to the national board of the National Woman's party. Though descended from a Democratic family, she often switched parties, sometimes supporting Democrats, other times campaigning against them. Hilles served as a Silent Sentinel, picketing the White House, leading 1,000 women in a "Grand Picket" on March 4, 1917. She was the chairwoman of the Delaware branch of the National Woman's Party, and jailed with Dora Lewis, sent to Occoquan Virginia Workhouse. In 1919, she was prominent at the "Watchfire demonstrations". An advocate of the Equal Rights Amendment, she was viewed as one of the most prominent supporters of the amendment. From 1933-1936, she served as the National Chairman of the National Woman's Party. The Sewall-

Belmont House and Museum's library, the Florence Bayard Hilles Research Library (also the oldest Feminist library in the United States) was founded by her'. She is quoted at some length on p. 103 of the present work, as well as her portrait included amongst other suffragette prisoners at the end of the work, and her profile in Appendix 4 (p. 361).

OCLC records copies in North America at New York, Delaware, Nebraska, Albany, Rollins college, San Francisco Public library and Southwestern Oklahoma State.



HIGHLY DESIRABLE GRAND TOUR SKETCHES, BY THE WIDOW OF THE CHIEF JUSTICE OF NOVA SCOTIA

93. STRANGE, Lady Louisa. MANUSCRIPT SKETCH BOOK OF A MID-NINETEENTH CENTURY GRAND TOUR of Germany, Switzerland and Italy. [Various places] 1854-1855. £ 3,850

Folio [362 x 280 mm] containing 102 pencil drawings, and watercolours of different coloured drawing papers and mounted on leaves, one item removed at an earlier time; rebound in modern burgundy half, cloth, spine lettered in gilt.

Lady Louisa Strange was clearly adept at sketching scenes during her travels through Germany, Switzerland and on to Italy, and also had an eye for architectural details and decorative elements as models for her other interest in illumination.

Louisa is a rather shadowy person, who on the whole lived a fairly quiet life raising her twelve children. Now widowed with her children grown to adulthood she doubtless during the 1850's felt she could do her own modest 'grand tour'. Slight, if indeed any, note is made of her in the biographical accounts of her late husband Sir Thomas Andrew Lumisden Strange (1756-1841), sometime chief justice in Nova Scotia, and Madras. The only other identified work recorded by Louisa Strange is an album of illuminations and verse on vellum that was given as a present to her eldest daughter Louisa Mure in 1840 which is now held at Duke University. We also know from the contents of our album that Louisa travelled with her youngest daughter Anne Strange who at the time of the tour would have been in her mid twenties. What other work Louisa may have produced appears at present unidentified, but clearly she was one of that increasing band of female calligraphers and illuminators that had begun to be increasingly evident as the nineteenth century progressed.

Clearly the album has been pieced together from various sketches that Louisa had kept at the time of her death, the last two items of English scenery with the slightly morbid note 'This & the preceding were the last drawings.' The album opens with a carte de visite of Lady Strange above which is a title, in a decidedly shaky hand 'Sketches chiefly foreign by Lady Strange 1854-1861.' Following on from this are views first in Germany in 1854 that include Heidelberg, Baden-Baden, the Mourg Valley, then Switzerland, Schaffhausen, Kloster Ghal, Schloss, Innsbruck, then through to Italy.



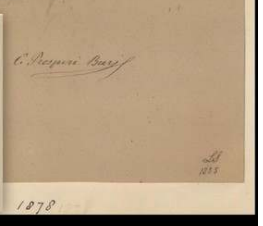
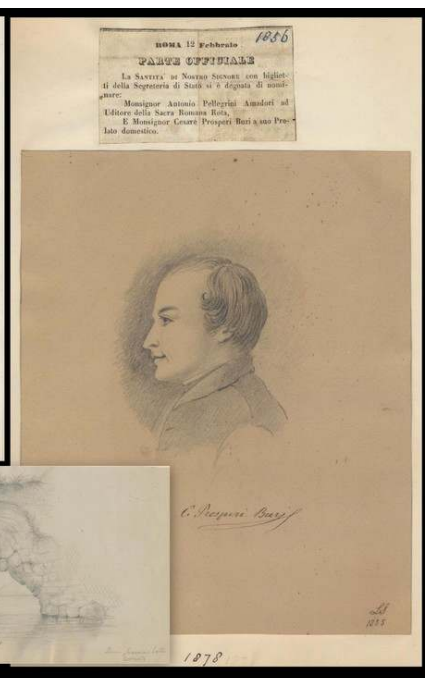
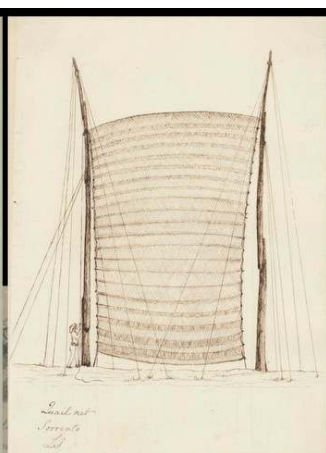
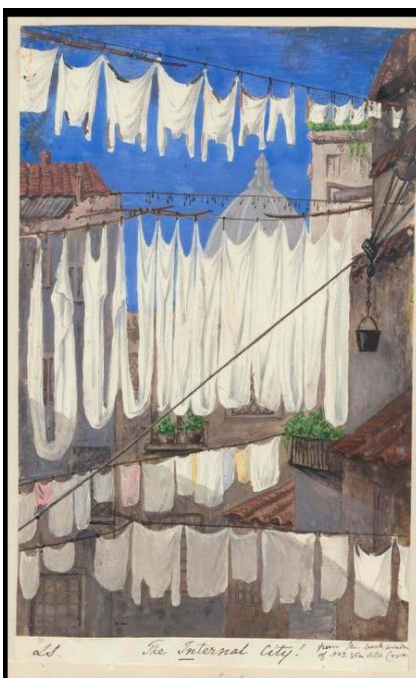
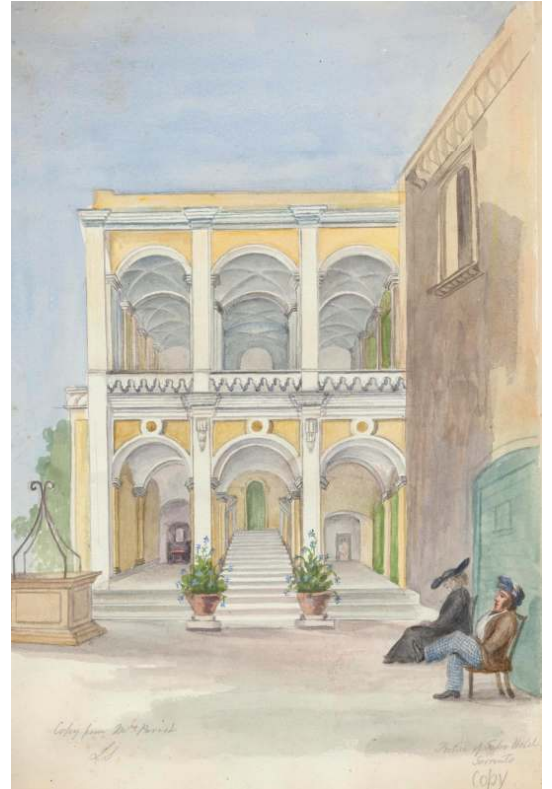
Lady Louisa Strange also had a sense of the ridiculous as her sketch, made at Sienna from her window shows washing hanging on a line and a cat on a window sill and the tag line 'What we came to Sienna to see! and What we came to Sienna to hear! anvils, billiards, coopering, stocking weaving, cobbling...' Another watercolour from the back window 'of No. 2 Via della Croce' is also in the same vain and titled *The Internal City* it shows rows and rows of washing obscuring their view of Brunelleschi's Duomo at Florence.

