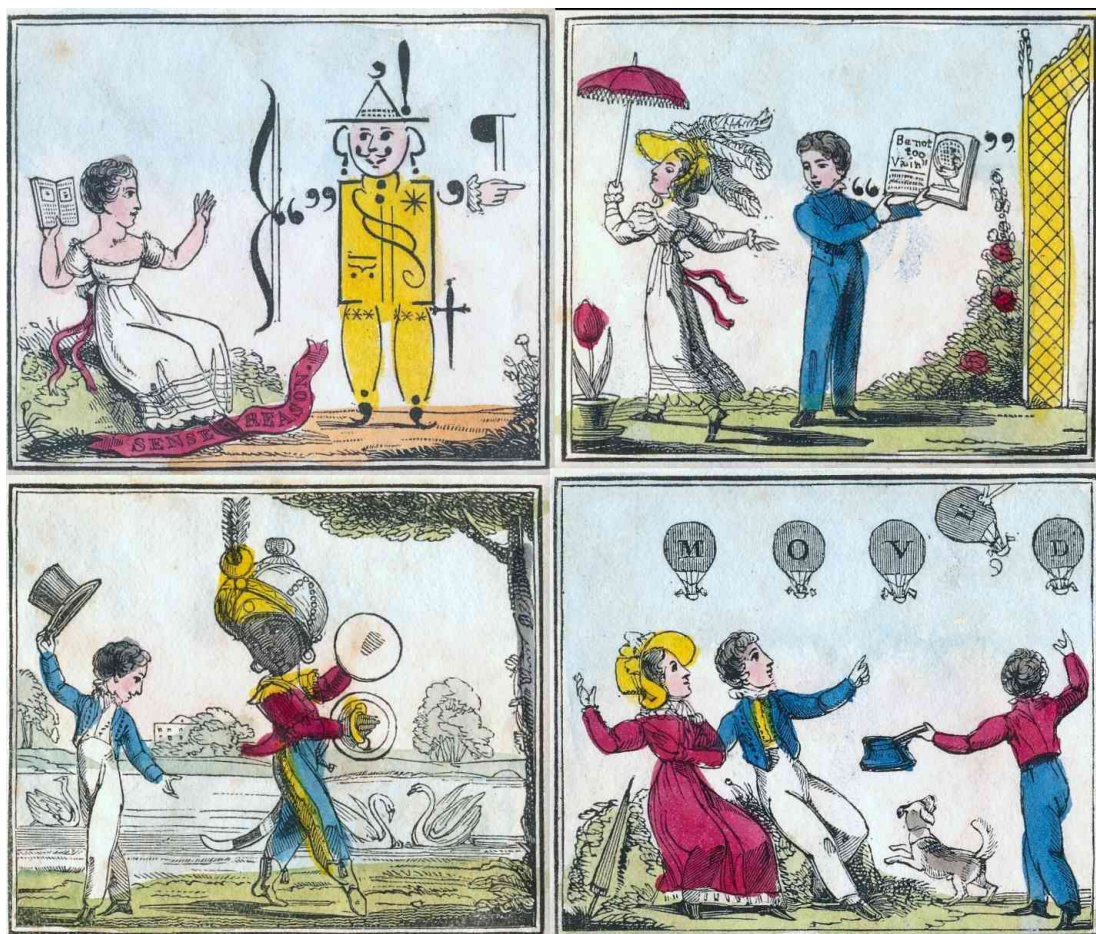


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61 Rowley

Front cover image is taken from item 40 [Madame Leinstein]

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### 'GIFT GIVING AND DESIRE'

I [ABC]. BLANCH & ROSALINDA. London: R. Carr, Houndsditch. [n.d., c. 1835]. £ 450  
 12mo (15 x 9.6cm), 12 pages, including pastedown wrappers; illustrated with nine woodcuts, and a further woodcut on both upper and lowers wrappers; unstitched, as issued, the interior unopened and present, but for the penultimate page which is a pastedown to the inner wrapper, as a continuous panoramic strip, little worn at fore-edges, else very good.

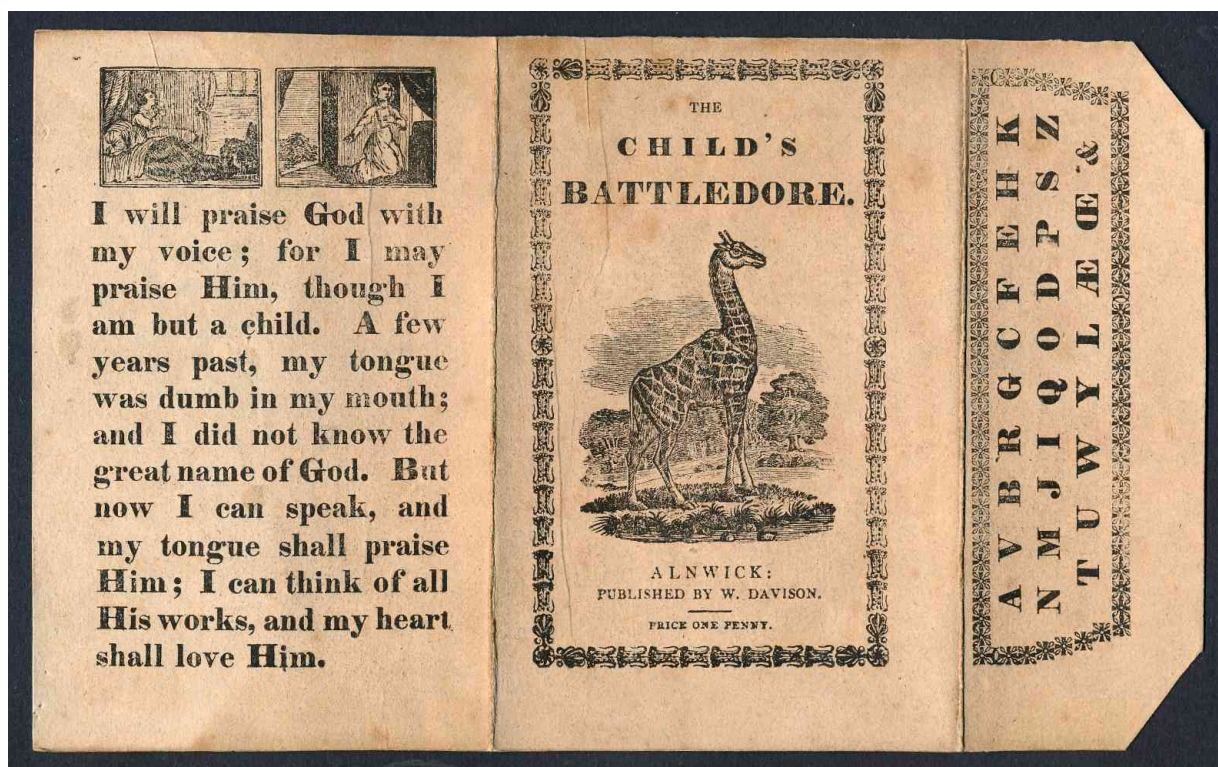


Rare, apparently unrecorded, chapbook-cum-primer, entitled *Blanch & Rosalinda*, a fairy tale for young children, together with running alphabets, in both upper and lower case, at the head and foot of the pages throughout.



'The narrative dwells on an amorous reunion between two women. Their warm embrace provides the denouement to a very short story about gift-giving and desire. When they were girls, Blanch, the elder sister, had begrudged a gift to an elderly stranger, while Rosalinda, the younger, gave generously and spontaneously. To punish Blanch, a good fairy turns her into a queen, destined for a luxurious yet loveless life; but to Rosalinda the fairy gives a farm. After years of suffering, Blanch is finally reunited with her agricultural sister, who having married a poor but affectionate farmer, has lived contentedly the whole time. Reunited, the two sisters live happily ever after, singing and dancing in bucolic bliss in their native land. The moral of the story is clearly stated, but it does not concern giving, as we might expect (as in, perhaps, "give freely, not begrudgingly"). Rather it is about wanting - or more precisely *not* wanting: to "be content and happy", we are told by the narrative voice, "possess... only what is necessary and wish for nothing else" (see *Children and Sexuality from the Greeks to the Great War*, edited by George Rousseau, 2007, p. 291).

Not in OCLC, apparently unrecorded.



### RARE ALNWICK PRIMER

2 [ABC]. A CHILD'S BATTLEDORE. Alnwick: Published by W. Davison . £ 250

*Printed folded card with flap printed on two toned card, [129 x 185 mm folded and 129 x 213 open]; includes upper case alphabet and upper and lower case alphabets on inner side; also uppercase alphabets, in scrambled order, on inner and outer flaps; wood-engraved title vignette of a giraffe; and two wood-engraved illustrations; on the back the religious text beginning 'I will praise God with my voice...'*

The name 'battledore,' or more fully a battledore-book, was originally given to a horn-book, so called from its unusual shape resembling a wooden 'bat' used in washing. By the time "A Child's Battledore" was published, the name was already becoming somewhat obsolete for describing these simple ABC's.

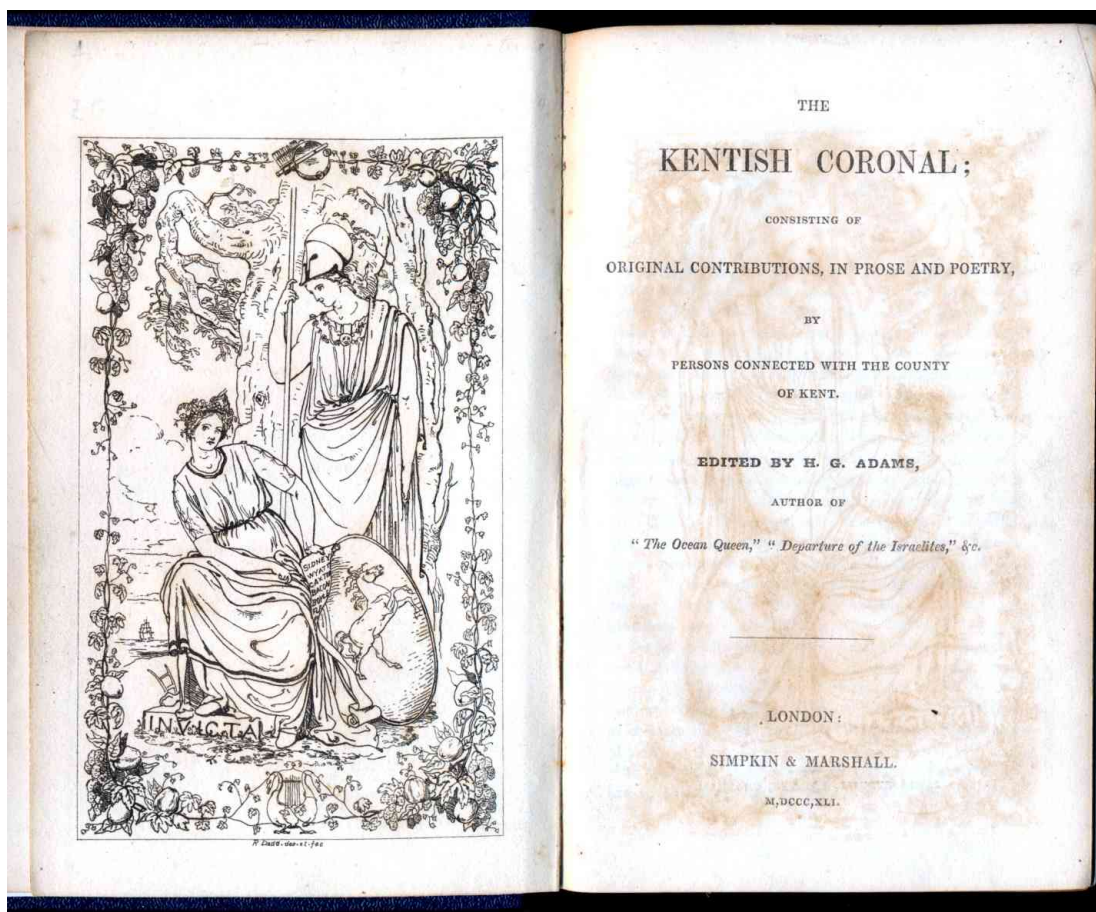
The format that Davison preferred included an attractively illustrated cover, the alphabet in upper and lower case, together with a suitable Biblical or religious text. The flap had a mixed order of letters, perhaps to test the child's progress in recognising their letters. In this example, the religious text is a cut-down version of the first hymn in Anna Lætitia Barbauld's *Hymns in Prose for Children*, first published in 1781. The illustration of the giraffe used on the title is one of the blocks that Davison acquired from the famous wood engraver Thomas Bewick.

'William Davison was born in Alnwick, apprenticed to a Newcastle chemist, and returned to open his own shop in Alnwick in 1802. The pharmaceutical business was continued, by no means as a mere sideline, throughout Davison's successful career in the booktrade. In 1803 he received a licence to print in partnership with Joseph Perry, but he appears to have produced nothing until he was in partnership with John Catnach in 1807 and 1808. After the latter's departure to Newcastle Davison Continued on his own. His business rapidly became far larger and more widespread than the size and situation of Alnwick would suggest. He printed nearly 100 books, many chapbooks and battledores, and vast quantities of broadsides. His intaglio press produced many engravings. He was the most important supplier of stereotype blocks in the North of England, issuing a remarkable catalogue about 1840, *New Specimen of Cast-Metal Ornaments and Wood Types sold by W. Davison Alnwick*. School and children's books were the basis of Davison's publications, closely followed by



verse. He also printed many books by local authors and an edition of the Bible. In 1854 he founded the monthly *Alnwick Mercury*. Many books were illustrated with blocks by Bewick. Davison's productions are notable, compared with those of most other provincial printers, for good typographical taste. Because of this, his association with Bewick, and by good chance particularly large numbers of his books and ephemera survive. Davison was succeeded briefly by his son, Dr William Davison, who sold the printing business to H. H. Blair' [Hunt]

Burnman Alnwick 173 (Newcastle); see Christopher John Hunt: *The book trade in Northumberland and Durham to 1860: a biographical dictionary*, Newcastle, 1981.



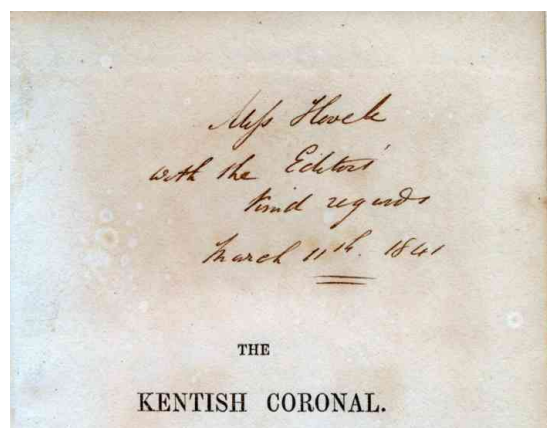
WITH FRONTISPIECE DESIGNED BY RICHARD DADD

3 ADAMS, Henry Gardiner, *Editor*. THE KENTISH CORONAL, Consisting of Original Contributions in Prose and Poetry By Persons connected with the County of Kent. Edited by H. G. Adams. London: Simpkin & Marshall. 1841. £ 350

FIRST EDITION, PRESENTATION COPY. 8vo, pp. xi, [i] advertisement, 192; with engraved frontispiece (some offsetting to title); in recent blue boards, with printed paper label on spine.

Rare first edition of this little known work, *The Kentish Coronal*, being the first volume of an intended annual miscellany, containing 'original contributions, in prose and poetry, by persons connected with the county of Kent', edited by Henry Gardiner Adams (c. 1811-1881), a druggist and chemist, known as an author and anthologist.

'It had long been an object of his earnest desire to see brought into circulation a work which might afford the means of communication to the kindred spirits scattered through Kent, which might be to them a bond of union drawing them closer together and making them better acquainted with each other's writings. He conceived that these mental flowers, culled from the soil of his native county, might form a wreath not altogether unworthy of being placed on the brow of old Time, there to remain unwithered in his journeying downwards toward posterity. He wished also, for why should he disguise the fact, to become better known to his fellow worshippers at the shrine of the Muses, as well as to know *them* more intimately; this may be deemed an





egotistical admission by those who do not understand his feelings, but he has no fear that the generality of his readers will so consider it; at all events it is a candid one, and candour being just now at a premium he may well rely on their good nature to pardon the fault of self approbation for the sake of truth' (p. v).

It is interesting to note that Adams contacted Charles Dickens in 1840 about contributing to his Kentish journal, but Dickens declined. There is, however, 'A Sonnet' (p. 69) contributed by the journalist and poet John Chalk Claris (1797?–1860), and a long essay 'on the vegetable productions of Kent' by the botanical and ornithological illustrator and author, Anne Pratt (1806–1893), from Strood, Kent. However, perhaps most notable is the frontispiece designed by Richard Dadd (1817–1886), with 'a sonnet, dedicated to the designer' on p. vi. Dadd was a 'painter noted for his depictions of fairies and other supernatural subjects, Orientalist scenes, and enigmatic genre scenes, rendered with obsessively minuscule detail. Most of the works for which he is best known were created while he was a patient in Bethlem and Broadmoor hospitals... Among his best-known early works are the illustrations he produced for *The Book of British Ballads* (1842), and a frontispiece he designed for *The Kentish Coronal* (1841)' (Wikipedia).

OCLC records two copies in North America, at Harvard and The Morgan, with four in the UK, at Cambridge, Oxford, Liverpool and the British Library.



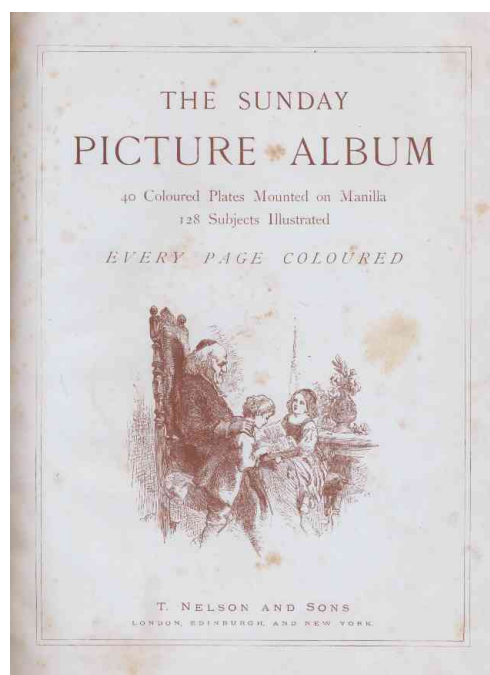
#### SUNDAY PASTIME FOR ALL GOOD CHILDREN

4 [ALPHABETS]. THE SUNDAY PICTURE ALBUM. 40 Coloured Plates Mounted on Manilla. 128 Subjects Illustrated. Every Page Coloured. T. Nelson and Sons, London, Edinburgh and New York. [n.d., c. 1890]. £ 385

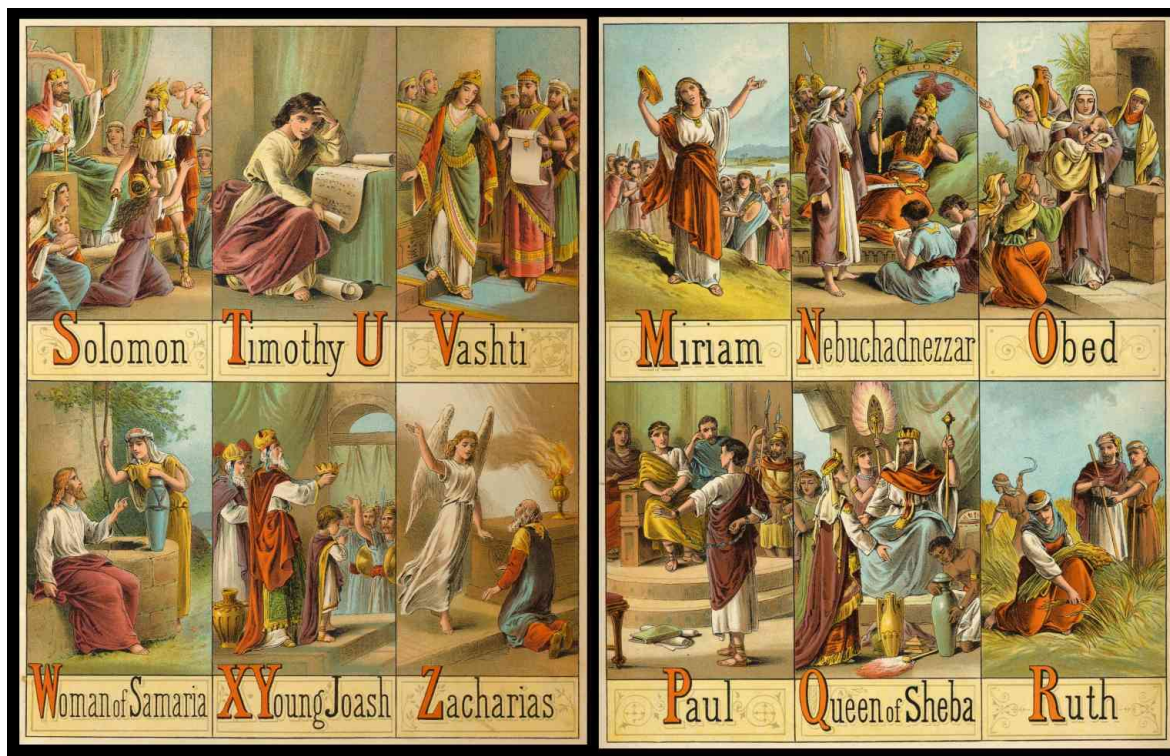
**FIRST EDITION.** 4to, pp. [44], the contents page pasted to the first pictorial page, as issued; one plate with some surface loss, affecting the main image, and also affecting the image on the opposite page (though not as obtrusive); some cracking in gutter in places, with one gathering slightly loose (but pages not detached), otherwise apart from some light fixing just visible in places, a clean copy throughout; in the publisher's original red pictorial cloth, stamped in gilt and black, spine lightly sunned, but still very desirable, and an unusually bright copy.

Rare first edition of this handsomely printed 'Album' published by Nelson and Sons, produced to keep every good Christian child on the right religious track.

Of particular note are the two pictorial alphabets that begin and conclude the work, showing various biblical characters and scenes,

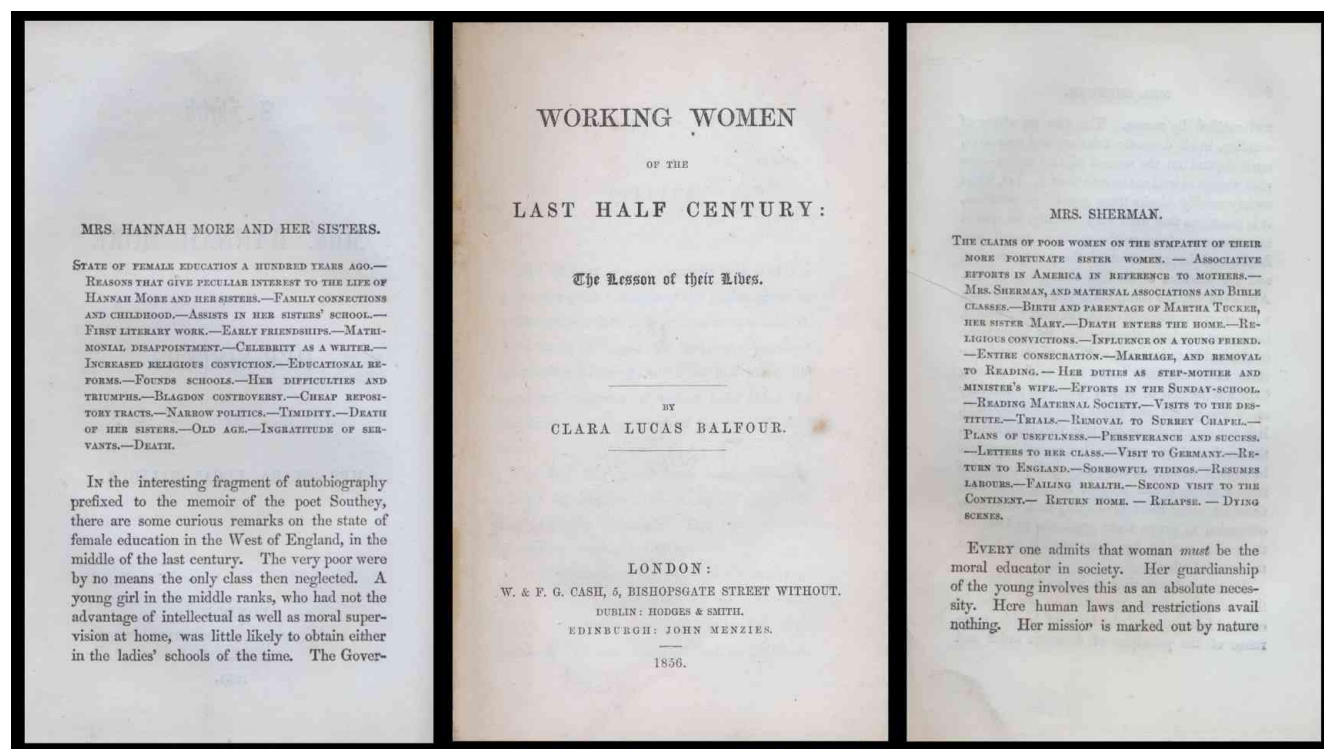






instantly recognisable to young children, such as 'Christ'; 'Goliath'; the 'Flood'; 'Moses'; 'Nebuchadnezzar'; 'Queen of Sheba' and 'Wise Men', to name but a few. The remainder of the work is made up of pictorial stories of 'Joseph and his Brethren'; 'Moses'; 'Ruth' 'King David'; 'King Solomon'; 'Queen Esther'; 'Prophet Daniel'; before concluding with 'The Life of our Lord'.

OCLC records two copies, both in North America, at Michigan State and Toronto.



## THE IMPORTANCE OF WOMEN'S EDUCATION

5 **BALFOUR, Clara Lucas.** WORKING WOMEN OF THE LAST HALF CENTURY: The Lesson of their Lives... London: W. & F.G. Cash, 5, Bishopgate Street without... 1856. £ 285

8vo, pp. x, 16, 5-25, 50, 5-32, 7-29, [1] blank, 7-43, [1] blank, 7-44, 3-32, 5-41, [1] blank, 3-51, [1] blank, 5-60; bound in the original blind stamped green publisher's cloth, spine lettered in gilt, some minor rubbing, but overall a very good clean copy.

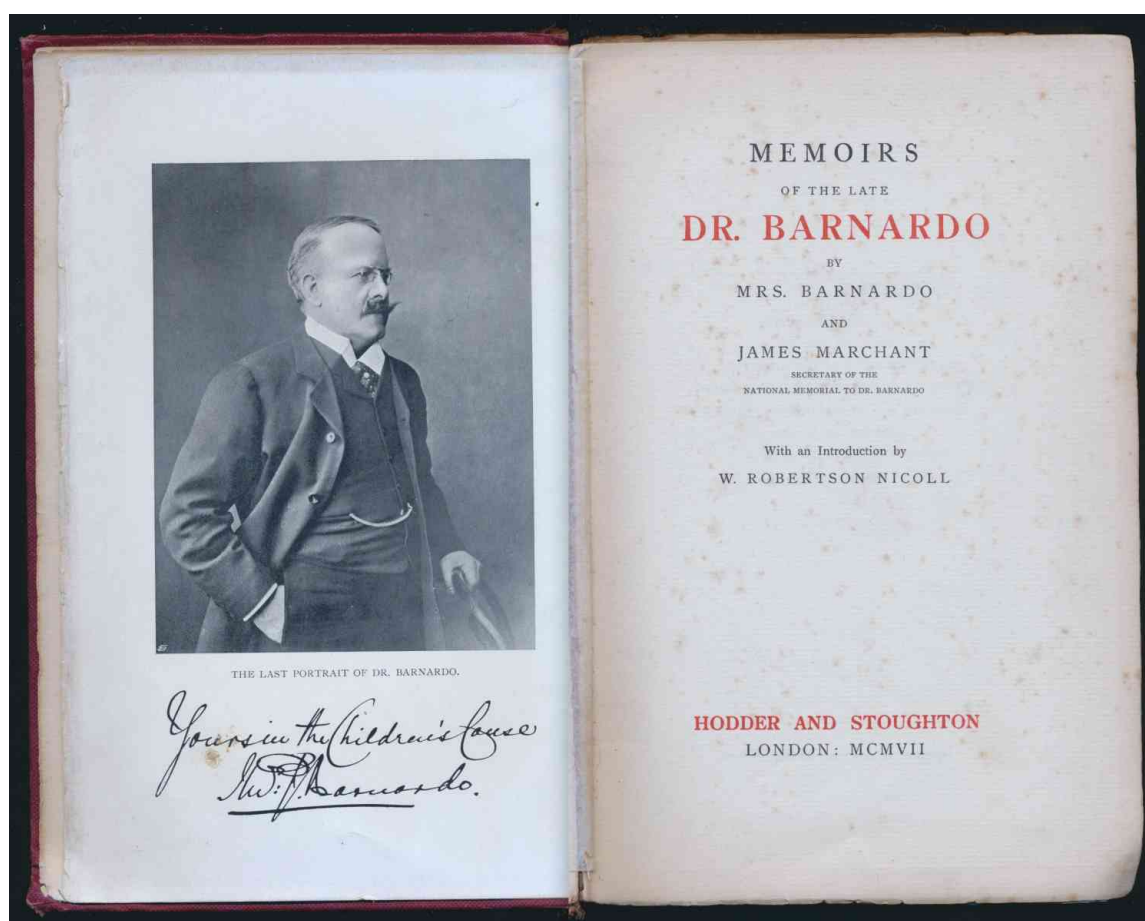
Scarce reissue (first 1854) of Balfour's *Working Women of the last half century*, one of several biographical works about women which gave her a significant role in the development of women's literary history. In writing and lecturing on the achievements of women, particularly writers, she stressed the importance of women's education. Indeed she is keen to point out in her preface that 'the last fifty years have been peculiarly marked by improvement in female education among nearly all classes. This has not been effected *for* woman, but *by* her' (p. iii).

After an introductory chapter, under the heading 'Woman the pioneer of progress', discussing woman as the reformer, her duty to society and her place in the 'present age', the author then provides biographies of women she considers appropriate roll models over the course of the following ten chapters, namely: Mrs. Trimmer; Mrs. Hannah More and her sisters; Mrs. Barbauld; Elizabeth Smith; Charlotte Elizabeth; Mrs. Sherman; Mrs. Mary Lundle Duncon; Sarah Martin; Mrs. Anna H. Hudson; and Hannah Kilham.

Clara Lucas Balfour (1808-1878) was an English temperance campaigner, lecturer and author, who for many years was associated with the philanthropic movements of her time. She lectured on the influence of woman on society, and kindred subjects; and she held the post for some years of lecturer on belles lettres at a leading ladies' school. As an author, Balfour attained considerable celebrity, and rendered important services to her generation, though most of her writing was as a contributor to periodical literature. 'It was noted that, as an author, Balfour, by the very titles of her works, indicated the practical tone of her mind, and her anxious desire ever "to write with a purpose". Highly gifted as a tale writer, she never yielded to the temptation to confine herself to the simply recreative side of literature. Although she well knew the good service a good tale may render, she was equally sensible of the need of reining in the undue appetite for ever-heightened fiction'.

The pagination of this issue is irregular, though the work is certainly complete. Each of the biographical sections have their own pagination as they were also issued by the publishers as individual works in paper wrappers however the survival rate of these separate biographies is rather slight.

OCLC records just three copies of this reissue, at the British Library in the UK, and two in North America, at Smith College and the Library of Congress; of the first edition of 1854, three copies are recorded in the UK (British Library, Cambridge and the National Library of Scotland), and five in North America (Chicago, Boston Public, Texas, Newfoundland and Asbury Theological Seminary).



### CHAMPION OF POOR AND DESTITUTE CHILDREN

6 **BARNARDO, Sara Louise, "Syrie", nee Elmslie. MEMOIRS OF THE LATE DR. BARNARDO** by Mrs. Barnardo and James Marchant... with an introduction by W. Robertson Nicoll. Hodder and Stoughton, London: MCMVII [1907]. £ 250





**FIRST EDITION, PRESENTATION COPY.** 8vo, pp. xxiii, [i] blank, 404; with frontispiece photographic portrait of Thomas Barnardo, numerous illustrations throughout; some foxing in places, and chipping to fore-edges of one or two plates; in the original burgundy publisher's cloth, spine lettered in gilt, some chipping to head and tail, and surface wear to lower board, nevertheless, still a good copy, inscribed by the author on front free endpaper; and latterly other members of the Barnardo family (see below).

Desirable presentation copy of these significant *Memoirs of the late Dr. Barnardo*, by his wife, Sara Louise "Syrie" Barnardo.

Thomas John Barnardo (1845-1905) was an Irish philanthropist and founder and director of homes for poor children. From the foundation of the first Barnardo's home in 1867 to the date of Barnardo's death, nearly 60,000 children were taken in. The present work, as the author's wife notes in her preface is 'an attempt to write [a] connected narrative' of his life and work, and where possible allow 'Dr. Barnardo... to speak for himself'.

*Provenance:* The work is inscribed on the front free endpaper from the author, to her brother: 'To Harry from Syrie, Christmas 1907. In remembrance of him whom to know became an inspiration and who looked on him as a brother'. Below this is another inscription in pencil 'Eth. Barnardo from H. Forbes Elmslie', with Ethel Barnardo's ownership signature and address opposite; then latterly her gift inscription 'To dearest Allie, with all loving thoughts and happy memories. Ethel Barnardo, 1946'.

OCLC: 2046625.

## POULTRY PITFALLS

**7 [BOARD GAME]. THE NEW FOX AND HENS GAME**, or Poultry Yard - Le nouveau jeu de renard et de poules ou la basse-cour - Il nuovo giuoco della volpe el del pollo oil pollaso - Das neue Fuchs und Hühnerspiel oder Hühnerhof. [Germany] AK, [c. 1845]. **£ 850**

*Lithographic and hand-coloured playing board (31 x 32 cm) with 74 numbered fields; some sporadic spotting well-preserved; folding into the original decorated card box (17.5 x 17.5 x 2.5 cm) with hand-coloured pictorial lithographic label on lid depicting a concerned poultry on a raised stone platform with a fox circulating below, the edge of the lid with a gilt and embossed border; printed rules, in English, French, Italian and German; without the twelve numbered cards and dice.*



A well produced board game probably capitalising on a rural subject in an increasingly industrialised and urban world.

The game requires each player to get to the last square avoiding the various pitfalls on the way. The somewhat idiomatic translation of the instructions included with the game explains each of the many forfeits, or few advantages, when a player landed on the illustrated squares. These include: 'He who covers a hen with his mark receives 3 counters, but if he covers a cock he pays 3 counters and covering the fighting-cocks [sic] he pays 6. He who arrives at the bed of flowers Nr. 4; at the hen-coop Nr. 18; at the cornfield Nr. 42 or at the hen-roost Nr. 53 is obliged to give a forfeit or to pay 4 counters into the pot. He who arrives at the laid egg Nr. 16 is allowed to move forward by 5 squares; he has to go back however by 6 squares when lie arrives at the



hendriver Nr. 24; al[sic] the dog Nr. 34 and at tho [sic] cat Nr. 48. He who arrives at the fitchet [polecat] Nr. 14, begins to play again. He who arrives at the covey Nr. 60 has to remain there until he is relieved by another player. If the hen is taken by the fox Nr. 68, it is eaten by him and is thrown out of the game. He who first arrives at the poultry-yard gains the whole balance and finishes the game - it is necessary, however, to arrive exactly at Nr. 74, by throwing more he has to go back as many numbers as he throws more. The game being finished, the forfeits must be redeemed.'

We have not been able to identify the maker who gives his initials only as 'AK' on the lid of the box. We have had a similar game based on a race from Paris to Saint Petersburg by this maker some fifteen years ago and although certainly German we have no other clue as to its manufacture.

### LIVELY, GOSSIPY AND EYE WITNESS ACCOUNT

8 [BRODIE, Janet (Jessie) Walker]. A SCOTCH ANTIQUE. Printed for Private Circulation. Edinburgh: Andrew Elliot, 17 Princes Street. 1874. £ 385

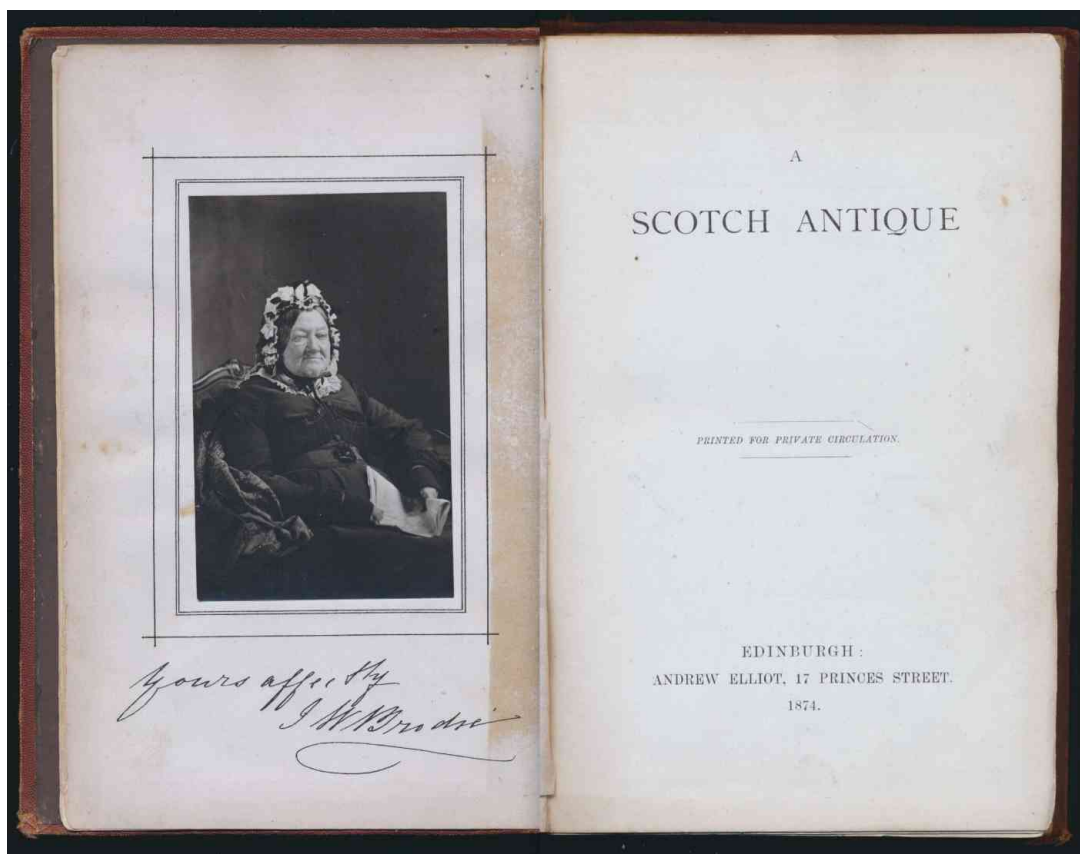
FIRST EDITION, PRESENTATION COPY. 8vo, pp. viii, 127, [1] blank; with Woodburytype photographic frontispiece portrait of the author; original brown cloth, blocked and lettered in black and gilt; slightly worn at extremities, old tape stain to half title.

Jessie Brodie, born in Edinburgh on 16th June 1789, was persuaded to share her memories of the changes to Edinburgh and Scottish life, recollections that were primarily intended for private circulation among her close family and former charges.

This is a lively, gossipy and eyewitness account of the world impinging on domestic life of an Edinburgh spinster. As the youngest child she had no real recollection of her father, he was an Edinburgh lawyer who went bankrupt in 1790, Jessie probably felt that it was better not to raise old sorrows. Her mother was left dependent on relatives and the family lived in York Place in the New Town. She recalls how her mother hid a number of fishermen in the cellar so they could avoid being press-ganged and 'remember the thrill of horror which in 1793 pervaded society, on the receipt of the intelligence of the death of Louis the sixteenth, and that I retired to rest that evening in the firm conviction that the French would be in Edinburgh before morning.' She recalls the 'Queer, little, wee old men... with their weather beaten faces surmounted by funny looking cocked hats' who acted as the town guard. Accounts of relatives in the Bell, Sherriff and Walker families are given, as well as the lives of her four siblings, of which one brother went into banking and three travelled to India, only for two of the three to die there.

Jessie was 'initiated in the art of dancing [by] Mr Strange... the most dignified personage imaginable, and kept the most perfect order in his class, which was composed of the children of the *élite* of Edinburgh. Once a month, during the winter season, Mr Strange was in the habit of holding what were called "practisings," which, being interpreted, meant simply rehearsals for the grand ball, which was held at the close of the season. This ball was given in the Assembly Rooms, and to it the parents and friends of his pupils were invited. On these occasions the Assembly Rooms were always crowded to overflowing, Mr Strange himself being the centre of attraction. His appearance, when arrayed in ball costume, was the most magnificent spectacle that it is possible to conceive. He was dressed in a rich salmon-coloured silk coat, pale blue satin vest, and small clothes. He wore





lace ruffles at his shirt front and wrists, white silk stockings, with shoes and silver buckles; his hair fastened in a black queue, white gloves on his hands, and an opera hat under his arm.'

She relates stories given to her by the publisher William Creech, the visit of George IV in 1822, street riots, tours through Scotland etc., all with a good eye for detail and a lively recollection. On the death of her mother in 1832 Jessie decided to remain independent 'each of my brothers put it in my power to reside with them, but this I at once declined, feeling that they had quite enough to do to provide for their own families, and so I determined to fight my own battle with the world and support myself.' She made her home, now in Hart Street, where she endeavoured to make it comfortable and happy place for young men attending the university, and boys attending classes and schools in Edinburgh. She continued in this line until 1865 by which time she recalled that she had she looked after ninety-three charges, some staying with her as long as eight years! Jessie gives many anecdotes of these 'my adopted bairns' and clearly kept in touch with them years after. She explains that 'thirty-two of the number are now dead; and I feel thankful that, with very few exceptions, those that remain have turned out well, and now occupy honourable positions in different lands.'

One of the boys, who she only designates with initials W.R., looks to have encouraged Jessie to have her memories preserved. We only know of him through an anecdote in the text together with his initials at the end of his preface. He states he took down the memoirs 'in the spring of 1873, as she rehearsed for me from memory scenes in which she was an actor long ago - facts which have come under her notice and experience, which she has gained after a long battle with the world.'

This copy was presented by Jessie Brodie to one of her maternal relatives, in the summer before her death on 16th of December 1874.

OCLC records two copies, both in the UK, at Edinburgh University library, and the National Library of Scotland.

#### 'A COMPACT AND MAGNIFICENT PRESENT BOOK FOR ALL SEASONS'

9 [BROWNE, Halbot Knight 'Phiz' & HUMPHREYS, Henry Noel, *illustrators*] & Paul JERRARD, publisher. SHAKESPERIAN TABLEUX. London: Paul Jerrard, 111 Fleet St. [1855]. £ 1,850

*Large 8vo [27.8 x 19 cm], 15 leaves printed in gold and colours and heightened in gum arabic including, title, presentation leaf, 12 leaves with hand-coloured plates, each with a scene from a Shakespeare play and accompanying quote and a leaf advertisements; original tan bevelled cloth, the upper cover including a large decorative design enclosing the title, gilt, decorated gilt endpapers by Humphreys; some light rubbing to cloth, but overall an exceptional copy, unusually bright, with contemporary neat inscription to presentation leaf 'T. I. Warren to his wife, Madeline Warren, June 26th 1858.'*

The illustrations for each of the plates are unsigned, however these are by Hablot Knight Browne (Phiz) of Charles Dickens fame. Heretofore the only knowledge of these plates stems from an undated privately issued



folio from circa 1890 that was limited to 50 copies under the title *Illustrations to Shakespeare by Halbot K. Browne*. We know that Browne and his family moved out of London in the early 1850's and this long absence the capital finally took its toll on Phiz's finances, with 1855 and 1856 being particularly lean years for the illustrator. Perhaps he took the commission from Paul Jerrard in extremis, but whatever the reason, and despite being a known illustrator, Browne preferred, or was asked not to sign his name on the illustrations. The colouring and finish of the illustrations in the *Shakesperian Tableaux* is far more detailed than in their later iteration too, but for whatever reason it seems that Jerrard decided to sell the plates as they appear in a Hodgson's auction in December 1857 and issued his work again with new scenes but decidedly inferior designs. Also uncredited in the work, although thanks to the diary of his son we know that Henry Noel Humphreys had an extensive and in some cases comprehensive involvement in the books published by Jerrard; the decorated gold borders and text facing each of the plates for the *Shakesperian Tableaux* were certainly all executed by Humphreys.

The Shakespeare plays depicted include 1) King Lear. Act V., Scene III; 2) Macbeth. Act IV., Scene I; 3) Pericles, Prince of Tyre. Act V., Scene I; 4) Romeo and Juliet. Act I., Scene V; 5) King John. Act V., Scene VII; 6) The Winter's Tale. Act III., Scene II; 7) The Tempest. Act V., Scene I; 8) Hamlet. Act V., Scene I; 9) King John. Act IV., Scene I; 10) Much Ado About Nothing. Act IV., Scene I; 11) Othello. Act I., Scene III; 12) The Merry Wives of Windsor. Act IV., Scene III.