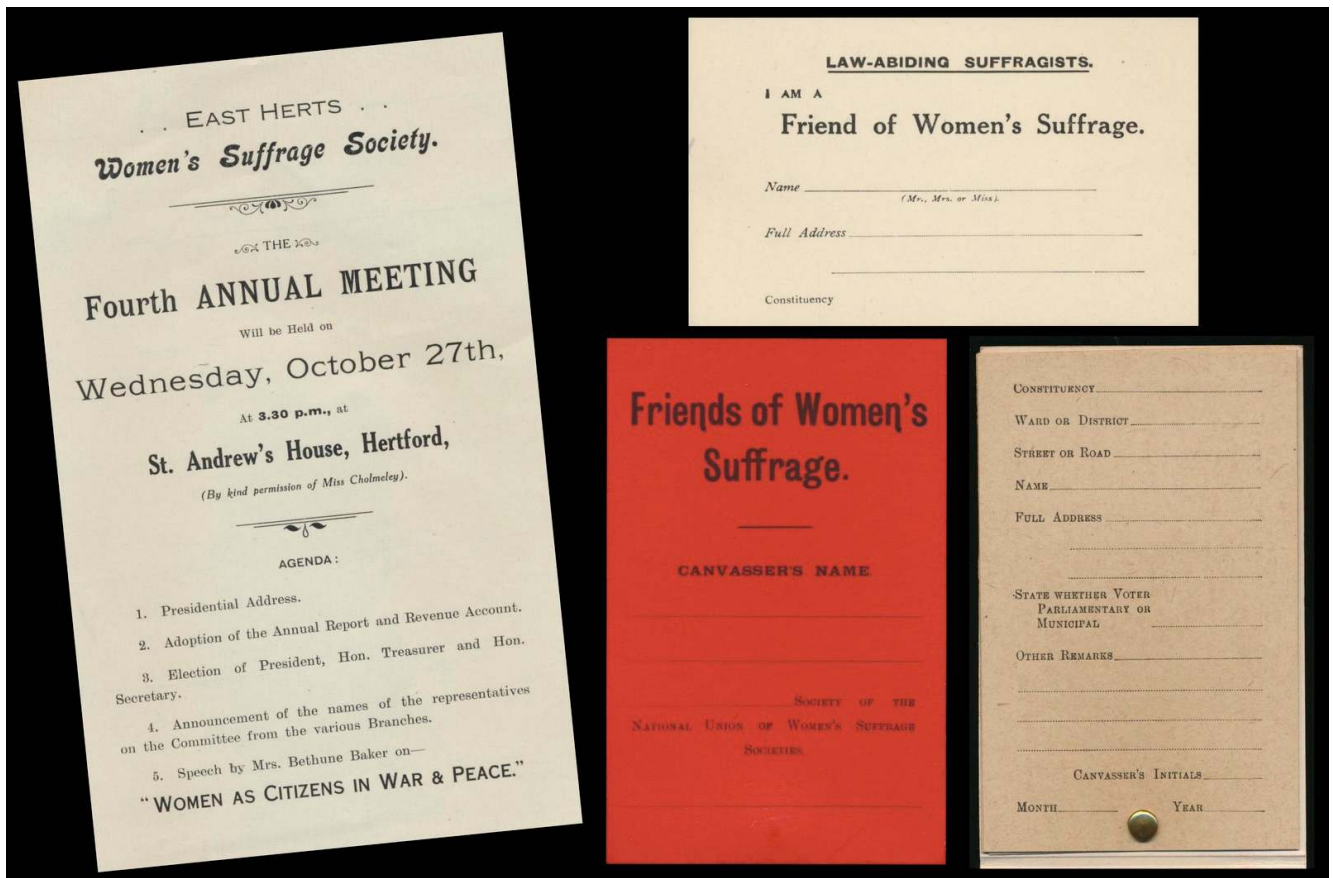
One feels that she was under the influence possibly of Ruskin's *Stones of Venice* and also the Eastlakes' writings, or at least was sympathetic to the same places and details of gothic mouldings, patterns and sculpture as she travelled through Italy. Louisa and her daughter visited Venice, Verona, Florence, Tuscany, Rome, again her humour was sparked by the Casal Rotondo on the Appian Way being

connected by an incongruous electric telegraph. After Rome Louisa and her daughter travelled down the western coast via the Alban Hills, Tivoli, Naples, Vesuvius, the Amalfi coast and Sorrento where Anne Strange was posed for a sketch on the staircase of the Hotel Tapo. They also visited Island of Capri and took a sketch of a Mrs H. Parish who was also a doubtless a fellow sketcher for here Louisa copied one of Parish's sketches, in fact Louisa was happy to copy other sketchers work if she found it interesting as there are a number of example of others impressions of Italy.

Although it seems it was not the artist who collected together the contents of the album but most likely compiler being her daughter Anne who had now married to Reverend Edmund Salusbury Ffoulkes, a vacillating Anglican-Roman Catholic-Anglican. The chronology of the sketches appears generally correct, although some of the items are indeed placed more for effect rather than in absolute order.

Louisa took obvious pleasure from sketching, although her details of mouldings and decorative art are more proficient than the topographical work. Maybe this is where her real skill lay for although the album forms a rather incomplete idea of her interests, she was undoubtedly keen in medieval and gothic art.





CANVASSING FOR THE VOTES FOR WOMEN CAMPAIGN

94. [SUFFRAGE]. EAST HERTS WOMEN'S SUFFRAGE SOCIETY - HERTFORD BRANCH. Three items. Hertfordshire. [c. 1913]. **£ 300**

Original flyer, printed law-abiding suffragists card and canvasser's booklet.

Three items relating to the Votes for Women campaign, and pertaining to the East Herts branch of the Women's Suffrage Society, including a flyer for their fourth Annual Meeting, an unused printed white card for 'Law-Abiding Suffragists' to fill out their name and address indicating that they are 'a Friend of Women's Suffrage', and perhaps most interesting of all, a Canvasser's booklet with three unused cards. These cards were used to state the persons 'Constituency', 'Ward or District', 'Street or Road', 'Name', 'Full Address', 'State whether Voter Parliamentary or Municipal' and 'Other Remarks', with room for the 'Canvasser's Initials' and the date at foot.

The 'Friends of Women's Suffrage' Campaign was an offshoot of the National Union of Women's Suffrage Society aiming at reaching out to working-class women.

'WHEN SHE GETS TO HUMHUM STREET WE'LL HIT BELOW THE BELT'

95. [SUFFRAGETTES]. GONNE, Josephine. THE WRIGGLER AND THE WORM... London: Printed and Published by Francis & Co., Printers. [n.d., c. 1910?]. **£ 125**

ORIGINAL FLYER. *Single sheet (224 x 210mm), some minor marking at head, and evidence of having once been folded, otherwise in good original state.*

A rare survival of this idiosyncratic ditty in the form of a poem which contains seven stanzas in support of the Suffragettes.

"Just wriggle slightly sideways,"
Said the Wiggler to the worm.

The Wiggler and the Worm.