The advertisement leaf reports the work as 'just ready, price 25s., in cloth... Paul Jerrard's New Christmas Book... a series of pictures illustrative of passages in the plays of Shakespeare; consisting of twelve highly finished compositions, richly coloured in facsimile of the original drawings. Each picture is accompanied, on the opposite page, by the passage from the play, printed in gold, and enriched with appropriate ornamentation, in which miniature vignettes from the leading scenes of the plays are interwoven. The work is bound in a rich and novel binding, forming a compact and magnificent present book for all seasons'.

'Most of the Jerrard items with which Humphreys was associated are gift books that were published during the 1850s. They have been given an almost brazenly lavish treatment. The majority consist of hand coloured lithographs on the versos featuring floral, ornithological, or Shakespearian subjects. They are set in elaborate, gold-printed, eclectically styled frames which could best be described as Rococo in spirit. Facing these is the text, usually verse, also printed in gold and surrounded by a matching frame. Similarly, in keeping with the style of the contents, the endpapers feature an elaborate Rococo pattern printed in gold on glazed paper. For some titles, it has additionally been blind embossed so as to break up the surface and create the semblance of watered silk. The covers to these books are strikingly ornate. The cloth bindings are generously decorated and incorporate a frame and freely drawn lettering. These have also been rendered in an eclectic style and printed in gold. Some of the covers have been further enriched and enlivened by means of coloured paper onlays. [Leathlean]





Paul Jerrard (1810-1888) was the son of a tallow chandler of the same name who had moved from Dorset to London where he was a map colourer. No doubt his son who through his father became a lithographer. 'He is primarily associated with lavishly produced gift books featuring elaborately hand-coloured lithographs, with text and ornament lithographed in gold... This gave unity to the page, and increased the decorative possibilities. The task must have been time consuming, and called for great precision and dexterity, quite apart from artistry... [Jerrard's books] were aimed at women, and intended as objects of display. But Jerrard's market is likely to have been less upper-class than that of earlier annuals, and the Rococo style itself can be associated by mid-century with what were considered less cultivated tastes. Nonetheless, there were still explicit references to female consumers.' [Leathlean]

See Paul Leathlean, 'Henry Noel Humphreys' *The Book Collector*, vol. 38, no. 2 and 'Paul Jerrard, Publisher of 'Special Presents', op. cit., vol. 40, no. 2; OCLC records two copies in the UK, at Nottingham and the British Library, and two more in North America, at Harvard and Pennsylvania.

### TO 'PROVIDE THE YOUNG PUPIL, WITH AN EASY DICTIONARY'

10 [BUDDEN, Maria Elizabeth (HALSEY)]. ALWAYS HAPPY!!! or, Anecdotes of Felix and his Sister Serena. A Tale. Written for her Children. London: J. Harris and Son, Corner of St. Paul's Church-Yard 1824. **£ 185**

**SIXTH EDITION.** 12mo, pp. vii, [1] blank, 170, [2] advertisement 'The following works Written by the Author of *Always Happy*'; engraved frontispiece; lightly foxed in places; in the original quarter red roan over marbled boards, spine lettered and ruled in gilt, headband chipped.

The work, through a sequence of events, describes how the two protagonists, Felix and Serena, were able to navigate the various pitfalls of growing up and thereby avoid being led astray.

'Felix had many good qualities, but he had also many faults; he was sometimes passionate, sometimes idle, sometimes self-conceited. Of these faults he knew he could cure himself, for his father had told him so; and though he was not remarkably clever, he had sense enough to resolve to conquer his faults. In the end, as might be expected, he succeeded; and you will hear how, by his constant endeavours, he grew up to be almost as good a man as his father. Serena was younger than her brother; she was not a pretty little girl, but she looked so clean, so good humoured, and so cheerful, that she was loved by all who knew her; nobody ever thought whether she was handsome or not.—Yet Serena, like her brother, sometimes did wrong. She was apt to cry about trifles, was very careless and forgetful, and in short, like most little children, had many faults to correct. Yet by minding all her mother said to her, and every day trying to improve by little and little, I assure you she became a very amiable, sensible woman.'

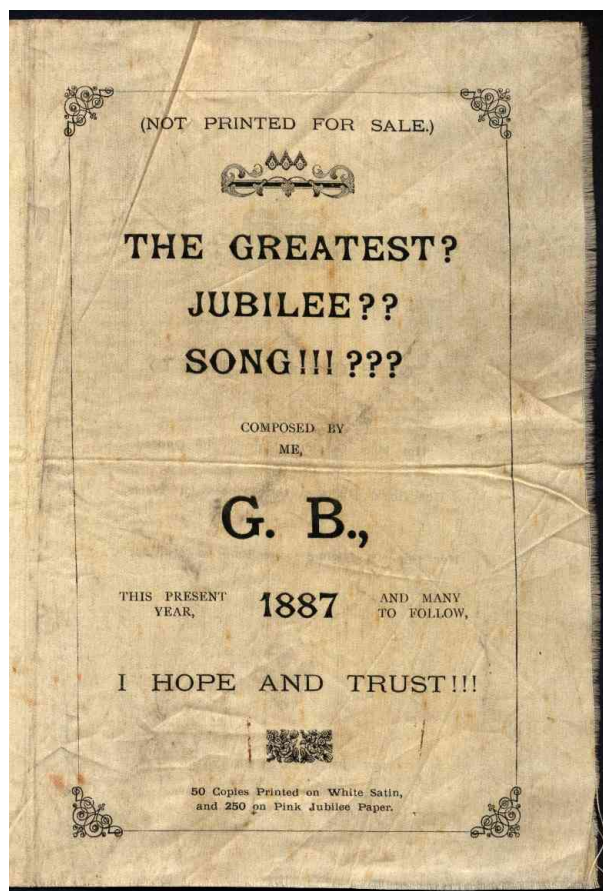
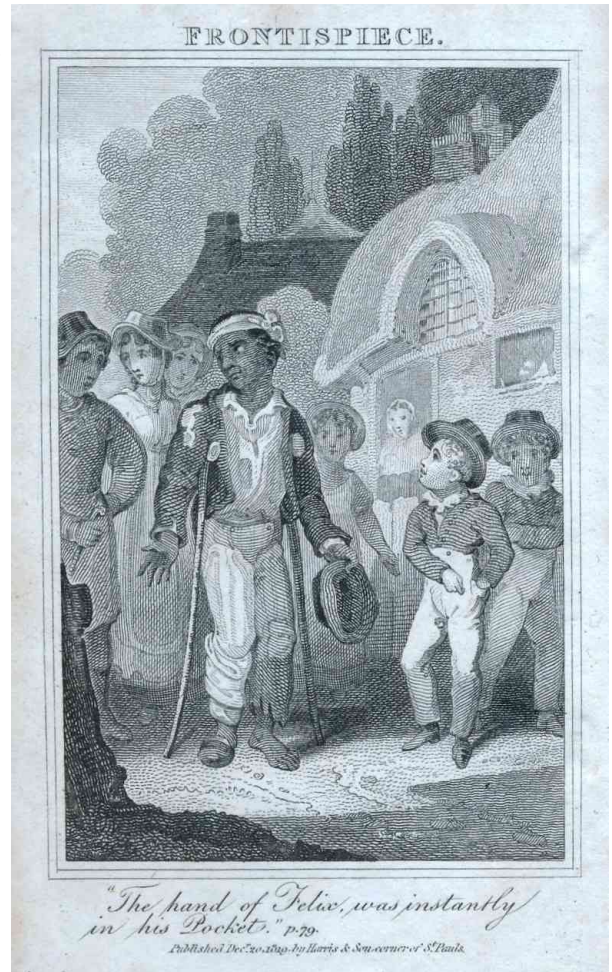


Over ten chapters Budden includes an amazing number of topics that her young readers had to be readily aware of, and capable in navigating, in order to be *Always Happy!!!* These include A Cure for Discontent; The Mischiefs of silly Fears; Courage always amiable; A Remedy for Peevishness; Active Assistance better than useless Sympathy; Fine Clothes often troublesome; Wishing very foolish; The Pleasures of Walking; The Inconveniences of a Coach; Change produced by Ill-Humour; Greediness punished; Money only valuable according as it is used; Stinginess described; Perseverance conquers great Difficulties; The nobleness of acknowledging an Error; Returning Good for Evil the only Christian revenge; Indolence a Crime; Obedience a Virtue and The Duty of Exertion.

The frontispiece relates to a story in which Felix on seeing a 'poor black man, lame, and covered in rags, recounting his story asking for charity. The hand of Felix was instantly in his pocket. "You will not give your money to a common street beggar," said his companion.—"No, not to common street beggars, because I believe they are generally idle cheats; but this is no common beggar; he is a stranger, distant from his native land, and without friends; disabled too from working. I will share the contents of my purse with him:" so saying, Felix presented a shilling to the poor cripple, who blessed the generous English boy. "Ah! massa, if all your countrymen were like you, I should not be here a poor, despised, helpless beggar!" This appeal softened the hearts of many of his hearers; they followed the example of Felix, and as he withdrew he had the secret joy of feeling he had not only himself assisted a suffering fellow creature, but had led others to do so too.'

Maria Elizabeth Budden (1780?-1832) was one of the most prolific and best-selling children's authors of the first half of the nineteenth century. Her present work proved enormously popular, reaching its 15th edition by 1847.

Moon 72 (6).



## AN ANTIQUARIAN BOOKSELLER CELEBRATES THE QUEEN'S JUBILEE

|| **BUMSTEAD, George.** THE GREATEST? JUBILEE?? SONG!!!!? Composed by me, G. B., This present year, 1887 and many to follow, I hope and Trust!!! Printed by F. Cupiss, The Wilderness, Diss. [1887]. **£ 200**

**FIRST EDITION, ONE OF '50 COPIES PRINTED ON WHITE SATIN'. 8vo [23 x 14.5 cm], pp. [4]; some light thumbing, but overall a very good copy.**

Amusing additional verses to the British national anthem, partially extolling the virtues of one of George Bumstead's customers for antiquarian books!

The customer was Count Gustav Kálnoky (1832-1898) an Austro-Hungarian diplomat who had been the secretary of embassy in London from 1860 to 1870. Bumstead calls Count Kálnoky 'My friend, my very old friend and customer!!!' indicating both a social and commercial relationship, although we have failed to find anything of Kálnoky's collecting interests. By 1887 Kálnoky now an Austrian foreign minister and was not able to be in Britain for Queen Victoria's Jubilee, he did however come to the British Embassy in Vienna to offer his congratulations.

The effusions of Bumstead seem to be out of step with how Kálnoky eventually handled various diplomatic relations in the 1880's: 'Let's fight the Russians, / Without the Prussians / And with Kálnoky. Bravo Kálnoky! Courage

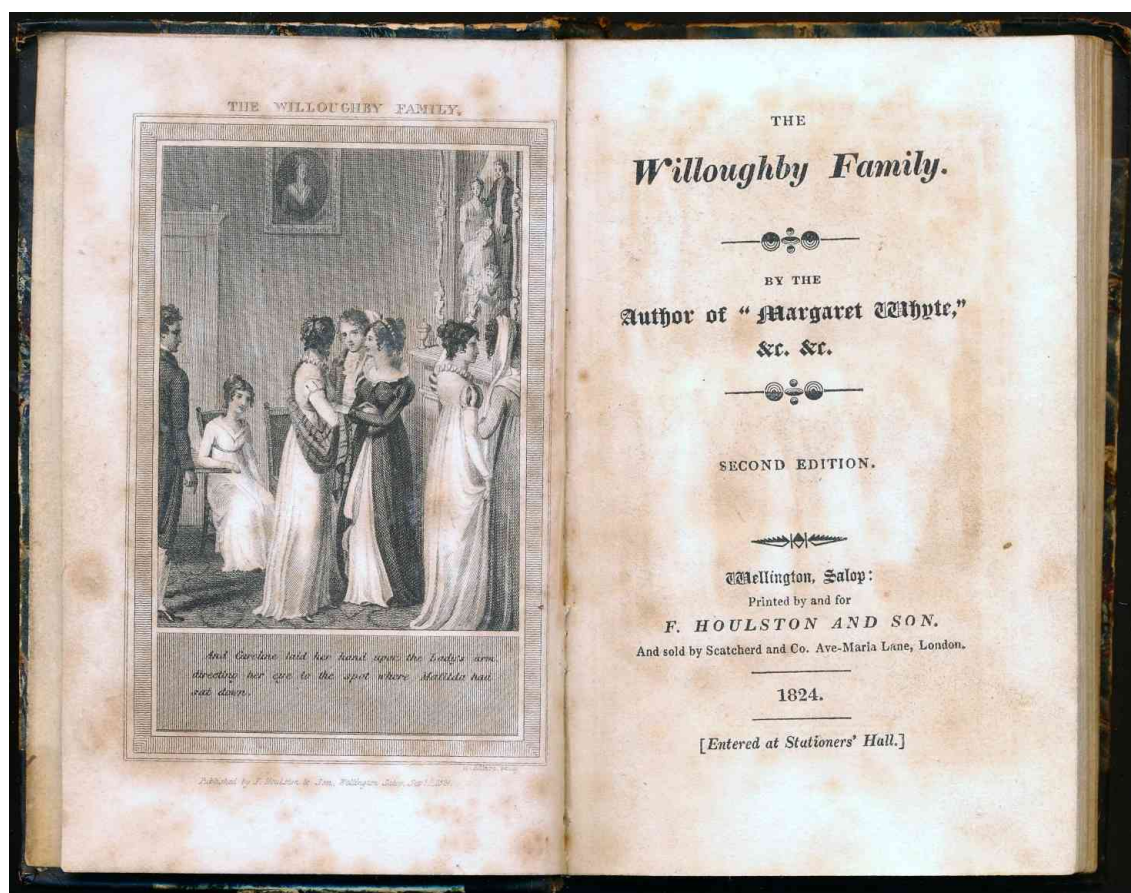


Kálnoky / Grow a little more pokey, / Stir up the Turk!!! Let's fight the Russians, / (Without the Prussians, / That selfish Power.'

Indeed Kálnoky was considered more Russophile than not in 1887 - maybe Bumstead was just goading him? We do not know who Bumstead intended his 'White Satin' copies to be given to, nor the additional '250 on Pink Jubilee Paper'. Kálnoky, one has to presume, was sent a copy; other recipients probably included some of Bumstead's old book collecting clients too.

George Bumstead (1817-1890) was an antiquarian bookseller active in High Holborn, London from the 1840's and later advancing to King William Street off the Strand. William Robert's *The Book-Hunter in London* of 1895 notes that Bumstead's 'speciality was curious or eccentric books; he was distinctly an "old" bookseller, for he rarely bought anything printed after 1800.' Bumstead was the son of a baker at Palgrave in Suffolk, how he came to be a bookseller is unknown: how any of us become booksellers is a similar mystery and probably best kept a secret! A sample of one of his catalogues, tabulating some 1,000 items, can be salivated over on Google Books. By 1880 he had retired to Diss in Norfolk where he seems to have amused himself publishing a few items in small editions.

OCLC records four copies, at the British Library, National Library of Scotland, Cambridge and the Bodleian, though it is unclear whether these are on 'White Satin' or 'Pink Jubilee Paper'.



### BLEMISHED BY SMALLPOX

12 [CAMERON, Lucy Lyttelton]. THE WILLOUGHBY FAMILY. by the author of 'Margaret Whyte' &c. &c. Wellington, Salop: Printed by and for F. Houlston and Son. And sold by Scratcherd and Co. Ave-Maria Lane, London. 1824. £ 185

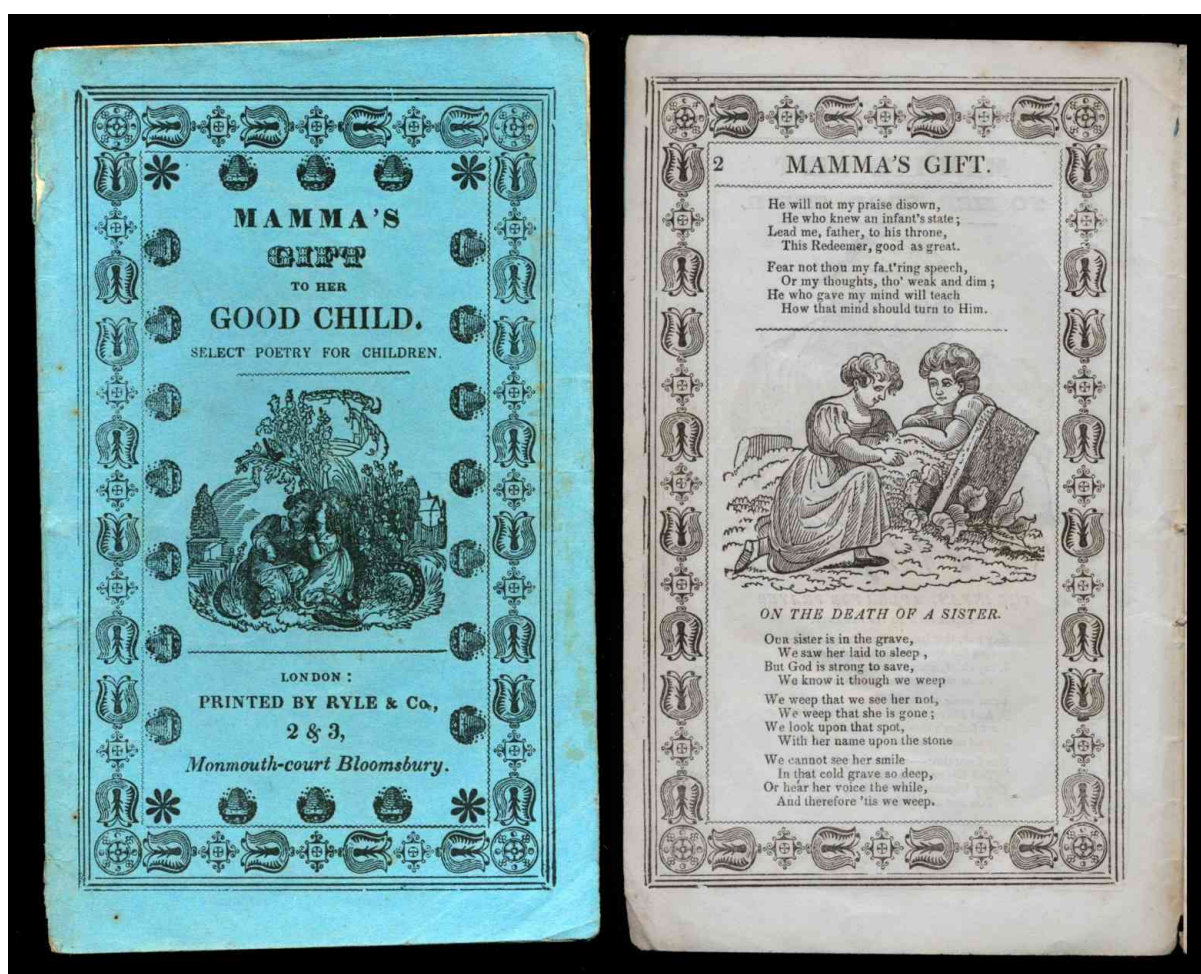
SECOND EDITION. 12mo, pp. [4], 163, [1]] blank, 4 advertisements; engraved frontispiece [by B. Allen of Birmingham] and engraved by H. Adlard, foxed; near contemporary black half calf, spine lettered in gilt.

Cameron's well written story opens with the death of Mrs Willoughby from smallpox just three months after Matilda is born 'The little beautiful baby, for beautiful she was, had scarcely been bereaved three days of her mother, when she was sickened with small-pox; and, deprived at the same time of her mother's care, the disease was exceedingly virulent. At last, after a long period of danger and alarm, her health returned, but it found her shorn of all her beauty, her delicate skin seamed and disfigured, and her lovely blue eyes half eclipsed with swelled eyelids.' Matilda's brother and sister are spared being blemished by the disease, after a year her father remarries to a woman who 'was a little older than Mr Willoughby, and had been handsome; her beauty was, however, on the wane, but foreign aid was called in to prevent the discovery of this circumstance.' As can be foretold the stepmother rejects the scared Matilda but when she is eleven the Rev Willoughby, her uncle, visits his brother and admonishes Mrs Willoughby for not looking after Matilda. It is so arranged that 'Matilda

travels with her Uncle to his home by the sea.' After various vicissitudes, including her elder sister Caroline being seduced by a rake and gambler, Matilda's sweet nature was rewarded by matrimony to her cousin George, 'In the sweet prospect of perpetual youth, in that land where death can never enter, George and Matilda, hand in hand with increasing tender regard for each other glided into a happy old age...'

Lucy Lyttelton Cameron (1781–1858), born in Stanford-on-Teme, Worcestershire, was the daughter of George Butt, the vicar of Stanford-on-Teme. Educated in a literary and intellectual environment, she began her writing career in 1798 with *The History of Margaret Whyte*. In 1806, she married Revd Charles Richard Cameron and through him she became part of London's literary circles, meeting prominent figures like Gerrard Andrewes, Elizabeth Carter, and Humphry Davy. Cameron was somewhat overshadowed by her sister Mary Martha Sherwood who also contributed to children's religious literature. Cameron's narrative tracts, such as *The Two Lambs*, published in 1827, transformed the genre by focusing on individuals rather than societal duties. Writing rapidly, she produced numerous penny books for children, including *The Raven and the Dove* (1817) and *The Caskets* (1820), which, alongside her sister's works, became integral to children's Sundays in the early nineteenth century. Aside from writing, Cameron led a busy life as a clergyman's wife. After her marriage, her husband's appointments led them to Donnington Wood and later to Swaby near Alford in Lincolnshire. Cameron cared for her own children and her brother's daughters after the death of her mother and sister-in-law in 1817 and 1818, respectively. Her husband's cure in Swaby and subsequent move to Louth in 1836 marked a period of stability. Cameron's health declined after a storm in 1856, leading to her death on September 6, 1858, at Swaby rectory, where she was buried in the churchyard.

OCLC locates one copy of the second edition at Oxford Brookes University and five copies of the first edition at Florida, Melbourne, McGill, Toronto and Liverpool.



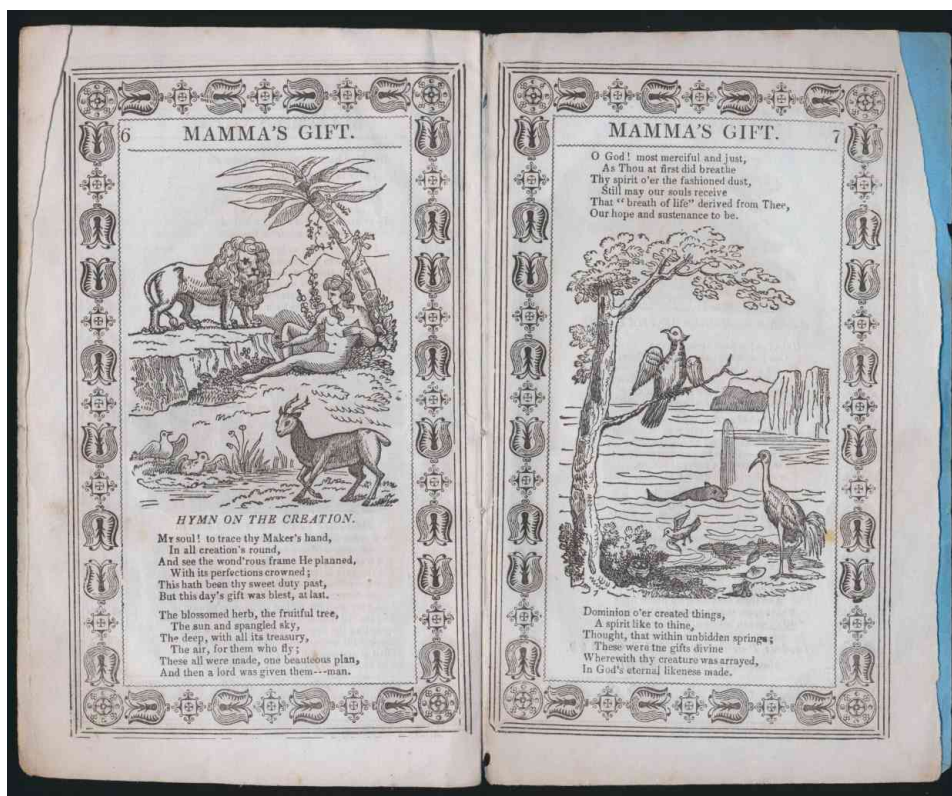
#### PRINTED BY A LADY

13 [CHILDREN]. MAMMA'S GIFT to her good child. Select Poetry for Children. London: Printed by Ryle & Co., 2 & 3, Monmouth-court, Bloomsbury. [n.d., c. 1845]. £ 450

FIRST EDITION. 12mo, pp. 8; each page with attractive wood-engraved border, and several woodcuts within the text; pp. 7-8 torn where it was uncut in the corner, but not affecting the text; stitched as issued in the original blue printed wraps.

Rare religious primer for both young and older children alike, printed by a woman.





Ryle's work is made up of seven poems and hymns, each very much in tune with Victorian sensibilities, titled 'The Infant's Plea for Prayer'; 'On the Death of a Sister'; 'Hymn on Viewing the Ocean'; 'On the Death of a Brother'; 'Description of a Cottage'; 'Hymn on Creation'; before concluding with 'Hymn on the works of the Deity'. Attractive woodcuts are included throughout the text, with those accompanying the 'Hymn on the Creation' being particularly noteworthy.

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

OCLC records two copies, the National Art Library at the V&A in the UK, and Ohio in North America.



### SIMPLE RHYMES FOR LITTLE GIRLS

14 [CHILDREN]. SIMPLE RHYMES AND LITTLE LAYS of Nelly's Happy Childhood Days. London & Edinburgh: T. Nelson. [n.d., but 1868]. £ 400

FIRST EDITION. Oblong 12mo [6.2. x 9cm], 23 leaves, Colour-printed title, and 11 full-page colour illustrations. in the original publisher's paper-covered boards, with pictorial title-label, spine a little worn, with some loss of colour; else a very good copy of what is an extremely scarce little book.

Rare first edition of this charming book, made up of 'Simple Rhymes and Little Lays' and recounting 'Nelly's Happy Childhood Days', designed for very young children, specifically little girls, and particularly notably for the delicate colour illustrations.



The work begins, as one would expect with baby Nelly in her mother's arms, then progresses to her being a toddler, learning to walk and about the world around her, and, naturally seeking the 'Lord by Prayer'. Soon after a sister and elder brother, William, are introduced, and shown walking in the country and picking flowers, as well as learning to read, write and spell ('William gets on very well - / He can read, and write, and spell; / Nelly thinks him wondrous wise; / Better still, to learn she tries - / Reads a little every day; / William tells her that's the way'). The work concludes with 'Helping old age', Nelly now around 12 years old ('Many times have I been told / Folks are feeble when they're old; / Grandmamma, once young like me, / Now is nearly eighty-three! / Weak her frame, and dim her sight; / Leading her is my delight.')

Published by Thomas Nelson, its small format and delicate nature must have lead to a high destruction rate, and hence, now, its rarity.

OCLC records one copy in the UK, at Cambridge, and four in North America, at Columbia, Brown, Ocean States libraries and the Peabody Essex Museum.

### A FORENSIC EYE FOR DETAIL

15 **CLARKE, Louisa Lane.** THE MICROSCOPE: Being a popular description of the most beautiful objects for exhibition... London: G. Routledge & Co., Farringdon Street; and 18, Beekman Street, New York. 1858. £ 450

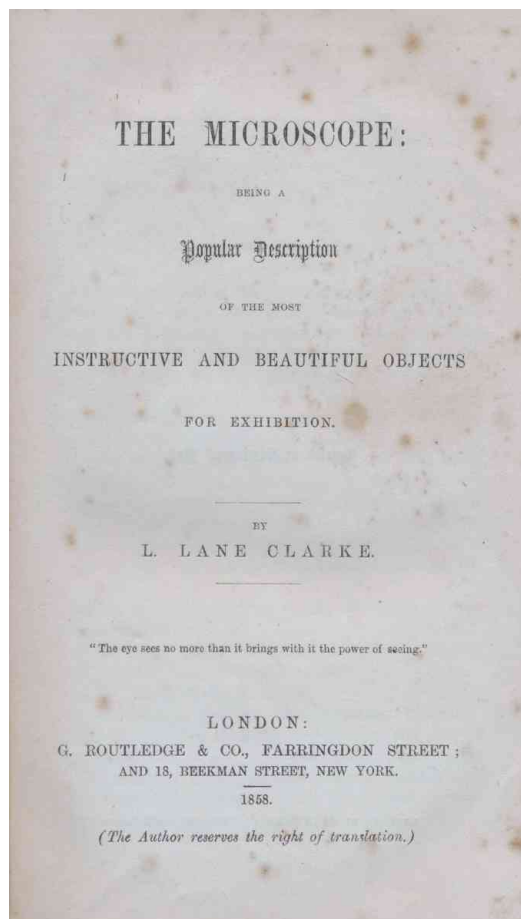
**FIRST EDITION.** 8vo, pp. xi, [i] blank, 231, [1] blank, 12 advertisements, and a further 'catalogue of Achromatic Microscopes' (pp. 12) tipped in at end; lightly foxed in places; in the original green blindstamped publisher's cloth, spine lettered in gilt and upper board with a central vignette of a microscope stamped in gilt; overall an unusually bright copy, with the contemporary ownership signature of 'Mrs. William T. Collings' on front free endpaper.

Uncommon first edition of this popular work on *The Microscope*, by a writer who evidently had a forensic eye for detail.

'The first thought of this little book was suggested by an Optician, who having a large sale for Microscopic Objects, and being often perplexed by the questions of his customers, as to the nature of the objects before them, requested me to write a Catalogue of the Slides in his cabinet, to which he might refer the enquirer. It was a pleasant occupation; and as drawer after drawer was opened, and every slide examined, the description of each swelled the small pamphlet into this little book, whose object is solely to accompany the Object-box







and explain its contents. There are no engravings because the mounted objects are the truest and best illustrations, infinitely more interesting than the highest delineations of art. A little expense and a little trouble will procure them all' (Preface, p. iii).

The work is set out over fourteen chapters, under headings such as 'Objects from the Arachnida'; 'Insect Parts'; 'Parasites'; 'Seaweeds'; 'Foraminated Shells'; 'Sections of Bone'; 'Hairs'; before concluding with 'Slides of Crystallization'.

Louisa Lane Clarke (née Louisa Lane; 1812-1883) was a British botanist and travel writer, best known for her microscopy work on plants. She was born in 1812 in the Channel Islands, the eldest daughter of Ambrose Lane and Elizabeth Lane (née Le Mesurier). On 14 September 1841, Lane married the Revd. Thomas Clarke (c. 1805 – 1864), Rector of Woodeaton, Oxfordshire. They then relocated to East Bergholt, Suffolk. Clarke wrote numerous travel guides, such as *Recollections and Legends of Serk* and *The New Parish Church of St. Ann*, but is best known for her later botanical work popularising microscopy, including, besides the present title, *The Common Seaweeds of the British Coast and Channel Islands; with Some Insight into the Microscopic Beauties of Their Structure and Fructification*. Her husband died in 1864 and she had relocated to Guernsey with her daughter, Theodora, by the following year. Clarke died in L'Hyvreuse, Saint Peter Port, Guernsey in November 1883.

Of particular note is the rather attractive 'Catalogue of Achromatic Microscopes, Barometers, Thermometers, Telescopes, Opera Glasses... Made and Sold by C. Baker, Nos. 243 & 244, High Holborn, London' bound in at the end of the work. A second edition of the present work appeared in 1863.

OCLC: 545543.

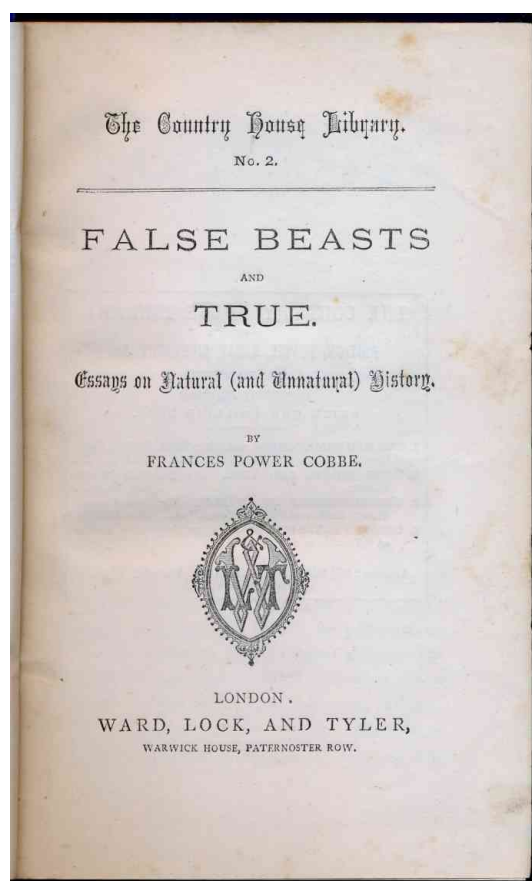
#### BY THE LEADING ANTI-VIVISECTION ACTIVIST

**16 COBBE, Francis Power.** FALSE BEASTS AND TRUE. Essays on Natural (and Unnatural) History... London. Ward, Lock, and Tyler, Warwick House, Paternoster Row. [1876]. **£ 300**

**FIRST EDITION THUS.** 8vo, pp. viii, [ii], 218, [2] & 26 advertisements; original decorated blue cloth blocked in blind and gilt.

Cobbe founded the 'Society for the Protection of Animals Liable to Vivisection' (SPALV) in 1875, the world's first organisation campaigning against animal experiments.

She humorously sums up her four essays contained in her work in the preface: 'There is one place of public entertainment and instruction—only one, so far as I am aware—to which all Londoners resort with nearly equal gratification. Not everybody enjoys a "happy day" at Rosherville. There exist people to whom the lectures at the Royal Institution seem dull. Statesmen do not often visit their own effigies at Madame Tussaud's, and nursery-maids lack interest in the debates in Parliament. Clergymen rarely frequent Cremorne; men of science are not seen crowding to Exeter Hall; street boys may sigh in vain for admission to the skating-rinks; and the penny-gaffs are not expressly calculated to afford relaxation either to the judicial or the Episcopal bench. Only at the Zoological Gardens are all differences of religion, politics, rank, culture, age and sex, merged in a common interest in the appetite of the lions, the agility of the monkeys, and the obesity of the hippopotamus. To give the great old Roman saw a new Darwinian reading, "We are animals, and nothing which has to do with animals is alien to us." And as the very dullest beasts and birds—the buffalo, the rhinoceros, the tortoise, and the cassowary—obtain a certain measure of public attention and sympathy, even so I hope those little sketches of their kin, however considerable their defects, may attract some small portion of interest, and possess their share of popularity.'

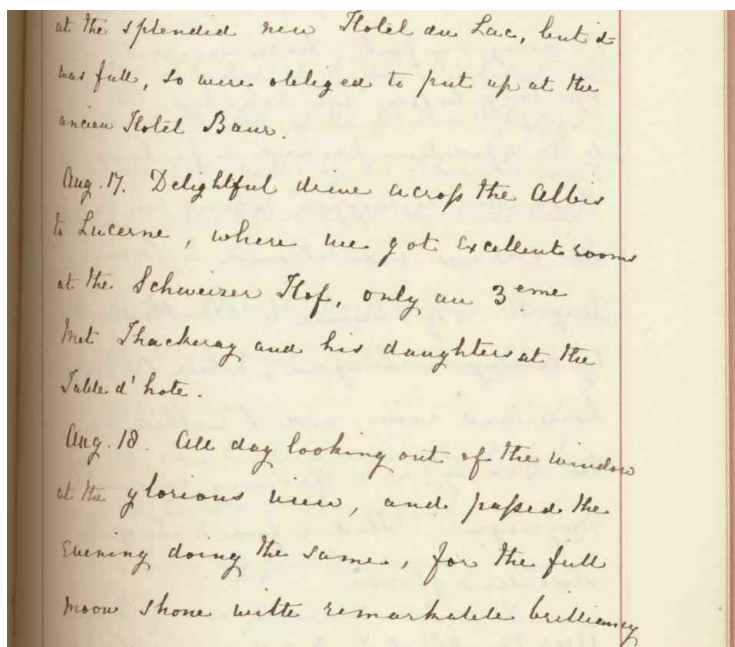
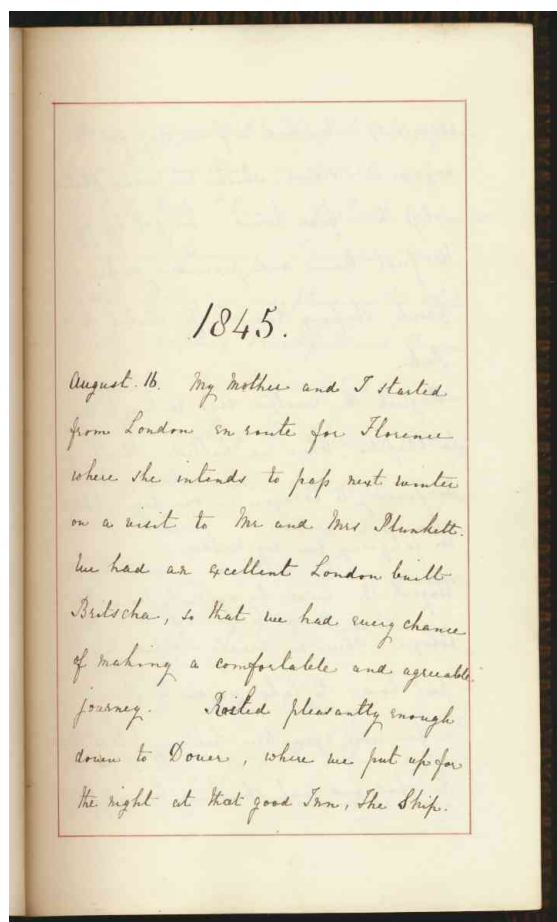


The work allowed Cobbe to articulate her beliefs about the capacity of domesticated animals, especially dogs, to think and to feel on a rudimentary level that approximated the human, and because they were emotionally so close to man and could express human qualities such as jealousy, disdain, fear and love. Neatly packaged in a one-shilling volume, the book was part of Ward, Lock, and Tyler's recently launched 'Country House Library,' aimed at a popular market of readers who would purchase their literature at railway stations and similar outlets.

Cobbe was clearly pleased with the result, for in her autobiography she notes that 'In 1875, Messrs. Ward, Lock & Tyler, for whose "New Quarterly Magazine" I had written two long articles on "Animals in Fable and Art," and the "Fauna of Fancy," asked my consent to republishing them in their "Country House Library." To this I gladly agreed, adding my article in the "Quarterly Review" on the "Consciousness of Dogs;" and that in the "Cornhill:" "Dogs whom I have met." The volume was prettily got up, and published under the name of "False Beasts and True."

Frances Power Cobbe (1822-1904), social reformer, anti-vivisection activist and leading women's suffrage campaigner, offered to send 'Copies forwarded gratis and post-free, on application by Jews', an offer apparently not taken up considering there is only one other known extant example.

OCLC records copies in the UK, at the British Library, and National libraries of Wales and Scotland, with five in North America, at Yale, Illinois, UCLA, North Carolina State and the Boston Athenaeum.



### 'MET THACKERAY AND HIS DAUGHTERS AT THE TABLE D'HOTE'

17 [CONINGHAM, John.] 'JOURNAL' [Annual account of holidays chiefly taken in Europe from 1845 to 1881.] 1845-1881. £ 1,250

MANUSCRIPT IN INK. Large 8vo, [24.5 x 16 cm] pp. [480], written on hot-pressed paper with red rule boarder; watermarked 'J. Whatman, 1858'; contemporary brown morocco by 'J. Leighton, Brewr St.'; gilt over red edges; spine lettered in gilt, some scuffing to extremities but otherwise in good condition.

An annual travel journal covering over 30 years of holidays taken by John Coningham, a wealthy London based wine merchant. Coningham was able to take his annual vacation, usually from mid August until early October each year, chiefly in France, Italy, Spain and Switzerland, with a few excursion to various parts of Britain when revolutions and war interrupted his continental tours.

Perhaps Coningham was guided by his profession as a wine merchant in choosing some of his visits, however, he rarely ever mentions any business and his account records chiefly own interests and development. He sometimes travelled alone, with one of his nieces, and throughout his marriage with his wife as companion.



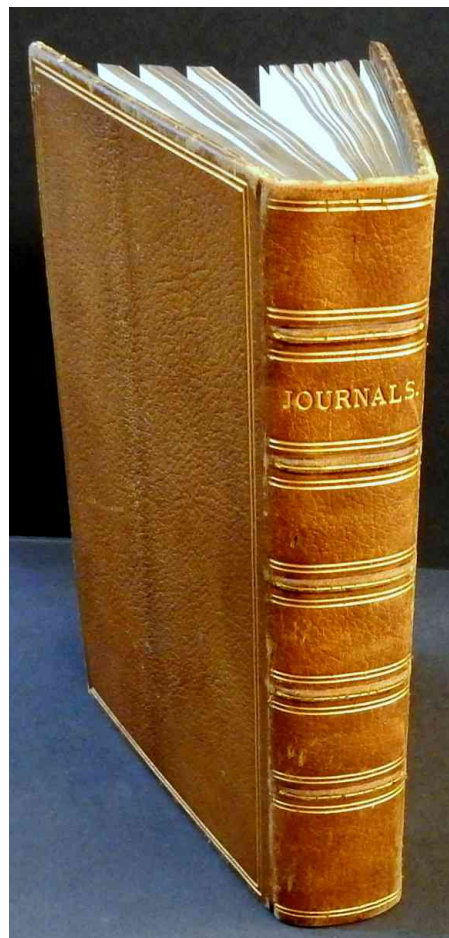
Rather annoyingly he did not think to ever mention his own name in the journal, doubtless the account was written for his own personal use with no idea anyone would, outside of his family, would ever want to read it. As the paper is watermark 1858 the first fifteen years would have been transcribed from another journal, however after this date he appears to have penned his account of each vacation in the bound volume when he arrived back home, probably from notes jotted during his journeys.

This was a man who at first took his visits clutching a copy of one of *Murray's Handbooks for Travellers* as his guide, often quoting in precise form *Murray's* and adding his own comments. At the beginning of the *Journal* in 1845 the majority of the travelling had still to be taken by carriage with precious few railways easing the journey. The quality of accommodation at inns and hotels and food they served was often terrible and one of the trials of touring.

The *Journal* opens on August 16th 1845 'My Mother and I started from London en route for Florence where she intends to pass next winter on a visit to Mr and Mrs Plunkett. We had an excellent London built Britscha [sic] so that we had every chance of making a comfortable and agreeable journey.' They 'railed down to Dover and the next day took a voyage to Ostend, over the next few days they got as far as Cologne by railway but then they took post horses to Bonn. Bonn was far more agreeable the 'body and soul stinking town of Cologne'. At Mainz they 'stopped at the Hotel d'Angleterre, which was occupied yesterday by La Reine d'Angleterre and P. Albert, who are making a little tour in these parts. The chambermaid took me into the royal bedroom, which was very splendidly got up for the occasion with white lace and other decorations.' Onward they travelled through Italy with their own carriage, John still something of an unseasoned traveller describing what Murray saw at Pistoia rather than his own impressions - soon however, he is less dependent on such props and speaks more of his own mind.

They arrive in Florence after a month and on the 20th September 'Passed a week in Florence, not very pleasantly, for I was not at liberty enough to do what I pleased and amuse myself in my own way. Therefore I cannot say I was sorry when the day fixed for my departure arrived, and for the first time, I left Florence without regret. Having wished my mother good bye, who at the last minute, would I think have gladly accompanied me, but I did not give her much time to think about it. I started early in the very comfortable Britscha....' This allusion to having visited Florence before is elsewhere alluded to in the journal and Coningham appears to have travelled in Italy, Austria and as far as St Petersburg in the early 1840's when he was still in his early 20s. On the 23rd September he describes how he is now in 'a state of freedom' and one feels he was glad to be away from his mother! He came back through France and at Bordeaux where he 'Passed the morning in the cellars, tasting the wines of 1844, and found it a very unpleasant business, Claret when only a year old, bears the closest resemblance in flavour to red ink.' For this year he arrived back in Britain on the 29th October but was back in Florence in to bring his mother back home the following March.

Also in 1846 Coningham he travelled though France but this time onto Spain. On August 20 he describes 'Paris at this season being as disagreeable as London' so decides to move quickly to Tours 'went to the Hotel du Faisau, recommended in the Handbook as "clean good and comfortable", but it deserves none of these adjectives.' He was rather unimpressed with Spain 'The road is good, except in the towns, when it is infamously bad, as miserable as the towns themselves, which seem more poverty stricken than any I ever saw in Italy.' At Vitoria 'The Chocolate at breakfast was excellent, the butter quite a curiosity in its way. I learned afterwards that the Spaniards do not like fresh butter, as the consider it insipid, they prefer it in the most highly rancid state.' He was not impressed by the Spanish landscape 'No green object is to be seen, no hedges or trees, no rippling streams, dusty calcined brown is the sad universal colour of the dreary landscape.' He gets to Burgos and describes the cathedral but sees nothing else their of any note and on August 30th 'We traversed a county rather more hideous if possible than that we had passed through yesterday; it was frequently hidden from all observation by dense suffocating clouds of dust.' Once in Madrid he visits the 'Museo Reale, the only inducement for making the weary pilgrimage to Madrid. The architectural merits of the exterior of the building are inferior to those of the sister establishment in Trafalgar Square. It is impossible to imagine any building more utterly contemptible.' Having taken a tour of the Italian picture, many of which he admired, 'I unfortunately visited the rooms counting the Spanish after having seen the Italian School. I could not have imagined that Velasquez would have appeared so coarse, or Murillo so mean. Spanish Art is so much below the Italian in sentiment, poetry and grandeur, that when seen in close companionship with the latter, it sinks below its true level, and appears almost contemptible.' He tries to see a bull fight but cannot get a ticket, however the bulls decline to fight and the 'Madridenians... got angry at being "done" out of their fun' started to fight and an infantry regiment was called and threatened to fire on the crowd who very wisely quickly dispersed. The Escorial was next on his list 'the exterior of the building has no pretence to beauty of any kind' he visits the royal mausoleum 'with the Kings are all on one side of the chamber, and the Queens on the other; in Spain propriety and etiquette survive even in the grave.' He was more than glad to leave Spain.



In 1847 Coningham travelled through Holland, and at Rotterdam he joined a friend called Webb, they 'In the evening we strolled into the "schpiel houses", an institution peculiar to Holland. They are in fact pot houses or drinking places, where two to three fiddlers are kept hard at work all the evening, and where filles publiques of the lowest class are ready to dance or depart with anyone that may ask them.' The town of Brock he describes as 'celebrated for being the cleanest village in Europe. It is certainly very clean, but is a mere toy of a town, and the dairies are miniatures compared with those in England.' He visits various public and private collections of picture describing the great works and his opinions of them before continuing his travels via Frankfurt and onto Vienna giving descriptions of the main places on the route. Again he fairly systematically ticks off all the major buildings and collections in Vienna 'Dined at the Erzherzog Carl with the same company as yesterday, and afterwards heard Strauss's band in the Volksgarten but it was not very effective, owing to a deficiency of brass instruments, which are so necessary to be in force for outdoor performances.' Coningham later decides that 'Vienna certainly did not seem so pleasant a place as it was when I first visited it in 1841. Either Vienna or I have changed for the worse during the last six years.' Maybe he felt a premonition of the Vienna Uprising the following year.

In 1848 Coningham, travelling with 'Annie', was confined to Britain for part of his holiday due to revolution in Europe. Undaunted, at the end of July he nevertheless travelled on the continent. At Frankfurt 'Found very few strangers there; the hotels were really quite empty' and against Bale 'Had no difficulty getting rooms at the 3 Rois for there was scarcely any one there besides ourselves. This revolutionary year must be a serious loss to Switzerland.' Almost every succeeding year John Coningham travelled somewhere with Annie and was now clearly at home in Europe and mixing with well-to-do middle-class circles recording on August 17th 1853 at Lucerne, whilst staying at the Schweizer Hof they 'Met Thackeray and his daughters at the Table d'hôte.' Annie who is first mentioned in the Journal in 1848 was his future wife Anne Browne who he was to marry in 1856. It seems very odd that they travelled together prior to their marriage, John mentions later in the journal for 1867 that Annie's health was not good enough to allow of her making a tour with pleasure; She therefore decided on going to stay with my sister at Tunbridge wells, whilst I went away for a few weeks. The loss of her companionship, the first time in 20 years, was a sad drawback to my enjoyment.' Annie was not well the following year and although they made a trip to Switzerland, she was to die in December 1868.

For 1869 all that is noted is 'A sad dismal blank' and was clearly too inconsolable to take a holiday alone. This is born out by his remarks notes for 1870 that the Franco-Prussian War 'effectually put a stop to any touring abroad in my wonted haunts; besides I was now alone, and should have been far more likely to feel pain and sadness than any kind of pleasure in more pleasant places where I had passed so many happy days of my too happy life.' Like any good Victorian he took his sadness out on killing enormous numbers of partridge on shooting trips with friends in Scotland!

Later he begins to take his nieces Charlotte and Annie abroad with him until 1878 when he stopped writing in his journal, except for one last note where for 1881 he notes that it was 'One of the saddest days in my too happy life. Left Heathfields for ever, having passed there 20 years of such perfect happiness, as I believe rarely falls the lot of any one in this world.' Heathfield Lodge was his home near Ascot where he had lived since 1861 when he probably had the house built, for there are two years where he did not travel in 1861 and 1862 where he only notes that he was at 'Ascot'

John Coningham's father, William (1757-1826), was a London based merchant, probably from Londonderry in Ireland, who chiefly traded with Ireland but is also known to have traded in West Indies, and through is brother connected with the slave trade too, but later also traded in the East Indies. John. As John was the youngest child through his father second marriage and we know he was educated at Eton and it is fairly certain that a partnership was bought for him 1845 in the wine merchants of Gledstones, King & Co. of 11 Regent St, close to the clubs on Pall Mall. Gledstones had been trading in some form had been trading as wine merchants since the end of the eighteenth century and from from Coningham's involvement became known as Gledstones, Coningham & Co. When John took over sole ownership of the business in 1867 it traded under his name alone until his death when the wine merchants continued for a few more years. He was also from 1846 on the death of his father, a director of the Albion Insurance company and clearly had various sources of revenue.

Unfortunately, not much information about John Coningham is recorded, he and his wife left no decedents and their property was dispersed to various family members.

## GIFTED AND ECCENTRIC

18 **COWDERY, Charlotte.** ISLAND LEAFLETS. Poems by Charlotte Cowdery. London: Longmans, Green, and Co. 1871. £ 285

SECOND EDITION, ENLARGED. 8vo, pp. viii, 160; lightly foxed in places; in the original publisher's cloth, spine lettered in gilt, upper board ruled in gilt and black, minor rubbing to extremities, otherwise a very good copy.

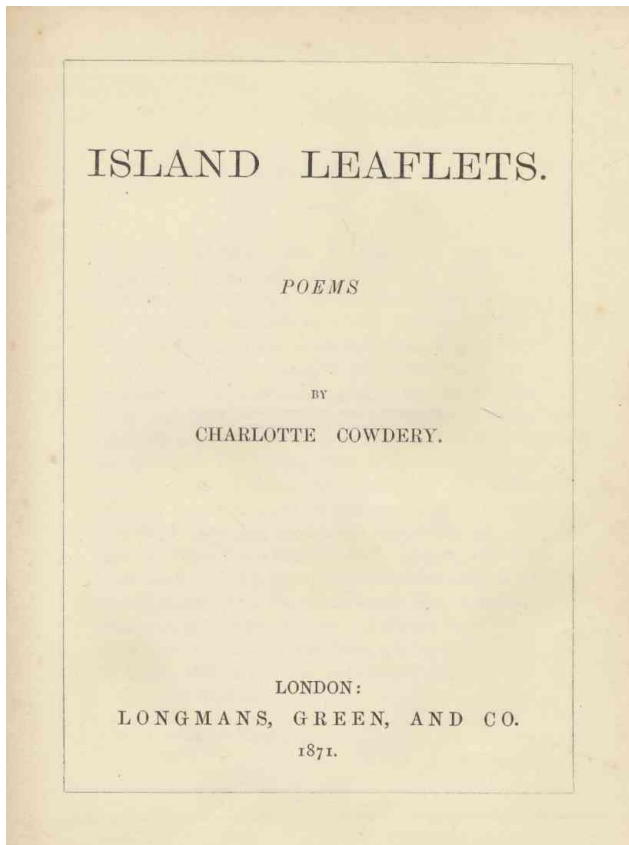
At the time the work was published Charlotte Cowdery worked as a seamstress where she lived at Newport on the Isle of Wight. Born in 1833,

### THE HAPPY SERVANT GIRL.

HER heart's at ease, her mind's at rest,  
Unburdened, free from care,  
Her work is hard, yet light her breast,  
And calm composure's there.

The Queen upon her throne hath cares,  
For all her country round,  
While on her brow a crown she wears,  
Her heart is often bound.





Charlotte's mother was widowed only six years later, in addition to bringing her daughter up there were also with ten other siblings to nurture on very little income. Indeed, her mother was reduced to becoming a 'mangler' of cloaths and later a laundress taking in other peoples washing to earn a living, right up until her death a few months after *Island Leaflets* was published.

Clearly quite a few of these poems are autobiographical with such titles as 'The Widow's Prayer for her Soldier Boy', 'The Milliner's Workroom', 'Dear Mother, I'm Happy, Don't Fear', 'The Widow's Cap', 'On the Death of a Beloved Father', and 'Mother, Rest'. Others poems which are on marriage, births and deaths may relate to her siblings including one titled 'My Sister's Grave'. Charlotte was also fond of using acrostics on various names in her poems. Sentimental and religious themes also attracted her attention and were probably expected by her readers. These include such titles as 'The Wild-flower Cross - written after arranging flowers on the graves of Mr and Mrs. Broomfield, late of Newport, Isle of Wight', 'The Little Gipsy Girl' and 'The Cottage Invalid'. Others poems depict of events and people including 'The Battle of Nawabgunge fought on June 13, 1858', and 'Prince Alexander John Charles Albert'.

Charlotte appears to have been a somewhat disturbed (or at least difficult and probably justifiably frustrated) person for she is recorded on several occasions as being thrown out of church and attacking a Sunday School teacher etc. These happenings found her before the

magistrate but no fines or other actions were taken against her. It would appear there was a tacit acknowledgement that Charlotte was both gifted and eccentric. She lived in Newport for the rest of her life and died there in 1916.

The first edition was published under the title *Poems* in 1870, and included a portrait of the author. In her preface to this second edition she notes that 'As some of you have remarked that many of my early poems were missing in that collection I have endeavoured to meet your wishes by offering you a Second Edition in a somewhat enlarged form, and with a few additional poems. I cannot express my gratitude on finding that my name once appearing in print should have attracted the notice of many long-lost-sight-of friends, some of whom, indeed, I have not seen since my childhood, and scarcely expected to hear of again. Hoping that my little book with its many imperfections may be as kindly received as its predecessor was, and that should it fall under the eyes of others than those for whom it is more immediately intended, it may be kindly looked upon as the simple effusion of a self-taught orphan.'

OCLC records four copies worldwide, two in the UK, at Cambridge and the National Library of Scotland, one at Trinity College, Dublin, and in Canada at the University of Waterloo.

### DEAN'S FIRST "PICTURE PLAY BOOK" PRESENTED 'TO THE YOUNG LADIES AND YOUNG GENTLEMEN OF GREAT-BRITAIN'

19 [DEAN & SON]. PAINTED PICTURE PLAY BOOK. for all good boys and girls Dean and Son, 31 Ludgate Hill, 3 doors west of Old Bailey. [1855]. £ 650

**FIRST EDITION.** Folio [34 x 25.5 cm], 33 leaves, including title and dedication leaf, printed on one side only, with hand coloured wood engravings throughout; corner of title torn away (not affecting the text), otherwise, apart from some occasionally dust-soiling, an unusually clean and bright copy internally; in the original pictorial publisher's printed boards, with central roundel of a little boy painting at an easel with his sister looking on, expertly rebacked, with adverts for various Dean Publications on the back cover, some rubbing, but overall a very good copy.

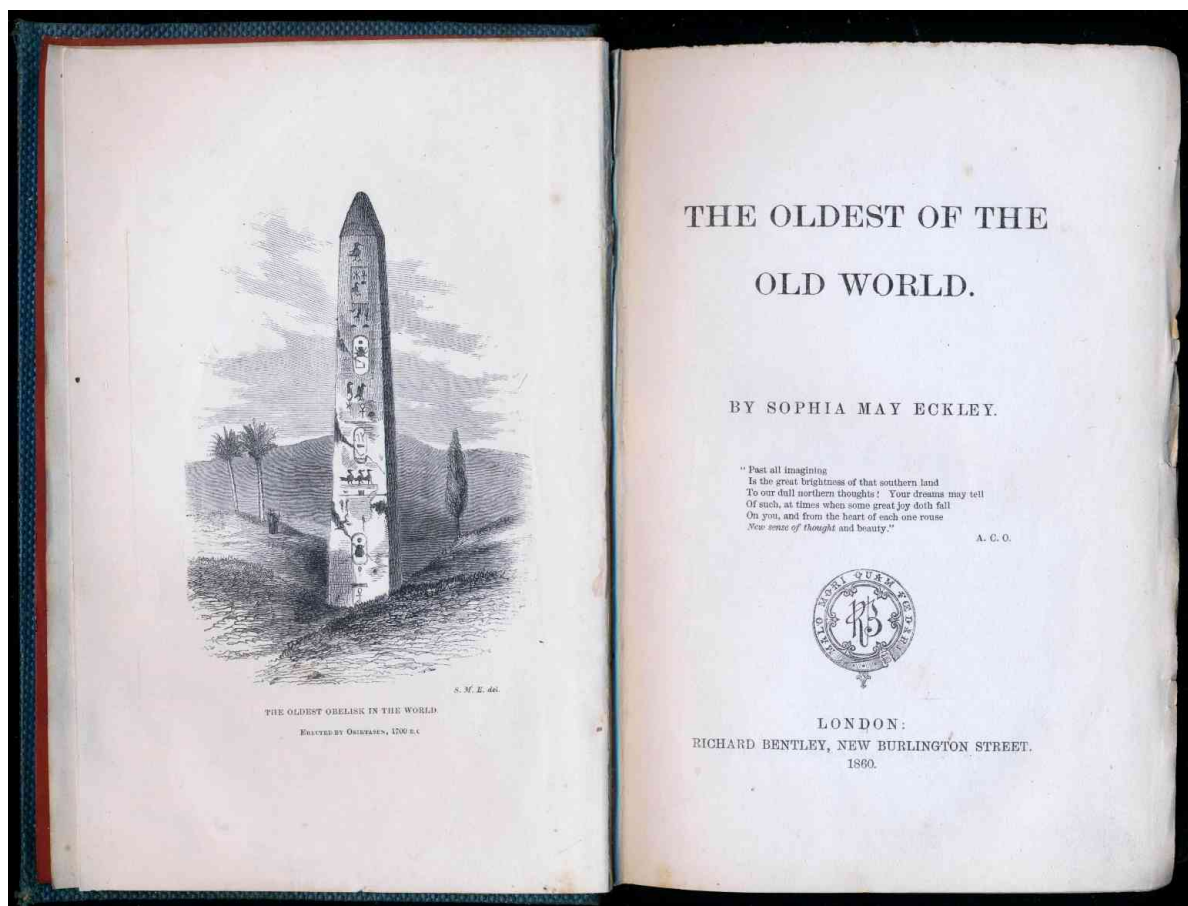
Scarce first edition of Dean and Son's first 'Picture Play Book', recycling redundant and active wood-engravings from previous publications as a new picture book. There is also the possibility that some of the wood blocks were created for works but never got to issued. Dean and Son thinking to use for them to recover their costs.











### FALLING OUT OF FAVOUR WITH THE BROWNING

20 **ECKLEY, Sophia May.** *THE OLDEST OF THE OLD WORLD.* London: Richard Bentley, New Burlington Street. 1860. **£ 750**

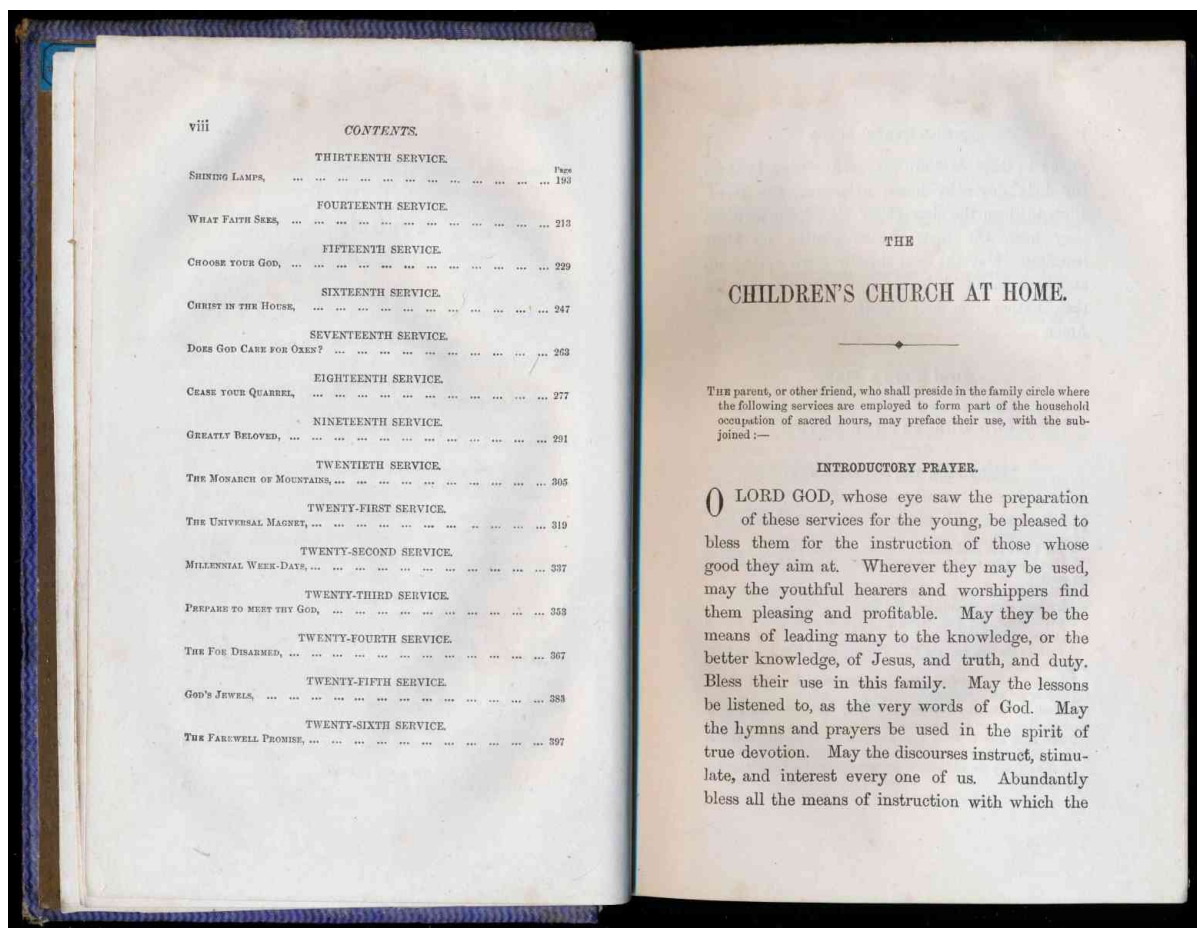
**FIRST EDITION.** 8vo, pp. xii, 300; with engraved frontispiece; with half title and rear free endpaper removed, tear in gutter of pp. 157/8, otherwise, apart from some light spotting in places, a clean copy throughout; uncut in the original green blindstamped publisher's cloth, spine and upper board lettered and tooled in gilt, some light marking, but overall still a very appealing copy.

Scarce first edition of Sophia Eckley's *The Oldest of the Old World*, a travelogue detailing her saunter in Egypt and Palestine.

Sophia Eckley left Leghorn in October 1857. In Cairo the only legitimate style of sight-seeing was on a swift, well-trained donkey. By mid-November she was on a Nile boat; her diary account was somewhat brief, with asides on topics such as dances and songs of the Arabs. The ascent of the Great Pyramid was both difficult and dangerous: the local Arabs had a reputation as the worst specimens of degraded people. Her mother was the only woman in the party to make the ascent, writing her name on the topmost stone. Miss Eckley set off for the desert at the end of January: the party had twenty-two camels, three horses, five camel-drivers, a dragoman, a valet, a cook and eighty live fowls. They spent seventeen nights camping. They provided themselves with every possible comfort, but did not get used to the camels' mode of locomotion. Miss Eckley spent two weeks in February 1858 in Jerusalem. She left for Constantinople on 3rd April 1858 and by way of Balbec, Athens and Malta arrived back in Italy by the end of April.

Sophia May Eckley (1823-1874), was an American poet and spiritualist medium who had a close relationship with the poet Elizabeth Barrett Browning. She had befriended the Brownings in Italy, and corresponded extensively with Elizabeth with whom she developed an intense friendship from 1857, as a result in their shared interest in spiritualism. Indeed in 1858 Barrett Browning had a portrait of herself commissioned especially for Eckley. However, by 1860, their relationship had cooled, the rift reportedly caused by a disagreement over the truthfulness of Eckley's claims that she had communicated with Barrett Browning's deceased family members. The rift became all the more clear with Browning being particularly critical of the present work, writing in a letter, "Have you read this book? It is of the calibre of a school-girl's exercise (& not a clever school-girl)". Besides the present work, Eckley published two further books during the 1860s, *Light on dark days; or, Meditations for Lent* (1863) and *Easter Roses* (1864), together with two collections of poetry, titled *Poems* and *Minor Chords*, published in 1863 and 1869, respectively.

OCLC records five copies in North America, at Baylor, Dickinson College, Duke, Boston Athenaeum and Boston Public Library.



## HOME WORSHIP FOR CHILDREN

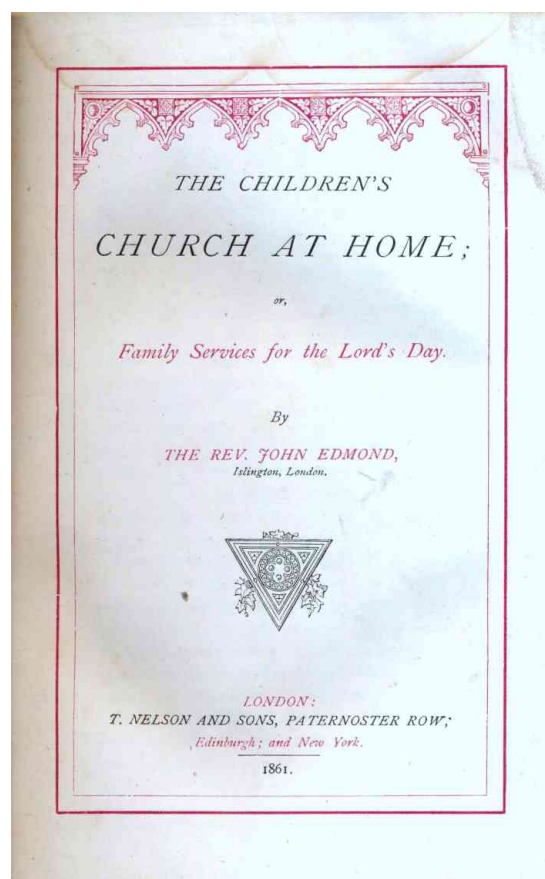
21 **EDMOND, The Rev. John.** *THE CHILDREN'S CHURCH AT HOME*; or, Family Services for the Lord's Day... London: T. Nelson and Sons, Paternoster Row; Edinburgh; and New York. 1861. £ 285

**FIRST EDITION.** 8vo, pp. viii, 9-409, [1]; without the half-title; minor stain at head of prelims, otherwise clean throughout; in the original blue blindstamped publisher's cloth, upper board and spine lettered and blocked in gilt, lightly sunned with some surface wear and rubbing to extremities, but still a very good copy.

Uncommon first edition of *The Children's Church at Home*, containing twenty-six family services, designed for a 'family circle' and to be presided over by a parent or friend, sufficient for successive Sabbaths of an entire year.

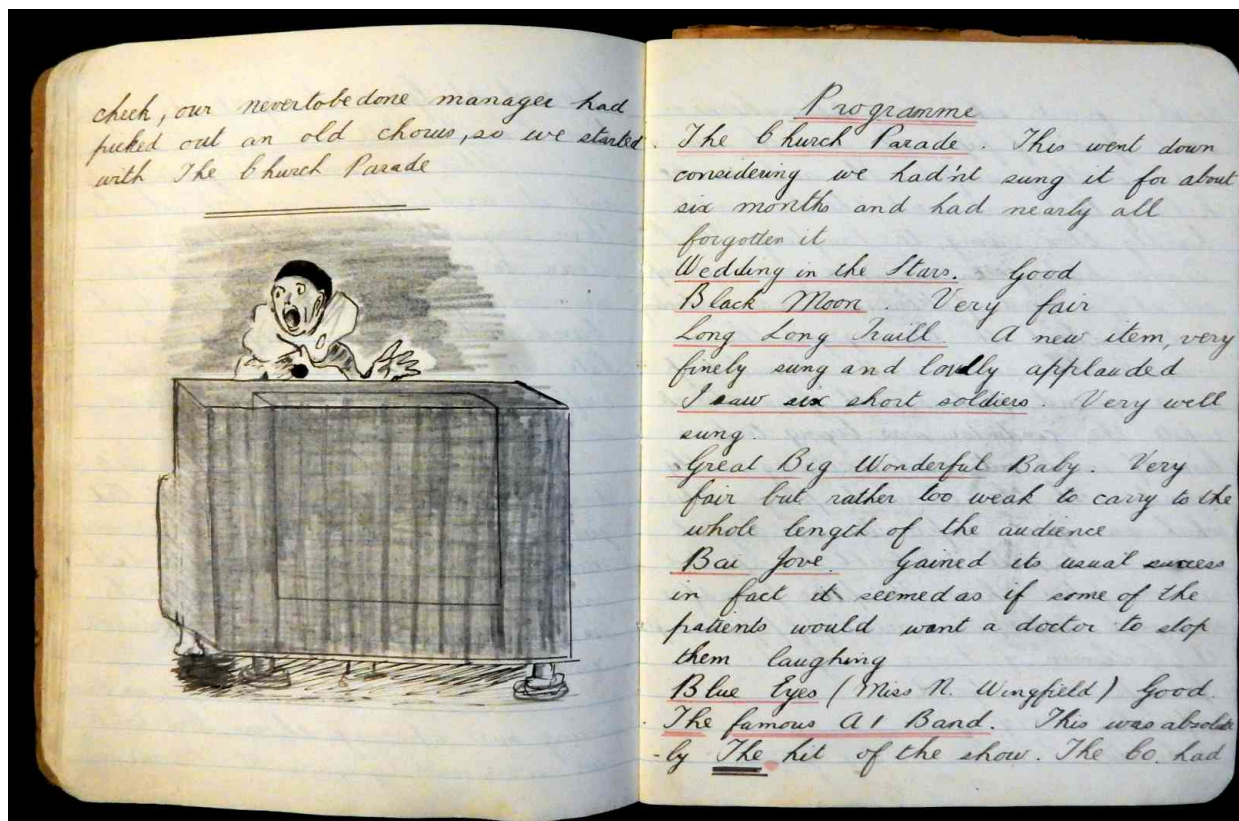
'Every observer of children knows how imitative they are, how fondly they copy into the sphere of their juvenile life, the doings of the grown world. They are housekeepers, merchants, soldiers in play; they translate into miniature likeness the farm, the workshop, the railroad, the ship. It occurred to the writer, that advantage might be taken of this principle in the preparation of a volume of discourses for the young; that possibly, if the papers were so arranged as to present something like a copy of the order of services obtaining in public worship, the book might have additional interest and attractiveness in youthful eyes... The subjects of discourse have been selected and arranged so as to present as much variety as possible. Some are connected with Scripture characters of note, some are on the essential doctrines of the gospel, some on special but important views of duty, some are anecdotal, some more didactic, some have threads of allegory. All it is hoped will be found simple instructive and pleasing' (pp. v-vi)

The Reverend John Edmond (1816-1893), Scottish divine, was the first minister of the Islington congregation of the United





Presbyterian Church in Highbury. Edmond was part of a vigorous effort made by the United Presbyterians, and other Scottish churches, to revive their congregations in London, at the time deemed a rather hazardous enterprise by Edmond, for he left large and flourishing congregation in Glasgow to build fresh one in London. *Children's church at home* was published in two series in 1861 and 1863 respectively, the family-friendly services comprising short readings from the Old and New Testaments, a sermon, hymns and prayers. Edmond was untimely successful in attracting backsliding Scots in London to come back into the fold of Presbyterianism. OCLC records four copies in the UK, at Cambridge, Oxford, National Library of Scotland and the British Library, and five in North America, at Alberta, Virginia, Chicago, the Graduate Theological Union Library and the Garrett-Evangelical Theological Seminary.



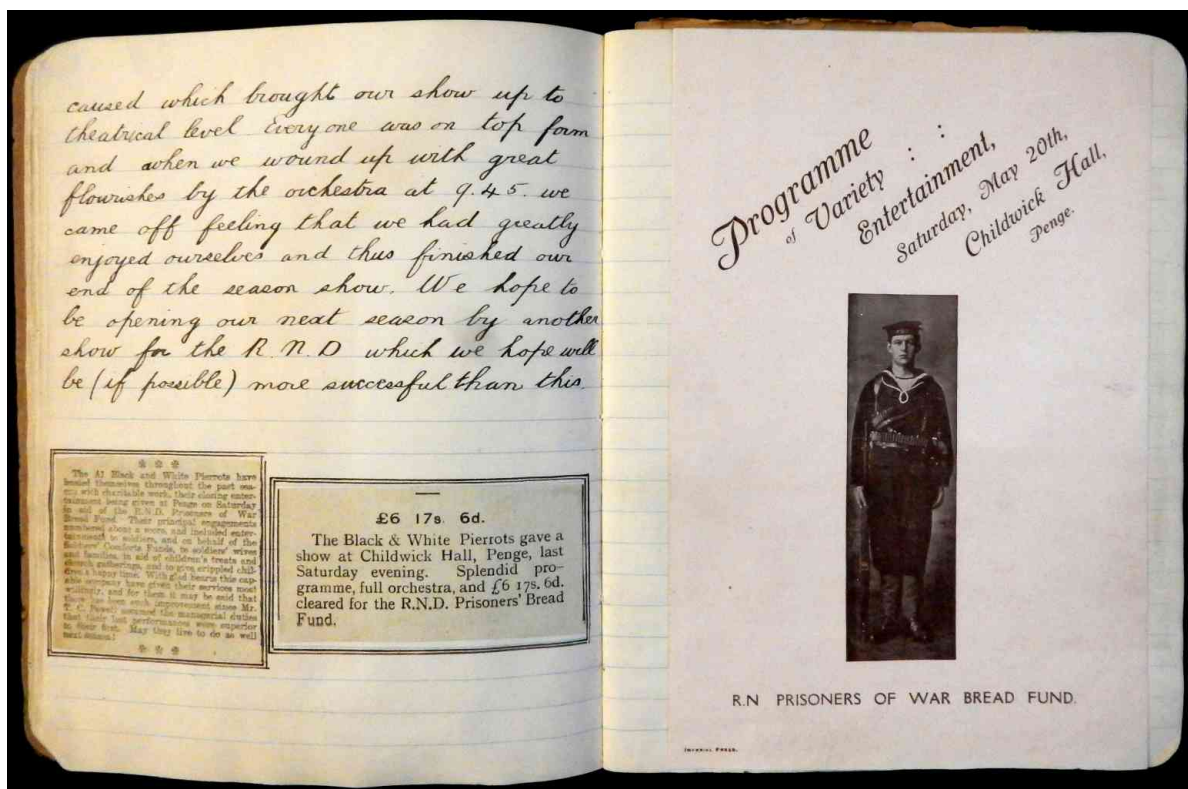
### FASCINATING RUNNING COMMENTARY OF THEIR CONCERTS

22 [ENTERTAINMENT]. RECORD OF THE A1 BLACK AND WHITE PIERROTS, a touring troupe during the Great War. [Croydon & London], 1915-1918. £ 750

4to pp. [68] manuscript notes, including programmes and newspaper cuttings, with 52 pages unused; original black limp cloth.

The A1 Black and White Pierrots were formed in October 1915 in order to raise funds for various charities, although in the long run the concerts and recipients of the money they raised went toward charitable work in aid of the war effort.

We do not know who kept the scrapbook although it is clear they were one of the cast members of the A1 Black and White Pierrots. They kept a running commentary of each of the concerts, noting down which of the pieces performed were successful or not. In the four months prior to our notebook being started the writer notes 'We gave shows at The London Cripples Home Stepney, at St Albans Thornton Heath, at St Stevens Norbury, and four or five times to our own church and missions, also to wounded soldiers.' The first concert for which there is a full report was that given on the 26th February 1916 'at the Croydon Gas Co's. Hall to Wounded Soldiers'. 'This was our first really big venture as a Party and perhaps open[ed] new opportunities. The Audience consisted of about 150 wounded soldiers and a few employees etc. of the Gas Co. We were greatly appreciated, the choruses were well taken up and except for a slight mistake in the time we had to finish, which forced us to cut the programme short, everything was successful.' Following this summary is a tipped in copy of the printed programme together with a written a review of each separate number performed: '1) "The Opening Chorus" went very well. 2) "Black Moon", very well, seemed a bit ragged in taking up the chorus. 3) "Elegant Bertie". Fair, but a bit to old to do much longer. 4) "The Army of today's all right". The hit of the evening, the Uniforms worn etc. causing great laughter, the chorus was well taken up. 5) "Koo la loo". Undoubtedly a great addition to our Programme, the jokes etc. contained in it was very well appreciated.' Not everything was so well received however and the "Operatic Finale." Good but uncertain in places.' In fact the night was supposed to contain twenty pieces but only thirteen were performed due to the time constraints.



On the 28th February 1916, they gave a similar programme to the 'Shaftesbury Society Cripples Mission.' This was their 'first show on a Concert Level in which an admittance was charged and proper appliances such as curtain and footlights were used. The show took place at St. Paul's Parish Hall, Thornton Heath and included twenty-two separate numbers with the evening not finishing until 10.45. Still 'Al Black and White Pierrots' were pleased to have raised £8, despite a number of turns being failures. The second item on the bill called Black Moon a 'coon song', which was given by Miss Nellie Wingfield accompanied by other cast members, found that the 'harmonizing was rather a failure as Mr Powell had got a bad cold.' Item seven on the programme 'Peptonised Milk' was 'well recited but too long to be appreciated.' The main successes that night being 'Bai Jove' not included in the printed programme, and 'When you come home' clearly a sentimental ballad.

On March 20th they entertained the wounded at Ecclesbourne Road, Hospital which included some '50 or 60 wounded' and for much of the season the entertainment's were devised for chiefly wounded troops or raising money for the 'Royal Navy Prisoner of War Bread Fund', the 'Tipperary Club' and other similar groups. Other needy groups were not forgotten as money was still needed for the 'Croydon Poor Law Institute' and entertainment for the 'junior habitation of the Primrose League and 'The Mile End & Stepney Cripples.

The writer breaks off their accounts of each concert towards the end of 1916, perhaps the original idea was to make a record what acts and songs did or did not work and by this time the notebook had served its purpose. The troupe continued in some form until at least the end of the war as a loosely inserted programme for a 'Grand Evening Concert to be held in the aid of the funds of The national Federation of Discharged and Demobilised Sailors and Soldiers (Croydon Branch)' as held at the north End Hall on September 18th 1918 less than a month before the armistice. Several of the performers from 1915 are still present by which time they had given some 100 concerts and were now dedicated to raising funds for YMCA Huts, Hospitals and Camps according to a contemporary advertisement.





23 [FAN]. ASHTON, Sarah, *fanmaker*; & WILSON, George. *engraver*. SHAKESPEARE'S, SEVEN AGES. [London]: Published 1 Janr. 1796, by Sarah Ashton, No. 28 Little Britain. G. Wilson sculpt. [1796]. £ 3,250

*Stipple engraved paper fan [24 x 46 cm when opened] with seven illustrative ovals below the title, each separated with ornamental trophies depicting the paraphernalia of ageing, together with engraved text below and the makers legend; some wear and old repairs chiefly to the verso; mounted on wooden sticks.*



A well delineated fan illustrating the progression from infancy to dotage accompanied by Jacques soliloquy speech given in Act 2, Scene 7 of Shakespeare's *As You Like It*. The text, for the most part, is taken from the edition of Alexander Pope and George Steeven, some minor contractions including 'ye' for 'the' and 'wt' for 'with' etc., by the engraver.

The first medallion, 'the infant', on the far left-hand side of the fan leaf depicts a young woman cuddling her young son and sitting on a chair in side profile. 'The whining schoolboy' is an image of a young boy making his way to school; 'the lover' illustrates a young man holding a fashionable hat in his left hand whilst holding a letter in his right, which rests on a large table. 'A soldier' shows a man at the zenith of his life, both mentally and physically; he is clad in armour, holds a sword in his left hand and places his right hand firmly on his hip while looking out at the viewer; 'and then, the justice' records a man with a round belly who sits in a chair and is dressed in a rich costume. 'The sixth age' illustrates a more wizened man, bent over and carrying a sack over his shoulder. The 'last scene of all' features an old man sitting in his chair, now experiencing a 'second childhood' and supported by a young woman.

Unusually, the fan was published by Sarah Ashton, who was admitted in 1770 to The Worshipful Company of Fan Makers when she carried on her late husbands business in Little Britain. She went on to publish at least 13 engraved fan designs. On the 26th June 1807, *The Gentleman's Magazine* reports her death: 'At Mrs. Fielde's, in John-street, Pentonville, after a long and painful illness, aged 69, Mrs. Sarah Ashton, late of Little Britain, wholesale, fan-maker. She was a woman whose memory ought to be preserved, as affording a most edifying pattern of piety, charity, patient sufferance, and almost peculiar gentleness and sweetness of mind and manners; whose death is severely felt by a large and highly respectable circle of mourning friends.'

Schrieber collection 157; see Rosanna, L. D. C. Harrison MA research *A scholarly catalogue raisonné: George Wilson and the engraved fan leaf design, 1795-1801* University of York, 2012.

'A LADY'S BOOK, GRATIFYING ALIKE TO THE EYE AND THE MIND'

24 FENNELL, James H., and Mrs. E.E. PERKINS, *Illustrator*. DRAWING-ROOM BOTANY... With illustrations, by Mrs E.E. Perkins, Professor of Botanical Painting. London: Joseph Thomas, Finch Lane, Cornhill. 1840. £ 575



**FIRST EDITION.** 8vo, pp. 32; with 18 fine hand coloured engraved plates (including the frontispiece); some foxing but generally clean internally; original publisher's green cloth gilt, lettered cloth, upper cover with loss of gilt, spine and joints worn, and corners bumped.

Dedicated to Jane Loudon, the object of this work 'is to enable Ladies (for whom it is principally written)... to determine the class to which any flower belongs... [and] to interest its readers in the beautiful science of which it treats.'

James Hamilton Fennell (1815-1884) who described himself as a 'Scientific and Literary Writer' also published such titles as *The child's book of zoology* (1839), *A natural history of British and foreign quadrupeds* (1841), and various type facsimile reprints of early newspapers. He also produced three journals called *The Shakespeare Repository* (1856); *The Shakespeare Cyclopædia*; (1862; *The Antiquary, a monthly journal* (1876) none of these succeeded in getting very far and were probably used as vehicle for selling second-hand books. One could be unkind and call him a useful writer rather than a hack, for he probably filled endless column inches for small fees and no acknowledgement.

He joined his lot with another writer/illustrator Mrs E.E. Perkins to capitalise on the growing demand for books on 'Ladies Botany'. The *Literary Gazette* enthusing that 'This volume is prettily illustrated with no fewer than Eighteen Coloured Plates; and is at once very simple, natural, and instructive to the botanical student, or amateur. It is also quite a lady's book, gratifying alike to the eye and the mind, and containing the elements of the science, amusingly relieved by apt quotations relating to the subject matter discussed.'

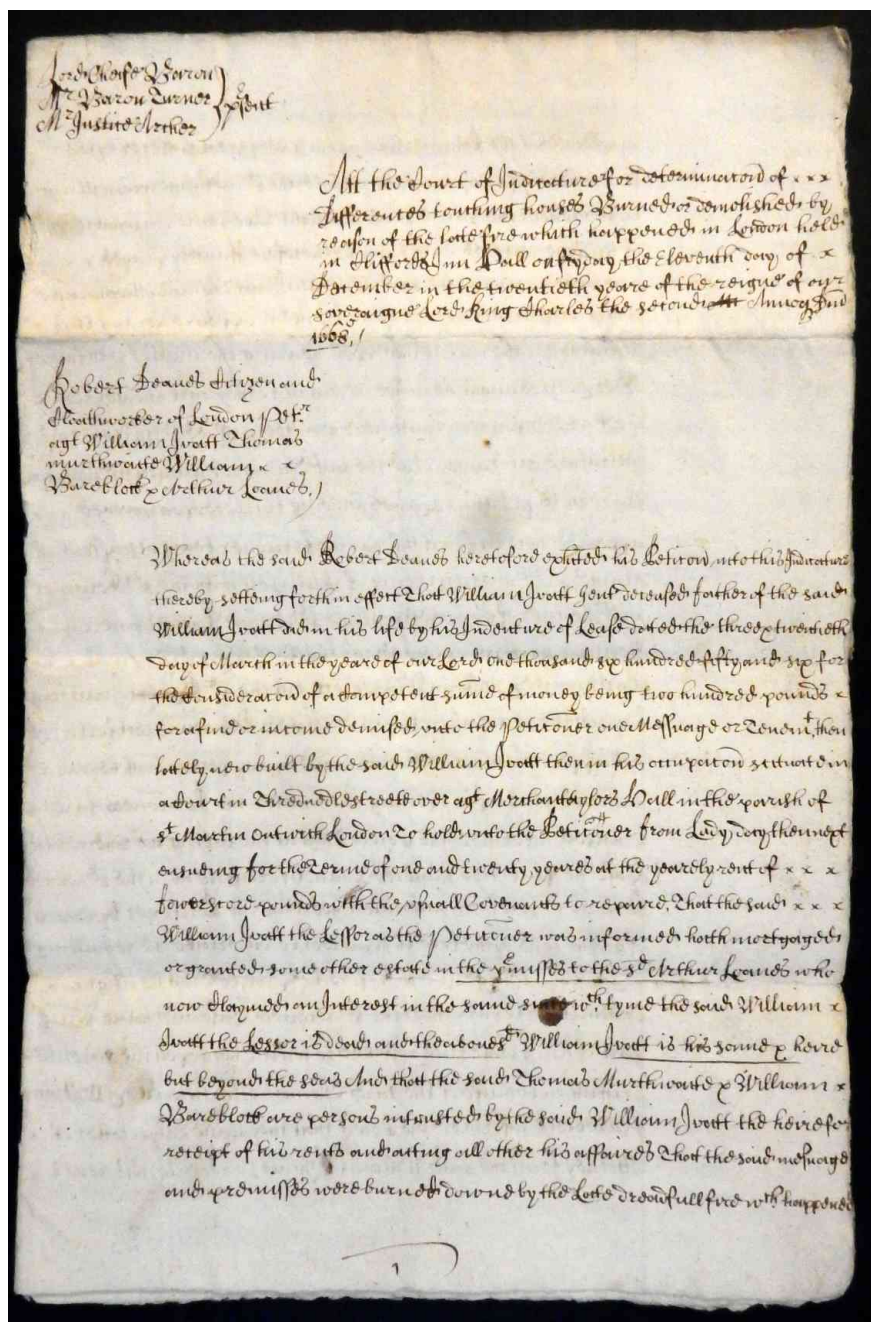
Every reference ascribes our 'Mrs E.E. Perkins' to Miss Elizabeth Steele Perkins (1797-1864) of Sutton Coalfield, but this is wrong. Although a 'Miss E.S. Perkins' published a work containing colour plates of flowers, *Flora and Pomona's Fête* at the same period as our illustrator she is very definitely not our illustrator. Mrs E.E. Perkins we have now identified as Priscilla Mary Perkins (1809-1870), born in Portsea in Hampshire the daughter of a warder to a convict prison named Webb! We do not know how or when she came to know botanical painting but presumably before her marriage to Edward Emanuel Perkins in 1829. The reason that Priscilla published a small flurry of works during the 1830's was because her husband became a bankrupt with unsecured debts amounting to several thousand pounds. He appears have been a man of schemes who said he 'owned' the Holloway Water-Works, another water works in Portsea, and also dabbled as a wine merchant. He authored *A Treatise Haberdashery and Hoisery* in 1833, and we suspect he also authored a guide to archery, and other anonymous works all hovering under the Thomas





Hurst imprint. Or were these ghosted by his wife? Priscilla also had published *Elements of Drawing and Flower Painting, in opaque and transparent water-colours* (1834); *The Elements of Botany* (1837) - this latter work dedicated to both the Duchess of Kent and her daughter Princess Victoria. She also wrote a work on Cryptography, a *French Pearl Pronouncing Dictionary* and had issued *Lithographic Drawing of Covehithe Ruin, in Suffolk*! By all accounts Priscilla's husband was a scoundrel, for in the midst of this publishing abandon he was imprisoned for eighteen months in 1835. At the time the present work was published they were living in Norwood, Edward having reinvented himself as devising improvements in the manufacture of soap but soon back in court again in 1845 and then disappears. Priscilla, now widowed, remarried in 1860 a Joseph Knight, and later lived and died in the rather insalubrious Manchester Road near the London Docks on the Isle of Dogs. This potted history leaves a lot to be learned about the precarious life of this female botanical painter.