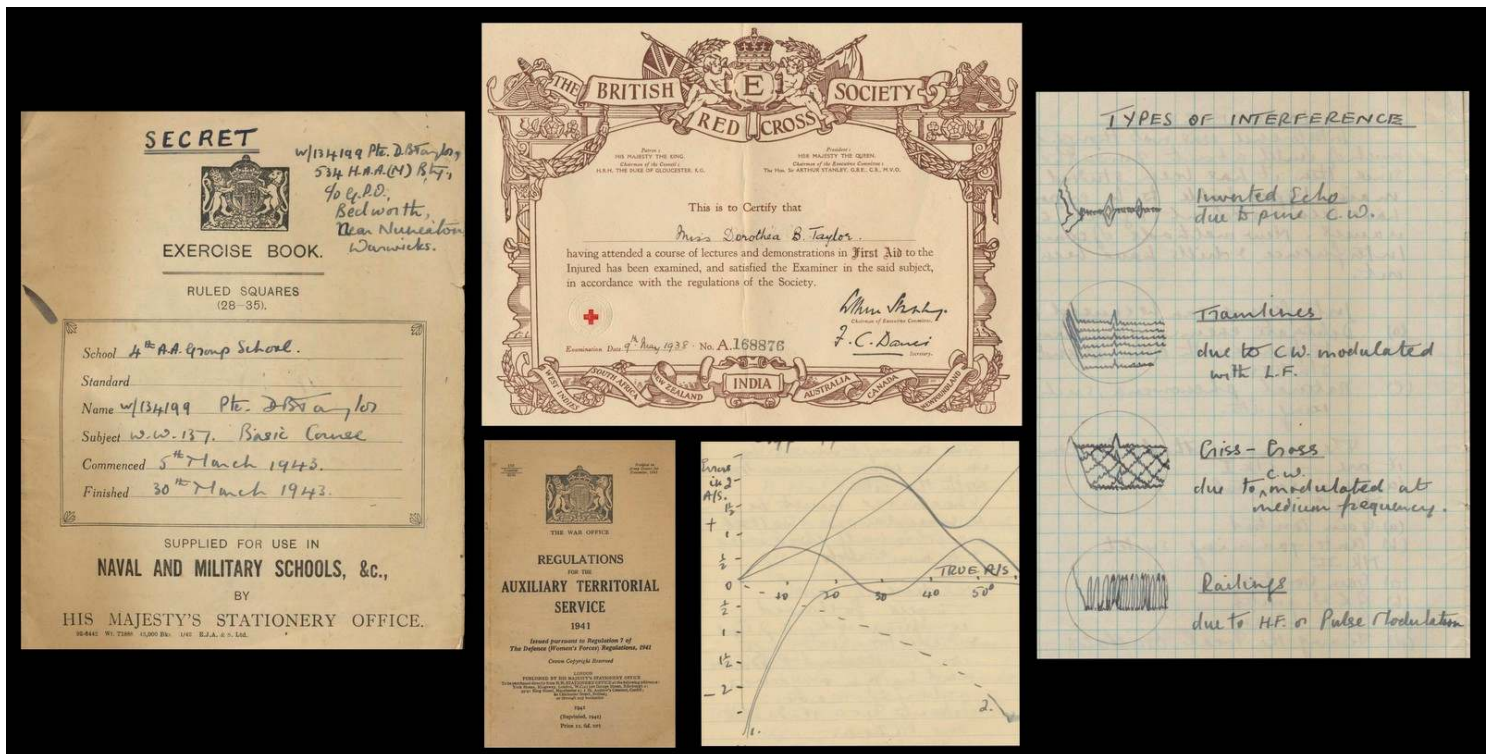
"Just wriggle slightly sideways,"
Said the Wiggler to the Worm.
"There's a Suffragette behind us,
She will see me if I squirm,
If we scoot behind the railings
And try a starboard tack,
The bobbies will protect us
While we bite her in the back."

Let 's whistle for a copper,
Lest other methods fail,
And if WE cannot stop her,
HE can hale her off to jail."

"What matters it how far we go."
The Wiggler replied;
"The P. A. P. will cover us,
Beneath it we can hide."

Josephine Gonne (1867-1917) was the wife of Charles Melvill Gonne, a 'Member of the Men's Political Union for Women's Enfranchisement'. The photo of Capt. Gonne being escorted by two policemen during the 'Black Friday' tumult in November 1910 was reproduced as a WSPU postcard.

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



WWII RADAR OPERATOR

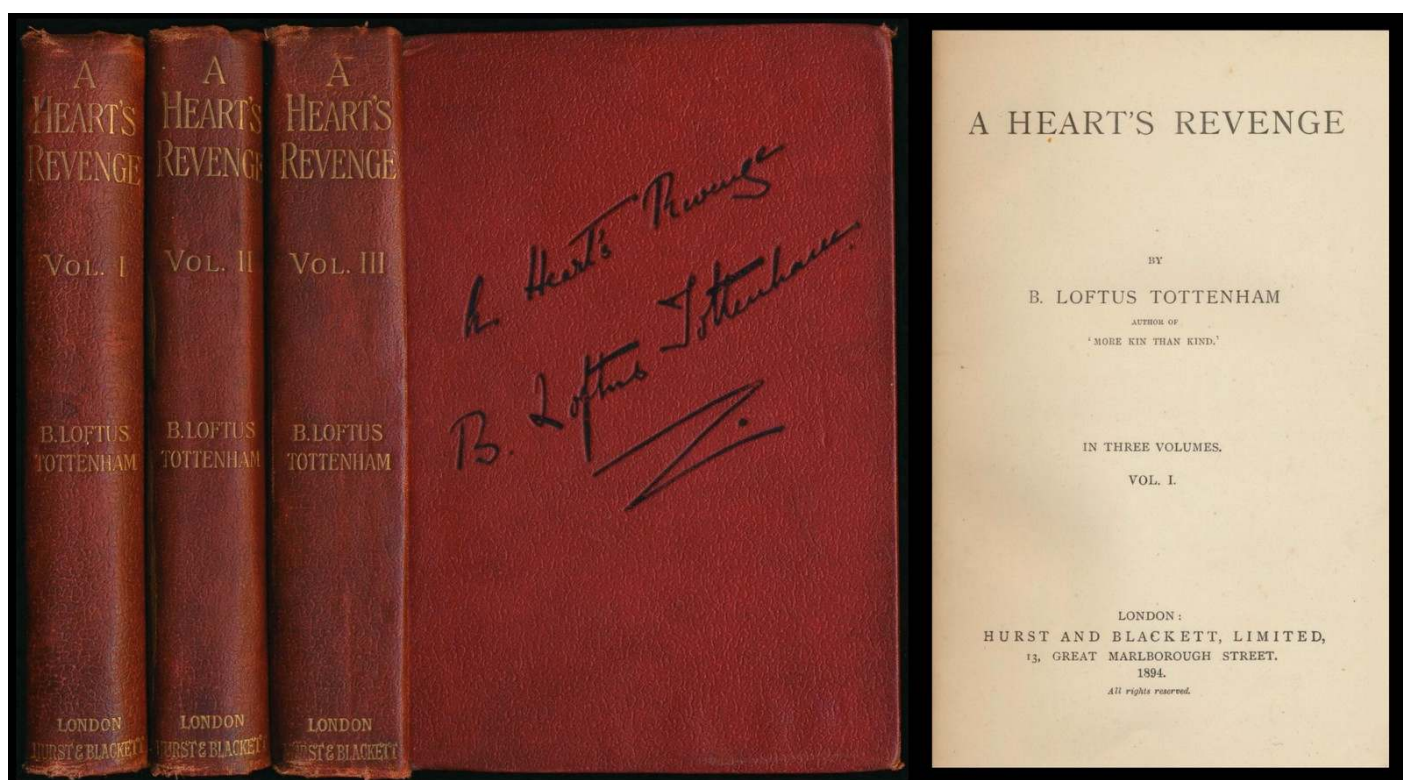
96. **TAYLOR, Dorothea Betty.** UNUSUAL COLLECTION OF ITEMS BELONGING TO A WWII RADAR OPERATOR. [Various Places], 1942-1946. **£ 350**

Collection includes three manuscript notebooks; a volume of ATS regulations; instruction manual for AA, No. 1 Mk II radar system; War Medal 1939-1945 and Defence Medal; together with other associated material including school certificates.

Betty was a 23 year old bank clerk living and working at Hale in Cheshire when the war broke out in 1939. As with most unmarried women between the ages of 20 and 30 she was conscripted into the Auxiliary Territorial Service on the 20th February 1942.