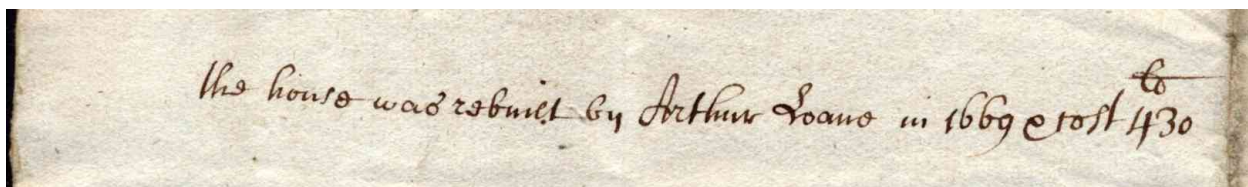
Very scarce, OCLC records Cambridge, NLS, Nat Hist Museum, BL, and Oxford in the UK; Lloyd Library, Hunt Institute, and New York Botanical.



### REBUILDING AFTER 'THE LATTE DREDFULL FIRE'

25 [FIRE OF LONDON]. ROBERT DEANES CITIZEN AND CLOTHWORKER OF LONDON PET[ITION] AG[A]INS[T] WILLIAM IVATT, THOMAS MURTHWAIT, WILLIAM BAREBLOCK & ARTHUR LOANES. Att the Court of Indentures for determination of Differences touching houses Burned or demolished by reason of the latte fire which happened in London held in Cliffords Inn Hall on fryday the Eleventh day of December in the twentieth yeare of the reigne of our sovereigne Lord King Charles the second Anno Don 1668. [London], 1668. £ 1,850

*Folio [30.4 x 19.8 cm], pp. [8] with four pages containing the petition and the last page docketed 'Copy of Mr Deanes his [?] fr Mr Loanes' dust soiling and some minor splits on folds, but generally bright and legible.*



The petition arose from problems over the lease, under which the tenant, Robert Deanes, had entered into with William Ivatt, for a property situated in 'a Court in Threadneedle street over ag[ins]t. Merchant Taylor Hall'. The building, which would have been sited in the small court that lay between the Merchant Tailors Hall and Threadneedle Street, was on the eastern edge of the area where the Great Fire of London halted.

William Ivatt, the petition explains, was 'beyond the seas', furthermore 'Thomas Murthwait & William Bareblock are persons intrusted by the said William Ivatt... for receipt of his rents and acting all other his affairs message and premisses... burned down by the Latte dredfull fire.' To complicate matters still further it would appear that rents for the destroyed buildings were still being gather for Ivatt's representatives although the buildings were mortgaged to another party, Arthur Loanes. From the time of the fire the petitioner Robert Deanes, despite losing his house and also apparently his livelihood, was still paying rent for the non existent building. Legally Deanes was required to rebuild the lost building but states in his petition that 'having bin a very great sufferer by the said fire whereby he is not able to rebuild the s[ai]d message [and] was willing to surrender the same so that he might have some reasonable part of his fine restored unto him.' In other words he wanted both a restitution of the rent he had paid since the fire, and also to escape the lease altogether.

There was probably something of a stalemate between the trustees of the owner William Ivatt, Arthur Loanes who held the mortgage, and Robert Deanes who was liable for the rebuilding of the destroyed property. Robert Deanes probably had no other option than to have a petition drawn up so that this impasse could be decided in court.

The Fire of London Disputes Act of 1666 enabled a Fire Court of 22 judges, which had sweeping powers to settle all differences arising between landlords and tenants of burnt buildings. The judges were drawn from the Kings Bench, the Court of Common Pleas, and the Court of the Exchequer. A quorum of three judges constituted the Court, which sat in the Hall of Clifford Inn in Fetter Lane, which had escaped the fire. The judges had the power to cancel contracts, and to decide whether the landlord or the tenant should be responsible for rebuilding the property. Because of the urgency to settle competing claims the courts were provided free to petitioners.

Robert Deanes had, like most of the houses in the City, entered into a full-repairing lease, which meant the tenants would be liable to pay rent even if the property was uninhabitable and also to rebuild the property. Thing were made even more expensive as the King had decreed that all the new buildings should be built in brick. This was a stipulation that was beyond the financial means of all but the richest tenants, and probably completely beyond the means of this 'Citizen and Clothworker'.

The three judges that sat to decide Deanes predicament were a high powered trio, Lord Chief Baron [Sir Matthew Hale (1609-1676)], Baron Turnor [Christopher Turnor (1607-1675)] and Mr Justice Archer [Sir John Archer (1598-1682)]. Coincidentally these three judges bore the chief weight of the court during the immediate aftermath of the fire.

On the last page of the document is penned 'the house was rebuilt by Arthur Loane in 1669 @ cost £430'. Robert Deanes appears to have been released from his lease for another annotation states 'Mr James new[?] tenant after the ffire'.

## FROM ONE GOVERNESS TO ANOTHER

**26 FISCHER, Hannah.** A GARLAND FROM THE FLOWERS OF POESY. Leipzig: Verlag d. Englischen Kunstanstalt v A.H. Payne 1850. £ 385

**FIRST EDITION.** 12mo, viii, 184; engraved additional title, partly hand coloured and an engraved frontispiece of 'The Queen'; original red ribbed cloth, spine decorated with black and gilt bands; inscribed on front free endpaper to 'Emma Henne'.

Rare first edition of this unusual work for ladies, the format in appearance being something like the slightly later Tauchnitz editions. The poems include works by Byron, Burns, Mrs Hemens, Mrs Norton, Miss Landon, Mrs Hale, James Hogg, Wordsworth Thomas Moore, Montgomery, Beattie, Sir Walter Scott, Shakespeare, Shelley, Southey, Keats, Robert Blomfield, William Cullen Bryant, Moir, Campbell, etc. In fact the collection would probably have been next to impossible to print except in Germany, due to various copyright issues.

We know that compiler Hannah Fischer was born in the Westminster area of London in 1816 and that she died on 22nd May 1897 at Weybridge, Surrey and was then described as the widow of 'F. Fischer of Leipzig'. The dedicatee, Elizabeth Harrison, we know a little more about, she was also born in 1816 and became the wife of Robert Harrison, who at the time the *Garland* was published was tutor to the family of Prince Demidov, and

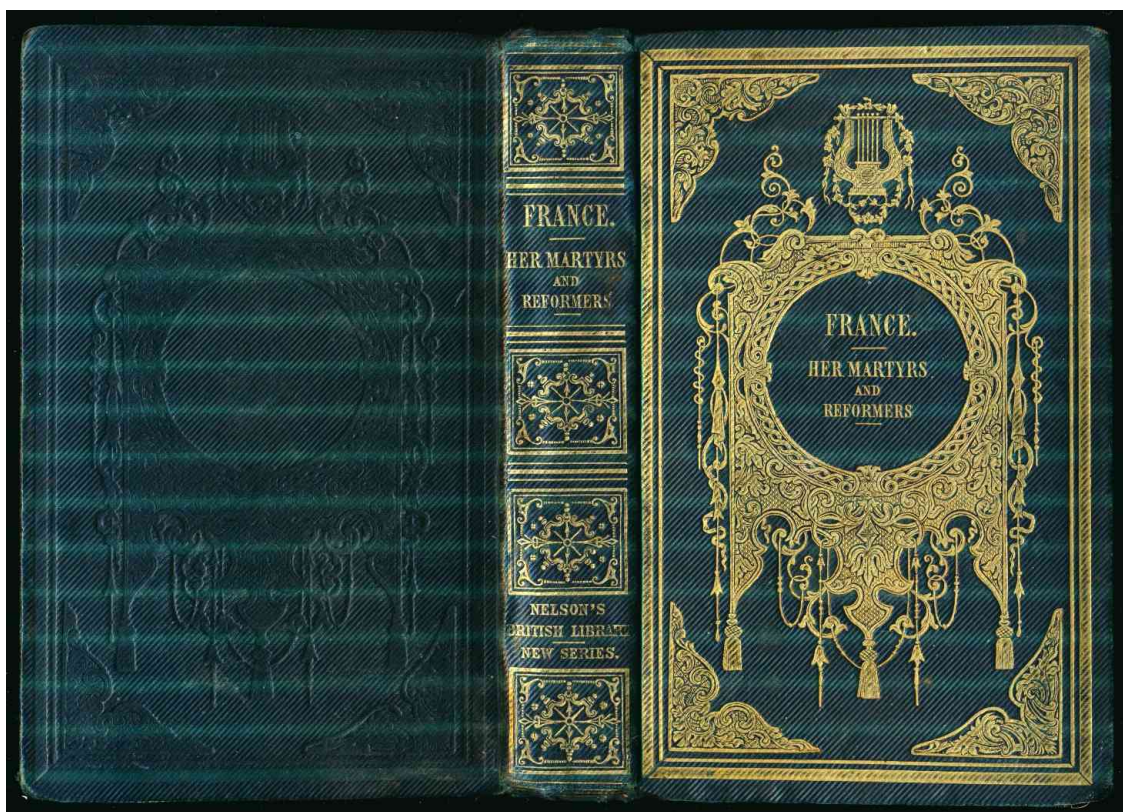




also a lecturer at St Anne's School at St Petersburg in Russia. They returned to Britain just before the outbreak of the Crimea War where Robert first took up the post of librarian at Leeds, before his appointment as librarian of the London Library. There is some reason to believe that both Hannah and Elizabeth were governesses before their marriages, certainly the compiler of the work lived with Thomas who ran a boarding school for girls in Weybridge at the time of her death and was possibly a relation.

The work must have been produced almost as a semi-private compilation with Hannah Fischer having the work both illustrated and printed by Albert Henry Payne, (1812-1902). Payne, although an English born steel engraver, painter and illustrator, spent the whole of his working life from 1838 in Leipzig.

OCLC records four copies worldwide, at the Universiteit van Amsterdam in the Netherlands, National English Literary Museum in South Africa, and two in Germany, at the Staatsbibliothek and Leipzig.





‘PERVADED BY A GLOWING LOVE OF FREEDOM’

27 [FRANCE]. FRANCE AND HER RELIGIOUS HISTORY, or, Sketches of her martyrs and reformers. London: Thomas Nelson, Paternoster Row, and Edinburgh. 1849. £ 285

**FIRST EDITION.** 8vo, pp. vi, 7-304; with frontispiece, engraved title and four plates (one of which has been cut down and pasted to front pastedown); some light foxing in places, otherwise clean throughout; in the publisher's original dark green fine-ribbed cloth with light green horizontal stripes, spine and front board blocked and lettered in gilt, and in blind on the back cover; lightly rubbed to extremities, but still a very good copy, with contemporary inscription on rear free endpaper.

Scarce first edition of this history of the reformation struggle in France, in an unusual and attractive binding.

‘Well and truthfully is it observed by the author of the volume now under notice, that, “As a nation France rejected the Gospel and flung from her all the blessings that follow in its train”. What France cast away, we in Britain obtained; and in the colonies of the French Huguenots, who found refuge at our Spitalfields, our Norwich, and, more or less, in other manufacturing towns both of England and Scotland we had a valuable element of our social and industrial prosperity.

The work before us we reckon one of decided merit. It traces, with a vigorous hand, the history of the reformation struggle in France. Its pages are pervaded by a glowing love of freedom and an earnest admiration of evangelical truth. Whilst in respect to its contents the volume possesses great value it is in price one of the marvels of the new era of publication. It would enhance the usefulness of the volume as a book of reference, if, besides the titles of the chapters as presented in the single page of contents, an alphabetical index were furnished of the numerous interesting topics detailed’ (see *The United Presbyterian Magazine*, Edinburgh, 1849, vol. III, p. 419).

OCLC records three copies in the UK, at Aberdeen, St. Andrews and the British Library, and two more in North America, at Toronto Public library and Brigham Young; see McLean, *Victorian Publisher's Book-Bindings*, 1974, p. 38.



MORAL LESSONS THROUGH PLAY

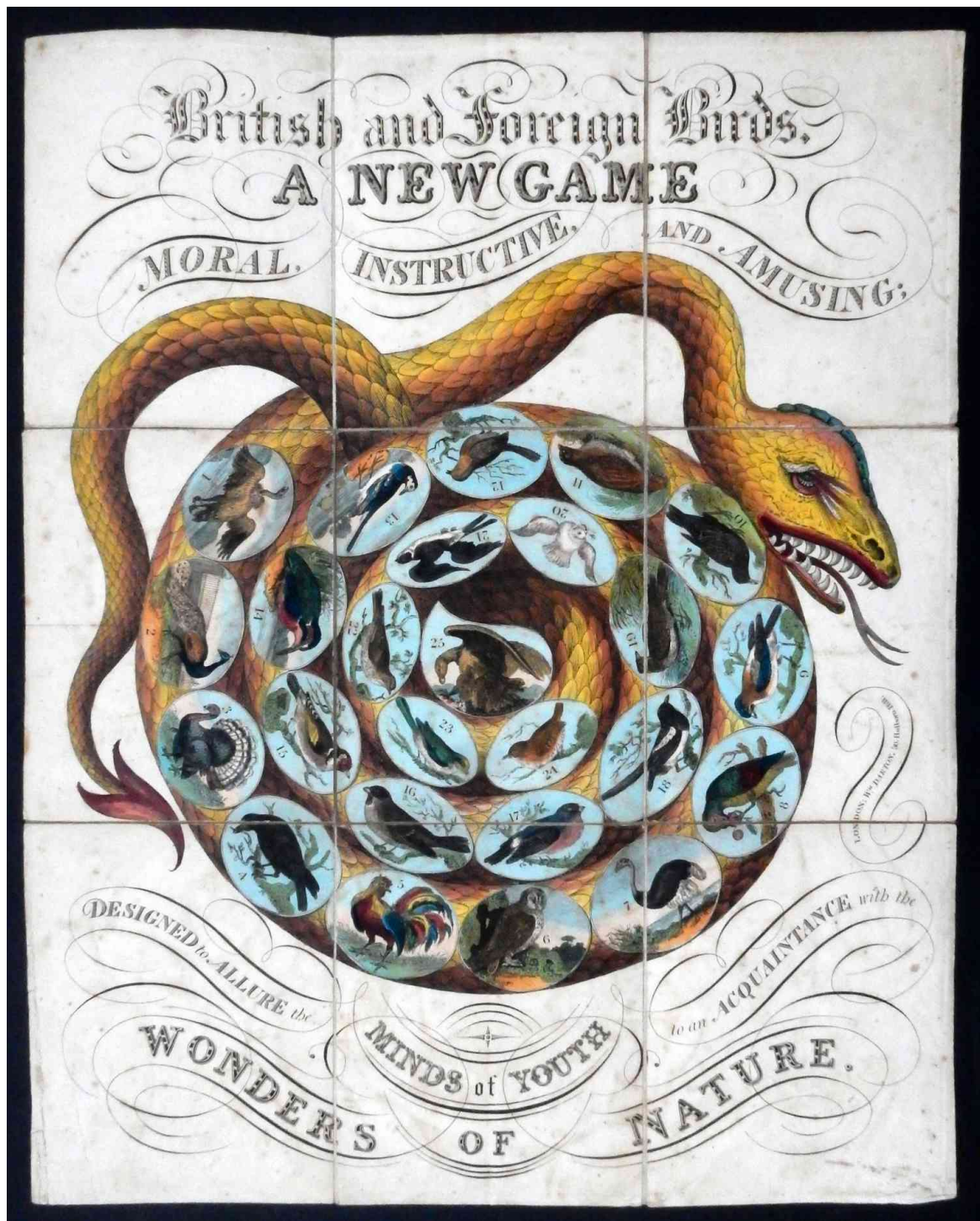
28 [GAME]. BRITISH AND FOREIGN BIRDS. A New Game. Moral, Instructive, and Amusing designed to allure the Minds of Youth to an acquaintance with the Wonders of Nature by William Darton. London: Wm. Darton, 58, Holborn Hill [1820]. £ 2,250

*Engraved hand-coloured sheet, measuring [39 x 49 cm], dissected into nine sections and linen backed, some minor foxing and spotting, with a Darton advertising label on the verso for 'The most approved modern maps, plans, and charts'; contained within the original slipcase [13.5 x 171.5] with large hand-coloured engraved label; with a copy of the 'Explanation' booklet in facsimile.*

A delightful game, part education and part play, in which the winner gains the Eagle space and avoids the fearsome snake.

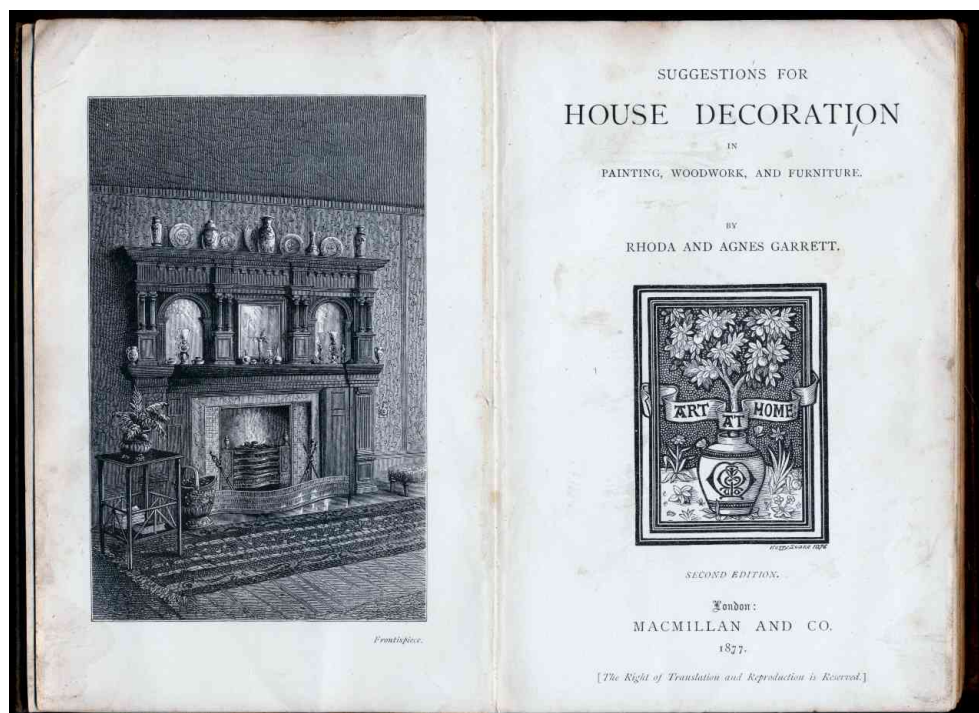
‘William Darton (1781- 1854) was a member of the Darton dynasty that was pre-eminent in the publication of educational aids and pastimes ... The engraved playing track consists of 25 spaces, each depicting a bird. These





are connected by the body of a fine and threatening snake, complete with forked tail, forked tongue and a fine set of curved teeth. What effect this fearsome decoration had on the "minds of youth" is not recorded. The rule booklet says that: "Two or three persons may amuse themselves at this agreeable pastime; and, if a double set of counters and pyramids are purchased, six persons may play at it. The Totem must be marked one to eight, on its several faces, with pen and ink, or with a pencil." "Pyramids" are the pawn-like markers that the players move along the track. The Totem was evidently sold without numerals, to avoid the heavy duty on dice (10s. 1d. per pair, in 1800). The rule booklet devotes a separate page to each bird, the intention being that the player should refer to this for a description of the bird; the pace of the game must have been slow. For a few of the spaces, instructions to move are given that are thought to reflect the character of the bird and thereby to point up a moral lesson: Space 2: The Peacock - Stop one turn to view the beautiful plumage of this bird, and to ridicule its vanity. Space 7: The Ostrich - The spinner cannot keep pace with the ostrich; therefore spin again. Space 8: The Parrot - Let the player go back three turns, for prating so much. Space 18: The Magpie - Spin again, and get rid of a noisy companion. The Eagle, 'that majestic and distinguished bird,' occupies the winning space'. [Adrian Seville]

Adrian Seville *The Royal Game of the Goose, four hundred years of printed Board Games*. Exhibition at the Grolier Club, 2016.



AS IMPORTANT AS MORRIS & CO. 'IN SPREADING NEW AND  
ARTISTIC IDEAS OF TASTE IN THE HOME FROM THE 1870S' (DNB)

29 **GARRETT, Rhoda and Agnes.** *SUGGESTIONS FOR HOUSE DECORATION* in painting, woodwork, and furniture. London: Macmillan and Co. 1877. £ 200

**SECOND EDITION.** 8vo, pp. viii, [iv], 90, [2] advertisements; with frontispiece, five engraved plates, and an 'initial letter on old linen' within the text on p. 82; some marking and dust-soiling in places (particularly p. 62); bound in the original publisher's cloth, lettered and decorated in black, lightly sunned and marked, still a good copy.

Uncommon second edition, after the first of the previous year. *Suggestions for House Decoration* was published in Macmillan's 'Art at Home' series inspired by the Aesthetic movement's concept that beauty should permeate every sphere of life.

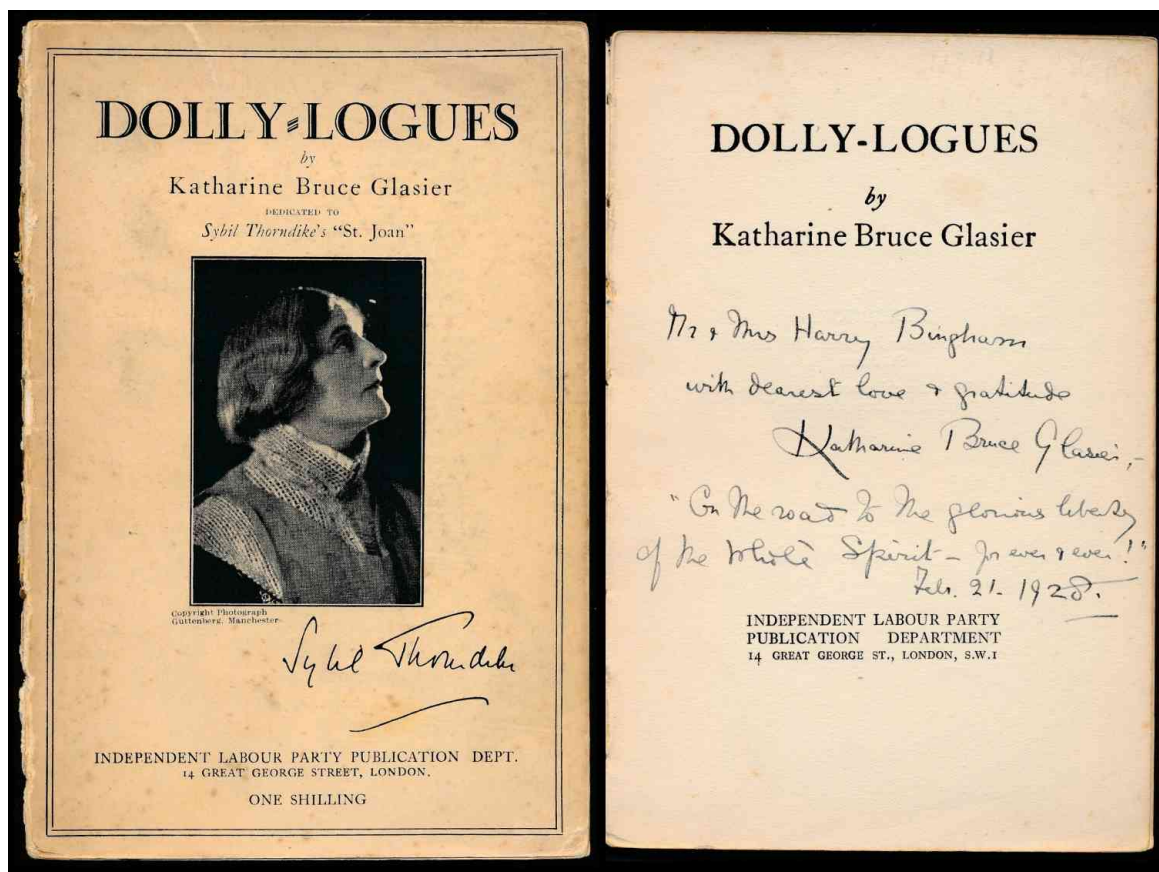
'Everyone who has a house of his own may, I hope, find useful hints for the rules of good taste apply to the cottage as well as the manor house, and may be put into practice everywhere. Expensive decoration has not been advocated; nothing, in fact, but what may be secured at the same cost as the ugliness which at present pervades too many even of our wealthiest homes.' (p. viii).

'The Garrett family played a pivotal role in the development of women's rights in Britain: Agnes, with her cousin Rhoda, established the first interior design business run by women and thereby contributed to the opening up of the professions to women; Agnes's older sister Elizabeth Garrett Anderson (1836–1917) was the first British woman to qualify as a doctor; and her younger sister Millicent Fawcett (1847–1929) was president of the National Union of Women's Suffrage Societies from its foundation in 1897 until 1918 when the vote was secured for women.

'Rhoda Garrett (1841–1882) went to London in 1867 intending to train as an architect, an intention shared by Agnes (1845–1935). As this was not a profession considered suitable for women, it took several years before they found an architect prepared to take them on as clerks. Eventually, in 1871, J. M. Brydon, who was later to design the new women's hospital in Euston Road, London, for Elizabeth Garrett Anderson, employed them as apprentices for eighteen months. This training was followed by a walking tour around England, visiting and sketching old buildings and interiors, after which the Garretts set up their own interior decorating business, designing furniture, chimney-pieces, and wallpapers in the Queen Anne style and aiming at middle-class people with moderate incomes. Among their commissions were the new women's university colleges and in 1874 they advised on the furnishings of Elizabeth Garrett Anderson's new home in 4 Upper Berkeley Street. These were among a number of projects that established them as leaders in their field. R & A Garrett opened their business in mid 1874, in a flat behind Baker Street station, moving to 2 Gower Street in Bloomsbury a year later. In 1876 they published *Suggestions for House Decoration in Painting, Woodwork and Furniture*, one of the 'Art at Home' series published by Macmillan and edited by the journalist W. J. Loftie. Enormously successful, the book had gone into six editions by 1879. In 1878 the Garretts exhibited furniture and a cottage room at the Universal Exhibition in Paris and ten years later Agnes designed a complete interior consisting of carpets, furniture, metalwork, wallpaper, and woodwork for the first exhibition of the new Arts and Crafts Exhibition Society. Alongside this work they also ran a school of interior decoration.' [adapted from ODNB]

OCLC records two copies in North America, at Harvard and California State.





### UTOPIAN POLEMIC

30 GLASIER, Katherine Bruce. DOLLY-LOGUES... Independent Labour Party Publication, 14 Great George St., London, S.W.1 [1926]. £ 285

FIRST EDITION, PRESENTATION COPY. 8vo, pp. [vi], 62; original illustrated wrappers, spine somewhat worn; inscribed 'Mr & Mrs Harry Bingham with dearest love & gratitude Katharine Bruce Glasier; "On the road to the glorious liberty of the Whole Spirit - for ever & ever!" Feb. 21. 1928.'

A utopian polemic set during and immediately after the First World War.

The work recounts how Dolly having worked 'three wretched years as a typist accountant, and getting paler and thinner and crankier every month' decides to act as servant to her uncle professor Lane and his wife, bringing with her 'Nurse Jenkins to come down and chat with me every Friday.' The professor and his wife had been living rather pathetically having lost their servants to working in munitions factories. Through a series of dialogues Dolly slowly converts the professor and his wife through incremental steps beginning with the installation of a labour saving gas cooker instead of a range that needs blackened. She introduces the professor to the works of William Morris, the precepts of Parker and Unwin's Garden City movement work *The Art of Building a Home*, and various ideas formulated by Independent Labour Party. This ultimately results is that an inconvenient house is divided into three flats so that Dolly and Nurse Jenkins and her husband can each have an apartment. Now wired of course for electricity and with the removal of all the old furniture and gilt framed pictures, venetian blinds and anything outmoded from the house the professor and his wife look forward to a new fulfilling lease of life.

Glasier saw her work as 'a Socialist woman [who] strove to realise her ideal in the unhopeful surroundings of an early Victorian villa.' This required a reform of society into something more healthy including the removal of the distinction between classes, the solving of the 'servant problem', countering the stupidity of war, and providing jobs and good homes for the returning soldiers.

Glasier was a founder member of the Independent Labour Party in 1893 and in 1916 became editor of its newspaper, the *Labour Leader* until 1921. Her editorship was initially highly successful but her support for the Bolsheviks led to a decline in sales. It was also during this time that she planned the *Dolly-logues*, a period that also included tending over four years to terminally ill husband who died in 1920 after which she suffered a nervous breakdown in April 1921. Some five years later the work was published after having seen Sybil Thorndyke as St Joan in George Bernard Shaw's play. By this time Glasier had joined the Society of Friends and the Theosophical Society, subjects that were also woven in to text of the work.

OCLC records copies in the UK at the British Library, National Library of Scotland, Warwick, Oxford and London Metropolitan, and three in North America, at New York Public Library, North Carolina and Michigan.



### ‘MISS FLANDERS’ FLIRTS ‘WITH A BIG RED ROLLS ROYCE’

31 **GRAHAM, Olivia.** MEMOIRS OF A LADY MOTORIST. London: Routledge & Son Ltd. 1916.

£ 250

**FIRST EDITION.** 8vo, pp. iv, 116, [4] advertisements; coloured frontispiece portrait, eight half-tone plates and a folding map of Scotland; some mild blotching due to damp; original cream cloth, lettered in blue, somewhat disfigured by silverfish and damp.

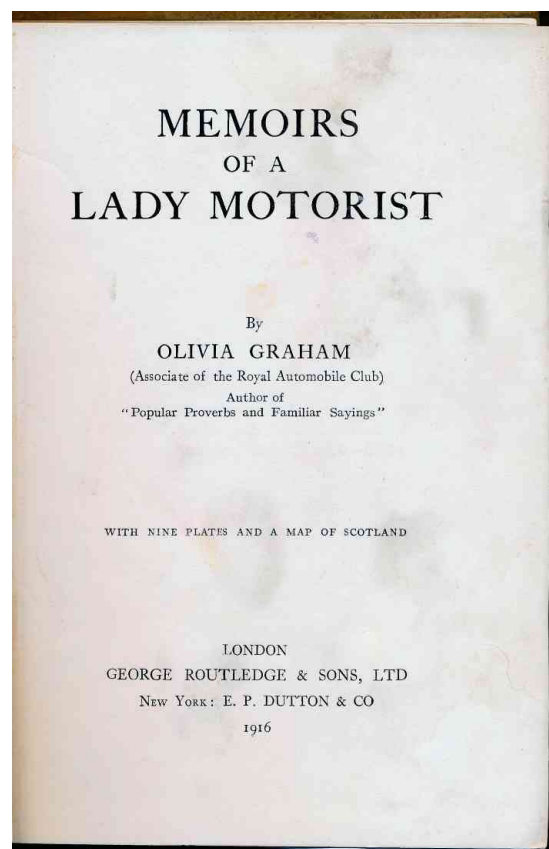
Olivia bought herself a ‘Flanders 20-horse power motor car’ in 1911 and had it brought from London to her home in Carlisle. Only then did she learn to drive.

Clearly she was very proud of her new purchase ‘I must describe this beautiful new thing. A four-seated touring car with adjustable hood and windscreen; the coachwork being blue black, the hood a very dark grey, upholstery black leather, wheels and axles yellow. There were five brass lamps, the two headlights being acetylene, the three others paraffin. A Stepney wheel was carried on one side.’ She goes on to say that ‘I knew nothing of how to manage a car, but I had half a dozen driving lessons from very efficient teachers from the County Garage, Carlisle, where I purchased the car. My first lesson, given by Mr. Drummond, I went to Dumfries and back, but I only drove along the easy bits of road. The second lesson, given by Scott, included a good deal of gear changing. The rest were from Dixon, a clever mechanic. I was likewise instructed on the general management of the machinery. I took great pains to learn and had my lessons spread out over sixteen days in order that I might assimilate what I had been taught.’ And thus did our heroine set off to explore the roads of Britain.

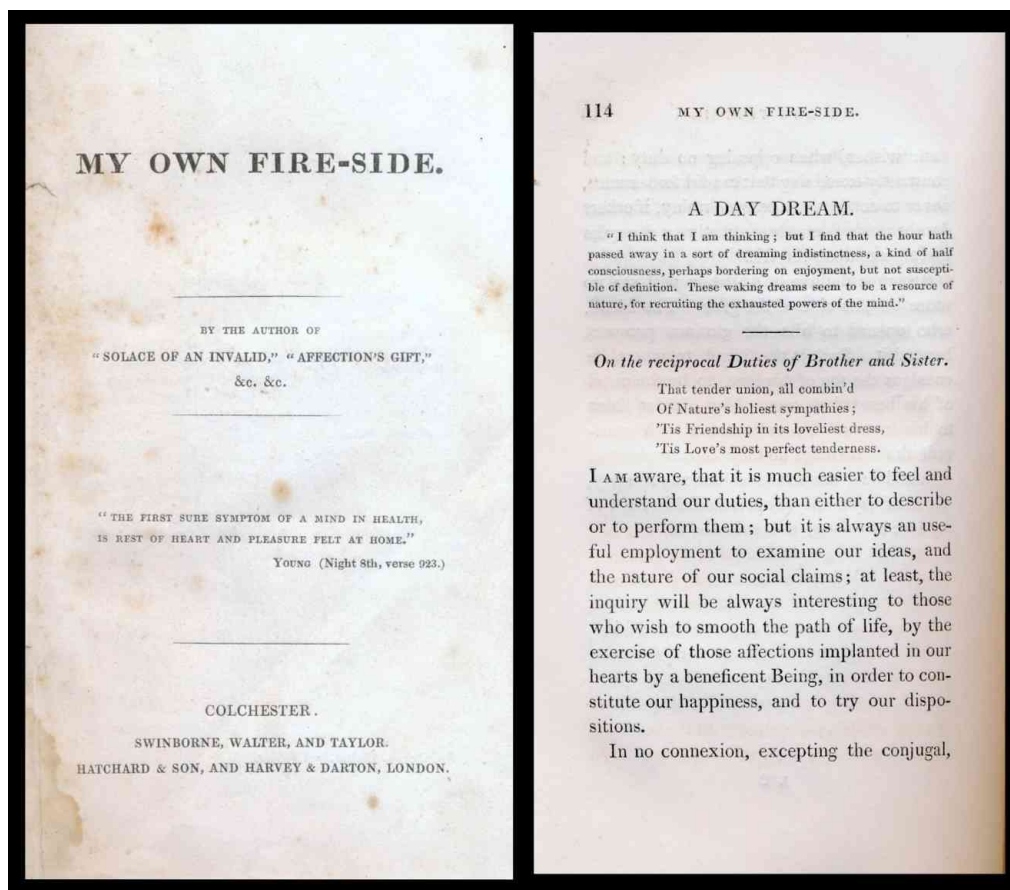
At first she explored the local roads but was soon encouraged to drive to John O’Groats, the northern most tip of Scotland accessible by road. All the hazards of burst tires, broken magnetos, forgetting to fill the tank up with petrol and even finding the rare fuel in the backwaters of the country. By early 1914 she parted with her ‘Flanders 20’ which had travelled just under 10000 miles and after visiting the Olympia Motor Show deciding that her new motor ‘should be a British article’ purchased an Argyll 12/18 four-seater touring car and continued to tour despite the advent of the First World War. Olivia has lots of useful advice including ‘Keep a motor veil, hairpins, duster, matches, card case, and drivers’ licence in an accessible place’; ‘I find a great big apron made like a grocer’s and a pair of dirty gloves a great protection to one’s clothes and hands’; ‘I think coachmen make considerate chauffeurs, for they understand the vagaries of horses.’

Olivia was the thirteenth and youngest child of Reginald John Graham of Edmund Castle in Cumberland. She was born in 1877 so would have been about 33 when she became a motorist. Apart from her book we only know that she married in the Rev Edward Evelyn Barber in 1920 and died in 1944, though presumably she continued to motor around the country.

OCLC records one copy only, at the British Library.







### ABOUNDING 'WITH LESSONS OF PRACTICAL UTILITY'

32 [HEDGE, Mary Ann]. MY OWN FIRE-SIDE. Colchester: Swinborne, Walter and Taylor. Hatchard & Son, and Harvey & Darton, London. [1832]. £ 450

**FIRST EDITION.** 12mo, pp. xxiv, 230, [1] advertisement, [1] blank; some minor marking in places, otherwise clean throughout; original moiré patterned green cloth, spine with paper label, now somewhat worn and splitting on joints, lacking front free endpaper; inscribed in pencil on front pastedown 'Charlotte Smyth, Berechurch Hall' the daughter of of two of the subscribers.

Hedge seems to have been in rather low spirits when she wrote the work, explaining in her preface that she was 'under a combination of evils, physical and mental – these shadows of my mind and feelings have been embodied by my pen'. She reiterates in her conclusion that 'it has pleasingly occupied what will probably prove the concluding hours of my existence.' Indeed, we know that around this time she had her name cut on the family tombstone in readiness for her death! However, she cannot have been that keen to depart to 'a better world' for at the end of the work is, not only a list of her twenty-seven previous publications, but also three further titles 'Preparing for Publication'.

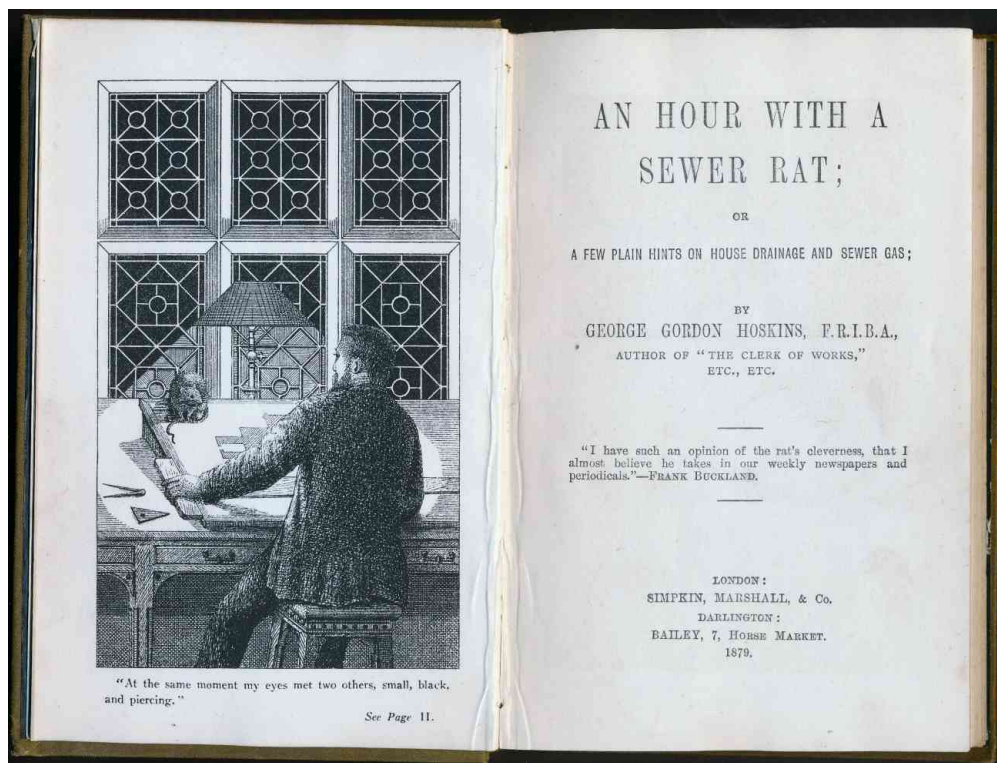
The review in the *Essex Standard*, admittedly the only one we can find, was full of praise for their local author: 'The work before us is composed of detached thoughts upon various subjects; in which the Authors chief aim appears to have been, to render the slight incidents of the Tale, the vehicle through which to convey her moral sentiments and devotional reflections. We consider she has succeeded; for although but few passion moving scenes are depicted, yet no one will read her book, without an influence stealing on their minds, sad yet sweet, hushing each under-passion into quietude; and striking upon some finer chords of feeling, too deeply seated to vibrate to every passing emotion. There is a healthy tone in the code of Ethics laid down by Miss Hedge, the pages of her work abound with lessons of practical utility—her morals breathe spirit of devotional enthusiasm—and her observations on Religion, while they point out the necessity of its exercise, soften and spiritualize its enactments, rendering it far unlike the cold, dull, formal, outward ceremonies of that sect, where all indeed now of "earth, earthy." With her "the voice of conscience—as is elegantly expressed by Madame Stael— delicate that it is easy to stifle it; but it is clear, that it is impossible to mistake it."

Curious that the work is so rare today, the subscription list runs to some 250 names with many taking two or more copies. Joanna Baillie indeed subscribing to four copies, Lady Byron taking two, the majority of the other subscribers were also women.

Mary Ann Hedge (1776-1841) 'was born on 23 Nov. 1776 at Colchester, the youngest child and only daughter of Nathaniel Hedge (1735-1821), a jeweller and goldsmith, and his wife Martha Gibson, a milliner. By 1811, all seven of her brothers had died. Her mother died in 1816 and her father in 1821. Although he left an estate including property to her, legal complications reduced her inheritance and she struggled thereafter. Her uncle

died in 1814 and three of his children died in 1816 (She edited the juvenile poetry of her nephew Henry Thomas Hedge, the son of her brother Thomas, as *Memorials of Early Promise*, 1817.) She was left the sole survivor of her family and in 1827 was forced to apply to the Royal Literary Fund for assistance. Joanna Baillie, who knew her but slightly, supported her application. She died on 23 Jan. 1841, aged 64, in Colchester. She produced various domestic tales for children, historical summaries and compilations of British history, and exotic tales such as *The Koromantyn Slaves* (1823), *Sambo; or, The African Boy* (1823), *Radama; or, The Enlightened African* (1824), and *Alexis Himkof* (1827). Eleven works by her are as yet unattributed in the British Library catalogue. [Jack Bibliography of Romantic Poetry, University of Toronto Libraries website].

Not in OCLC, apparently unrecorded.



### VICTORIAN SEWERAGE, FROM A RATS PERSPECTIVE

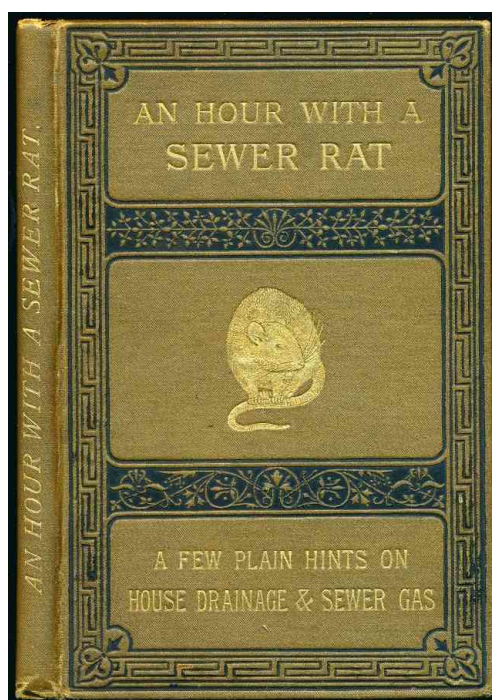
33 **HOSKINS, George Gordon.** *AN HOUR WITH A SEWER RAT; or a few plain hints on house drainage and sewer gas...* London: Simpkin, Marshall, & Co.; Darlington: Bailey, 7, Horse Market, 1879. London: Simpkin, Marshall, & Co.; Darlington: Bailey, 7, Horse Market, 1879. £ 275

**FIRST EDITION.** 8vo, pp. [iv], 68, [2]; with engraved frontispiece and several illustrations in the text; original pictorial publisher's cloth, upper board attractively blocked in black with lettering in gilt and central vignette of rat in gilt, spine lettered in gilt, a very good copy.

Uncommon first edition of this charming little work providing 'a few plain hints on house drainage and sewer gas', set out in the form of a conversation between an architect and a sewer rat!

'If I don't know something about house drainage and its defects, I should like to know who does; and there is not a single member of my family - which is a tolerably large one - but to whom the subject is of the greatest interest and importance' (p. 13).

The sewer rat, who seems to be surprisingly clean, intelligent and well spoken, provides the reader with a wealth of information on the problems of house drainage and sewer gas and the best methods of repair in the event of breakage and blockage. Illustrations are provided throughout the text to illustrate his advice and several of the best authorities and methods of the day quoted: Stiff and Son's trap, Dodd's ventilated water closets, and Buchan's anti-bell trap, three of the most prominent mentioned (each with an illustration). The frontispiece is particularly nice as it depicts the scene of the architect at work at his desk, with the rat sitting on the top left hand corner of his drawing board.



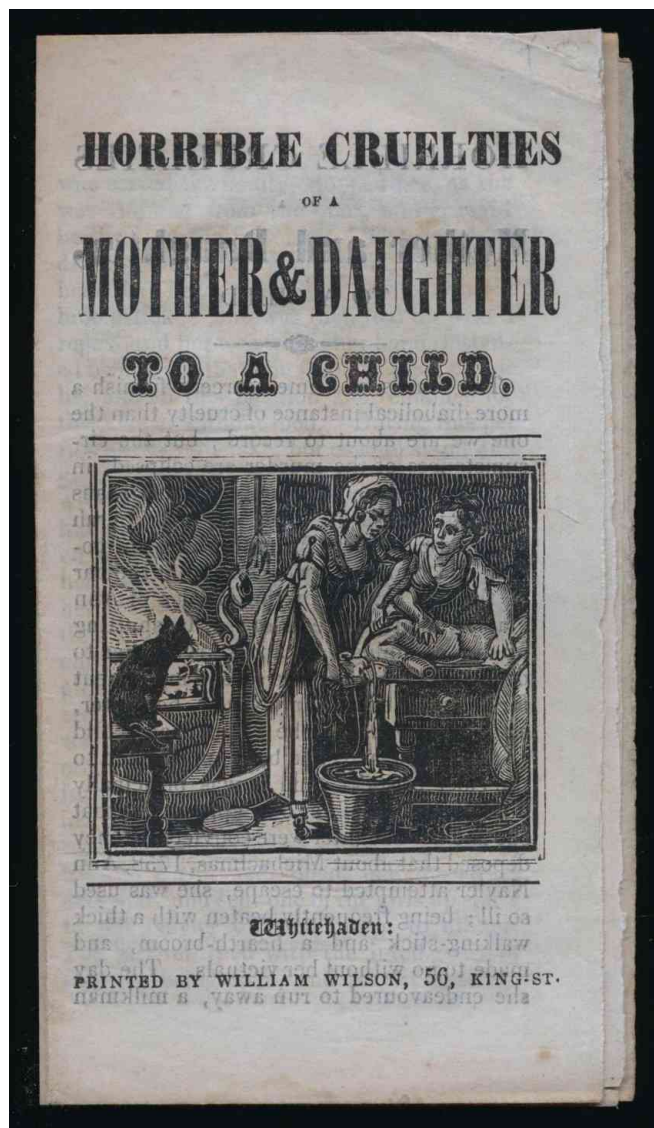


George Gordon Hoskins FRIBA (1837-1911), was an English architect responsible for the design of several public buildings in the North East of England. His works included many large and important buildings - mansions, banks, hotels, hospitals, libraries, and schools. He made useful contacts with Quaker families which led to many commissions, hence the dedication of the work to Edmund Backhouse of Bankhouse Bank and sometime MP for Darlington.

OCLC records three copies in the UK, at the British Library, Cambridge and the National Library of Scotland, and two in North America, at the University of Texas (Harry Ransom) and Hagley Museum and Library.

### MISTREATED (AND MURDERED) APPRENTICE GIRLS

34 [INFANTICIDE]. HORRIBLE CRUELITIES OF A MOTHER & DAUGHTER to a Child. Whitehaven: Printed by William Wilson, 56, King St. [n.d., c. 1840]. £ 300



*12mo, pp. 12; a single sheet, folded to form twelve pages, with striking (and harrowing) woodcut on title; uncut and unstitched, as issued, a fine copy.*

Rare chapbook recounting the true story of Sarah Metyard and her daughter, Sarah Morgan "Sally" Metyard, who were hanged at Tyburn in 1762 for the horrible torture and murder of their apprentice girl, Anne Naylor or Nailor.

'Sarah and her daughter were milliners in Bruton Street, London. They took to beating the apprentices that were sent to them from the workhouse and several of them died. In 1758, one of them, thirteen-year-old Anne Nailor, was battered with a handle of a broom and deprived of food and water after trying to flee from the house. Four days later she died and the body was stuffed into a trunk and placed in the attic. The body began to decompose, and after two months the smell got too much. The corpse was dismembered and after deciding that the smell from burning the body would arouse suspicion, the body parts were thrown into a sewer in Chick Lane, Farringdon. The apprentices were not the only ones to suffer at the hands of the tyrannical mother. The daughter was also given a good thrashing on any pretext.

About two years after the murder a Mr Rooker took up lodging with the family. After a few months he was sickened of seeing the cruelty meted out and he left. Mr Rooker then rented a house and asked the daughter to come and work as a servant. This was more than the older Sarah could stand and she regularly turned up at the house in Hill Street and created a disturbance, demanding that her daughter be returned to her.

Mr Rooker was fortunate in being left an estate in Ealing and, to escape the almost daily disturbances, he moved there with young Sarah. Sarah senior was not going to be put off by distance and continued to turn up and make trouble. In June 1762 she forced her way

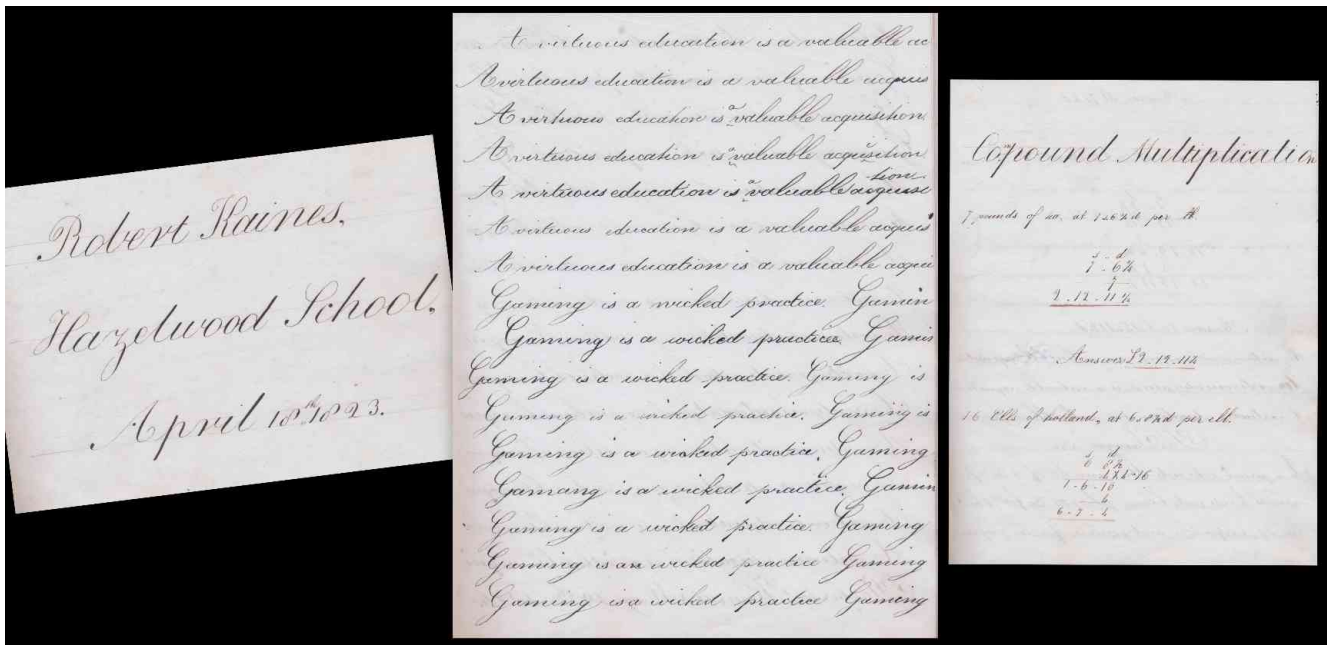
into the house and cornered her daughter in the kitchen, beating her and threatening her with a knife. Mr Rooker managed to eject the woman but not before young Sarah had said one or two things that aroused Mr Rooker's suspicions. He demanded an explanation from young Sarah and the whole sorry story came out.

Mother and daughter were arrested and appeared for trial at the Old Bailey on 14th July 1762 on two counts of murder, as they were both charged with the murder of Mary Nailor, Anne's eight-year-old sister who had also died in the household. But it was unnecessary to proceed with this case as they were both found guilty of the murder of Anne Nailor. Both women were hanged at Tyburn on 19th July 1762' (see <https://murderpedia.org/female/M/m/metyard-sarah.htm>).

Not in OCLC, apparently unrecorded.

### PIONEERING SYSTEM OF A PROGRESSIVE BIRMINGHAM SCHOOL

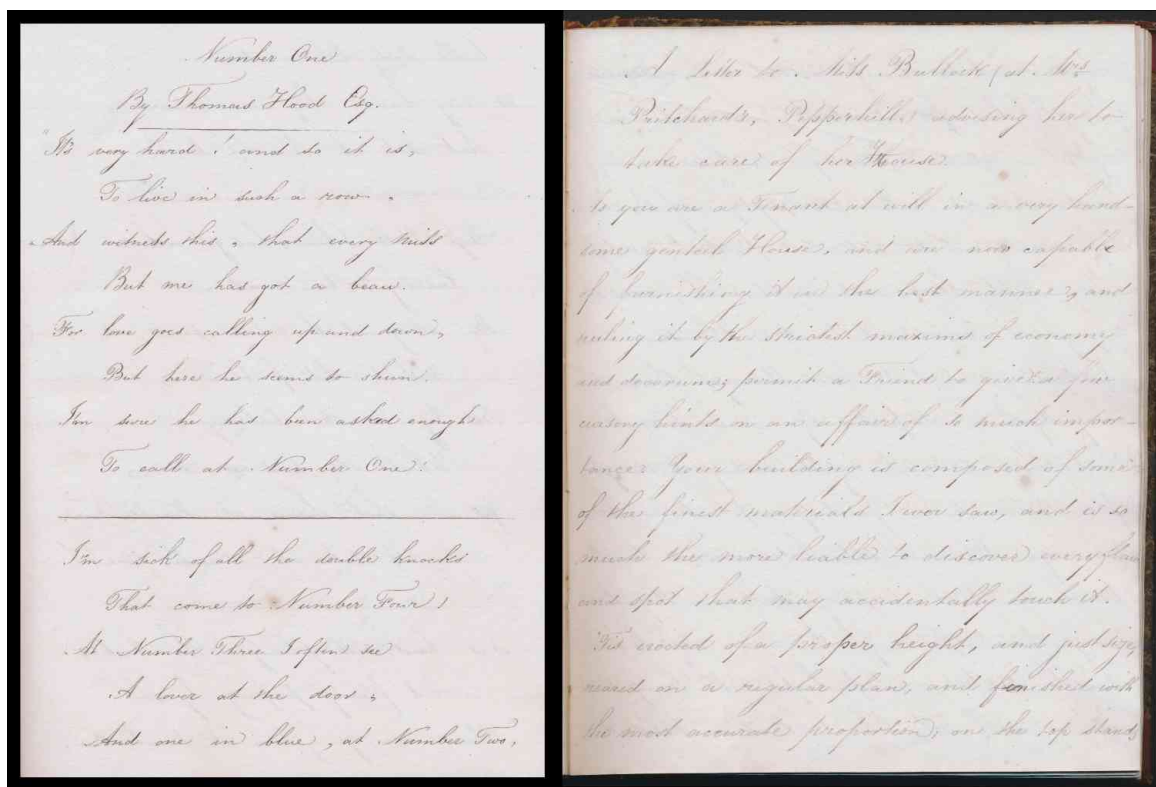
35 KAINES, Robert. ORIGINAL MANUSCRIPT SCHOOL BOOK. Hazelwood School, [Egbaston, near Birmingham], April 18th, 1823. £ 385



MANUSCRIPT IN INK. 4to, [23.5 x 18.5 cm], pp. 55 of manuscript with pp. 25 unused; paper watermarked 'H & McM, 1819'; original quarter red calf over marbled boards.

An unusual school book used at the progressive Hazelwood School at Egbaston in Birmingham, instituted and run by the Hill family. There is general agreement that the system pioneered (or at least developed and publicized) by the Hills was a notable success which exerted a beneficial influence upon mainstream Victorian public schools and, perhaps, other institutions.

The school book has a mixture of material and was probably used to exercise Robert Kaines skills in penmanship. A chapter devoted to penmanship is included in Adam and Matthew Davenport Hill's *Public Education* of 1819 and 1825. Usually schoolbooks from the first half of the nineteenth century stick to one subject at a time, which, with what seems like endless repetition, was ground into the head of the schoolchild. In this manuscript from Hazelwood School the subject matter moves rapidly across various topics beginning with just two pages of 'Compound Multiplication'. This is followed by a page and a half essay on 'The Sawyer' copied from an edition of *The Book of Trades*; then three pages of the repeated lines 'A virtuous education is a valuable acquisition' and 'Gaming is a wicked practice' after which transcribed 'A Letter to Miss Bullock (at Mrs Pritchard's Pepperhill)', advising her to take care of her House. We can find no source for this text and in all





probability an exercise of the schools own devising. A number of poems are also transcribed, including the comic poem by Thomas Hood called 'Number One' about a young women disappointed not to attract a beau. In truth, we have not seen this variety of content before and certainly never seen a comic Hood poem transcribed into a contemporary school book Robert Kaines also his way worked from the back of the volume with examples of writing out Bills and Receipts and Orders - again we believe as exercises in penmanship in combination with some practical application in Commercial Arithmetic.

'In July 1819 the whole institution moved to Hazelwood in Edgbaston, occupying a building that had been specially designed by Rowland Hill, with a large schoolroom seating 250, a stage at one end, numerous classrooms, and a museum. In 1820 it was partly rebuilt and extended following a disastrous fire. The reconstructed school had several novel features : a built-in heating and ventilation system, an observation platform on the roof for astronomical observation and surveying operations, in addition to studies, a library, a reference library, a gymnasium, and a swimming-bath... It was after these extensions and reconstructions at Hazelwood that the school acquired its characteristic features: complete self-government by the boys, a mark system of reward and punishment of great complexity, a minutely ordered timetable, and attention to useful rather than classical knowledge in the curriculum.

'Hazelwood was a school very much in the radical and utilitarian tradition. Thomas Wright Hill, as a friend of Joseph Priestley, was greatly influenced by the example of the eighteenth-century Dissenting Academies with their emphasis on producing the cultured, self-reliant man of affairs. The most striking point about Hazelwood, however, was its resemblance to the Chrestomathic proposals of Jeremy Bentham, though the Hills denied that they had seen Bentham's treatise when they published the first edition of their book describing the Hazelwood system, *Public Education*. Bentham's suggestions that utility and facility should decide the attention given to various subjects, his emphasis on the importance of science and technology, his belief that the prime purpose of knowledge was to enable a person to earn a future livelihood, his stress on the principles of 'comparative proficiency', 'place capturing', 'uninterrupted action', 'distraction prevention', the exclusion of religion, and the practice of pupil self-government, I all find an echo in the arrangements at Hazelwood. It is immaterial whether or not the Hills took these ideas from Bentham's writings, though there is a strong presumption that they did. Such views were a part of the climate of middle-class radical thought in the immediate post-Napoleonic period. The systems of Bell and Lancaster to whom Bentham admitted a debt, also had an influence on the arrangements of Hazelwood School' [Stewart]

Robert Kaines was born in 1809 the son of Timothy and Martha Kaines who were victuallars in Birmingham. He would therefore have been around thirteen or fourteen when he started his school book, alas he appears to have died before reaching adulthood.

See W.A. C. Stewart, *The educational innovators* 1967.



### THE PERILS AND PITFALLS OF CHILDHOOD

36 [KEATE, Augusta Elizabeth]. *INFANTINE COMPLAINTS*; or, rather, Complaints of Infants, and Hints to Mothers. London: Published by Dickinson and Son, 114, New Bond Street. MDCCCXLII [1842]. £ 450

**FIRST EDITION.** *Oblong 8vo, [22.2 x 14.2 cm], pp. [4] including title and letterpress introduction followed by twelve full-page tinted lithographic plates, highlighted in white, each with a facing leaf of letterpress description printed on verso side only; some occasional offset foxing from text original brown cloth, rebacked, upper cover lettered in gilt.*

A cleverly illustrated work on the disasters of children getting in the way.



'Let it not be supposed, gentle or stern reader, whichever you may be, that, because the following pages illustrate the trials to which the very juvenile portion of the community at large sometimes subject the older part of it, I am holding up to ridicule the best feelings of nature, the kindly impulse of the heart towards the helpless and innocent, or scoffing either at paternal, maternal, fraternal, sisternal love, &c., &c. I am not that anomaly in nature, a miss' hater or a master-hater, and, in attacking the little dears themselves, I am only acting on the principle, that actuates every one, of self-defence.' So begins Keates' witty introduction.

Following the preface, the illustrations depict those embarrassing and frustrating moments that children are wont to inflict on their parents and friends. The twelve scenes include: the old man afflicted by lumbago having to bend and kiss a young relative in it's cot - not being as enthusiastic about your sisters new baby as you ought - your nice new watch is dashed to pieces by an exuberant child - you arrive at a friends house with a dreadful headache only for the children to crawl all over you whilst making a fearful noise - when the grandchildren are sent up to amuse their grandfather, he being afflicted with gout the inevitable bad temper happens - you visit a friend 'and find her surrounded by her children, who are all excessively shy, but she wishes them to "get over it," and you are consequently sacrificed in the attempt, and oblige to coax and wheedle the children to come shake hands with you, all the time wishing them hung' - arriving to discuss business the friends precocious children 'who are treated like little men and women, and always put in their word on every occasion', their parents are of course full of admiration and listen to nothing you have to say.

Keate certainly had an observant eye for detail and must have witnessed scenes like those depicted in her plates. Maybe its not too surprising that she married quite late and had no children of her own!

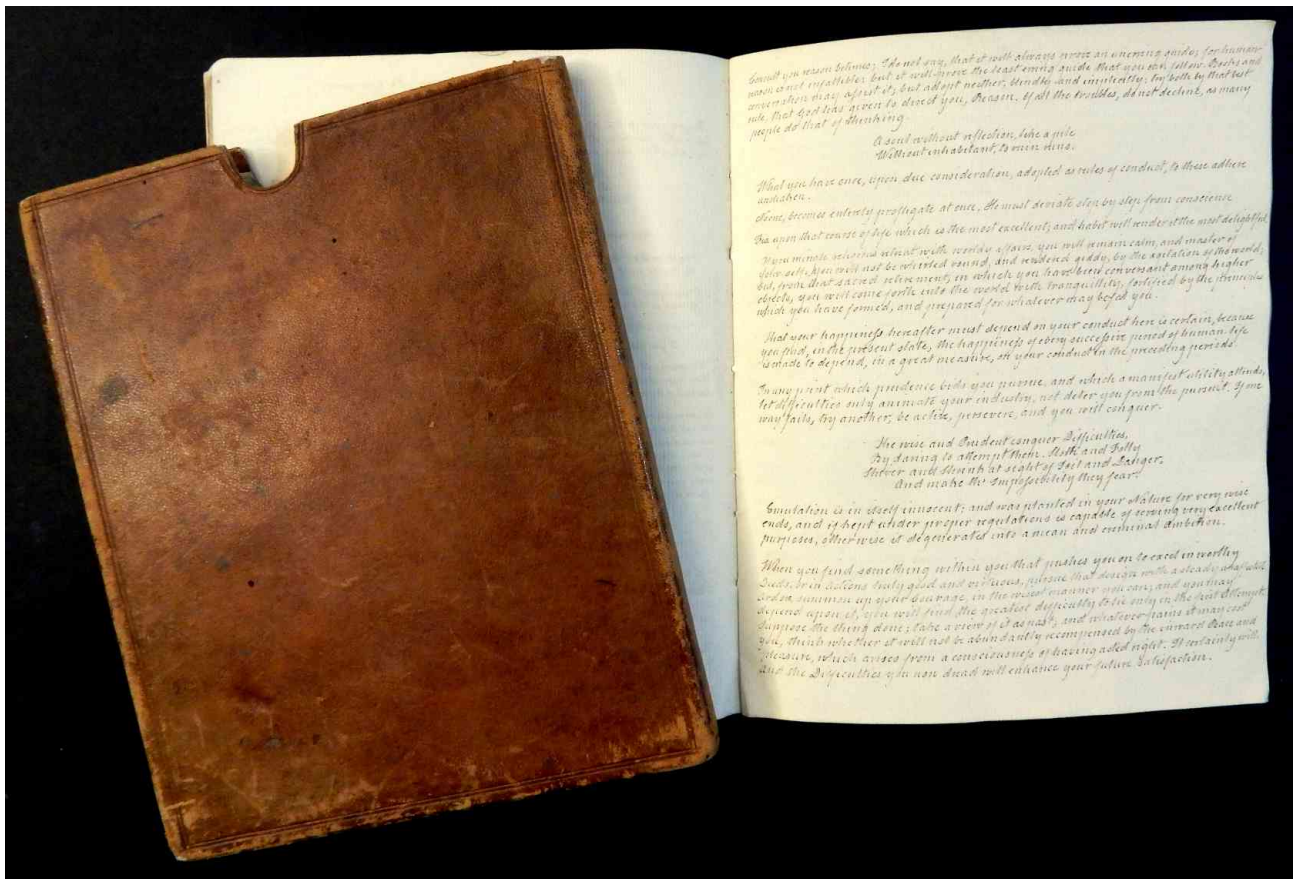
Augusta Elizabeth Keate was born in 1815 the daughter of the surgeon Robert Keate (1777-1857), 'Keate held appointments to George III and George IV, and later became sergeant-surgeon-extraordinary to William IV, and in 1841 sergeant-surgeon to Queen Victoria. In later life he said: "I have attended four sovereigns, and have been badly paid for my services. One of them, now deceased, owed me nine thousand guineas." William IV always paid him and showed great confidence in him, but his frequent journeys to Windsor badly affected his practice.' [ODNB] Robert's elder brother John was headmaster at Eton and it was through him that Augusta together with her brother were taught by the English watercolour painter and Eton drawing master William Evans (1798-1877). Through her father Augusta doubtless had good connections in society and was probably encouraged to have some of her work published in book form by her friends. To conform with the conventions of the day *Infantine Complaints* was published without any acknowledgement of writer and artist. In 1851 Augusta married Lieut-Col. Charles Townley who had had something of an adventurous career in the British Auxiliary Force in Spain and as a Queens Messenger for the Foreign Office. The couple subsequently lived at Mattingley Lodge, Hampshire where Augusta died in 1878.



Heretofore, through an annotation on a copy of the work held at Harvard, the work has been credited to an otherwise unknown 'Miss Keat'. By happenstance, we handled in the past a set of pen and ink drawings in the same style, even to the highlighting in white; these were signed A.E. Keate, and from this, we were able to attribute the drawings to Augusta Elizabeth Keate. There are quite possibly other, as yet unrecognized, published works by Keate still waiting to be discovered.

OCLC records 3 copies in the UK, at the British Library, Oxford and the National Art Library (at the V&A), and copies in North America, at Stanford, UCLA, NYPL, Harvard, Princeton, Johns Hopkins and Williams College.





## PORTABLE ADVICE

37 KENNEDY, Ann, neé Hadfield. ... THESE SELECTIONS FROM VARIOUS AUTHORS... [London] 1794. £ 950

4to [19.5 x 16 cm], [22] leaves, chiefly written on recto only, some browning at beginnings and end (see below); original limp tan calf and contained in the original tan slipcase, some wear to extremities.

The first page, in title form, explains the purpose of the of the manuscript 'It is With Anxious Solicitude, pleasing Hope, and Fervent Prayer, That Admirable Accomplishments, Virtuous Perfection, and Noble Dignity, Secure, exalted, and Permanent, Happiness, May forever be the Portion of her beloved on, John Hadfield Kennedy, These Selections from Various Authors are, This First day of the Year, 1794, Presented by His Mother, With the Meltings of a tender, and the Affections, of a Sincere Heart, whose pleasing Hope, it is that She shall live, in the Grateful Hearts of her Virtuous and Pious Children, after She is taken from This World. It is her most joyful Hope, that She shall recognize them, and rejoice with them, in the World of Eternal Bliss and Glory. The same Maternal Affection recommends, the accompanying Book, to be filled up with Selections from the Sacred Volume, wherein Maxims, Precepts, Examples, Motives, and rewards, are set forth by Divine Wisdom.'

The recipient, John Hadfield Kennedy (1771-1833), would have been twenty-two at the beginning of 1794. His parents were nonconformists, his father John Kennedy (1729-1800) was originally a linen merchant who traded from St Clement's Lane when John was born, but later became quite a wealthy stockbroker who moved out of the City to 7 Highbury Place in Islington. It was no doubt at the Islington address where this work would have been penned. John's mother, Ann (or Nanny) Hadfield (1747-1821) came from a Manchester family of manufacturers of fustian and check and probably met her husband though the linen trade. The Hadfields were pillars of the Unitarian Church in Manchester, another member of their family was the architect George Hadfield who was in 1795 appointed superintendent of the United States Capitol's construction.

*Noble Dignity,  
Secure, exalted, and Permanent,  
Happiness,  
May forever be the Portion of her beloved  
Son, John Hadfield Kennedy  
These Selections from Various Authors are,  
This first day of the Year,  
1794  
Presented  
by  
His Mother,*

The contents, of which there are over three hundred quotations, have sometimes been adapted or paraphrased by Ann Kennedy, quite a few we have not been able to trace to any printed work. Unusually for such a compilation there are no quotations from the Bible, excepting for the last two pages of 'Epitaphs of Scripture Saints.' On the whole the quotes are intended as a fairly unsubtle warning to keep to the right path in life and not to stray into anything that could cause a fall.

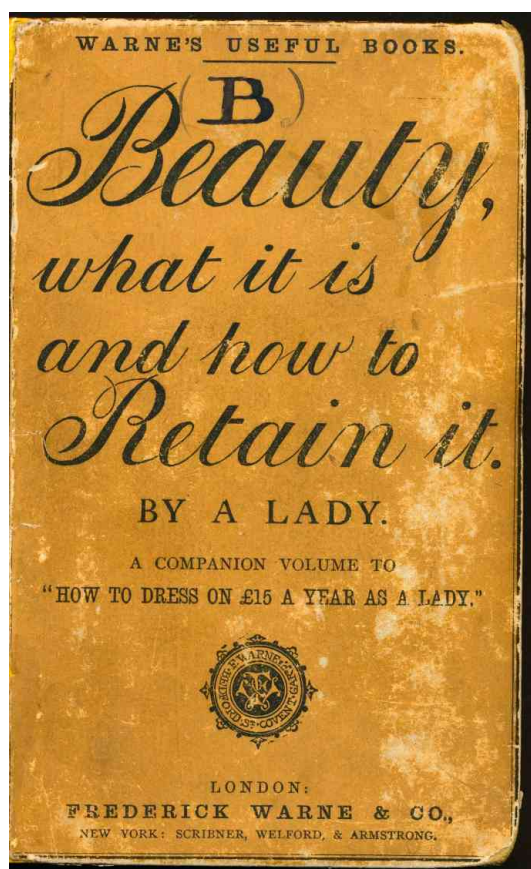
Examples include: If the poor, who is full of desires, nothing can equal the poverty of the ambitious and covetous - Remember always that the years which now pass over your head, leave permanent memorials behind them. They form important part of the register of your life - It is not the place nor the condition, but the mind alone that can make you happy or miserable. None but the guilty are completely miserable. - Show in your conduct, that reverence for truth which your heart inwardly dictates - If you perform every employment in its due place and season, you will suffer no part of time to escape without profit - To be proud of knowledge is to be blind of sight; to be proud of virtue is to poison yourself with the antidote - By the unhappy excesses of irregular pleasure in youth, how many amiable dispositions are corrupted or destroyed! How many rising capacities and powers are suppressed. How many flattering hopes of parents and friends are totally extinguished.

The manuscript was made by Ann for a very particular purpose for John was on the point of departing for India. We know that by 1798 he had become a captain in Third Regiment of the East India Company and his name appears in 1806 in the House of Commons *Journal* as such. He appears to have remained in India until the end of the Napoleonic Wars. That the pages at the beginning and end are lightly browned shows that it has crossed the seas to India and back. The limp form of the binding and the sturdy slipcase confirm that the book was meant to travel. When John returned to England and married in 1815 he was appointed chief Transfer Accountant of the British East India Company in London. He must have had contact with the English essayist and poet Charles Lamb as they worked in next door offices, Lamb was of course of a more lowly station being but a clerk in the Accountant General's office.

That a goodly number of employees of the East India Company succumbed to disease in India, it was probably in the mind of Ann that she might not see her son again alive and so purposefully preserved in this portable form all the advice she could muster for his moral welfare. There is no doubt that John would be unlikely to see his father again although Ann did live long enough to see her son back in Britain.

### 'ENGLAND... JUSTLY STYLED THE LAND OF BEAUTY'

38 [LADY, By a]. BEAUTY: What it is, and how to retain it. By a lady. London: Frederick Warne and Co., Bedford Street, Covent Garden... [1873]. £ 385



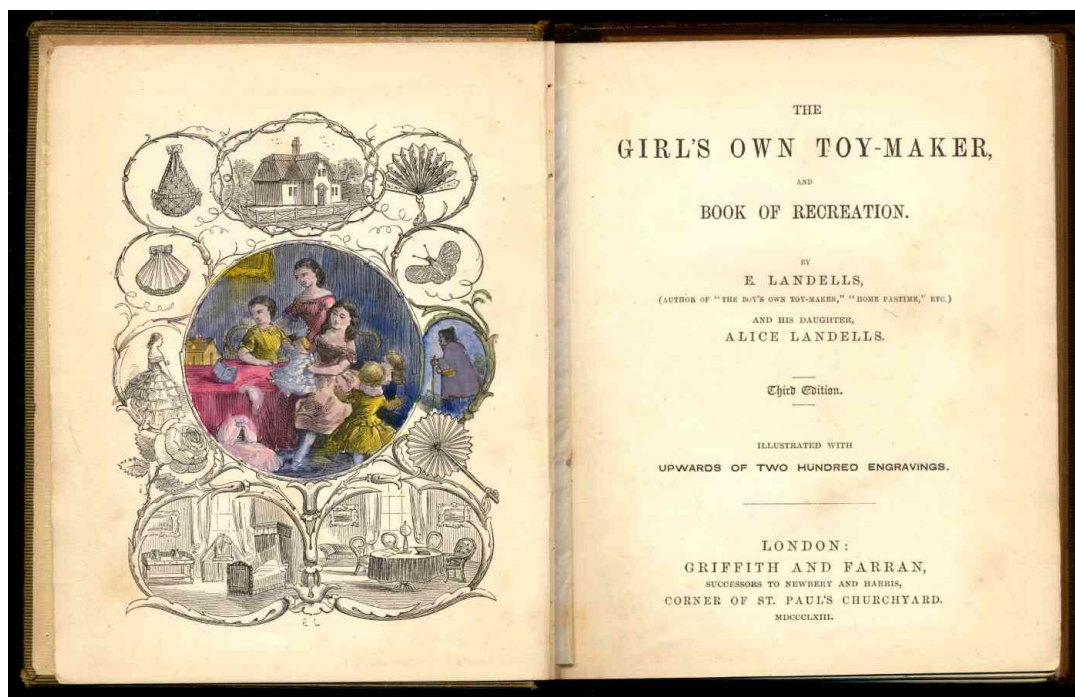
FIRST EDITION. 8vo, pp. [iv], 124; with stamp to title, contemporary inscriptions in ink to verso of title and preface, relating to the court case, and tipped in accounting sheet to front pastedown; in the original yellow printed publisher's boards, expertly rebacked.

Scarce first edition of this book on 'Beauty' and 'how to retain it', 'By a lady'. Chapters are given over to a what 'Beauty of form' where it seems 'England has justly styled the land of beauty, and to this good gift of God she has been infinitely indebted; for it was to the beauty of her children that she owes her Christianity.' Following chapters explain the use of 'Form and Colour' including rather drastic recipes to whiten the hands and cure red hands with useful tips on nails rings and the 'Expression of hands.' The chapter on 'Head and Hair' again with some rather dubious suggestions extolling us to 'Never pull out a grey hair', however, advocating that 'Grey hair, the glory of old age, is apt in the present day to arrive before befitting years, and then an innocuous dye is not objectionable.' The writer travels down the body with further chapters on 'The upper part of the face', 'The lower part of the face' which includes a remedy for toothache when we could pop out and by chloroform and morphine to mix at home! 'Complexion', 'Dress with respect to Beauty'. 'Dress with respect to Beauty' and finally the 'Care of Beauty in Infancy' - 'as the little girl grows older, her eyebrows may have a little cocoa-nut oil applied, if they appear to grow too thin and pale'.

The present copy is unusual in that it is the publishers file copy, which was used in court as exhibit 'B' in a dispute between Millicent Whiteside Cook (the author of a rival publication) and her publishers Frederick Warne & Co. We do not know who wrote *Beauty, what it is and how to retain it*, they probably thought to keep their head down and not get involved in the Cooks complaint! A full account of this court action can be supplied on request.

See *The Law Journal Reports for the year 1874... Chancery, New Series, Vol XLIII*, London, 1874, p. 604.





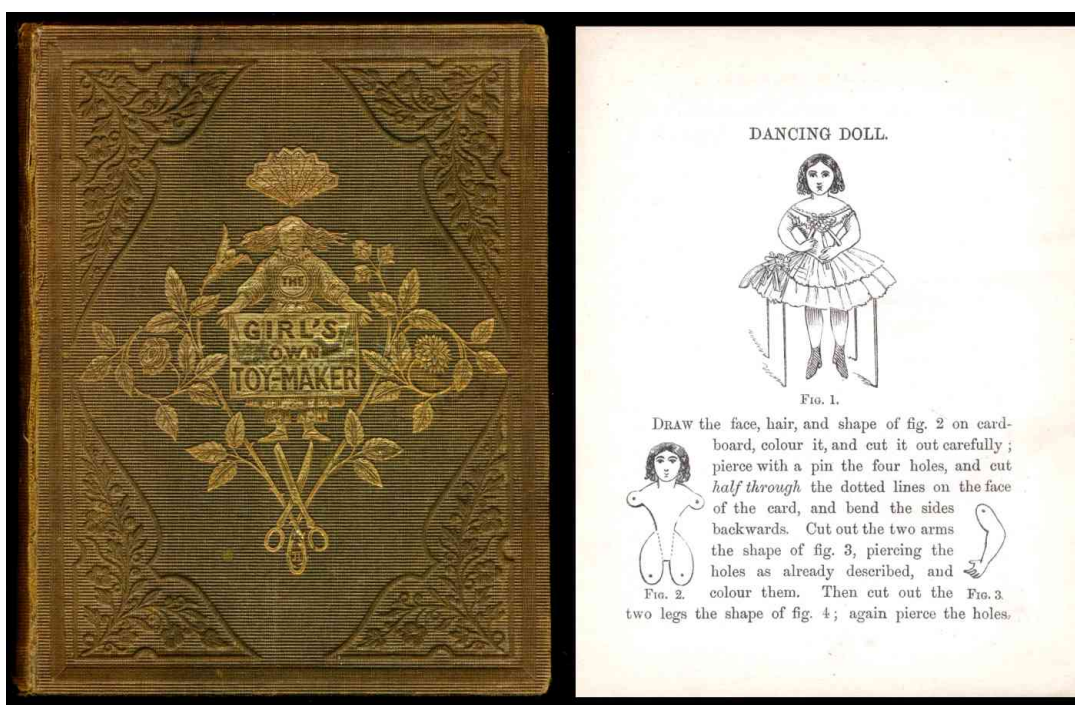
### 'EMPLOYING LEISURE HOURS PROFITABLY'

39 **LANDELLS, Ebenezer and Alice LANDELLS.** THE GIRLS OWN TOY-MAKER, and Book of Recreation. By E. Landells... and his daughter, Alice Landells. London: Griffith and Farran, successors to Newbery & Harris, corner of St. Paul's Churchyard. 1863. **£ 385**

**THIRD EDITION.** 8vo, pp. vii, [i], 154, 32 advertisements; apart from some minor marking in places, a clean copy throughout; in the original green blindstamped publisher's cloth, spine and upper board lettered and decorated in gilt, from a design by John Leighton lightly sunned and rubbed to extremities, but still a pleasing copy.

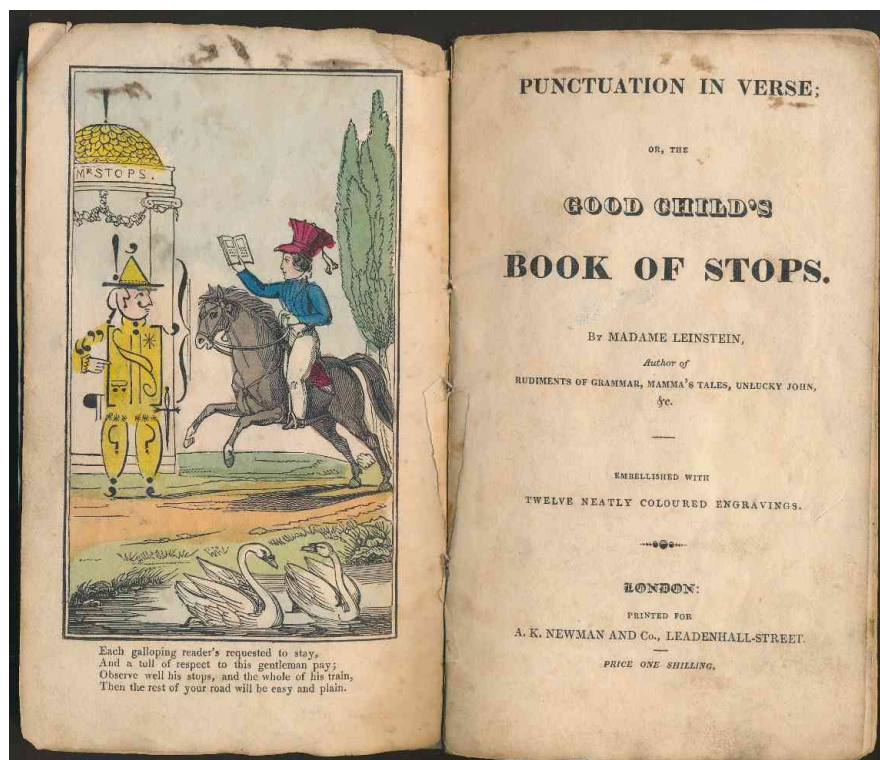
Third edition of this enormously popular work, designed to teach young girls the art of making their own toys in a simple way, with numerous diagrams throughout the text.

'Girls a little older will find much to entertain and amuse them in these pages. Nothing is more becoming than to see a home neatly and tastefully embellished by the handiwork of its inmates, while the formation of habits of industry and usefulness are not only satisfactory, in enabling young ladies to decorate their own homes by employing their leisure hours profitably but also in furnishing the means of making suitable presents to their friends, or of having the pleasing gratification of adding by their skill to the funds of some charitable or benevolent institution' (p. vi).



The work is set out in eight sections, viz. 'Paper Toys' (dancing dolls, a house, book-marker, etc); 'Cardboard Toys'; 'Doll's Furniture' (Table, chair, perambulator, etc); 'How to Dress a Doll' (Chemise, Hoop Petticoat, Pinafore, etc.); 'Ornamental Toys' (with instructions to make various baskets, pincushions, needle-books and pen-wipers); 'Miscellaneous Toys' (Flower stand, Sundial, and a 'Great Eastern Lamp Shade'); 'Puzzles'; and 'Outdoor Sports' (Handball and Les Graces).

Ebenezer Landells (1808-1860) was a wood-engraver, illustrator, and magazine proprietor. Born in Newcastle, Landells was apprenticed to the wood-engraver Thomas Bewick. In 1829 he moved to London, and before long managed to start his own engraving workshop. After attempting a short-lived fashion journal, *Cosmorama*, he joined with the journalist Henry Mayhew and the printer William Last to found *Punch* in 1841. (although initial difficulties forced Landells to sell his one-third share to the publishers Bradbury & Evans). Landells was also involved in several other magazines: the less successful *Illuminated Magazine* (1843-45), *Great Gun* (1844, in imitation of *Punch*), the *Lady's Newspaper* (1847-63, then incorporated into the *Queen*), *Diogenes* (1853, another attempt to imitate *Punch*), and the *Illustrated Inventor*. The present work, first published in 1859, was a companion work to the *Boy's Own Toy-Maker* (1858), written and illustrated by Landell's in response to the growth in the children's book market, with another work, the *Illustrated Paper Model Maker* following in 1860.



## CLEVER GEORGIAN TEACHING GUIDE TO PUNCTUATION

**40 LEINSTEIN, Madame.** PUNCTUATION IN VERSE; or, the Good Child's Book of Stops. By Madame Leinstein... London: Printed for A.K. Newman and Co., Leadenhall Street. [Dean and Munday, Printers, Threadneedle-Street]. [c. 1825]. **£ 585**

**FIRST EDITION.** 8vo, pp. 32, printed on verso only; including a hand coloured wood-engraved frontispiece, and 10 hand coloured wood engraved text illustrations; original printed wrappers, now somewhat worn, also some neat repairs to the blank verso of a few leaves, contemporary inscription, now crossed out on front pastedown.

A neatly devised and cleverly illustrated introduction to the use of punctuation, or at least how punctuation was used in teaching during the late Georgian period.

The work begins with a verse introduction on how each punctuation mark should be used:

**COMMA,** At the Comma each reader should stay and count *one*: As, "Charles had an orange, a tart, and a bun."

**SEMICOLON ;** At each Semicolon take breath and tell *two*: As, "This is a Christian; the other a Jew."

**COLON : PERIOD.** For the *Colon* count *three*—for the *Period* *four*: As, "The robin is dead: he now is no more."

**EXCLAMATION !** *Four*; also, we count to the mark *Exclamation*:

**INTERROGATION ?** The same we allow to an *Interrogation*.

These rules but observe, you'll be sure to read well: And from reading, in speaking learn soon to excel.







Following on from the introduction, ‘Mr Stops’ explains how a lack of punctuation would make no sense in any text: ‘At her book, little Jane was no dunce, all agreed, / Though the sense was oft spoiled, for she read with such speed, / That her schoolmaster, Stops, out of kindness and love, / Just set her two little examples, to prove / That, without *punctuation*, we find to our cost, / How sense goes for nothing, and reason is lost.’

Examples, each including a hand coloured illustration and descriptive verses, are given for the other punctuation marks. At the end of the work are verses for the apostrophe, quotations marks with a summing up on dashes, hyphens, Sections, Asterisks, Obelisks etc.

Madame Leinstein is something of a mystery, although we do know that she must have been fluent in German to be able to write another of her works *Unlucky John and his Lump of Silver: A Juvenile Comic Tale. Translated into easy verse by Madame Leinstein*. This work, together with three other publications by Leinstein issued by Newman in or about 1825, include the titles *Mamma’s tales, or, Stories of childhood: adapted to the infant mind*; *The Fatal Scarf; or, A Sister’s Vengeance. A legend of Cuth-lonor*; and *The rudiments of grammar; in verse; or, A party to the fair*. Andrea Immel in her Cotsen Library blog speculates that Leinstein plagiarised to some extent Elizabeth Ham’s similarly titled work published by John Harris in the same period. We speculate, without one iota of evidence, that Madame Leinstein may have been a German governess who worked in Britain. We know that from 1840 to 1900 thousands of young German women crossed the channel to take up governess posts in England, perhaps Madame Leinstein was in the vanguard of this educational influx? Whoever Leinstein was she did not stay in the United Kingdom long enough to make a mark, except for her name appearing on these few clever publications.

Osborne II, 719; OCLC records one copy in the UK, at the British Library, and copies in North America at Princeton, NYPL, Toronto, Miami, Louisiana State, Florida State and The Morgan.