By March 1943 Betty was doing her basic training at Bedworth in Warwickshire on the then still secret radar. She was assigned to learn about a two fairly new systems, officially designated Radar, GL, No. 1, Mk II and AA, No. 2. The first was to provide range information associated anti-aircraft artillery; the second system was Searchlight Control or SLC for short, a radar system attached to a searchlight and nicknamed by the operators as 'Elsie'. Betty compiled notebooks of her training, not only on the construction and maintenance of this equipment, but also how to read the signal and how to differentiate on the primitive radar screen the difference between a flock of birds, clouds and actual aircraft. Much of her work would have been outside in all weathers, these now rather primitive looking systems were semi-portable equipment, her location for war work was probably quite fluid, although she was designated 534 H.A.A. Battery, 142 Regiment.

Betty's certificate of leave was signed off in 1946 by her commanding officer, he stated her military conduct was 'Exemplary' and she 'Has proved an able and willing worker. Neat appearance and pleasant manner thoroughly trust worthy and capable of taking responsibility and using her own initiative.' Not that exemplary though, for she really should not have carried off these notebooks and instruction manuals etc. on her demobilisation for the contents were still secret and subject to restrictions!



'CONSIDERABLY ABOVE THE AVERAGE OF CONTEMPORARY NOVELS'

97. **TOTTENHAM, Blanche Mary Loftus.** A HEART'S REVENGE. In three volumes, Vol. I [-III]. London: Hurst & Blackett Limited, 1894. **£ 285**

FIRST EDITION. *Three volumes, 8vo, pp. [iv], 319, [1] blank; [iv], 304; [iv], 328; vol. II missing rear endpaper; otherwise, apart from a few minor marks in places, a clean copy throughout; in the original red publisher's cloth, title and author's name blocked in black on front boards (in style of handwriting), blocked in gilt on spines*

Scarce first edition of this torrid tale of a miserable tyrant who drives a son from home, and a wife into the arms of lover, which according to a review in the *The Athenaeum* in 1893 'has some strong situations and clever pictures, and others of quite unequal merit' (p. 767).

'Mr. Royston had been spending his morning in the reading-room [at the British Museum]. His usually cheerful temper was ruffled. He had had to search through volume after volume for the information he required. The fog had got into his head and muddled it; it had got into his eyes and made them smart, and it had crept down his throat and dried it up. He had made his way to the refreshment-bar that opens into those classic precincts, and had there striven to revive exhausted nature with a bun of uncertain age and an indifferent brandy-and-soda' (vol. I, pp. 61-2).

Blanche Mary Loftus Tottenham was born in 1866, the eldest daughter of Arthur Loftus Tottenham (1838–1887), M.P., of Glenfarne Hall, Ireland. Her paternal uncle was the author George Loftus Tottenham (1844–1910). In the 1890s, she began writing fiction beginning with *More Kin than Kind* (1892), followed a year later by *Who Wins-Loses*, which she co-authored with Amelia Sophia Coates Young under the joint-pseudonym “Sophia Mary Locke” (a playful combination of their names). Other novels included *The Unwritten Law* (1895), *A Venetian Love Story* (1896) and *In the Shadow of the Three* (1898). In 1899, she married Arthur Ram, and according to her entry in *Who’s Who* enjoyed music especially singing and cycling. She died in 1903, aged just 37.

Wolff 6747; OCLC records three copies in the UK, at the BL, Bodleian, and the NLS, and one in North America, at Texas.

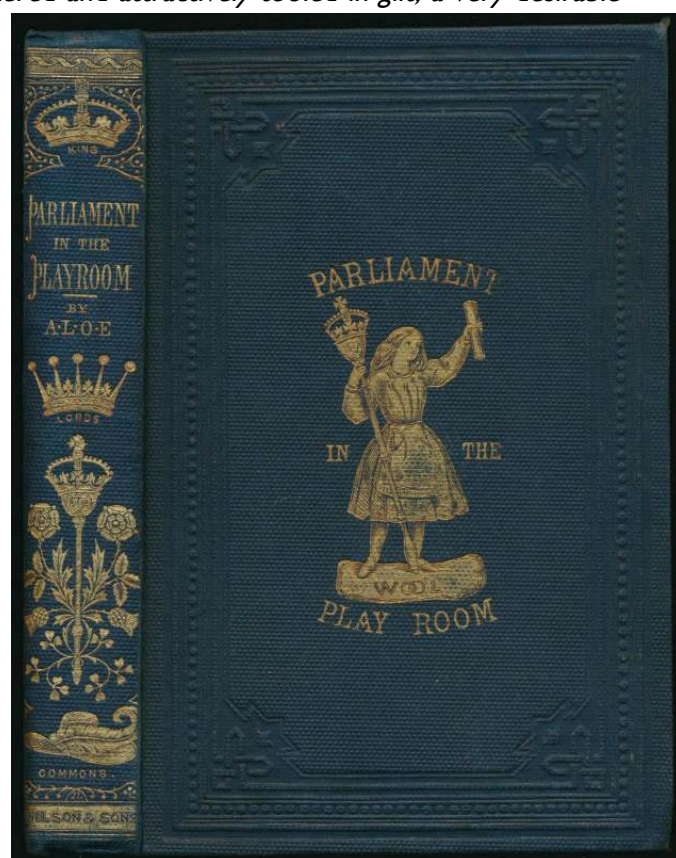
‘A SPIRITED AND WELL-TOLD STORY’

98. [TUCKER, Charlotte Maria]. PARLIAMENT IN THE PLAY-ROOM. By A.L.O.E. London: T. Nelson and Sons, Paternoster Row, 1866. £ 150

8vo, pp. 168, [8] advertisements; with engraved frontispiece; some light foxing in places; in the original green blindstamped publisher’s cloth, spine and upper board lettered and attractively tooled in gilt; a very desirable copy.

Later printing (first 1861) of this didactic juvenile novel on how Parliament works, by Charlotte Maria Tucker (1821-1893), prolific English writer and poet for children and adults, who wrote under the pseudonym A.L.O.E. (a Lady of England).

“That’s why I call your game absurd,” said Cecilia; “who is there to elect us? There are only five of us to form a whole House of Commons, where there should be between six and seven hundred members, and every one should be returned for some borough or other by a whole pack of electors.” ... Certainly, if there were to be members of a House of Commons, there must be electors to choose them, and where were such electors to be found? There seemed danger that the whole constitution of her government would fall to pieces at once. However, Margaret was a girl of inventive genius, and one of her favourite maxims being, *Woe to the woman who wants an expedient*, she was seldom long ere she found one. “I have it!” She exclaimed with animation; “the different rooms of our house shall be our different boroughs; the chairs and tables will do for electors; if they make no noise, we’ll take their silence for consent!” (pp. 19-20).



OCLC records one copy, at the State library of Southern Australia.

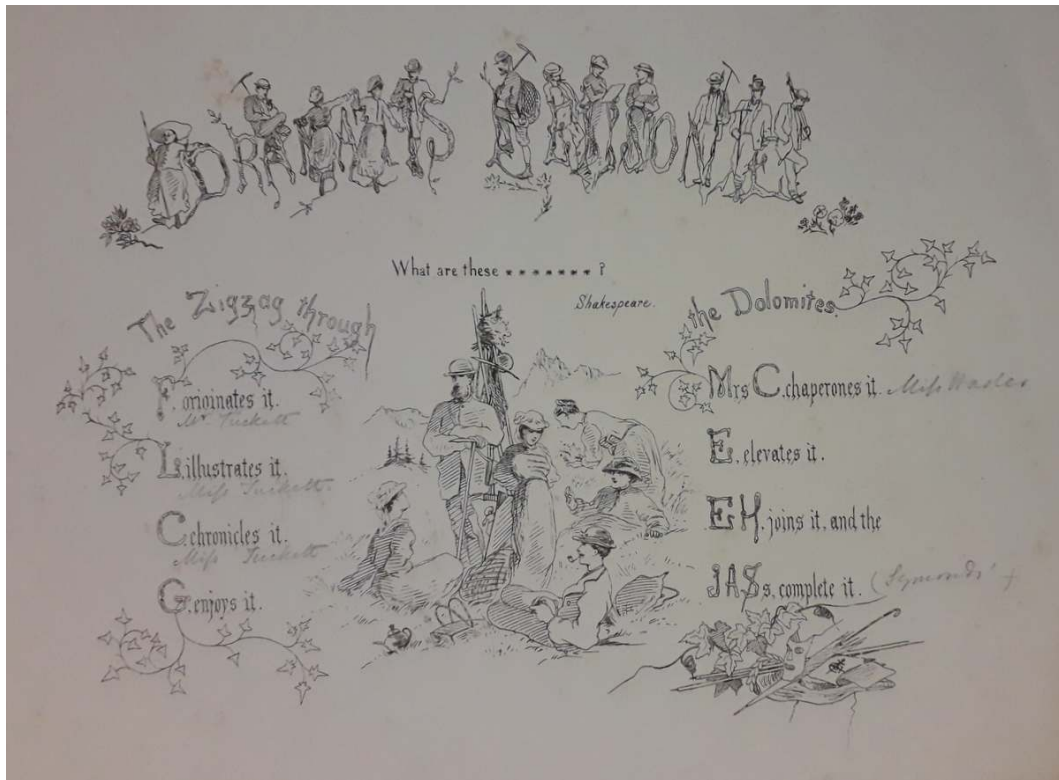
JOHN ADDINGTON SYMONDS MAKES AN APPEARANCE

99. [TUCKETT, Elizabeth Fox]. ZIGZAGGING AMONGST DOLOMITES. London: Longmans, Green, Reader & Dyer... Photo-Chromo Office; 4 & 22, Took's Court E.C. 1871. £ 385

FIRST EDITION. *Oblong folio [222 x 356 mm] title, map and 38 leaves of illustrious; original decorated pictorial blue cloth, gilt, some chips to head and tail of spine.*

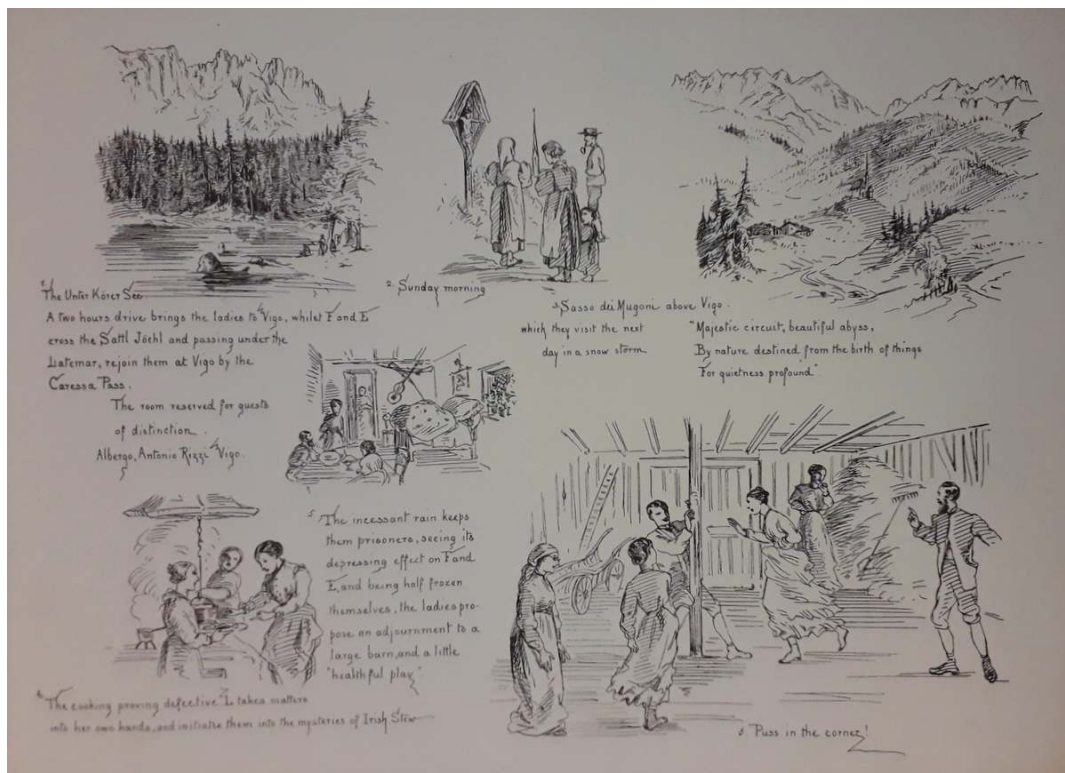
A charming and evocative illustrated travelogue on the new obsession of mountaineering adventure.

Interestingly the Tuckett's had with them in their party John Addington Symonds (1840–1893), who is shown lounging and smoking a pipe on the title page next to the initials JAS. Although biographers have written on the connection of Symonds to the Tuckett family, as far as we are aware no one has commented on Elizabeth's illustration of him in this



work. Symonds had begun to suffer from tuberculosis and travelled for his health with the Tuckett party to the Dolomites; he had agreed with his wife in 1869 to a platonic marriage, who it seems took the children on holiday in Ilfracombe while Symonds went abroad, one has to wonder then if the young man joining the party on plate 27 is Symonds' lover Norman Moor?

'Periodically between 1861 and 1870, [Francis Fox] Tuckett took climbing holidays with "the ladies of his family and friends". Typically, he and his male companions would leave the women behind with a caretaker (Victor Tairraz) and ascend a peak. His sister, Elizabeth Tuckett, as we have seen in her rendition of an awkward sidesaddle, kept charming sketchbooks of these travels: *How We Spent the Summer or "A Voyage en Zigzag" in Switzerland and Tyrol, with Some Members of the Alpine Club* (1864), *Beaten Track, or Pen and Pencil Sketches in Italy* (1866), *Pictures in Tyrol and Elsewhere* (1867), and *Zigzagging Amongst Dolomites* (1871).



Her lively, humorous sketches illustrate this arrangement. Her drawings show the women clumsily walking through the snow, armed with their alpenstocks, wearing face masks, sitting awkwardly on the back of a mule or a horse, or gazing in trepidation over the side of a precipitous drop - a posture that recalls one writer's advice that women practice looking over such edges so that they learn not to panic.' [Colley]

Elizabeth was married to the English Liberal politician William Tucker in 1871, but tragically died from puerperal fever the following year. Alas this was therefore the last of her cleverly illustrated works.

Ann C. Colley, *Victorians in the Mountains: Sinking the Sublime*, Routledge, 2010, p. 111.



UNEASY ON THE EYE

100. **UNIACKE, Mary.** THE DOLLS' PIC-NIC. By M. U. London: Darton and Co., 58, Holborn Hill. [1860]. **£ 650**

FIRST EDITION. 4to, pp. 32; illustrated with six hand-coloured plates, and an illustrated dedication page; some browning throughout; two of the vignettes on the dedication page have been neatly hand-coloured; gift inscription on front endpaper; strained between frontispiece and title; in the original publisher's red cloth, upper cover blocked and decorated in gilt, all edges gilt, cloth lightly dust-soiled, but still a very good copy.

First edition (one of two issues, our copy the more desirable coloured version) of this rare doll book, particularly appealing for the striking (if rather frightening and bizarre) hand-coloured plates.