41 [LONDON BRIDGE]. GOG AND MAGOG REWARDED, or The King at the Bridge. A New Song... KING WILLIAM, And the Citizens of London. A New Song upon the opening of London Bridge. [London] Published by B. Hepner, 7, Cross-court, Drury Lane. [1831]. £ 385

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

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

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

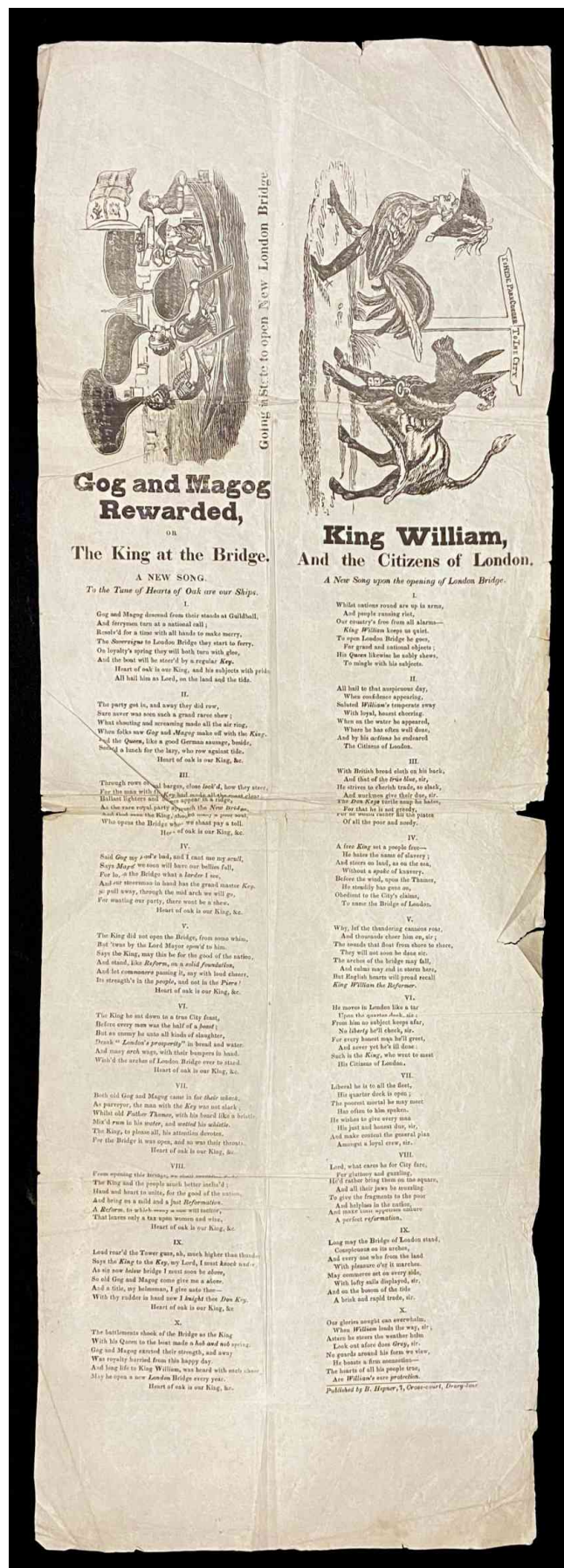
Alluding to the new bridge the versifier introduces various topical and pressing subjects that would interest the buyer of such a song: 'we shant pay a toll', as several other bridges charged for their use, also Reform was in the air: 'Hand and heart to unite, for the good of the nation, / And bring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

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

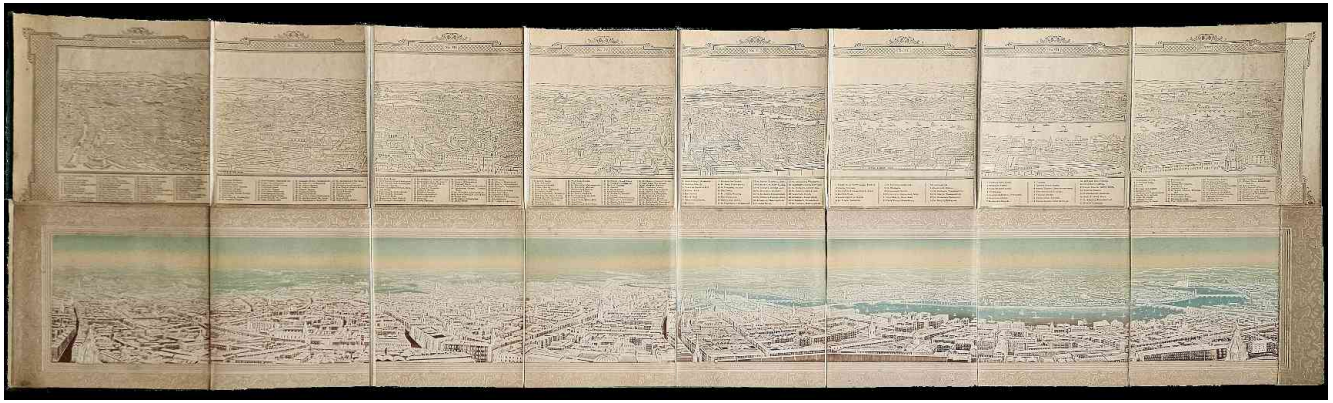
The companion-piece gives a more positive support to William IV and Queen Adelaide and with it a poke at the countries time honoured enemy, the French 'Whilst nations round are up in arms, / And people running riot, Our country's free from all alarms- / *King William* keeps us quiet / To open London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

The publisher is known for only producing a few similar works during the late 1820's and 1830's using various addresses in London. We believe his name was Bernard Hepner who was born in 1798 and died in 1837 and that his father was Christopher Bernhard Hepner, quite probably of German extraction. Whatever the case, they left very little trace in the written records.

OCLC records three copies at the BL, Morgan & Yale; another copy located at the Bodleian Library, Johnson Ballads fol. 58; Roud Number: VI 506 & V8014.







## MARKING THE RE-OPENING OF THE COLOSSEUM

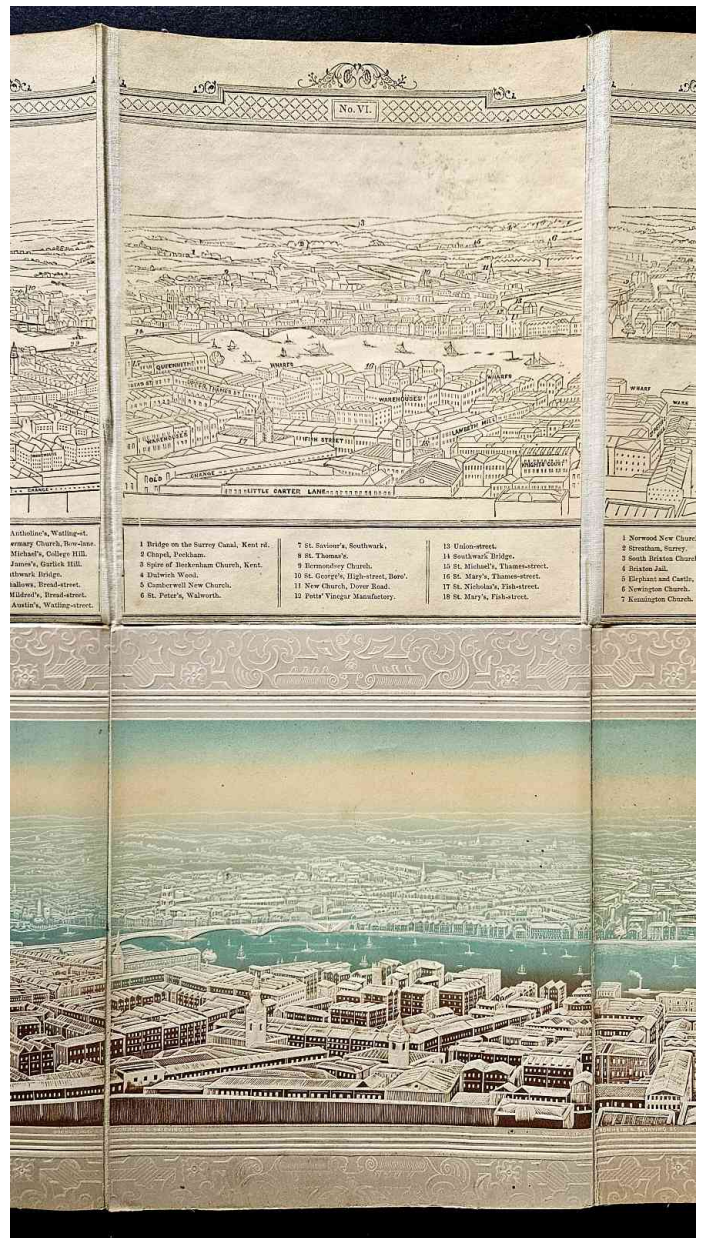
42 [LONDON]. HORNER, Thomas. EMBOSSED PANORAMIC VIEW OF LONDON as seen from the top of St. Paul's Cathedral. Printed in colours. [London: Dobbs, Bailey & Co.] [1845]. £ 2,500

*Square octavo (folded: 20 x 19cm, unfolded: 127 x 35.5cm); two eight-panel linen-backed sections: upper section comprising line engraved view and key of principal features to the lower embossed section (printed in brown, pale blue and pale yellow), both within ornamental borders; original olive-green publisher's cloth, front cover gilt lettered and with a large gilt pictorial stamp (showing a paddle steamer on the Thames, old Blackfriars Bridge and St Paul's), original ties, cloth lightly sunned and soiled, but still a very good example.*

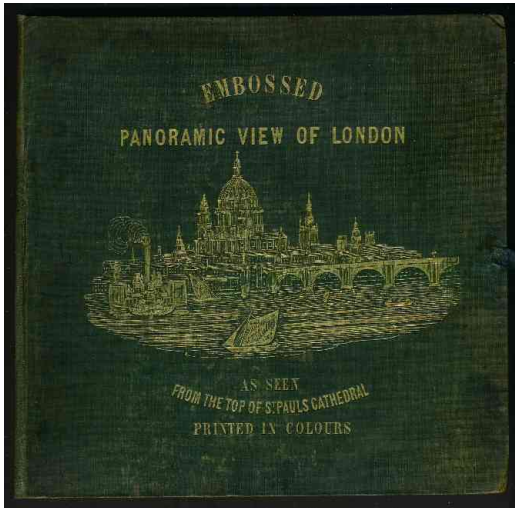
First edition, a highly unusual record of the extraordinary panorama of London executed from the roof of Saint Paul's by the surveyor and panoramist Thomas Horner (1785-1844) and issued to mark the re-opening, in 1845, of the building that housed it, one of the most famous London landmarks of its time: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

Around 1822 Horner "began his most spectacular project, that of a 360 degree panorama of London with the summit of St Paul's as the viewpoint. In a cabin precariously balanced on scaffolding erected in connection with repairs to the cathedral, he sketched and measured. Although he attracted considerable publicity for his enterprise and admiration for his courage, few subscribed to his initial scheme of publishing the work as a series of prints. However, the MP and banker Rowland Stephenson sponsored the construction in Regent's Park of a dome by Decimus Burton, second in size in England only to that of St Paul's, in which Horner's work was to be displayed. In it in 1825 the artist E. T. Parris began the daunting task of transferring views from flat sheets to 42,000 square feet of curved canvas. It was due for completion in 1827 but was far from finished by the end of 1828 when Stephenson absconded to the USA, deeply in debt. In January 1829 Horner threw open the unfinished Colosseum to the public, who could enjoy the panorama at various levels, riding upwards in the 'ascending room', the first passenger lift in England and Horner's own design. Income was large, but costs were larger yet, and later that year Horner also absconded to the USA" (ODNB)

"Despite healthy audiences, Horner was never able to pay off his initial debt. In 1835, he sold the Colosseum to an unknown buyer who fared no better than he had. Not until 1844, when it was bought up by a financier with a feel for business, was the project finally finished. William Bradwell closed the place down for a year, restored the canvas, finished the surrounding fixtures and fittings (a glyptological collection, Swiss 'cottage', galleries,

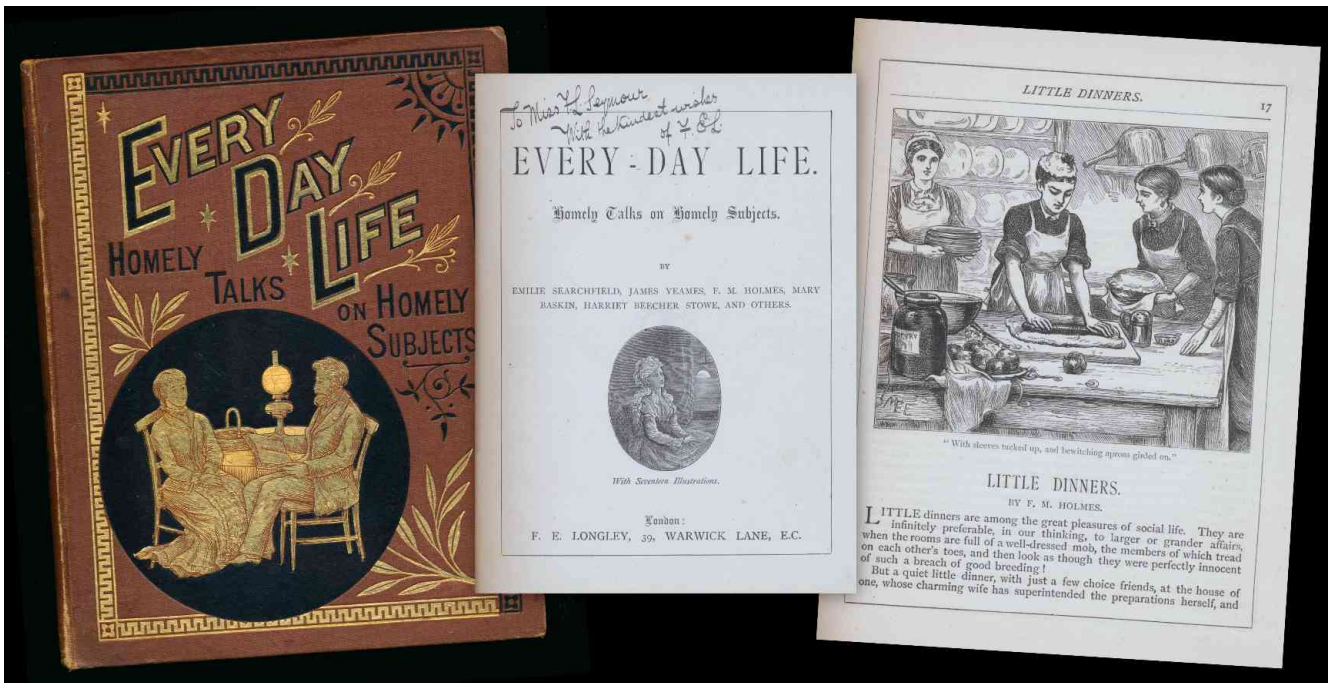






*Description of the Colosseum as Re-Opened in MDCCCXLV*, which reproduced the eight coloured sections of Kronheim and Skirving's panorama.

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



### PUBLISHER, WRITER, JOURNALIST

43 [LONGLEY, Francis Edward, *Editor*]. *EVERY-DAY LIFE*. Homely Talks on Homely Subjects by Emilie Searchfield, James Yeamis, F.M. Holmes, Mary Baskin, Harriet Beecher Stowe, and Others... London: F. E. Longley, 39, Warwick Lane, E.C., [1883].

[*Together with:*] [LONGLEY, Francis Edward, *Editor*]. *ROSES AND THORNS*. Stories of Every-day Life. By Mary Baskin. F.M. Holmes. Beatrice A. Jourdan. F.E. Longley. Emma Raymond Pitman. Emilie Searchfield. A.R. Taylor. John Thomas. James Yeames... London: F. E. Longley, 39, Warwick Lane, E.C. [1883]. £ 750

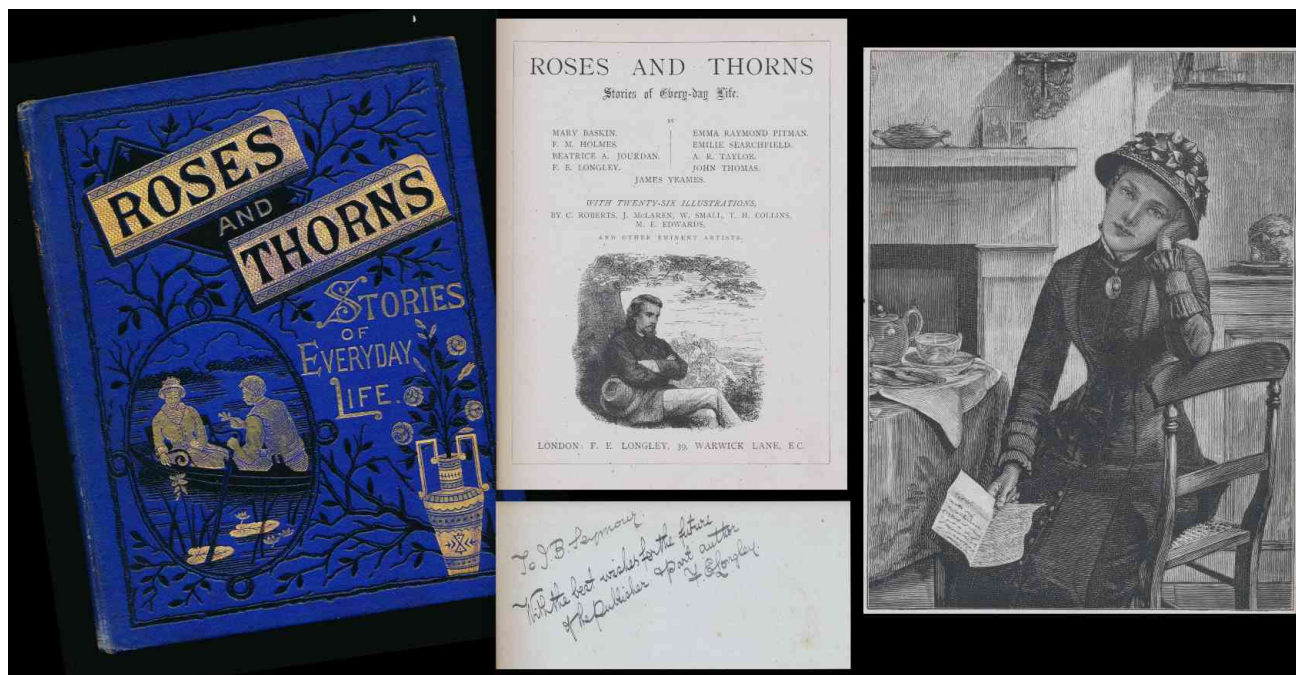
**FIRST EDITIONS, PRESENTATION COPIES.** *Two volumes, 4to, pp. 192, [2] & 144; each work with wood-engraved text illustrations; original decorated blue and brown cloth blocked and lettered in black and gilt; each inscribed by the editor/publisher; both exceptionally clean and fresh.*

Unusual and rare copies of two works specifically produced in order to be sold through newsagents and stationers rather than booksellers.

The publisher and part time storywriter, Francis Edward Longley, was the son of an advertising agent and a dressmaker living a precarious life in various parts of London. Born in 1853 he appears to have started his working life as a publisher's assistant before trying his hand as an independent publisher. His father was pushing



such patent medicines as Magnetine from his address at 29 Farringdon Street and his son, by 1873, had already an impressive list of books and tracts being sold under his imprint. These were almost exclusively of a religious nature together with rewards and gifts for children, and photographs of Wesleyan ministers. From the beginning of his career he advertised that he was 'prepared to undertake for Authors and others the entire production and publication of Books, Pamphlets, Magazines, etc., and will be happy to furnish estimates with all necessary information on application.' He evidently kept the copyright of quite a number of his publications and so began to reprint them in very neatly produced volumes, each well illustrated with wood-engraving and attractively bound in decorated cloth. The illustrations he used were wood-engravings from previous publications of the 1860's and 1870's, some cut down so the artists and engravers names are now missing, some other illustrations, uncredited by Longley, can still be identified as after Mary Ellen Edwards (1838-1934) or engraved by Moritz Klinkicht (1843-1932) etc. This was clearly a way of keeping costs down, but Longley had an eye to keep the quality of his publications at a generally high level in order to attract sales.



By the time these two volumes were published Longley had become a writer himself, even including one of his own stories 'Cissy and I' in *Roses and Thorns*. Published in November 1883, the books probably had a very short shelf life and were sold more probably by newsagents and stationers rather than booksellers. By the late 1880's Longley had begun to issue holiday guides and by 1894 sold out the semi-religious, gift and reward book business to another publisher and continued chiefly as a journalist until his death in 1921.

Still a neglected form of literature that was aimed at the aspirational lower middle classes.

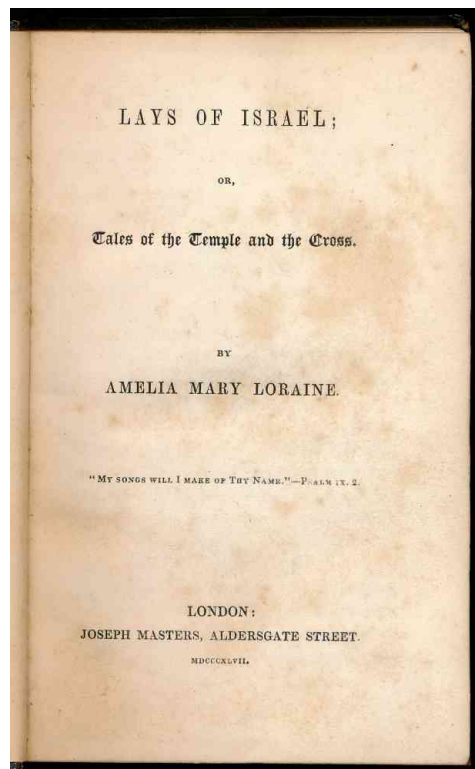
Neither publication in OCLC, and apparently unrecorded, as far as we are aware.

#### 'A MOST IMPORTUNATE BEGGAR'

44 **LORAIN, Amelia Mary.** LAYS OF ISRAEL; or, Tales of the Temple and the Cross... London: Joseph Masters, Aldersgate Street. 1847. **£ 285**

**FIRST EDITION.** 8vo, pp. v-xii, 94, without half-title and adverts; contemporary full purple morocco, spine lettered in gilt; with the armorial bookplate of Rev Francis John Stainforth (1797-1866) [see below].

The poetry, as the author notes, was 'written chiefly for the young, and taking striking passages from the sacred writings, beautiful to the eye and taste as well as faith, yet the dust of remote ages, often obscuring their deep interest, I have endeavoured to unite them more with our present human sympathies, than they appear, cloistered as it were in the awe and sanctity of religious mysteries'. Although the work was well reviewed in various newspapers and journals, we cannot decide if Amelia was 'a lady of birth and lineage' or 'a most importunate beggar.'

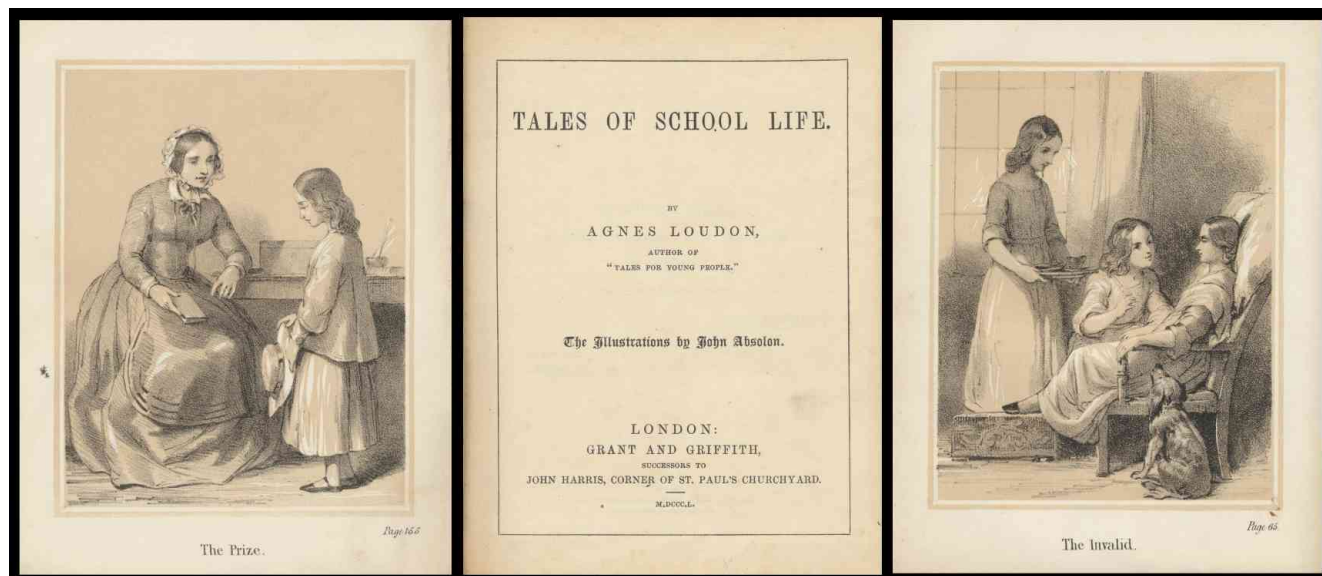


The facts as we know them are that at the time she produced *The Lays of Isreal* she was living at 6 Gloucester Terrace, Old Brompton but had vacated this address within a couple of years. Her next address was the less salubrious Clerkenwell, which she gives as her address in her only other work of 1858 *Steps on the Mountains, a Tale*. By 1864 she had moved to 4 Catherina Terrace, Lansdowne Road, South Lambeth which at the time was probably on a par with that at Clerkenwell. A letter survives from Thomas Babington Macaulay in which he enclosed a £5 cheque to her in November 1858 explaining 'I must caution you against expecting similar assistance from me.' She, however, persisted and Macaulay, in his journal, calls 'Mrs. Loraine a most importunate beggar, evading a push that she has made at my purse.' In April 1859 his journal notes 'Letter from that Mrs. Loraine again - begging - praying - this the last time - an execution. I will send her £5 more. That will make up £50 within a few months given to a bad writer whom I never saw. I shall tell her at the same time that I shall answer no more of her letters.' One wonders why Macaulay kept giving Mrs Loraine money?

In 1864 she was still applying for funds but this time to Benjamin Disraeli who enquired on her behalf to Octavian Blewitt of the Royal Literary Fund. It transpired that this would be useless, as, although she had received a £35 grant twelve years before for her first work, [i.e. *Lays of Isreal*] she had been refused for another work seven years later. She wrote again to Disraeli asking whether he could introduce her to a magazine editor; the outcome of this enquiry is however unknown. The only other information we have been able to divine is that Amelia was admitted to Hanwell Lunatic Asylum in 1873 and there she died two years later.

This copy belonged to the Rev Francis John Stainforth (1797-1866), it was lotted together with Loraine's other work and two other unconnected items as item 1693 in the sale of Stainforth's remarkable library at Sotheby in 1867. Stainforth, an Anglican clergyman, and omnivorous collector of 'British and American Poetesses', is credited with building what was probably the largest such private collections of women poets amassed in the nineteenth century.

OCLC records four copies in the UK, at the British Library, Oxford, Cambridge and the National Library of Scotland, and two in North America, at Emory Pitts and Indiana.



#### BY THE DAUGHTER OF THE FAMOUS WRITERS ON BOTANY

45 LOUDON, Agnes. *TALES OF SCHOOL LIFE*... The illustrations by John Absolon. London: Grant and Griffith, successors to John Harris, Corner of St Paul's Churchyard. [1850]. £ 385

**FIRST EDITION.** 12mo, pp. [vi], 181, [1], 4 advertisements; with four tinted full-page plates; original decorative cloth gilt, tight wear to head & heel of spine; else a very good, clean copy.

The author was the daughter of the famous writers on botany, Jane and John Claudius Loudon. Agnes was born in Paddington on the 28th October 1837, so these *Tales of School Life* are, when we take the date of dedication into account, recounted by a girl just shy of her twelfth birthday! Her mother doubtless had hand in silently 'editing' the text and we should in all probability think of this as a work written mostly by Jane Loudon. Jane, indeed, was acknowledged as editing and adding three tales to the nine year old Agnes's previous published work of 1846 *Tales for Young People*.

The work consists of four tales, each recounting life in a different school. The first is called 'Laura Merville; or, The Egyptian Girl in England.' Laura's parents were out in Egypt when she was born, and was leading a life 'of indolence and constant indulgence [which] naturally produces *ennui*'. Already nine before Laura's parents decide to send her back to England for some much needed education, she is lodged in a school just outside London run by the three sisters Somerville. The youngest sister, Miss Henrietta, takes a liking to her and instructs the haughty Sophy Thornton to show Laura and another girl Julia Leslie around the school. Initially



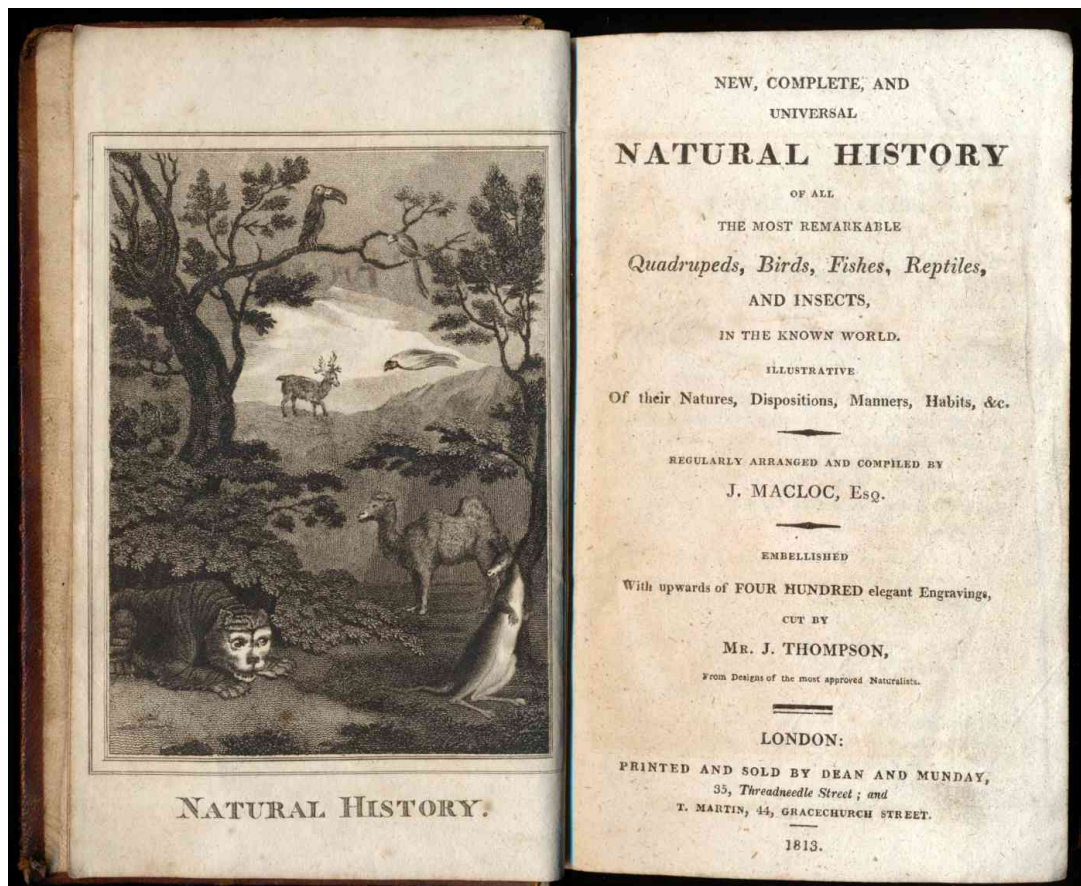
Laura is the favourite of Miss Henrietta but unfortunately does very badly at making progress at the school. To make thing worse she tells a falsehood and the Somervilles despair of her with only Julia remaining Laura's friend. After three years in which she makes no advance - one would argue she was more than a little depressed - Julia takes Laura with her back to her home in Westmoreland. Here she becomes a bright healthy child and on returning to school excels and in a very few years becomes top of the class and a credit to the Somervilles. Sophy is now found out to be all along a very bad girl, even of attempting an assignation with a boy named George Liddiard at an arbour in the school garden. It turns out that Sophy, despite being the darling of the school, was never Miss Henrietta's favourite 'I always said there was something deceitful in her countenance, and now see how doubly horrible she is; she not only deceives us but her friends too.' Sophy is of course expelled. Laura is eventually reunited with her parents back from Egypt, but not before Laura witness the death of Julia's sister Lilla - 'both felt a thrill of horror come over them, as it was the first time they had ever seen death.'

The three other stories, 'The Forbidden Walk', in which is described the 'Mrs Blake's "Establishment for Young Ladies"'; 'The Moss-Rose' where 'Mrs Vance was the mistress of a large school, and although generally hard and prim, she always relaxed and be came most kind when it was her birthday'; and 'The Prize' in which Clara Regstein is lodged in Mrs Kingby's 'establishment for "Young Ladies" which she found was "excessively dull."

We assume that the idea for each story may have come from Agnes's imagination or experience, but the embellishment of the narrative came from her mother Jane Loudon. The death scene has a mild touch of gothic in it, and making Laura Merville, Egyptian born, probably came from Jane too. She did, after all, write the gothic novel *The Mummy! A Tale of the Twenty-Second Century*.

Agnes married Markham Spofforth, a British solicitor and political agent for Disraeli, in 1858 six months after her mothers death, but died a month after her third child was born in June 1863.

OCLC records four copies in the UK, at the British Library, Oxford, National Art Library (V&A) and the National Library of Scotland, and three more in North America, at Chicago, Florida and Toronto.

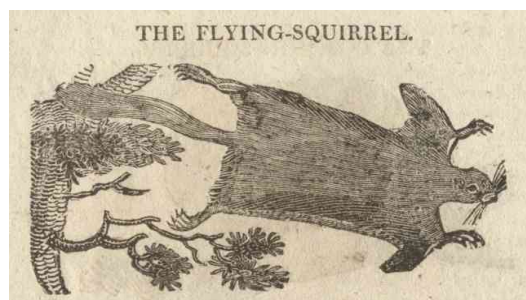


'MORE EXQUISITELY FINISHED BUT NOT MORE VIVID'

46 MACLOC, J. NEW, COMPLETE, AND UNIVERSAL NATURAL HISTORY of all the most remarkable Quadrupeds, Birds, Fishes, Reptiles, and Insects, in the Known World: Illustrative of their

natures, dispositions, manners, habits &c. / Regularly arranged and compiled by J. Macloc, Esq. ; Embellished with upwards of four hundred elegant engravings, cut by Mr. J. Thompson, from designs of the most approved naturalists. London: Printed and sold by Dean and Munday, 35, Threadneedle Street., 1813. £ 450

**FIRST EDITION.** 12mo, pp. x, [13]-336; stipple engraved frontispiece, and with numerous woodcuts throughout; some light marking in places, but generally clean throughout; bound in contemporary mottled sheep, spine ruled in gilt with red morocco label lettered in gilt, upper joint cracked (but cords holding firm) and chipped at head, with contemporary ownership signatures of George Ellison Brown to front pastedown, endpaper and verso of frontispiece; a very good copy.



Rare first edition of this *New, Complete, and Universal Natural History*, 'regularly arranged and compiled' by the little known 'J. Macloc'.

The work's chief attraction are the 'upwards of four hundred elegant [wood-]engravings', including a number of animals, including the kangaroo after George Stubbs. The engraver John Thompson (1785–1866) was 'born in Manchester on 25 May 1785, the son of Richard Thompson, a London merchant, and his wife, Sarah. He was baptized at the collegiate church, Manchester, on 12 June 1785. Skilled in several media, he ranked at the head of British wood-engravers for fifty years. Wood-engraving was developed into a significant art in Newcastle by Thomas Bewick and in London by Robert Branstons, whose pupils Thompson joined at the age of fourteen. These engravers devised a 'white line' technique which achieved effects peculiar to wood-engraving, epitomized in Bewick's *British Birds* (2 vols., 1797–1804). Comparison of these with Thompson's illustrations for W. Yarrell's *British Birds* (1843) shows Thompson's technique to be more exquisitely finished but not more vivid. Thompson's most individual work was in engraving over 900 illustrations by John Thurston, who, having been a wood-engraver, drew to suit the wood-engravers' technique; examples may be found in J. Puckle, *The Club* (1817), Tasso's *Jerusalem Delivered* (1817), and Thomas Dibdin's *London Theatre* (1814–18). [ODNB]

The work proved particularly popular with several editions published in 1813, including one under the Minerva imprint.

Lennox-Boyd & others *George Stubbs, Complete Engraved Works* No. 424, 425 & 511; see Freeman 2418; OCLC records four copies in the UK, at the British Library, Manchester, Nottingham and the Natural History Museum.



### TWILIGHT READING FOR YOUNG GIRLS

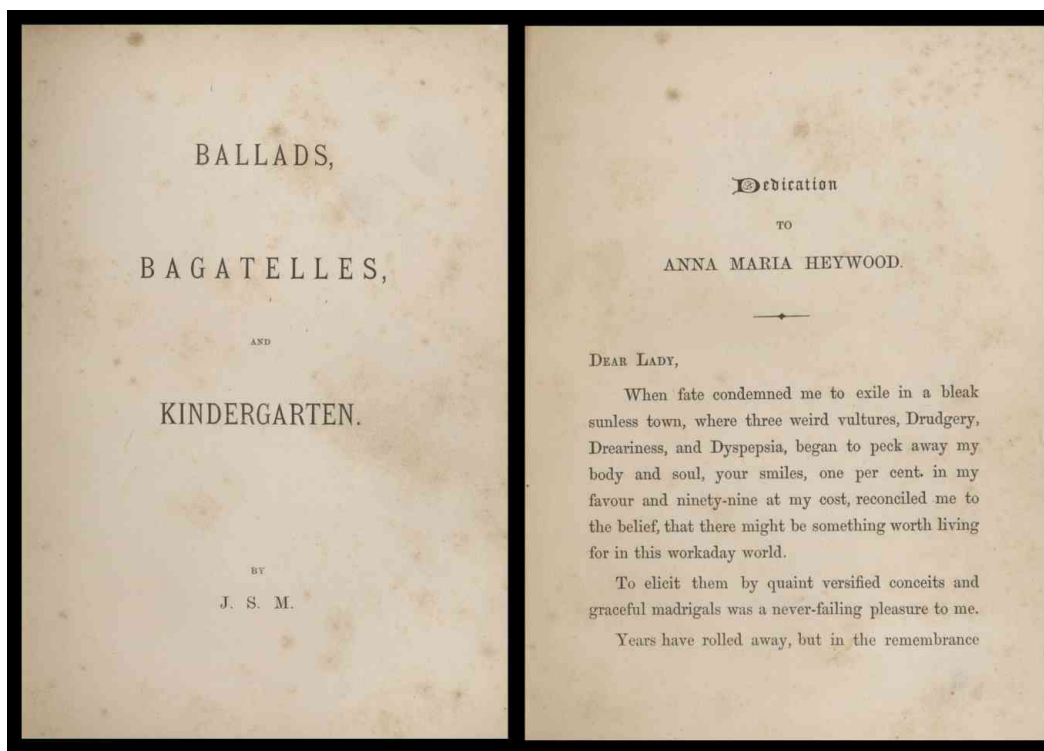
47 [MAGUIRE, Bertha, *Illustrator*]. *MOON BEAMS*... Published by M.H. Nathan & Co., London, E.C. [c. 1880s]. £ 150

**FIRST EDITION.** 8 leaves, with chromolithographed scenes and accompanying poems, the book produced in the shape of the crescent; stapled as issue, neat - and barely visible - repair to first leaf, some wear in gutter, but overall a very good example.

Charming example, and a rare survival, of this moon shaped book for young girls, with illustrations by the botanical artist, Bertha Maguire (fl. 1880-1904), and accompanying verse by the likes of Keats, Shelley, Milton, Coleridge and Wordsworth, before concluding, rather aptly, with the 'Song of the Brook', by then Poet Laureate, Lord Tennyson.

Not in OCLC, apparently unrecorded.



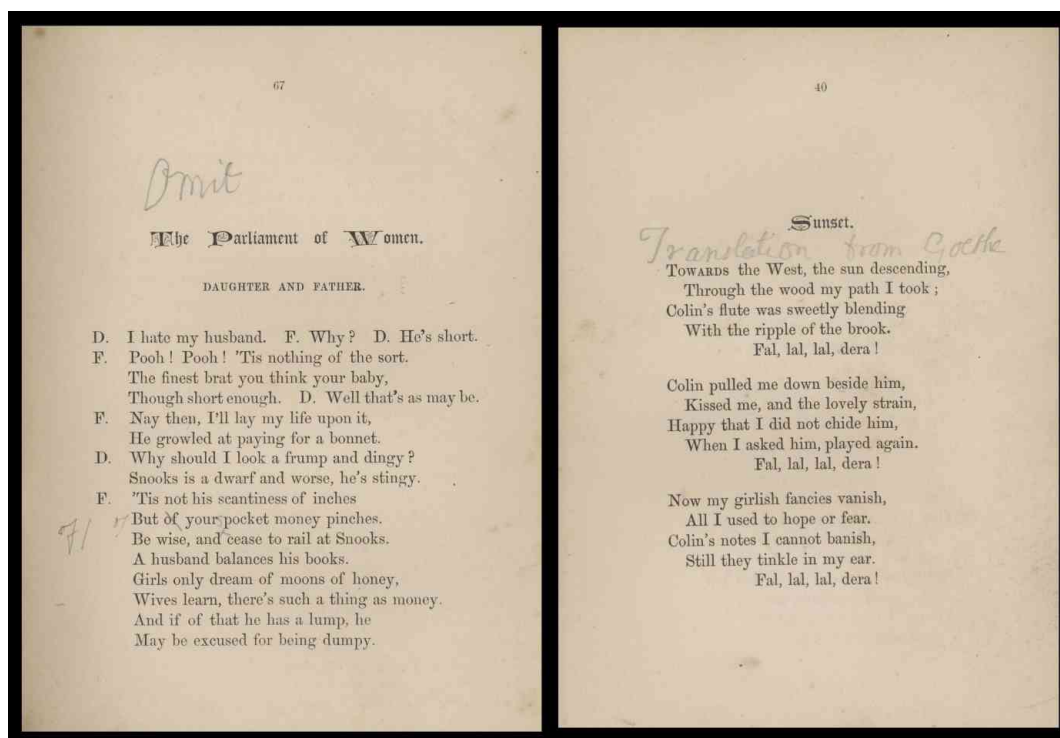


UNRECORDED - THE AUTHOR'S OWN COPY

48 [MANSFIELD, John Smith]. BALLADS, BAGATELLES, AND KINDERGARTEN. By J. S. M. [London: Printed by Jas. Wade, Tavistock Street, Covent Garden] [1877]. £ 685

FIRST EDITION, AUTHOR'S OWN COPY. 8vo, pp. vi, 7-102 [2] 103, [1] imprint; with the author's annotations in pencil throughout; original dark purple cloth, spine lettered in gilt, spine slightly sunned.

The collection is dedicated to a close friend, Anna Maria Heywood, who, explains Mansfield, 'When fate condemned me to exile in a bleak sunless town [Liverpool], where three weird vultures, Drudgery, Dreariness and Dyspepsia, began to peck away my body and soul, your smiles, one per cent in my favour and ninety-nine at my cost, reconciled me to the belief, that there might be something worth living for in this workaday world.' As the short biography of Mansfield, given below, shows, he had left London for work in Liverpool and clearly found this move rather depressing. It is quite probable that Anna and her husband, John Pemberton Heywood, an immensely wealthy Liverpool banker, had befriended Mansfield during this time. The dedication may have arisen from her being very recently widowed.



The title also functions on how Mansfield divided his work into sections. The 'Ballads' include such titles as 'The Waking of Barbarossa', 'The Rebel', 'The Magistrate' and 'The Arab Lay', this last title the reviewer of the *Athenaeum* thought the best of all: 'translated from Goethe, which contains some striking and vigorous stanzas. We must find room for this description of an old chieftain "Flavours twain that all men knew / Freely dealt he from his breast; / Gall to foes, but they were few, / Virgin honey to the rest. / Head to plan, and heart to try. / Hand to do, and steadfast will. / 'Twas a chief. Alas! for aye / Head and heart and hand are still / Terrible he rode alone, / With his Yemen sword for aid, / Ornament it carried none / But the notches on the blade." The 'Bagatelles' include such titles as 'A Colonel', 'The Heroine of Pau', 'Darby and Joan' and 'The Parliament of Women'. The last section, 'Kindergarten', contains poems chiefly for or about children. Subjects include 'The Birthday', 'Hickery Dickery Dock', 'Money', 'The Mouse', 'A Séance', 'The Teapot', and 'Virgil Place', this last poem, printed on an inserted leaf, was probably an afterthought.

Mansfield clearly had intentions to republish the work for this copy contains quite a number of revisions and additions by him. A number of poems have several lines rewritten, others with whole stanzas added. Also two completely new poems were intended to be added, 'La Frileuse' in French and 'The Vagabond', this latter poem touching on his work as a Justice of the Peace. Other poems were to be omitted completely, among these 'The Parliament of Women' - maybe Mansfield thought it was not quite in tune with the current zeitgeist?!

Mansfield was born in London in 1813 and attended Eton, where incidentally he was 'fag' to the future Prime Minister Gladstone. He graduated from Trinity College, Cambridge winning the Chancellor's gold Medals for proficiency in classical learning and gaining a Bachelor of Arts. He was admitted to Middle Temple in 1842 and entitled to practise as a barrister. In 1851 Mansfield became the stipendiary magistrate for Liverpool and in 1860 returned to London as Metropolitan Police Magistrate for Marylebone. He married Françoise Julie de Graier in 1866, hence, no doubt, the manuscript poem in French, and together had a son in 1869, Merton John Mansfield, who later became an artist. Mansfield continued as a magistrate and Justice of the Peace for Middlesex and London, retiring in 1888, and died in 1905.

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



WITH DELIGHTFUL WATERCOLOURS

49 **MARRIOTT, Miss S[arah].** [ALBUM]. [Northamptonshire] January 22nd 1836. **£ 450**

**MANUSCRIPT IN INK.** 4to, [18 x 22 cm], 76 leaves on white, cream and coloured paper; watermarked 'Bagnor 1831'; now lacking binding, but contents still clean and desirable nonetheless.

An interesting and well-illustrated Album compiled by Miss Sarah Marriott, containing verses, various artwork and pencil sketches dating from 1835 to 1842.

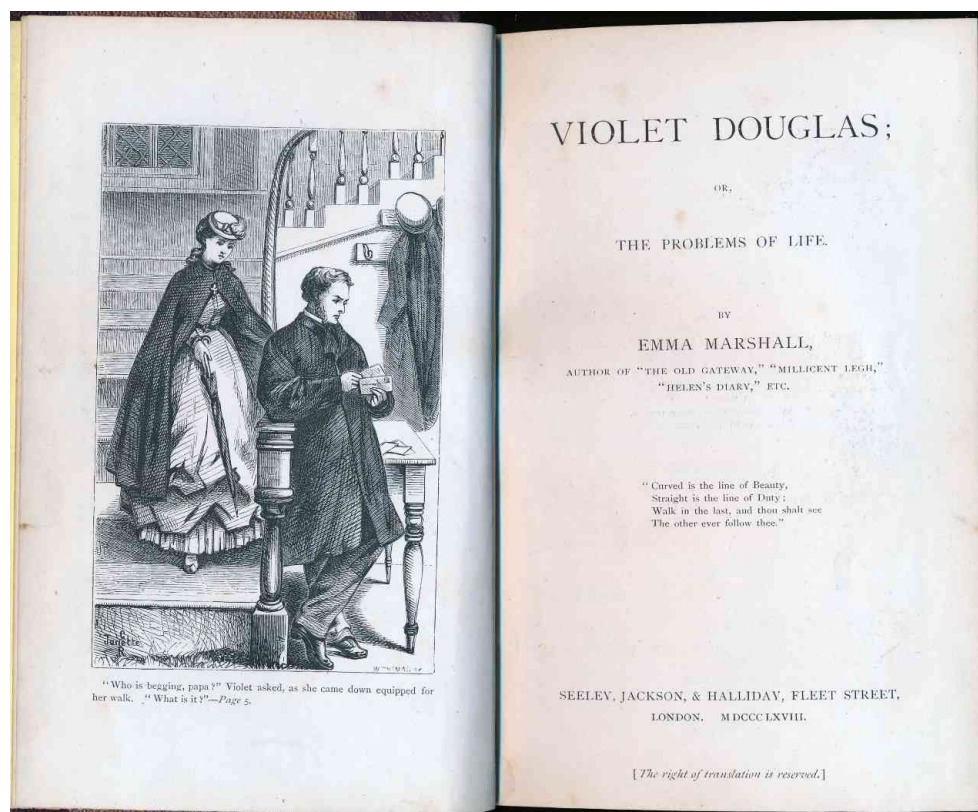
The most interesting item inserted into the album is a delightful watercolour of an artists palette with brush and pencil enclosed on a bed of roses. Added to this is a miniature album containing two movable flaps. The first flap with the cover of an 'Album' with gold lettering, followed by a second flap containing the view of a





cottage in a landscape, behind this flap is another watercolour illustration of a butterfly. The only identification we have to the maker is the initial 'H' inscribed at the end of the illustrated pencil. The artist must have been a close friend of Sarah's to take the time to produce such an unusual and delightful piece.

Sarah appears to have been the sister of Josiah Marriott, a draper in Northampton who had married Mary Anne Gunn in 1834. He is the only contributor that is identified by name as all the others are only identified through their initials. The initials D.M. appears quite frequently so is presumably also a member of the Marriott family. Sarah herself was apparently born in 1815 and very probably would have been given the album on or around her 21st birthday. Unfortunately we have not been able to trace her later life.



## ACTIVELY INVOLVED IN WOMEN'S EDUCATION AND SUFFRAGE MOVEMENTS

50 **MARSHALL, Emma.** VIOLET DOUGLAS; or, the problems of life... Seeley, Jackson, & Halliday, Fleet Street, London. 1868. **£ 200**

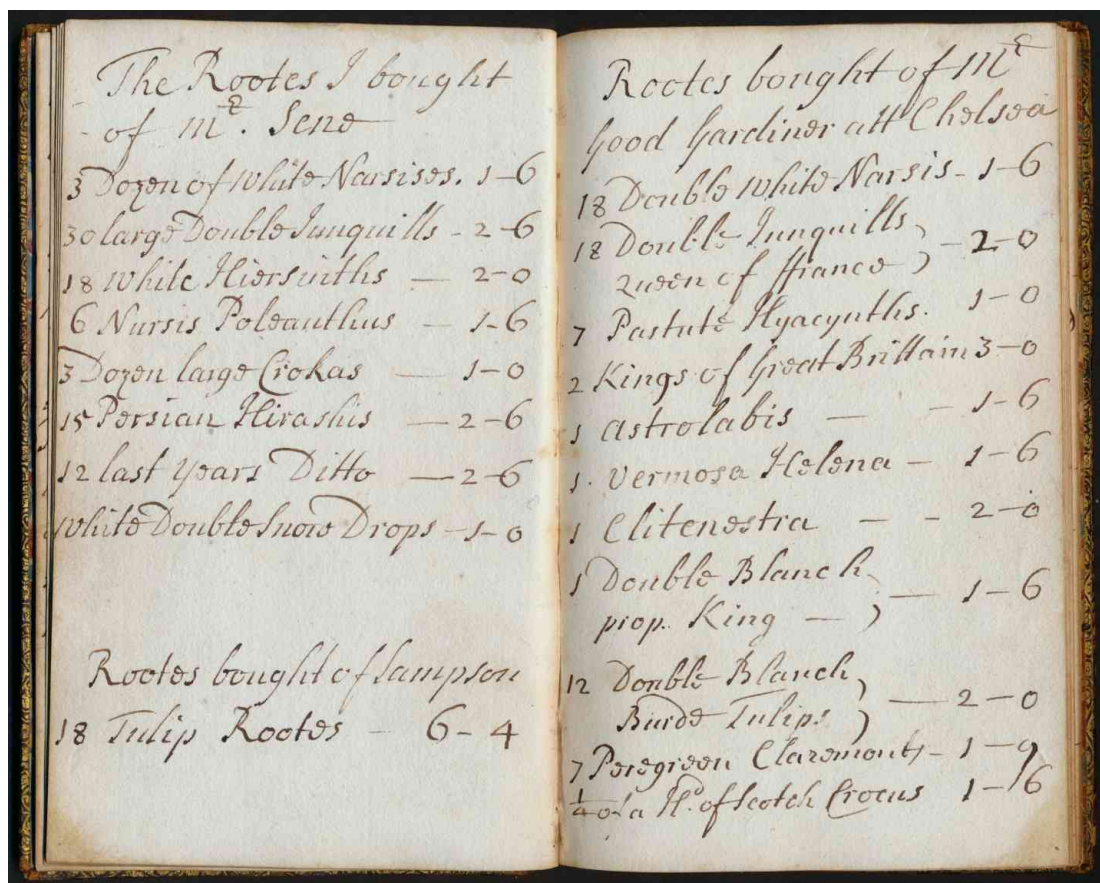
**FIRST EDITION.** 8vo, pp. viii, 321; with engraved frontispiece, but without the half-title; some marking in places, and later ownership signature to front free endpaper; bound in contemporary half burgundy roan, upper joint partially cracked (but holding firm), and some sunning to boards, but still a very good copy.

*The British Quarterly Review* gave a neat summary of the plot when they reviewed the work in their January 1869 number: 'Mr. Douglas, the wealthy banker, with his family, are the principal representatives of the problems which are solved in circumstances of prosperity. Mrs. Hampden, the necessitous widow of a clergyman, with her five children, are the representatives of the opposite circumstances. Subordinate characters, both rich and poor, are introduced, to exhibit both virtue and vice among both. Willie Douglas, the eldest son of the banker, is the sad example of selfishness and vice; Ambrose Hampden, the eldest son of the widow, the noble instance of manly goodness and heroism. Violet, Mr. Douglas's youngest daughter, and Mabel, Mrs. Hampden's daughter, are sweet, devoted girls, while Violet's sisters are very much the reverse. The tale is told skilfully and instructively; some of its scenes are full of pathos and power.'

Of course in this tale the wicked Willie Douglas, who has cast aspersions on the pure Ambrose Hampden, is struck down with illness. Before he dies he repents and tells his father the truth. Ambrose, with his honesty and integrity now restored, becomes betrothed to the even purer Violet Douglas.

Emma Marshall (1828–1899) was a prolific novelist, known for her works aimed at a juvenile audiences. Born in Norfolk to a Quaker family, she received a traditional education and later moved to Clifton, near Bristol, where her literary interests were nurtured by friends like John Addington Symonds and American poet Longfellow. In 1854, she married Hugh Marshall and eventually settled in Bristol, where she became actively involved in women's education and suffrage movements. Marshall authored nearly 200 tales, including a number of historical romances, with much of her work drawing inspiration from her own family life and experiences. Despite her ability to adapt to changing literary trends, Marshall's central message remained constant: self-awareness and Christian compassion are vital for a fulfilling life.

OCLC records four copies in the UK, at the British Library, Oxford, Cambridge and Strathclyde, and two in North America, at NYPL and Brigham Young.



#### 'ROOTS BOUGHT OF MR GOOD, GARDINER ATT CHELSEA'

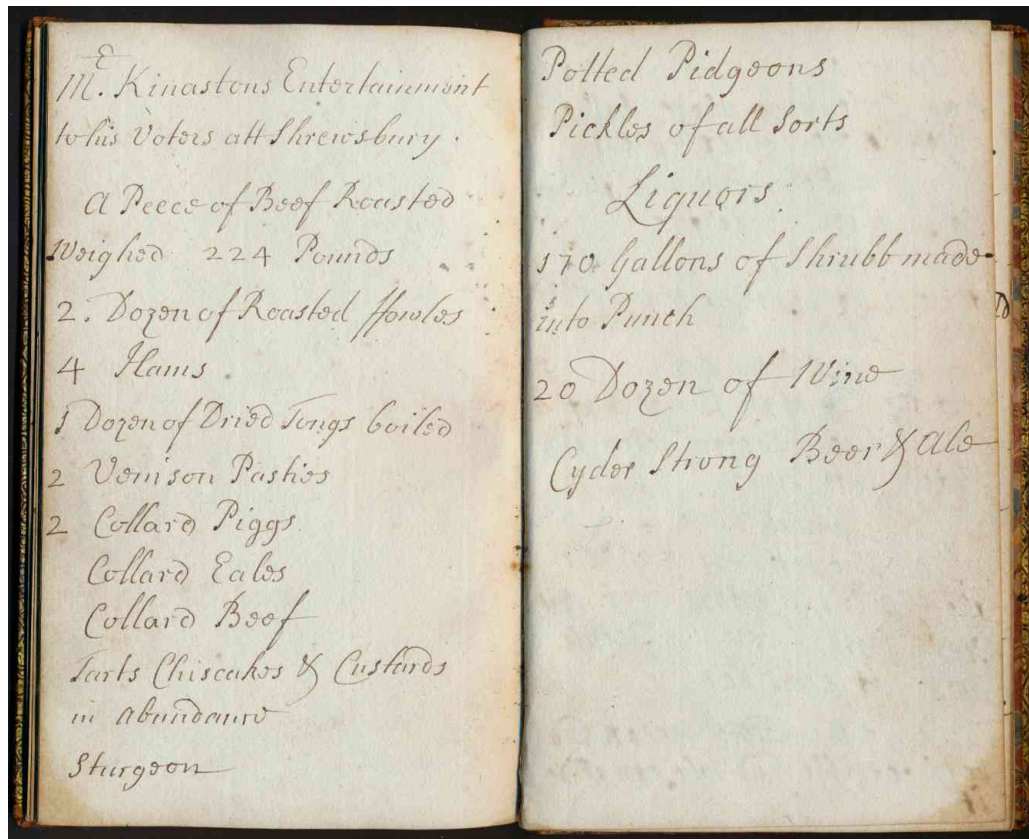
51 **MARTYN, Mrs. [Dorothy].** MANUSCRIPT NOTEBOOK. Noting down what was most important too her including Winchester, Family and her purchase of flower bulbs. [Barking, Essex] [c 1720-1746]. **£ 3,250**

MANUSCRIPT IN INK. 8vo, pp [44], including 12 pp of blanks; contemporary panned calf, somewhat worn but cords still firm, gilt edges, inscribed in pencil an early nineteenth century hand 'Written by Mrs Martyn daughter of Samuel Brewster & Mary Mildmay.' [see below].

Rare and highly desirable manuscript notebook from the first half of the eighteenth century, that records all that was most important to the compiler, Dorothy Martyn. She was born in Barking and baptised there on the 25th September 1684 the daughter of Samuel Brewster and Dorothy Mildmay, although it is clear that she was



not brought up at Barking but instead at Winchester. She returned to Barking where she married Henry Martyn and then appears to have lived the rest of her life there. At the beginning of the seventeenth century Barking probably had a total population not much above a thousand people. Defoe's description of Barking, which he visited in 1722, gives the impression of a busy little fishing port supplying the London market. We do not know what occupation the Martyn family had, but from the notebook it would appear they probably lived in the town, and as we shall see, Dorothy was happy to grow a wide variety of indoor flowers, 'in water', for winter flowering.



The opening section contains 'An account of things Remarkable in Winchester'. Here Dorothy relates a short history of the city, abbey and various foundations. These notes appear to be original and were quite probably kept as an aide-memoire of the years before her marriage. 'Old men & Boys are maintain'd in an Hospitall built by Mr Symonds, merchant of London. An Hospitall called St Johns house. Is a Charitable receptical for Old Widows. There is likewise a Free School for Boys & Maids, who are annually cloathed. The Natives & Aliens Feasts are Kept here, when Every one Contributes attording to their Generosity for ye apprenticing the Elder Boys & Maids of the School. The Public Infirmary lately Erected & Supported by Voluntary Contributions, Is a Convenient, not a fine building.' Some criticism of the running of one of the institutions is pointed out: 'Besides these Public Charities large sumes are lodged in the hands of the Corporations for good & Beneficent uses. St Cross near Winchester Established by Henry de Blois Brother of King Stephen & Bishop of this Citty & farther endowed by Cardinall de Beaufort. Is a Generous Benefaction. This Allmshouse was built for two Chaplains, poor men & 3 Women to be Governed by a master of that Hospitall. Att present Thirteen men only are maintained & a Master. Where yearly Revenue arises to more than that of its first Foundation, Tho' Double & more than a Double Number were to maintained out of it.' This defect was mentioned by Daniel Defoe in his *A Tour Thro' the Whole Island of Great Britain* of 1724 so must have been a well known fault which Dorothy felt compelled to write down.

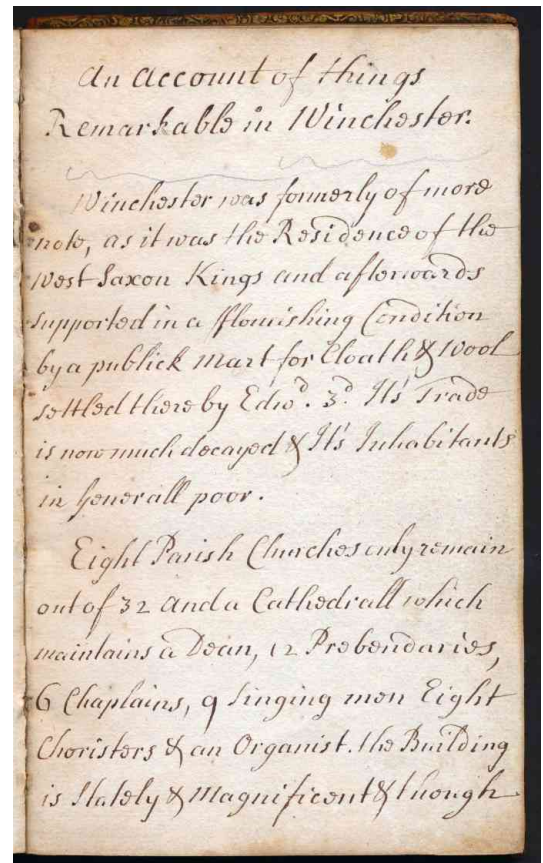
Of more interest, however, is Dorothy Martyn's interest in flowers. First there is 'A Catalogue of the Flowers that Blow [i.e. bloom] very well in Water' listing some 47 varieties including such names as 'Flagg Flower de Luca', 'Butter Blob', 'Zarr of Muscovy together with twelve 'Tulyps' varieties including 'Duc van Thol', 'Claremont [Claermond?]', 'Bean Roggard', 'Parrott Tulips, Scarlett & Green', 'Tulip like the Duke de Vantall' etc. She also lists many of these varieties together with their costs and also who she purchased her flowers from. These include 'The Roots I bought of Mr Seno', 'Rootes bought of Sampson', 'Roots bought of Mr Good, Gardiner att Chelsea', and 'Roots Bought of Mr Goodchild att Hogsden [i.e. Hoxton]'. At Goodchild's she bought seven 'Early Claremont Tulips' for 3s; '26 Dutch Crocus' for 4d; and 'A Quarter Hundred of Scotch Crocus' for 1s 6d. which indicates she had a moderate sized flower garden at Barking.

The latter part of the manuscript contains a record of family births and deaths. It is here that she mentions her husband 'Henry Martyn was Born on the 5th July 1668. Henry Martyn Dyed the 20th of Februry 1729 & was buried on ye 1st day of March att Barking Church in Essex.' This entry is followed with the births and deaths of her five children, all of whom predeceased Dorothy and Henry: 'I buried my Dear Mr Martyn & my daughter Lydia in the same grave with my father which lies under a large Square Pugh in the little Chancell of the South Side.'

We have been unable to pinpoint where in Barking the Martyns precisely lived, although the mention of burial in 'the same grave with my father' points to Dorothy being a lineal descendant of John Brewster who had prior to 1651 bought the manor of Wyfields. This manor stood a mile or two to the north of Barking and close to the London Road and was held by members of the Brewster family until the middle of the eighteenth century. Dorothy also makes entries for 'The Daughters of my brother Brewster that are now Living' together with various members of the Kingston family, who she describes as her cousins. As Dorothy and Samuel Martyn had no heirs their line of the family died out and consequently left little in the way of recorded information behind them.

A few pages containing extracts from the Bible, not in Dorothy's hand, have been written into notebook in-between the pages recording of births and deaths. This may well have been penned as a help to Dorothy at the time of her husband's death. The last dated addition to the manuscript is from 1740, although Dorothy may of course have added other notes up until her own death.

The later pencilled inscription on the front endpaper mistakenly states that Dorothy's mother's name was 'Mary Mildmay', probably as her branch of the family had all died out it was only natural that such a memory slip had here crept in.



### RARE CARD GAME, WITH A TOUCH OF MOZART

52 [MASQUERADE CARD GAME]. DER SCHWARZE PETER auf den Maskenballe. The black Peter on the Masquerade. [cover title]. Bei F. Fechner in Guben. [n.d., c. 1840s]. £ 1,500

Complete deck of 31 hand coloured lithograph cards [49 x 80 mm], comprising 30 paired cards of men and women, each numbered to 15, together with the card depicting 'Black Peter', here dressed as a harlequin and



sporting a mask; some rubbing to cards from use as to be expected; all contained in the original pink box [115 x 95 x 13 mcm], lid with hand coloured printed label in German & English st on a blue background with and framed with a gilt paper border.

The illustrations on the cards depict a variety people in historical dress, town and country types, kings and queens, an eastern prince and princess, and also two anthropomorphic musicians playing a harp and the lute. Some of the subject veer into caricature but one pair is clearly that of Papageno and Papagena from Mozart's *Die Zauberflöte* [The Magic Flute].



Two or more players can play the game. The cards are shuffled and dealt out to the players who then each discard any pairs they find in their hand. The players, each in turn, then draws a card from his neighbours hand with the hope of matching one of the cards in their own hand. If successful in making up a pair of cards these are again discarded. Once all the pairs have been matched up and discarded there will be one unlucky player left holding the Black Peter. They are then either removed from the next round of the game, or have to pay some kind of penalty.

The maker of the game was Friedrich Fechner (d. 1882). Apparently began his career as a lithographer sometime in the 1820s. However, it was in 1832 that his first known illustrated children's book was issued, and soon after he also branched out in to the toy market and by 1851 was issuing sheets for model building. Guben being well placed for distribution his products, were sold Germany, France, Austria, Switzerland, England and the United States. Fechner also appears to have had some joint business dealings with Joseph Myer & Co. of London in the 1860's.

OCLC records copies in North America at Indiana, Princeton, UCLA, Toronto, New York Public library, Yale, Harvard and the Clarke Historical library.



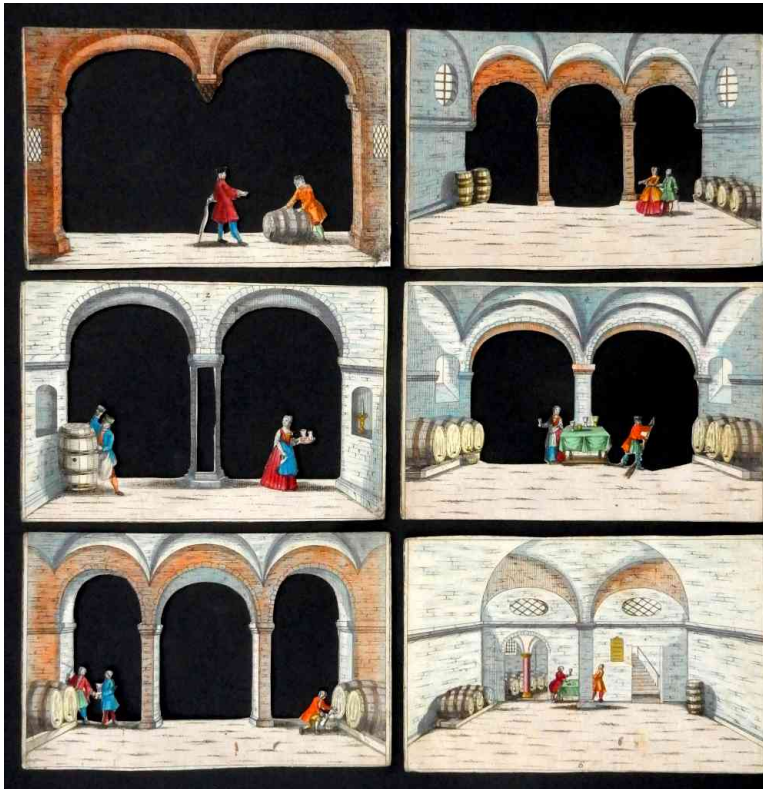
#### LIFE IN A BUSY WINE CELLAR

53 [PEEPSHOW] ENGELBRECHT, Martin. [DER WEINKELLER - THE WINE CELLAR]. [Augsburg, C.P. Maj. Mart. Engelbrecht. excud. A.V.] [ca. 1740]. £ 1,500

Set of 6 engraved card-backed cutaway sheets, [91 x 141 mm.] with original hand-colouring; the verso of each card with contemporary numbering.

A fine series depicting the daily routine in a wine cellar.

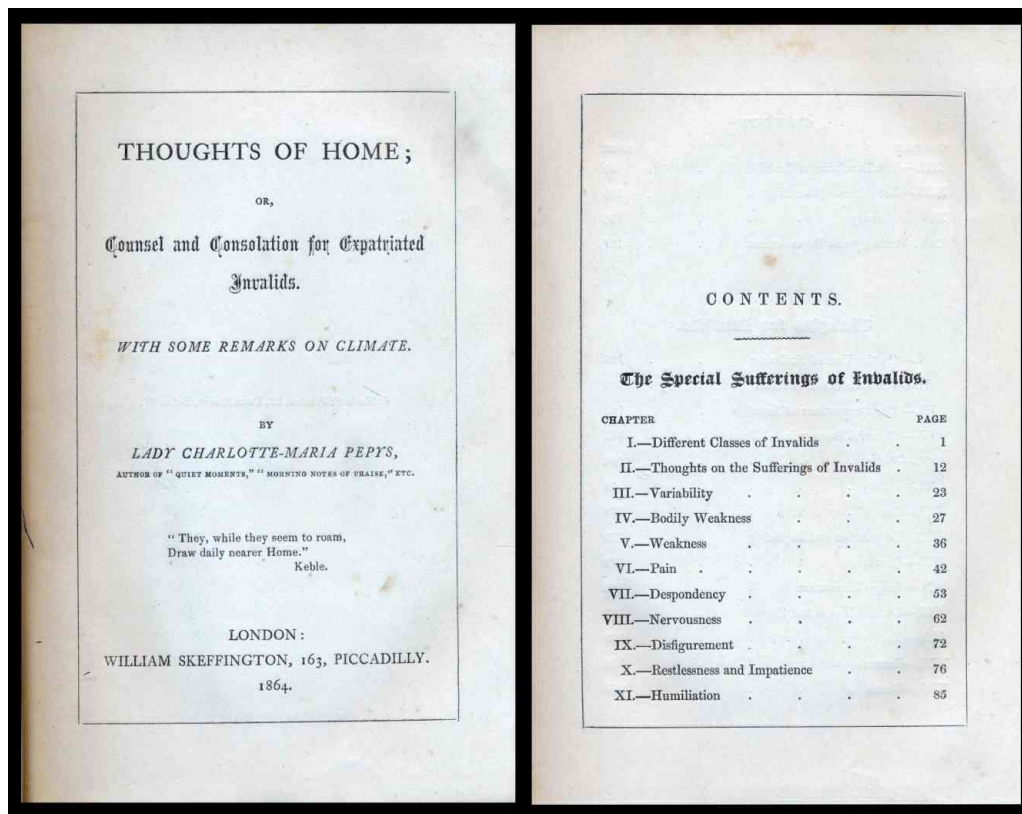




The cutaways depict; [1] The entrance to the cellar with a gentleman leaning on a walking stick and directing an employee rolling a cask of wine, above them a keystone to the arch carved with a bunch of grapes; [2] to the left of the scene a cooper hammer in hand tittering the hoops around a cask, to his right a young woman in a red dress and blue apron carrying a flagon in one hand and a tray in her other [3] the scene under a triple arch showing to the left a cellarman holding a measure in one hand greeting a gentleman wishing to refresh his glass; on the right another servant to the right of the scene drawing a flagon of wine from a barrel. [4] A couple walking together with casks of wine to their left and right; [5] under a central column are set a number of cups on a table with a green cloth, a servant woman to the left of the table about to carry away a glass of wine, to the right a servant sweeping the floor with a broom, several casks are shown lined up on the walls at the sides of the scene. [6] the back scene showing yet more casks whilst in the centre are shown two gentlemen refreshing themselves at a table, further casks in the cellar beyond can be

seen through an opening to the left of the scene, and on the right a stair leading presumably to the street.

Engelbrecht was kept busy with the many other special graphics and employed two artists, Jeremias Wachsmuth (1711-1771) and Johann David Nessenthaler (1717-1766), to produce designs for the peepshows. Wachsmuth's work can be found as early as 1731, and those by Nessenthaler starting from 1737. With Martin Engelbrecht's death in 1756, the business continued to thrive under the management of Engelbrecht's daughters and sons-in-law, persisting well into the nineteenth century.



### ADVICE FROM A WEALTHY 'LADY' INVALID

54 PEPYS, Lady Charlotte-Marie. *THOUGHTS OF HOME; or, Counsel and consolation for expatriated invalids. With some remarks on Climate.* London: William Skeffington, 1864. £ 450



**FIRST EDITION.** 8vo, pp. xi, [iii], 326, [2] advertisements; apart from some marking in places, a clean copy throughout; in the original blind-stamped publishers cloth, spine and upper board lettered and tooled in gilt, light surface wear; but still a very good copy.

The writer had become an invalid by the time she penned her collection of *Thoughts of Home*, which she intended to serve both as a source of contemplation and practical advice for other individuals facing similar afflictions.

Lady Pepys illness was clearly incurable, however she had the wealth to travel and live abroad to alleviate her suffering. The work comprises of several sections including: 'The Special Sufferings of Invalids', 'Thoughts of Invalids', 'Devotions and Meditations', and 'Climate'. It is clear there was not much, if anything, the doctors of the time could do for Lady Pepys with many chapters on such topics as Variability, Bodily Weakness, Weakness, Pain, Despondency, Nervousness, Disfigurement, Restlessness and Impatience, Humiliation, and two chapters on loneliness, all of which probably relate to her own health issues.

In her preface Lady Pepys candidly explains that 'those among you who think all books written for their peculiar needs, odious, need not read this one; those who have sometimes found comfort or help in such books may welcome this small work, undertaken by one who lives amidst your number, and has your sufferings ever before her eyes. It will comprise a few remarks on various climates, a few hints on facilities and difficulties of various health resorts, a set of devotions and hymns for the suffering, a few thoughts and meditations—and some account of the Branch Hospital of the Deaconesses of Kaiserwerth, established at Alexandria.' Possibly her account of the hospital in Alexandria is the most interesting part of the work as she spent several weeks being taken care of by the Deaconesses their.

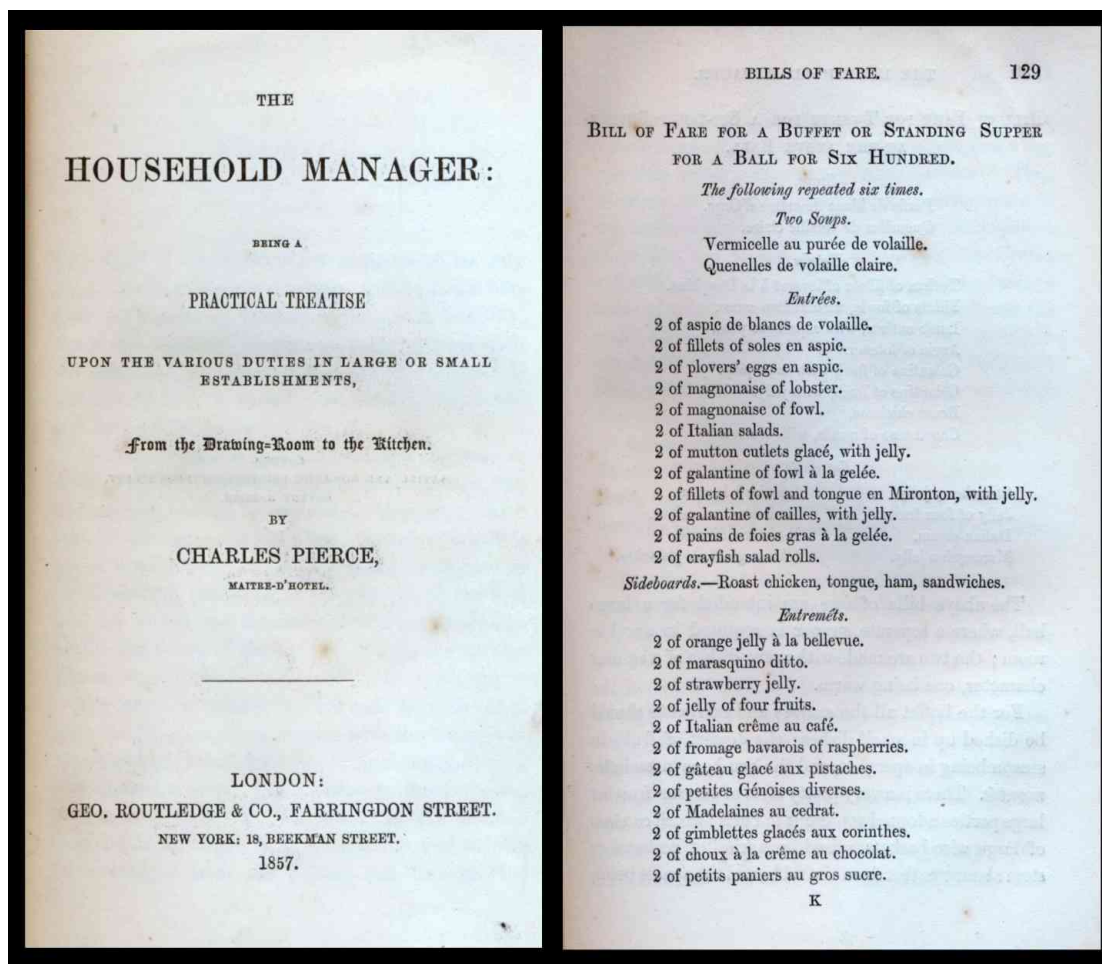
Born in 1822, Lady Charlotte-Maria Pepys was the eldest child of Caroline and Charles, first Earl of Cottenham. He became Lord Chancellor of England in 1836, and after his death title passed to Charlotte-Maria's brothers who became successively the second and third Earls of Cottenham. Lady Pepys' first published work was a novel *Lady Advice: A Story of the Day* (1851) but very soon after this she appears to have first become an invalid. We are not told exactly what specifically ailed her but it appears she may have had some form of respiratory problem. She was certainly adventurous in looking for relief for she travelled to Russia and wrote two works about the country and her time there. In 1861 Edward Fitzgerald, writing to his friend, George Crabbe (not the poet of the same name), did not think much of her travel writing 'Oh, there is a Book of Travel by a Lady Charlotte Pepys, incredible for its inanity, and I dare say much admired by the Sir Leicester Dedlocks [i.e. in Dickens' *Bleak House*]. It is called From Ricu to Eaux-bonnes [*A Journey on a Plank from Kiev to Eaux-Bonnes* 1861], and is *almost* worth buying too, though only in two volumes.' The reviewers were equivocally kinder, probably due to her status and health. Charlotte had a slow decline and died at sea off Cape Sacratif on her return to England from Constantinople in 1889.

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

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### RUNNING AN EMBASSY!

55 **PIERCE, Charles.** THE HOUSEHOLD MANAGER: Being a Practical treatise upon the Various Duties in Large and Small Establishments, from the Drawing-Room to the Kitchen. London: Geo. Routledge & Co., Farringdon Street. New York: 18, Beekman Street, 1857. £ 225

8vo, pp. viii, 376; original blue decorative cloth designed by John Leighton, the upper cover with bunch of labelled keys, the spine incorporating a servants bell, receipt pin and account books.

Dena Atta is somewhat dismissive of Charles Pierce's credentials in her *Bibliography of Household Books*: 'The title Pierce gives himself would not have implied that he supervised a commercial restaurant or hotel, but that he held a position equivalent to that of steward in a wealthy aristocratic household. The book makes a frank appeal to the reader's snobbishness. Pierce gives the bills of fare for banquets as well as dinners, lists the duties of an improbably large retinue of servants, and reproduces an impressive sample page from an engagement diary filled with references to royal and aristocratic guests. He also includes about seventy pages on the art of cookery, although there is no recipe section.'

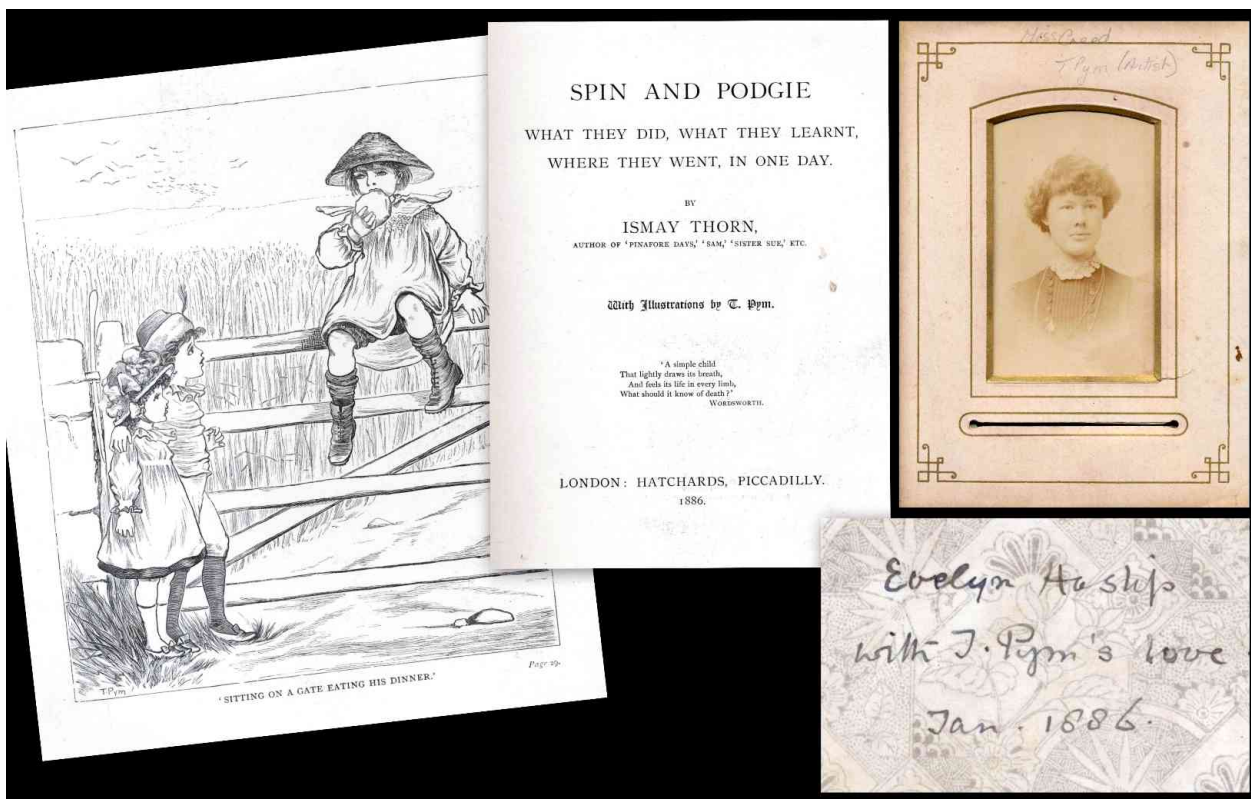
However, we have discovered that Charles Pierce (1807-1883) was indeed something out of the ordinary, as he ran the large household of the Russian Embassy in London. At the time he compiled *The Household Manager* the embassy had a live-in staff of at least twenty-five people, not counting other staff living close by. Charles Pierce appears to have worked for the Embassy since the mid 1840s, in 1867 he was awarded, through the Czar of Russia, the Order of St. Stanislaus in recognition of his mid and faithful service. Doubtless this was the 3rd class order, but still, something exceptional to be given to a servant during the nineteenth century. The household that he describes in his work would have been that formed by Philipp von Brunnow (1797-1874), he had held the position of ambassador at London from 1840 to 1854 and 1858 to 1874. Pierce was probably still employed by Brunnow during the interregnum of the Crimea War, this gap in his duties probably gave him the opportunity to pen *The Household Manager*. Pierce was still superintendent in 1881, but by then he was no longer living at the embassy, as possibly the role was by then an honorary one.

Chapters are given over to the art of cookery, 'How to give dinner', banquets, bills of fair, waiting at dinner, salad, carving, decanting wine, lamps, together with the management of 'The usher of the servants' hall', 'Steward's room boy', hall porter, footman, waiter, under-butler, chasseur, groom of the chamber, valet, butler, confectioner, pastry-cook etc. additionally 'there is advice on 'The travelling groom solely in charge of horses' 'On families leaving their town houses in the care of servants' and 'Servants out of place' (i.e looking for future employment.).



One whole chapter is given over to 'Le diner à la russe' as this would natural be the default method of serving meals at the embassy. Serving meals in a series of courses was still something quite new, even in 1850's Britain. 'Diner à la française' was still very much standard practice when much of the food was put on the table at once.

Atta 414.1; this edition is cited in Bitting, p. 371; for binding see Edmund King. *Victorian Decorated Bindings 1830-1880*, British Library, 2003, No. 256.



### KEEPING IT IN THE FAMILY

56 POLLOCK, Edith Caroline, 'Ismay Thorn'. [CREED, Clara, 'T. PYM', *Illustrator*]. SPIN AND PODGIE What they did, what they learnt, where they went, in one day... London: Hatchards, Piccadilly. 1886. £ 250

FIRST EDITION, PRESENTATION COPY. 8vo, pp. [4], 64; wood-engraved illustrations; original decorated light blue decorated cloth, somewhat discoloured due to damp; together with a carte de visite of the illustrator and inscribed 'Evelyn Haslip with T. Pym's love, Jan. 1886.'

The story revolves around the activities of a girl nicknamed Podgie whose fourth birthday it is, and her five and half year old brother Spin. The children go on an expedition, not a very long one, with the work recounting their adventures out of the garden, through the rain, and on until they reach a stream. Of course, they fall in and are saved just in time.

'The art of writing stories for very young children is intimately connected with the skill required to tell a story effectively. The easy, colloquial style that attracts children distinguishes Ismay Thorn's *Spin and Podgie*. The birthday adventures of two small children are charmingly told, and as for the children themselves, they are, in their ways and speech, delightfully natural', so spoke *The Saturday Review*.

Edith Caroline Pollock was a 'prolific British author of stories about young children. Her first book was *Pinafore Days: the Adventures of Fred and Dolly by Wood and Wave* (1879), which, like many others written by her, was illustrated by T. Pym. It was followed by about thirty more, with titles such as *Only Five* (1880), *Spin and Podgie* (1886), and *Happy-Go-Lucky* (1894). They are written in an arch style clearly aimed at adult readers as well as children.' [Oxford Dictionary of Children's Literature].

No one to our knowledge has made the connection between author and artist. Edith was born in 1854, the nineteenth child of the excessively prolific Sir Jonathan Frederick Pollock - it was his second marriage and so 'only' her eighth child. 'Pym', whose style was heavily influenced by fellow English Victorian author illustrator Kate Greenaway, full name was Clara Fanny Creed. She was born in 1857, the daughter of Charles Creed and Louisa Dorothea Pollock, and thus the third child of Sir Jonathan. So although only three years separated their births, the author was also the aunt to her illustrator. Clara lived most of her early life in Twickenham but in 1888 she married Greville Mairis Livett, a canon of Rochester Cathedral. Clara died in 1896, thus putting an end to the collaborative works, her husband thereafter remaining a widower for fifty-five years.

The recipient of this copy, Evelyn Haslip, was twelve when she received her copy of the book from 'Pym'. Both lived on Belmont Road in Twickenham, and hence the gift.



#### HOME ENTERTAINMENT OF THE 1850's

57 [POLYORAMA]. POLYORAMA PANOPTIQUE. [Paris], Brevet d'Invention S[ans] G[arant]he du Gouv't. n.d. [c.1851].

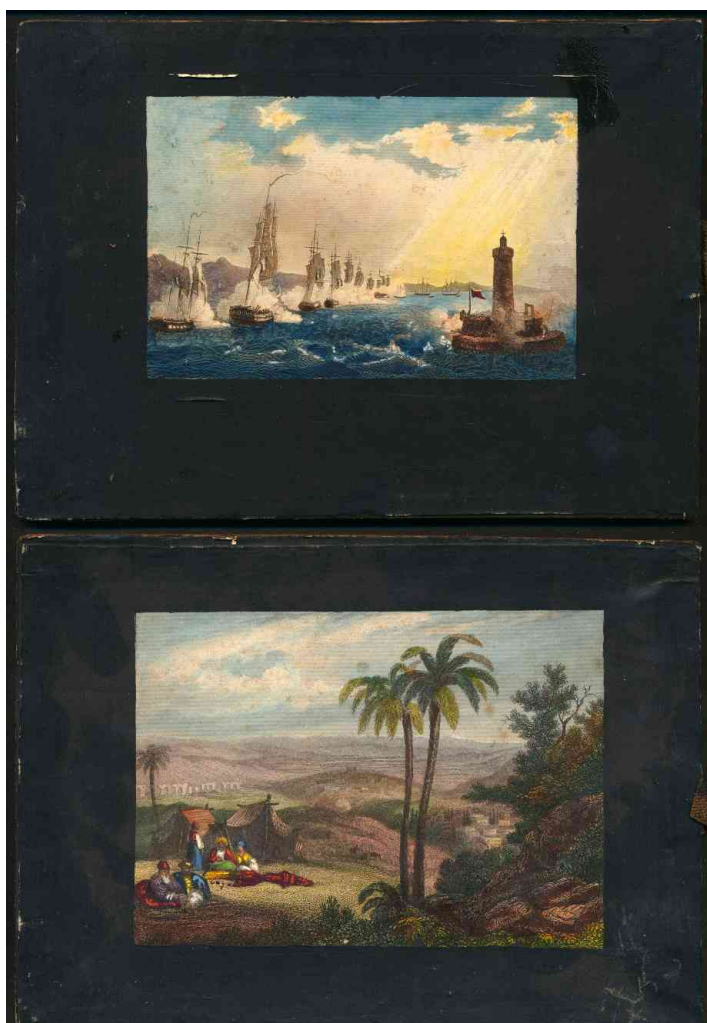
£ 2,500

*12 hand-coloured lithograph views on frames, pierced and cut as appropriate, [each measuring 20 x 14.5 cm]; Including views of fighting ships, ancient ruins in Greece, topographical views etc. The Polyorama viewer [overall measuring 31 x 22 x 16 cm] the front panel of mahogany with a lens set in a fruit wood frame; two movable flaps on to the back and top side to create the illusion of day transforming to night the sides papered in the distinctive green paper used for these viewers.*

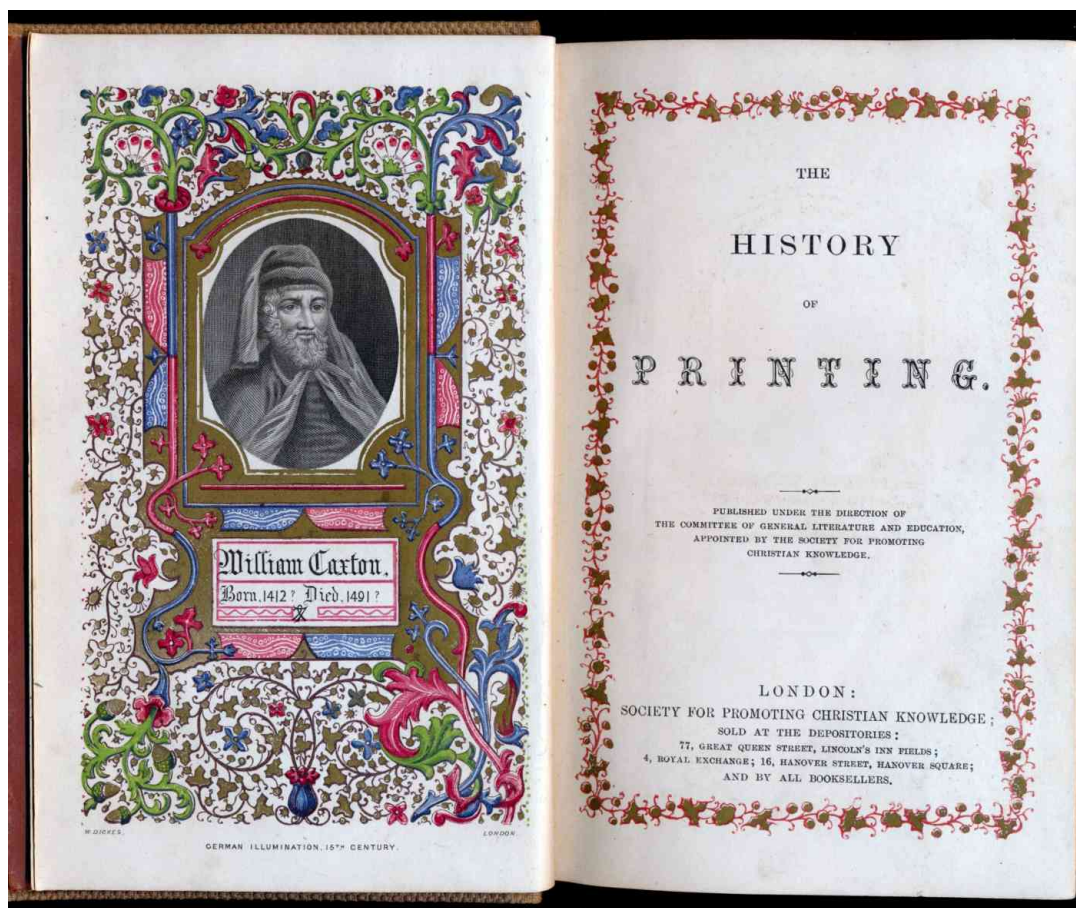
A good example of the polyorama which was immensely popular for a brief period from 1850.