Mary Uniacke was of Scottish birth, born in 1806 the daughter of the army administrator and military historian Col. John Drinkwater Bethune of Fife, although she was actually brought up not in Scotland but at Leatherhead, near London. In 1844 she married Norman James Biggs Uniacke the head of the Irish family of Uniacke of Mount Uniacke in county Cork and lived there with spells periodically in London thereafter. Mary dedicated her *Dolls' Pic-Nic* to her three children 'Fairy, Nina, and Fitz, whose real names were Geraldine Cecilia, Eleanor Georgina and Norman Compton Fitzgerald, although the text would appear to have been written sometime earlier than the publication date. The story is a mixture of fairy tale interwoven with some topical subjects, including Railway shares and Exeter Hall that indicates the composition to the late 1840's and early 1850's when her children were still quite young. Alas Mary outlived her work by only a few years for she died in 1863.

The illustrator William Calvert who only appears to have flourished between 1859 and 1861, was a jobbing wood-engraver at 10 East Harding Street, something just over a ten minute walk from Darton's premises. Presumably the illustrations are derived his designs from Mary's own work, certainly they do have an uneasiness about them likely to keep the young reader both slightly frightened and curious.

Darton H1554(2) (No priority known), one of five copies only, of either issue that Lawrence Darton located.

UTOPIAN TALE OF A GOVERNMENT OF WOMEN

101. **[UTOPIA]. WHEN WOMAN RULES! A Tale of the First Women's Government.** By a Well-Known Member of Parliament. London: John Long, Limited, 12, 13 & 14, Norris Street, Haymarket. [1923]. £ 150

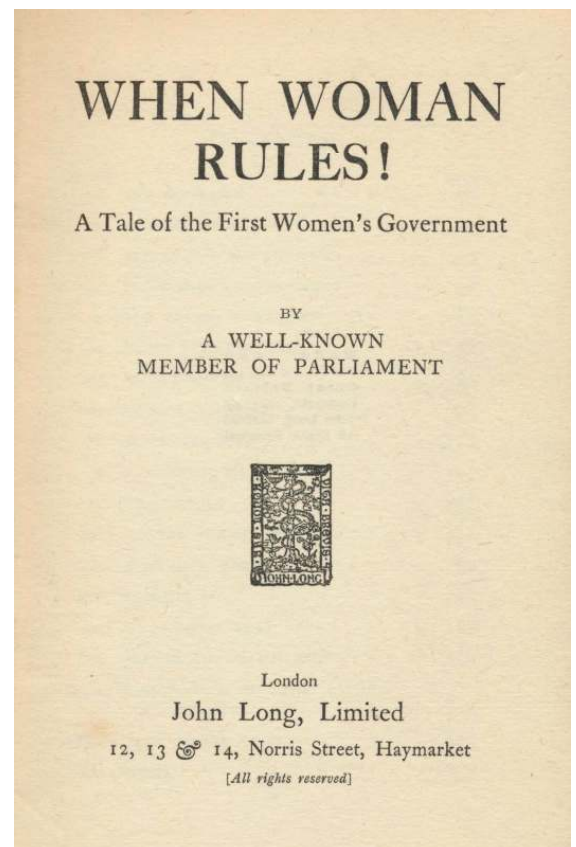
FIRST EDITION. 8vo, pp. ix, 10-252, [16] advertisements; apart from a few minor marks, a clean copy throughout; in the original green publisher's cloth, spine lettered in black, cloth a little dust-soiled, but still a good copy.

Uncommon first edition of this utopian tale in which the author, 'a well-known Member of Parliament', projects the election of a woman prime minister, a government of women, and general female dominance, and to conform with contemporary norms the project has an unhappy outcome.

'A General Election came at a time carefully chosen and subtly prepared by the Ministry of the day. The Whips and their secret organisation had elaborately calculated the position, and they had arrived at a substantial majority on the chances and a working majority on the certainty... But they were all wrong! The insincerities, the trickery, the dishonesty of recent Governments had become repulsive to the mind of the nation; so like the smashing by a huge battering-ram, the whole specious fabric of sham was shattered by this General Election... and when the final result was known there was a large majority of women over all parties of men returned to Parliament. The electorate felt that women, being fresh and unspoilt, while making mistakes in many directions, would on the whole make an honest attempt to lead the nation out of the morass in which it was wallowing' (pp. 46-47). A hundred years on, back in the real world, this would perhaps be a happy outcome!

The obviously male MP who wrote this work has escaped detection!

OCLC: 20222648.



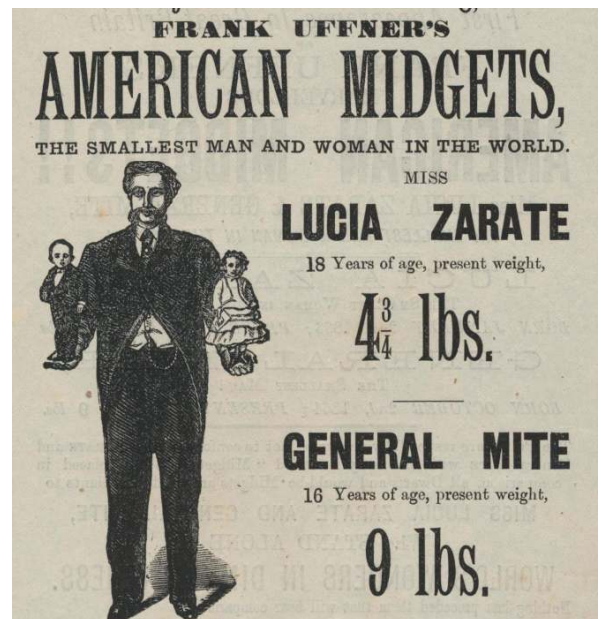
'WORLD'S WONDERS IN DIMINUTIVENESS'

102. **[VICTORIAN HUMAN CURIOSITIES]. PICCADILLY HALL.** Commencing Monday, November 22nd, 1880. Every Afternoon and Evening, Frank Uffner's American Midgets, The Smallest Man and Woman in the World. Miss Lucia Zarate, 18 Years of age, present weight, 4 3/4 lbs. General Mite, 16 Years of age, present weight, 9lbs. [London]. W.S. Johnson - Nassau Steam Press, 60, St. Martin's Lane, W.C. [1880]. £ 285

ORIGINAL FLYER. 190 x 125mm; printed on both sides; in remarkably fine original state.

Rare survival of this flyer advertising the first appearance in Great Britain of Frank Uffner's 'Marvellous American Midgets', at Piccadilly Hall in London, 'commencing Monday afternoon & evening, November 22rd, 1880'.

Lucia Zarate (1864-1890) was a Mexican entertainer with dwarfism who was exhibited far and wide as a sideshow. At age twelve, Zarate moved to the United States, where she was exhibited for her small stature. She first worked as part of an act billed as the 'Fairy Sisters', as here she was late exhibited internationally with Francis Joseph Flynn (billed under the stage name 'General Mite'). Francis Joseph Flynn (1864-1898) was an American dwarf who performed as a showman at various competitions around the world. Both had tragically short lives, Zarate died in 1890 from hypothermia after her circus train became stranded in the snowy Sierra Nevada mountains, and Flynn died in Broken Hill, New South Wales, Australia on the 5th October 1898, one day before his 34th birthday.



The flyer further states that 'The public are respectfully requested not to confound Miss Zarate and General Mite with the many so-called "Midgets". When placed in comparison, all Dwarfs and would-be Midgets are veritable Giants to Miss Lucia Zarate and General Mite, who stand alone as world's wonders in diminutiveness'. The duo were supported by 'the miniature Queen of Song, Miss Jennie Quigly, and Commodore Foot, the Lilliputian Comedian of America'.

We can find no other example of this flyer in existence.



EDUCATED, BEAUTIFUL, INDEPENDENT

103. [VITELLESCHI, Maria Battista]. SONETTI DI DONNE ILLUSTRI in morte della nobile Signora Maria Batista Vitelleschi da Foligno... In Foligno, per Pompeo Campana Stampator Pubblico. MDCCXXV [1725]. £ 1,250

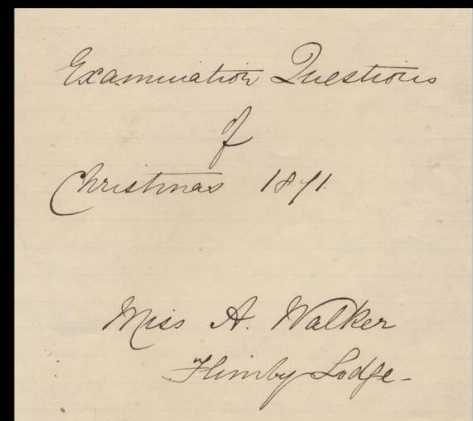
FIRST EDITION. 8vo, pp. [24]; with engraved frontispiece; stain to outer margin of last two leaves, otherwise apart from a few minor marks, a clean copy throughout; stitched as issued in contemporary floral patterned boards, stitching loose and some surface loss of paper, nevertheless, a very appealing item.

Rare first edition of this collection of sonnets written on the premature death of the Arcadian poet Maria Battista Vitelleschi (1698-1725), with notable contribution's by Anna Giuditta Febel (fl. 1726), one of the first women to enter the Arcadia Literary Academy in 1691 (under the name of 'Erminda Alicea'), and the Italian Baroque poet and painter, Faustina Maratti (c. 1679–1745), whose heroic resistance gained her a place in the *Arcadi* (under the name of 'Aglauro Cidonia'), in 1704.

Unfortunately the life of Maria Battista was too short to allow her to carry out many projects and so much artistic potential could be expressed only in part. After the premature death there were many arcadians who composed rhymes in her honor and memory, recalling the serious loss not only cultural, but also social. All the poems were combined into two collections, one by Illustrious Women and the other by Illustrious Men, both printed by Pompeo Campana in Foligno in 1725. From these sonnets we learn a lot about the life of this woman from the past very close to our present: educated, beautiful, independent and strongly inserted in the cultural and civil society. (see <http://www.comune.foligno.pg.it/MC-API/Risorse/StreamRisorsa.aspx?guid=b132f9cc-5329-4695-aa02-12cc6be6aa65>, which also gives some further detail on her life).

The present collection also includes contributions by poets from several academies: Antonia Vertova Colleoni da Bergamo ('Elcinda Efireana'), Fidalma Maria Vagnucci da Cortona ('Eurilla Aracneja'), Francesca Gallone Castromediana da Napoli ('Lusilda Chermaria'), Gaetana Passarini da Spello ('Silvia Licoatide'), Girolama Gori Tolomei da Siena, Isabella Mastrilli da Napoli ('Elinda Zelea'), Lucrezia Sergardi Buonsignori da Siena ('Coralba Anfiochia') and Teresa Grillo ('Irene Pamisia').

ICCU locates three copies in Italy, at Osimo, Foligno and Perugia; not in OCLC.



CUMBRIAN SCHOOL FOR YOUNG LADIES'

104. WALKER, Miss Ann. TWO EXERCISE BOOKS, belonging to Miss. A Walker, pupil at Flimby Lodge. [Christmas, 1871]. **£ 125**

Two exercise books, 4to, [260 x 220 mm and smaller] 30 and 14 leaves; original cloth backed illustrated wrappers, the upper cover with a view of the school, somewhat in the Rock & Co. manner of the 1850's showing some girls in the school garden their notebooks on the grass and at the school entrance a brougham leaving a child behind to the care of a teacher.

Flimby Lodge was a young ladies' boarding school or Seminary in the coastal town of Flimby in Cumbria. The school began sometime in the 1840's and at the time these two exercise books were used the establishment had Margaret Wilson as its head assisted by seven other female teachers that included three assistants and four specialists in English, German, French, and music. The number of borders was then around 45, mostly from the local catchment area of Cumberland, however it was not above catering for children sent home from India and far flung parts of the 'Empire.' The borders were aged around 14 and upwards although the school also took in as day scholars younger children from the nearby village of Maryport, including our scholar Ann who would have been about 10 when she penned these two exercise books.

One of the exercise books is devoted to botany with accounts of sweet violet, daisy, primrose, daffodil etc. and the companion book of 'Examination Questions of Christmas 1871' - Ann coming 10th in scripture history but 3rd in Grammar and 2nd in 'General Subjects'; Music alas was not her strong point with 'Position Fair' appended in purple ink.

The area around Flimby had become fairly industrialised by the 1870's with numerous coal mines and heavy industry, this together with the new education acts coming into force meant the day of Flimby Lodge were almost at an end. By 1886 the building was converted into the Cockermouth Union for vagrants which included schooling for some 100 children, a clear enough reflection of the change in the local population.



NOT THE DONE THING, *STRICTLY* SPEAKING

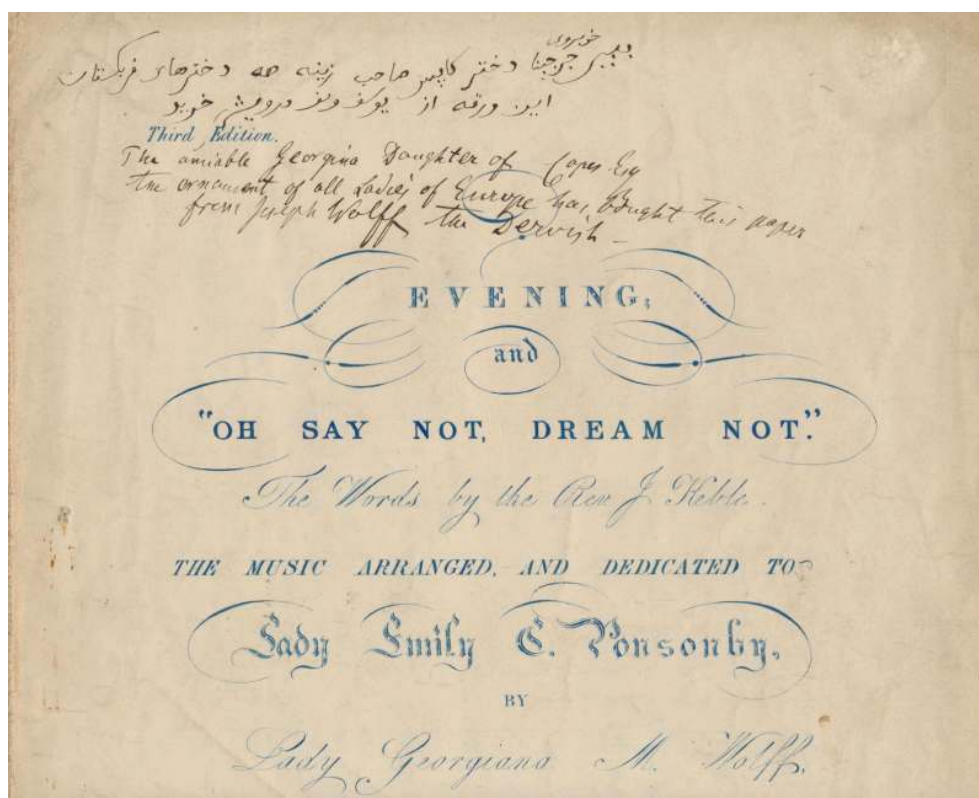
105. [WELLINGTON & WATERLOO]. WALTZING. London, Published by the Proprietor, June 15, 1815. £ 550

Printed broadside with hand coloured aquatint illustration overall [381 x 279 mm.] top edge and partial sides of the sheet outside the plate mark of the illustration missing; old marks of mounting on verso.

Rare, and as far as we are aware unrecorded, illustrated broadside criticising men of fashion prepared to remain in London, and dance the night away, rather than supporting Wellington in the coming Waterloo Campaign. The illustration includes six fashionable couples waltzing in a ballroom, perhaps the Prince Regent is indicated by the gentleman in a red tailcoat to the right.

The verses are clearly patriotic and supportive of Wellington 'Whilst Wellington with patriot zeal, / Devotes himself from morn till night / To martial life, for Britain's weal, And teaches nations how to fight, Some Sons of Ton, who scorn at home To stagnate in "inglorious ease." / Though duty does not bid them roam / In quest of dangers, cross the seas, / Step forward from among the rest / Of Bond-street Beaux, seen ev'ry day, / For strong ambition fires each breast / to give the world somewhat to say.' Later in the verse there is a slight against this new dance called waltzing 'Or think that Foreign levity / With British manners may combine!' together with the additional warning 'But none, with truth can e'er advance, That Waltzes suit and English ball.'

Coincidentally the very day this print was published on the June 16th 1815 the allied command including Wellington were attending the famous Duchess of Richmond's Ball at Brussels, something not reported in the British press until after this print appeared. The Prince Regent was all for taking credit for the ultimate defeat of Napoleon, but the public thought differently.



BIZARRE BAZAAR MUSIC

106. **WOLFF, Lady Georgiana M., née WALPOLE.** EVENING; AND "OH SAY NOT, DREAM NOT." The Words by the Rev. J Keble. The music arranged, and dedicated to Lady Emily C. Ponsonby, by Lady Georgiana M. Wolff, the proceeds of this publication to be Applied to Building a School-room at Ile Brewers, Somerset. Taunton: Printed and published at Wooley's Lithographic Establishment. [1850]. £ 450

THIRD EDITION. Folio [36 x 26.5 cm], pp. [6]; title printed in blue ink; as issued.

Something epic, almost fabulous, about the life of the missionary traveller of Joseph Wolff (1795–1862) and his lady wife. This issue of the music was published in aid of building a schoolroom at Ile Brewer in Somerset where the Wolffs had settled down for a while. This was clearly a fund-raising event or Bazaar where Joseph Wolff was want to write verses in Arabic together with an English translation to raise funds. Although purporting to be a 'Third Edition' only one other copy is recorded without alluding to the edition and held at the BL.

As a means to attract a donation Joseph penned some quasi Arabic verses on this copy. 'The amiable Georgina of Copes Esq. / the ornament of all Ladie's of Europe has bought this paper from Joseph Wolff the dervish. If this lady of Shelray[?] would give me her heart / I would give her for one mole on her cheek all the treasures of Samerland & Bokara.' The recipient in this case was Georgina Cope a daughter of a wine merchant who would have been about 18 years of age in 1850, alas she was to succumb to a fatal apoplexy having eaten a surfeit of lobster and ices at a party in 1860.

It is debatable if he converted anybody but 'Wolff, the son of a rabbi, had a peripatetic Middle European childhood. He converted to Christianity in 1812, studying Near Eastern languages in Vienna and Tübingen, and theology in Rome - until he was expelled by the Inquisition for heretical views. He eventually moved to England, working for the London Society for Promoting Christianity amongst the Jews. Beginning his mission in the Middle East, he later travelled to Afghanistan, Ethiopia, India, and the United States, where he preached to Congress. His eventful career saw him variously shipwrecked, enslaved, and forced to walk without clothes for 600 miles following a robbery. In 1847 he settled more quietly in a Somerset vicarage. Though characteristically orientalist (and with possible embellishments), this work remains an invigorating depiction of a lifetime's adventure.' [CUP blurb]. Wolff in 1827 even had time to marry Lady Georgiana Mary Walpole, sixth daughter of Horatio Walpole, seventh earl of Orford and on her death in 1859 remarried and was soon making plans for another expedition, his enthusiasm was only halted by death in 1862.

OCLC locates a copy at the BL without citing the edition.



CAREFULLY REVISED AND ENLARGED 'BY PERSONS OF ACKNOWLEDGED COMPETENCE'

107. **[WOMEN].** THE YOUNG LADY'S BOOK. A manual of elegant recreations, arts, sciences, and accomplishments. Edited by distinguished professors. Illustrated with twelve hundred woodcuts. London: Henry G. Bohn. [1859]. **£ 350**

FIRST EDITION THUS. 8vo, pp. vi, [7-] 580, [2]; with frontispiece, nine engraved plates and numerous woodcuts throughout the text; title within attractive border; apart from a few minor marks, a clean copy; bound in the original blindstamped publisher's cloth, spine lettered in gilt, short split to one joint, and slightly sunned, nevertheless, still a very good copy.

Scarce carefully revised, enlarged to the point of being a completely new edition of this popular manual of elegant recreations, arts, sciences, and accomplishments, 'containing a clear and neatly written epitome of all those amusements that are appropriate to young ladies'.

The editor, Henry G. Bohn, goes to some pains in the preface to inform the reader that several new treatises have been added 'by persons of acknowledged competence' and then goes on to list each one in turn: Geology, 'Introduced

for the first time by Mr. T. Rupert Jones, Secretary of the Geological Society'; Mineralogy, 'by Mrs. Varley, assisted by Professor Tennant of King's College'; Concology, 'revised and almost rewritten by Mr. Woodward, of the British Museum'; Etomology, 'revised, re-arranged and enlarged, by Mr. Dallas, the well-known Zoologist'; and so on for Ornithology, Instrumental Music, Vocal Music, Painting, Embroidery and Fancy Work, Dancing and the Indian Exercises, Riding, Archery, and the new pursuit of Photography 'by Mr. Hockin, Practical Chemist and Photographer'.

The work first appeared in 1829.

OCLC records two copies, at the BL and University of Reading.

CLAIRVOYANT TESTIMONIES

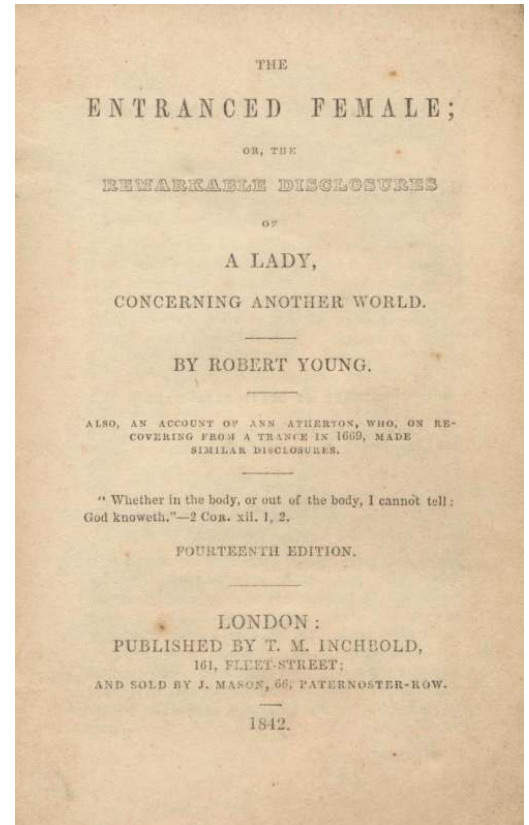
108. **YOUNG, Robert.** THE ENTRANCED FEMALE; or, The Remarkable Disclosures of a Lady, concerning another World. Fourteenth Edition. London: Published by T. M. Inchbold. 1842.

£ 125

12mo, pp. 36; some marking in places; stitched as issued in the original printed wrappers, rather dust-soiled and with some wear at spine and fore-edges, else a good copy.

Rare survival of these case studies of two 'entranced' ladies, who 'offered remarkable clairvoyant testimony of the dreaming soul's travels through time and space. The magnetic sleep, during which the sleeper was placed under careful observation and her utterances dutifully recorded, presented an important site of spiritual authority in nineteenth century culture' (see Elsa Richardson, *Second Sight in the Nineteenth Century: Prophecy, Imagination and Nationhood*, 2017, p. 83). The main study focuses on a 'Miss D-', who the author and his wife had encountered whilst residing in a British colony as Christian Missionaries, before concluding with 'an account of Ann Atherton, who, on recovering from a trance in 1669, made similar disclosures'.

OCLC records two copies of this edition, at Northwestern and Duke.



THE END