Pierre Henri Amand Lefort registered the *Polyorama Panoptique* on February 21, 1849 and copies in various sizes were quickly put on sale. This example is a fairly early, contained in a box rather than the concertina bellow type that was produced at a later period.

Lefort's invention used hand-coloured lithograph views printed on semitransparent paper to which was glued, on the verso, another sheet of coloured paper that was partly pierced. This allowed the *Polyorama Panoptique* images to be viewed with light falling on the front of the image by the operation of lifting a flap on the top of the box, or on closing this flap and opening another flap behind the image changed the slides to a night-time scene. With a little dexterity the image could show the transformation of day into night and back again.







## PRINTING OMNIBUS

**58 [PRINTING HISTORY]. THE HISTORY OF PRINTING.** Published under the direction of the Committee of General Literature and Education, appointed by the Society for Promoting Christian Knowledge. London: Society for Promoting Christian Knowledge... [1862]. **£ 150**

**SECOND EDITION.** 8vo, decorative title and colour printed frontispieces by W. Dickes, pp. [2], 256, [4] adverts; original decorated brown cloth, decorated in gilt, somewhat faded, especially the spine, with the binders ticket of 'Spencer & son, 11 Bridgewater Gardens, E.C.', and inscribed on front free endpaper 'Selina Norton From her affectionate Uncle, 10 June 1862.'

A neat introduction to printing history written for a popular market in which is given an overview of the its history together with illustrated sections on the various types of presses and the workings of the printing office. At the end are sections on printing for the blind, electrotypes, colour printing, lithography, nature printing etc.

The second edition was updated and extended and was also given a decorative title and rather splendid frontispiece that incorporated a portrait of William Caxton.

OCLC: 1711457.

## THE ONE THAT GOT AWAY

**59 ROBERTSON OF STRUAN, Alexander. AUTOGRAPH LETTER SIGNED,** to the Earl [Duke] of Mar. [France] Lyons, 10br [December] 15, 1716. **£ 650**

**AUTOGRAPH LETTER SIGNED.** 4 pages, 4to [22 x 16.5 cm], decocted at foot of last page 'Strowan to Ld Mar Decemb. 15th 1716, Rxat Avig. 18th.'; old folds, otherwise clean.

Alexander Robertson of Struan (c.1670 – 28 April 1749), 13th Chief of Clan Robertson, was a Scottish Jacobite soldier and poet, notable for being the only person to participate in three Jacobite risings.

After the failed 1715 rebellion Robertson escaped to France and their acted as agent for the Earl of Mar. The letter written from Lyon to Mar at Avignon, informs that Steuart of Apin, due to illness, felt he could not travel with him and Major Frazer from Paris, However when Robertson met with Hugh Wallas of Ingleston at Chalon, he discovered that Steuart was at Joigny. Robertson voiced the opinion that Steuart might be disloyal and had been in touch with the Hanovarian supporter, Earl Stair, then George I's ambassador at Versailles.

my Lord  
 1746  
 In obedience to your Grace  
 I am come this length at  
 the severity of the paper  
 office me to breath a little  
 in this place; I thought  
 again now have been read  
 as for a Major Fraser and  
 me, but he complained of  
 an illness the day before  
 we parted from Paris so  
 we miss of that Happiness.

rejoice with you at the  
 King our Masters recovery  
 with thank and for ever  
 I am my Lord  
 your Grace most  
 obliged and most obedient  
 humble servant  
 Robert Robertson  
 Stronach to  
 20 Mar  
 Decemb. 16<sup>th</sup>  
 1716  
 Red bag 18<sup>th</sup>  
 3270321 032

The total of the correspondence between the Earl of Mar and Robertson, excepting this letter, is held with the Stuart Papers at Windsor Castle. When the Stuart line ended with the death of Henry Benedict Stuart, Cardinal York, the Stuart Papers were little regarded by his executors and probably thought of as so much waste paper that were partly open to the elements and the nibbling of rodents. They were purchased for a nominal amount by 'by a Scottish gentleman of the name of Watson'. In his enthusiasm he invited various people to view the several tons of documents. The Cardinal Secretary, through the Duchess of Windsor interceded and had the collection shipped to George IV in England, Watson apparently was not being compensated. Once they arrived back in England the collection was sorted and catalogued. Clearly a number of 'souvenirs' were taken from the mass, and thus our letter never found its way to Windsor.

This letter was subsequently published in the *Scottish Historical Review* [Vol. 22, No. 87 (Apr., 1925)] as William Thomas Morgan, then Professor of European History at Indiana University, had subsequently discovered the letter in their collection. Remarkably what was rediscovered by Morgan was a very good facsimile of our letter, rather than the original, which had been in the possession of John Hunton, in Torrington, Wyoming since 1872! We have no provenance for our letter, except it was at one time in the stock of an autograph dealer who traded in the 1950's and 1960's in London.

Robertson was the son of another Alexander Robertson, 11th Chief of Clan Robertson, who died in 1687 and was succeeded by his oldest son, Robert. Robertson succeeded his elder brother as clan chief in 1688. He was a student at the University of St Andrews, but left his studies to participate in the Jacobite rising of 1689 in the army of Viscount Dundee after receiving a commission from James II. Robertson was taken prisoner by Government forces a few weeks after the Battle of Dunkeld, but was released later that year and followed James II into exile in France at Château de Saint-Germain-en-Laye. Robertson remained at the Jacobite court, spending some time in the French Royal Army, before returning to Scotland in 1703. There he became deeply involved in Jacobite plotting, training men for a new rising and in constant communication with the Jacobite court. He strongly opposed the Treaty of Union between England and Scotland in 1707. In 1715, he led 500 of his clansmen in the Jacobite rising of that year and participated in the Battle of Sheriffmuir, but was captured for a second time in early 1716. He was rescued by Jacobite supporters and escaped to the Netherlands before returning to France. In 1725 he was created a baronet in the Jacobite peerage by James Francis Edward Stuart. Robertson was again in Scotland by 1731 and rallied his clan to join the Jacobite rising of 1745 in support of Prince Charles. Despite his age, he travelled to meet Prince Charles at Dalnacardoch and was present with Clan Robertson at the Battle of Prestonpans in September 1745, after which he seized the carriage and possessions of General Sir John Cope as a victory prize. Being too infirm, he did not join the Jacobite advance into England. Following the defeat of the Jacobite rising in 1746, his tower house at Dunalastair was burnt down by Government soldiers and his estates were forfeited. Much of the Robertson land was returned to the clan in 1784. Robertson died in 1749; he never married and was succeeded as clan chief by a relation.



## THE PRECARIOUS LIFE OF A FOX!

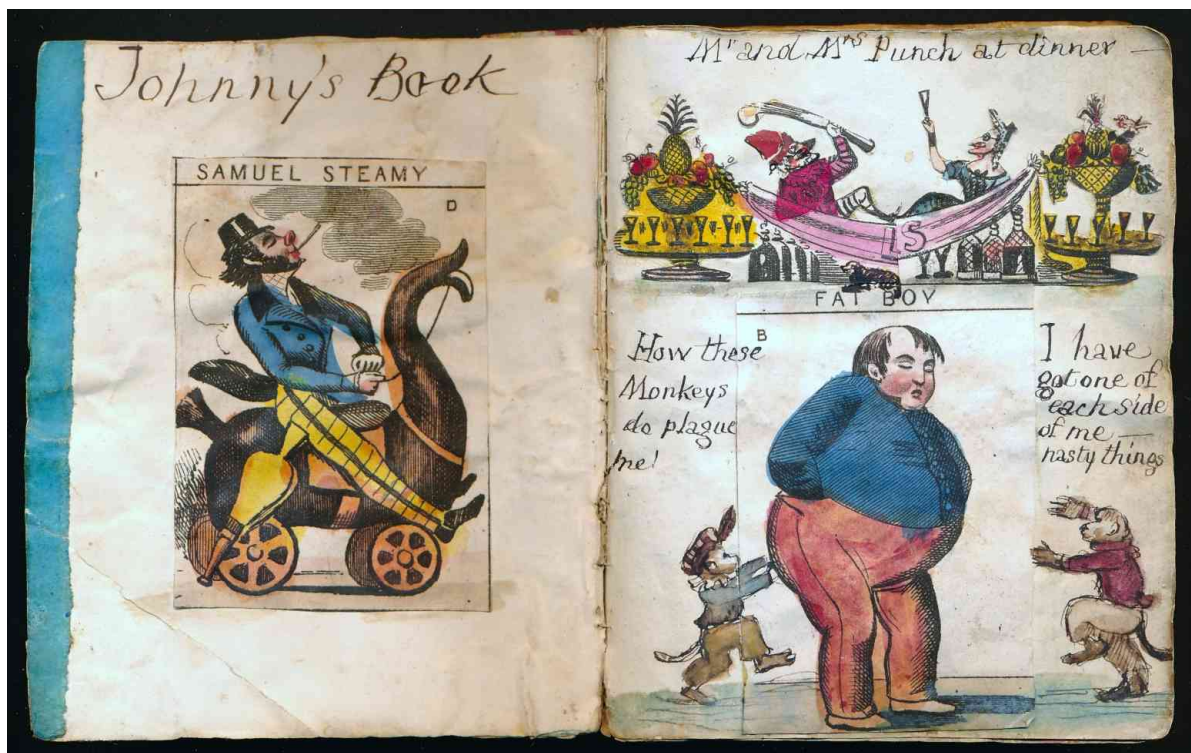
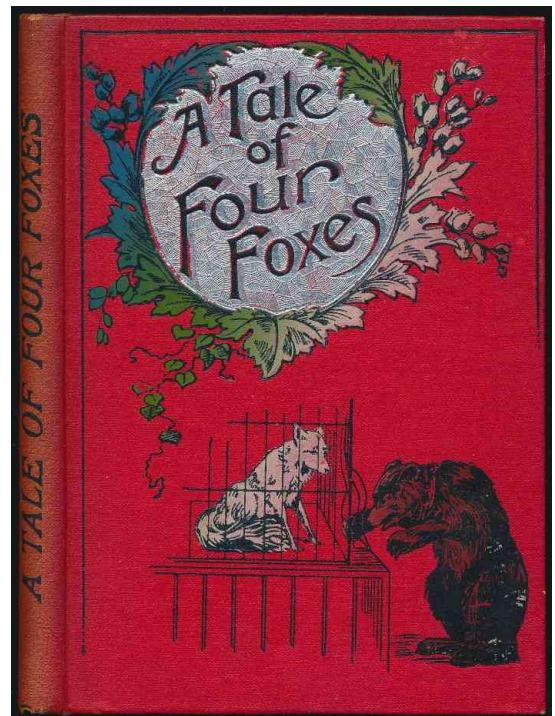
60 **ROGERS, Eva Constance.** A TALE OF FOUR FOXES London: S.W. Partridge & Co. 8 & 9 Paternoster Row. [1900]. £ 125

**FIRST EDITION.** 12mo, pp. 64, [16] advertisements; frontispiece and text illustrations; paper somewhat browned. original decorated red cloth.

*A Tale of Four Foxes* narrates the story of Mrs Reynard and her four offspring Bushey, Sukey, Yellow-fur and Brownie and their various adventures - Bushey is run to ground and torn to pieces by hounds during a fox hunt, Sukey gets shot, and Yellow-fur gets chained up as a pet. Only Brownie manages to escape death or capture to marry 'a good-tempered fox called "Greyhair"'. The work formed part of Partridges 'Red Dave Series' of stirring stories for young boys, usually with peppered with warnings on the perils of straying off the path of being good.

Eva was born in 1872 at Plymton just to the west of Plymouth in Devon the daughter of a wholesale draper. Her first published work was *The Bear's Kingdom* in 1897, this was well reviewed in the press and for several years Eva wrote works chiefly of animal stories and subjects touching on Dartmoor. Other title she penned included *The Magie Mist*, *The Faithful Fir-tree*, and *The Legend of the Rose Queen*, all suitable for reward books or serialisation in newspapers. In 1901 Eva married Stanley Thomas Pitts, a grain merchant, but continued to use her maiden name for her writings. She died in 1909 leaving two daughters, her husband taking advantage of the recent Deceased Wife's Sister's Marriage Act 1907 to marry Eva's younger sister but 14 months after Eva's death.

OCLC records four copies, at the British Library, Oxford, Cambridge and the National Library of Scotland.



## REMARKABLE JUVENILE SCRAPBOOK, HANDMADE BY A SISTER FOR HER BROTHER

61 **[ROWLEY, Amelia Elizabeth].** JOHNNY'S BOOK [Norfolk & London] [circa 1840-42]. £ 2,500  
12mo [113 x 94 mm], 28 leaves containing watercolour drawings, hand coloured scraps and manuscript; a few leaves detached; the wrappers in imitation of a half bound book using green and pink paper; the covers each decorated with an engraving of a woman and inscribed on the upper cover 'Mrs Johnny Rowley'.



A remarkable and highly desirable handmade juvenile scrapbook, almost certainly created by Amelia Rowley for her younger brother 'Johnny'.

Although Amelia does not explicitly identify herself, she illustrates her brother Johnny in various tasks and events within the scrapbook. These scenes include: 'Dear Johnny is going to give Some hay to the poor Donkeys'; 'So, Mr Tico you have helped yourself. I shall carry away the basket' - this showing a pet marmoset taking some fruit; 'This is my tame Fox and I am going to feed it. The Stoat is coming to have a bit too'; 'Little Kit will play, if you will not Old Madam Grave airs. Look, Julius is running away with one of your Kits - Come and play with me Madam Puss as game of ball. Do not look so grave.'; 'Pray Busy [a pet dog] do not frighten my little fawn which I am going to feed.'



Other pages show Johnny chasing butterflies, with his bunny, and a hedgehog, playing at horses with his brother Charlie. One scene shows Johnny together leading his brother Julius who is sitting on a Lama, and another with Johnny on a Zebra - these illustrations incorporate hand coloured wood-engravings so and are more than likely to be imaginative scenes.

Although many pages of the scrapbook depict Johnny with various animals, there are also instances where he is portrayed interacting in everyday life. 'Here poor men, I have brought you some money for playing so nicely' shows Johnny with three itinerant musicians on flute, drum and a cello. 'Are you waiting for Grandpapa, Bulger?' shows an elderly man returning home with his dog Bulger greeting him. Another subject has a gentleman and lady together with a young black boy, below this illustration is the legend 'This Sir, is my dear little black Page Mungo - I hope you admire him.' One wonders if the Rowley family may have had a black servant or possibly again this is a child's imagination?





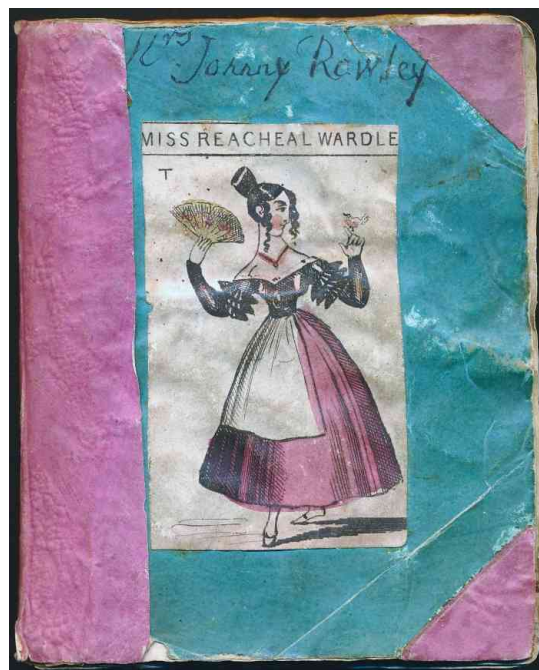
The illustrations used on the covers come from one of the annual sheets of figures issued as *Fairburn's Twelfth Night Characters*; other pages also have illustrations cut from various contemporary newspapers and periodicals and adapted to Johnny's comings and goings. The manuscript mimics quite faithfully the juvenile literature issued by the Dartons, John Harris and Wallis. The design is probably too sophisticated for child to contract by itself without an adult on hand to help, with suggestions and to paste in the illustrations - the colouring and writing, however, are definitely that of a child. A few added lines of doggerel verse have been added by some one a lot older, possibly one of Johnny's parents and include the lines 'This is a monkey & a child / Now he's tame he once was wild / He lived on fruits & slept on trees / And much annoyed he was with fleas.'



From the names in the book of Johnny, Charlie, Julius and 'Mrs Johnny Rowley' - this last a made up name for little Johnny as a possible future wife - we are as certain as we can be that Johnny was John Angerstein Rowley (1834-1870). The siblings mentioned in the scrapbook were therefore Charles John Rowley, (1832-1919) and Julius Henry Rowley (1836-1915). As Johnny's middle name suggests, he and his brothers and sister were the great grandchildren of John Julius Angerstein (1735-1823) whose art collection formed the basis of the British National Gallery. Johnny's parents were Richard Freeman Rowley, a son of Admiral Sir Charles Rowley Bart, and Elizabeth Julia, neé Angerstein, a granddaughter of Angerstein. As Johnny's father was, like his own father, an officer in the Royal Navy, it meant they were stationed at Portsmouth and did not really have a settled home. Instead the family probably lived rather peripatetically at the Angerstein country house of Weeting Hall in Norfolk, and Rowley family home of Woodlands in Blackheath, London.

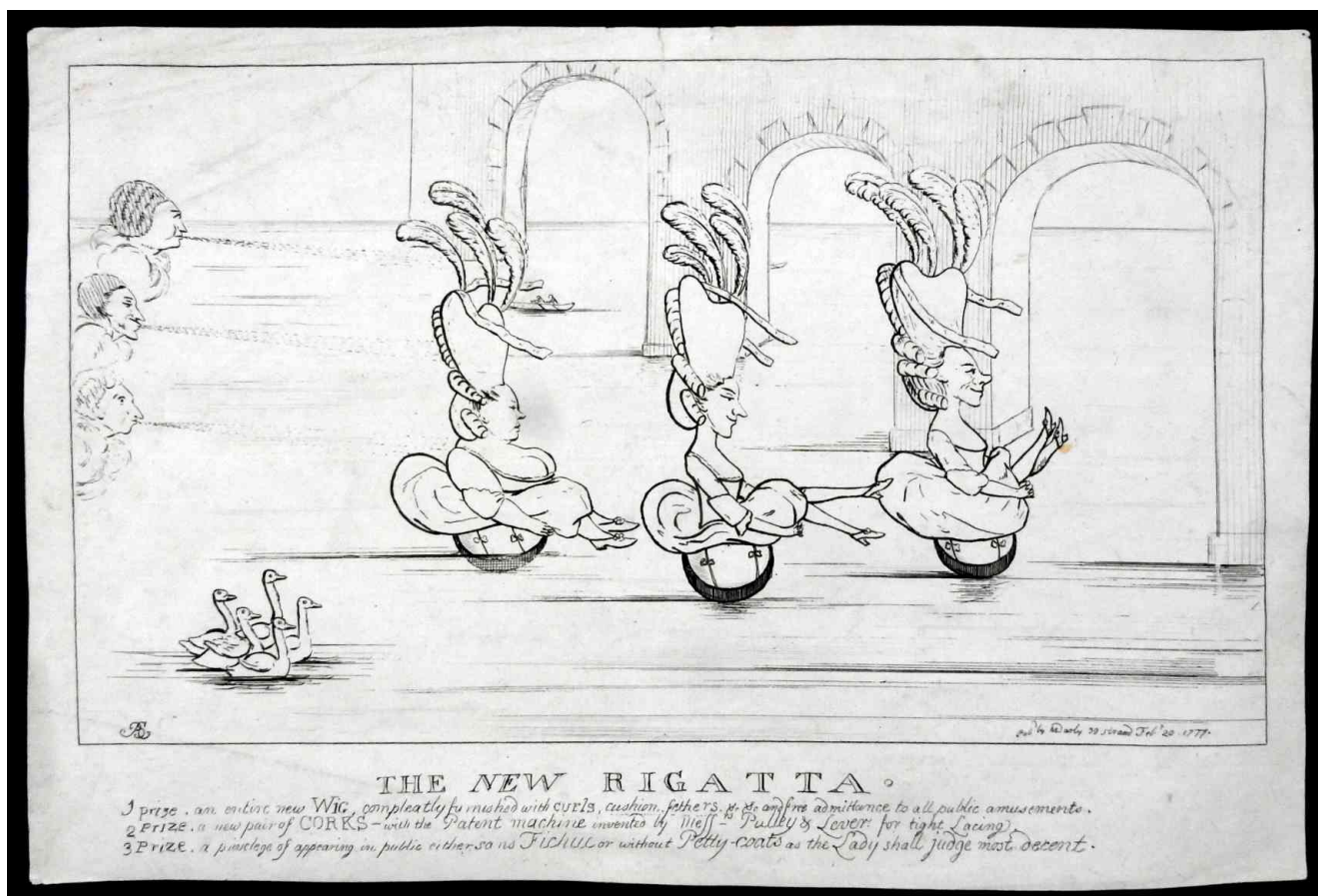
We feel on balance that Johnny's Book would not, however, have been compiled by any of the brothers, but instead by their only sister Amelia Elizabeth Rowley (1831-1886). She would have been about ten or eleven at the time Johnny's Book was made, and although there is also an elder brother Richard, born in 1829, he appears to have been away at school during the period the *Johnny's Book* was made. Amelia when she grew up married in the 1860's the Rev William Hay Chapman. The couple subsequently lived at High Cross, near Ware, Southwold, Doveridge, Lowestoft and Clifton and between them produced at least ten children of her own to entertain!

Altogether an unusual and delightful item.



### SHERIDAN LAMPOONS 'CORK RUMPS'

62 'R.S.' [Monogram, i.e., "Richard Sneer," perhaps Richard Brinsley SHERIDAN]. THE NEW RIGATTA. 1 prize. an entire new Wig, completely furnished with curls, cushion fethers, &c &c and free admittance to all public amusements. 2 prize. a new pair of Corks - with the Patent machine invented by Mess.rs Pulley & Lever, for tight Lacing. 3 Prize. a privilege of appearing in public either sans Fichlle, or without Petty-coats as the Lady shall judge most decent. [London]. Pubd by M Darly 39 Strand Feby 20. 1777. £ 750



Etching, [235 x 350mm (9¼ x 13¾)]; paper watermarked 'J. Taylor'; some minor creasing.

A satire, quite possibly by Richard Brinsley Sheridan, being one of a short series of caricatures issued in the early months of 1777 lampooning 'preposterous' hairstyles and various forms of padding that women, and indeed some men, subjected themselves to in the pursuit of fashion.

'These racing ladies are floating on their "cork rumps" and being propelled by the breath expelled from three heads and directed toward their well-feathered headdresses. Heading for the arches of a bridge, the three are competing for prizes, among them "an entire new Wig" and "a new pair of Corks."' [Walpole Library]

The source for this print is probably an article headed 'The Observer, Number XXXVIII' in the December 1776 issue of *The Town and County Magazine*, in which the author pretends to enquire into the origin of the 'Cork Rump' for a friend:

'In the course of these researches I have traced their origin to lady Gro—nor, who having had her fortune told a short time before the regatta, was advised to be very careful of water, as the conjurer foresaw danger in the wind; but her ladyship not being able to resist the temptation of so fashionable an amusement, consulted some members of society for recovering drowned persons. She received little or no satisfaction from them, as they acknowledged they could be of no service to her till she was actually drowned, and not being willing to try the experiment upon those terms, she had some thoughts of trying a cork jacket; but reflecting upon the uncouth figure she would make such a garb, when conquest was her principle view, her imagination was called to play, and after some days cogitation she hit upon the cork rump. She wore it upon this occasion, and was a spectator of the regatta, without being under the least apprehension from the predictions of the conjuror.

'Everyone complimented her ladyship upon her elegant appearance she made; the slope of the back, and the striking protuberance beneath, were objects of every one's wonder and admiration. In, she found the cork-rump such an amazing improvement to her dress, that she resolved to wear it constantly upon all occasions, and to preserve the secret to herself: but accidents will happen. Dressing in a great hurry for Ranelagh, she forgot to secure this new appendage to grace effectually, and unfortunately she dropped it in the Rotunda. A circle immediately surrounded it, all eyes were fixed upon it; the gentlemen were astonished; the ladies were enchanted with it, and in less than a week, there were very few toasts upon the Tom, whose tails were not as light as Lady Gro---nor's'

Henrietta Vernon, Lady Grosvenor (1745-1828) was generally credited with the first use of so-called 'cork rumps', otherwise referred to as 'Chloe's Cushion' and she and her followers were thereafter admired and ridiculed in equal measure.

See *Preposterous Headdresses and Feathered Ladies: Hair, Wigs, Barbers, and Hairdressers. An Exhibit at the Lewis Walpole Library*. May 8 - October 29, 2003 The only other example we have found held at the Walpole Library [777.2.20.1] Not in BM Satires.



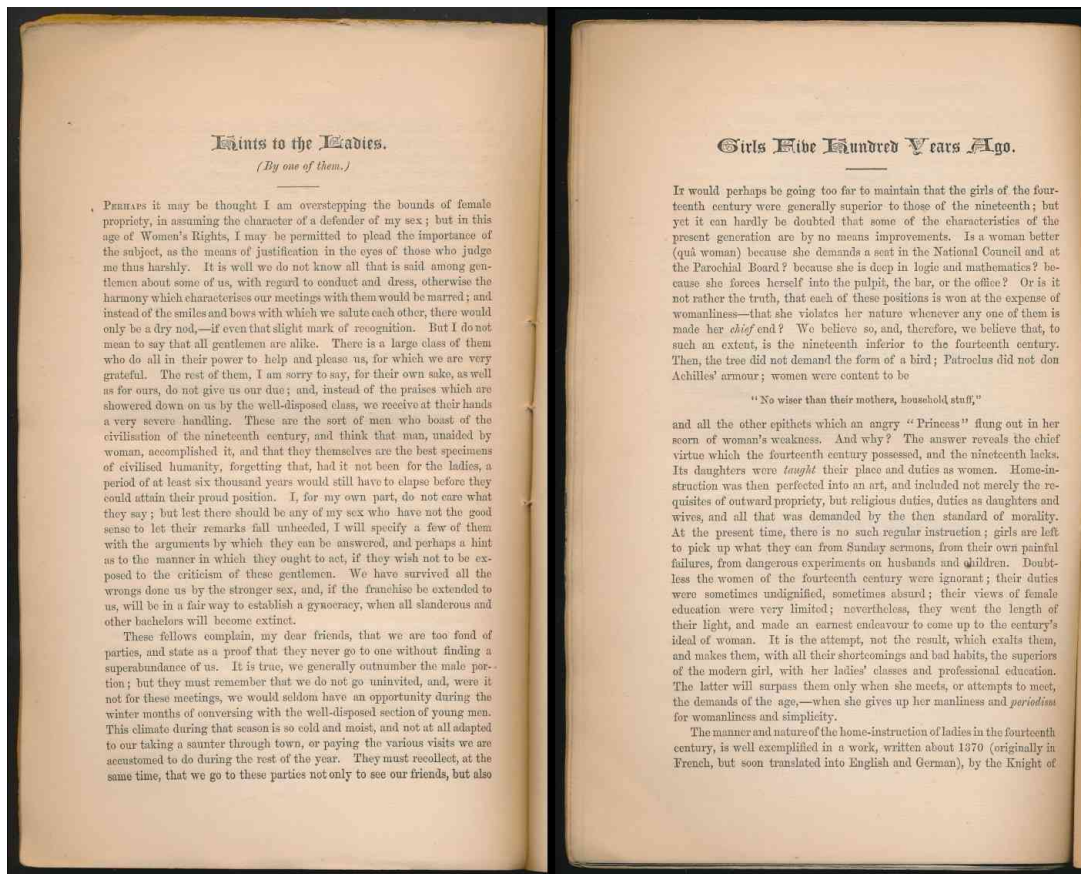
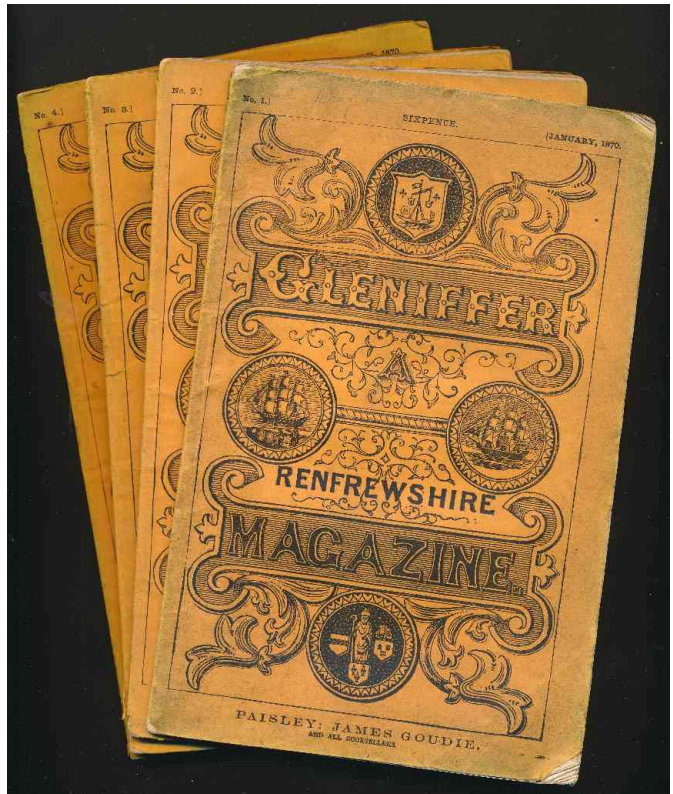
63 [SCOTTISH PERIODICAL]. GLENIFFER MAGAZINE. A Renfrewshire Magazine. No. 1, January 1870 [- 4, April 1870] [All published]. Paisley: James Goudie, and all the booksellers. [1870]. £ 625

FIRST EDITION. 4 parts, pp. 152 (each part consecutively numbers); original decorated orange printed wrappers, some dust soiling and marks to the upper wrapper of the first number and chaffing to corners, but overall clean.

A rare magazine enlisting local authors to contribute articles, fiction and poetry to an expanding public.

Goudie, who was presumably also the editor of the magazine declared 'It is in Magazines that this philosophy discovers a ready means of introduction; and to argue for the utility of the means, would be to defend that which no one attacks. It is one of man's best guides; for it reveals to him his own nature, and advises him of what is going on in the great and busy world around him. "Man know thyself," is its motto; and moral democracy, its political creed. It springs from many minds; for a Magazine is the production of many men. There is no reason, then, for regarding with horror the rise and progress of Magazine literature. The symptoms are essentially healthy; and as additions are made to the goodly list of Magazines already in existence, they merit a calm and unprejudiced judgment before they are condemned as intruders and impostors'.

The contents were to include 'Tales (from which modern sensationalism will be excluded so far as practicable and possible); articles of a humorous nature; biographical sketches; essays on social subjects; the stories of classic times; poetry; translations; reviews; critical notes, etc. According as circumstances present themselves, this table of contents may be somewhat altered.' Alas, the magazine only ran to four issues and seems to have terminated without warning, for the serialised novel of 'Sir John Melville; Or, The Fortunes of an Orphan' ends rather abruptly at chapter seven.

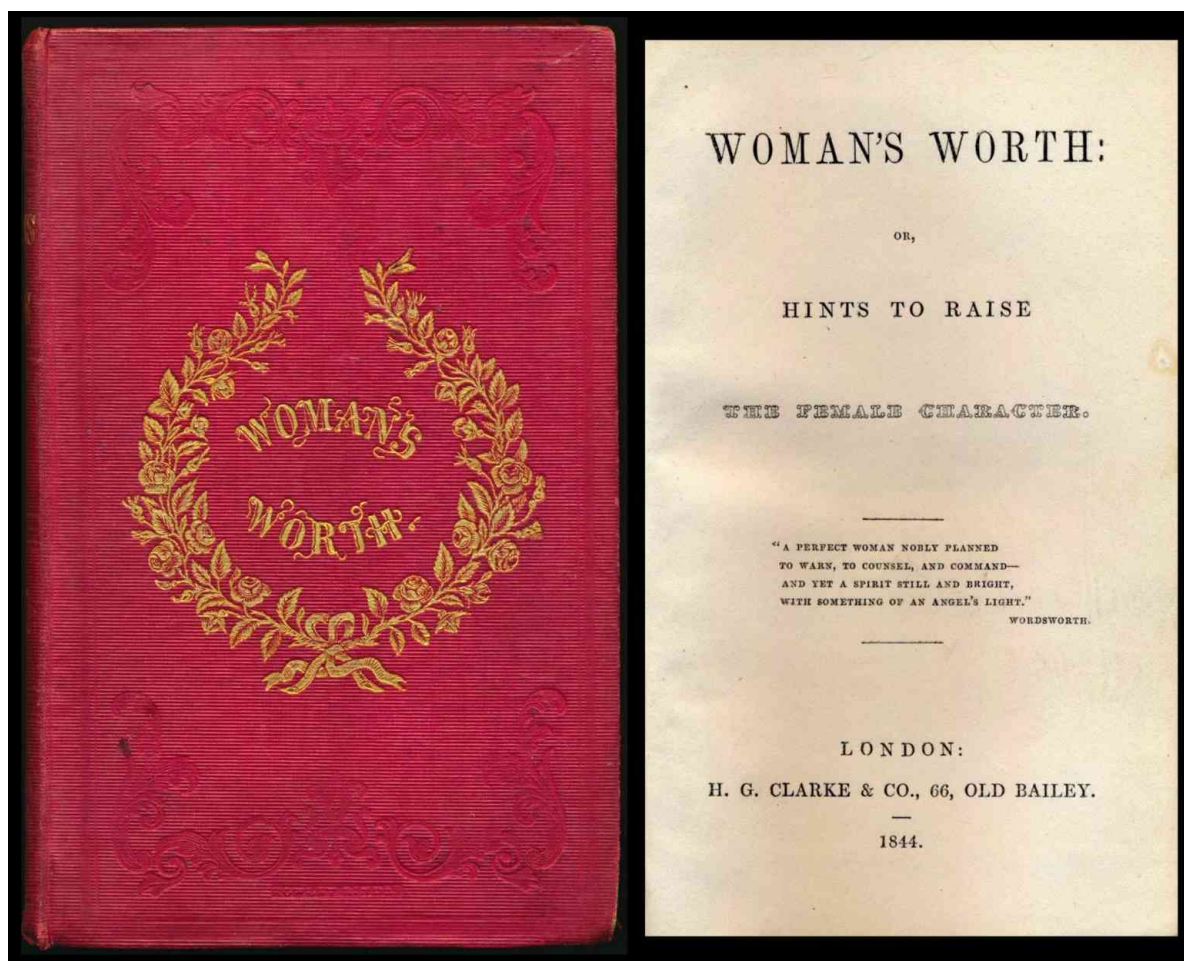


The subject matter chosen was quite wide and included: 'A Sketch of Gothic Mythology', 'The Pleasures of Misery', 'Clouds', 'Notes from Italy', 'Girls Five Hundred Years Ago', 'Hints to Ladies', 'A Lawyers Story' etc. Clearly trying to find a correct balance of material, the magazine probably failed for being too conservative and in places quite dour and preaching.

In the article on the 'Modest Demeanour in Children and in Women', the writer concludes in saying: 'But, know that immodesty of demeanour, i.e., forwardness, is an almost invariable sign of selfishness. The consciousness of self-merit, from which it springs, conceals from you your own defects, and consequently retards your progress, and accelerates your fall. From the same root grow the plants of conceit, egotism, affectation, pride. They are all alike unlovely and unloved. Cultivate them and you will become the contempt of society, and a nuisance to your friends. From them you will suffer endless annoyance, be hated, laughed at, and, worst of all, pitied. On the other hand, outward modesty is some guarantee that the mind within is not already so fully occupied but that some portion of it may be bestowed on another. From the root, knowledge of your own defects, will grow up the plants of sympathy, calmness, and appreciation of others. Cultivate it, and you will reap an abundant crop of true friendship and admiration. Decide betwixt these two, and do not, we pray thee, mistake outward show for inward substance.' All no doubt good advice for anyone wanting to follow it.

The work was quite probably also edited by James Goudie who advertised himself as 'James Goudie & Co. Printers, Bookseller, and Stationers, 24 High Street' from where he had traded since 1855. He would have been around 24 when he began, and with a good address on the High Street he doubtless did quite well. Although there was quite a lot of competition with a further seven Booksellers and Stationers shops alone on the High Street. He added 'Emigration Agent' to the list of his services by 1859 but in essence he appears to have published very little, if anything, under his own name, the *Gleniffer Magazine* indeed is the only publication with his imprint we can find. We know at a 'Converzazione of the Book Trade' in 1862, after the singing of the Hundredth Psalm, tea and an address on the Paisley Book Trade wound up the first part of the meeting with a song, so probably he was more light hearted than his magazine would suggest. Goudie was elected a bailie of Paisley in the 1870's and continued as a 'pillar of the community', and as a bookseller, until his death in 1903.

COPAC records one copy only, at the University of Glasgow; not in OCLC or the National Library of Scotland.



'WOMAN, NURSED AND BROUGHT UP IN COMPARATIVE SOLITUDE,  
GATHERS MUCH OF HER KNOWLEDGE FROM BOOKS'

64 [SELP HELP]. WOMAN'S WORTH: or, Hints to Raise the Female Character ... London: H.G. Clarke & Co., 66, Old Bailey 1844. £ 500



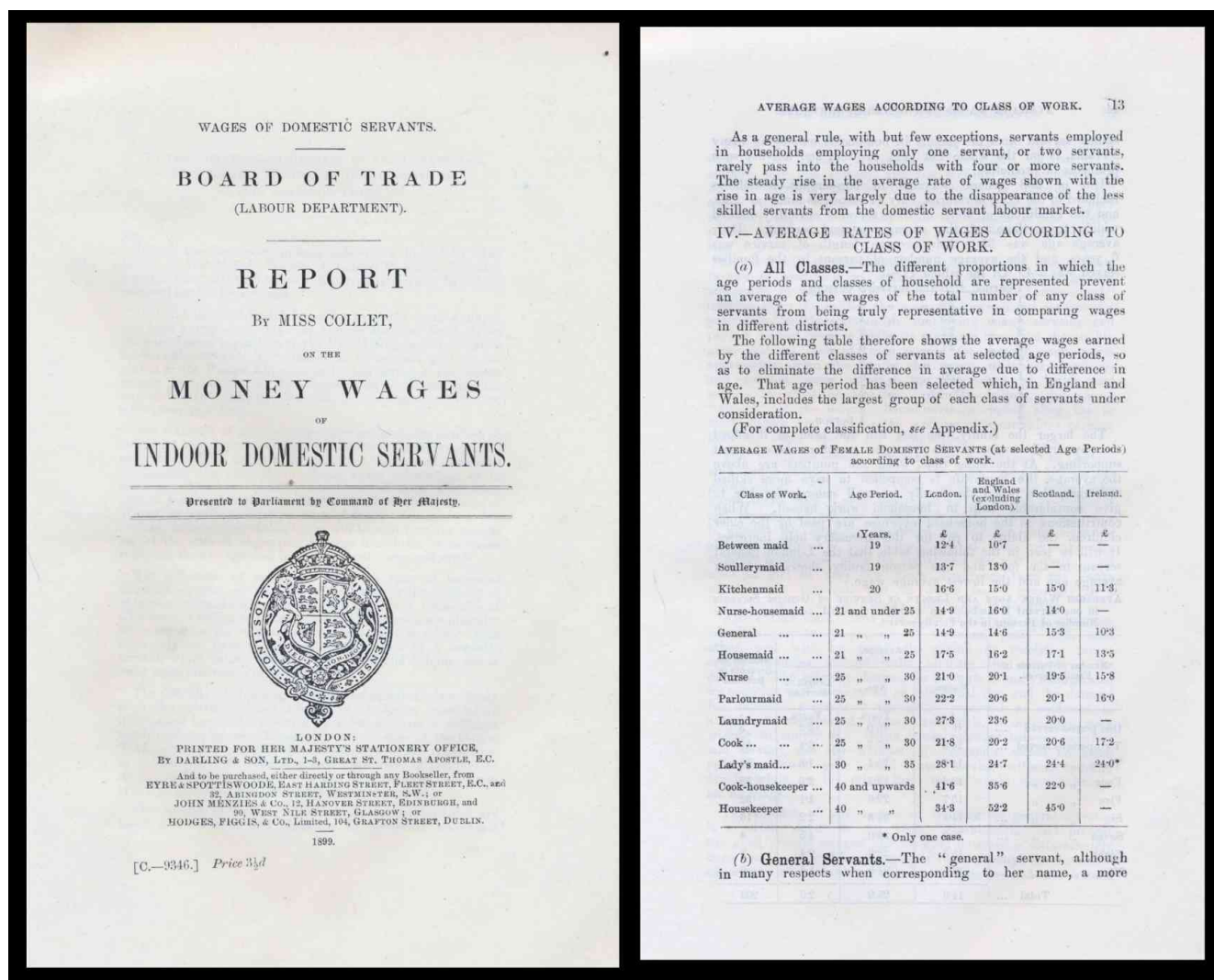
**FIRST EDITION.** 8vo, pp. viii, 226, [6] advertisements; with engraved frontispiece, title and a further six engraved plates; apart from some very minor marking, a clean copy throughout; in the original red publisher's cloth, spine and upper board decorated and lettered in gilt, some minor light wear to cloth, but overall a very clean and desirable copy.

Uncommon first edition of this charming self help work addressed to women.

'Choose, women of England - you are, you must be the friends of man. Will you be merely chosen for such because Providence has bestowed upon you brows of alabaster, eyes of diamonds, cheeks of roses, lips of coral, and teeth of pearl, - because your nature is so soft and engaging, - so mild, so sweet, so amiable, that you weave around him a magic circle and hold him spell-bound? This is a charm soon broken; it is as frail as youth, and as transient as beauty. Or will you be the friend of his mind? Man was made but a "little lower than the angels" - an active, busy, searching creature, with a mind ever on the alert. He has ransacked the earth in his pursuit after knowledge, and dived to the ocean's bed, and risen to the stars; and he wants a friend to accompany him in his wondrous flight - a friend who can think and reflect, and learn wisdom... Will you not rise on the wings of reason and accompany him in this wondrous flight over creation?' (pp. 5-6).

The work, set out in 13 chapters, provides details on education and influence of women, society, home, duties as a mother and a wife, dress and trials and temptations. There is also an entire chapter devoted to the choice of books, of which, the author notes 'there is scarcely a theme of so much importance to the female part of the community' (p. 75).

OCLC records four copies in the UK, at the British Library, Oxford, Cambridge and the National Library of Scotland, and two in North America, at Smith College and Slippery Rock.



## REPORT BY THE LEADING CHAMPION OF WOMEN'S EMPLOYMENT

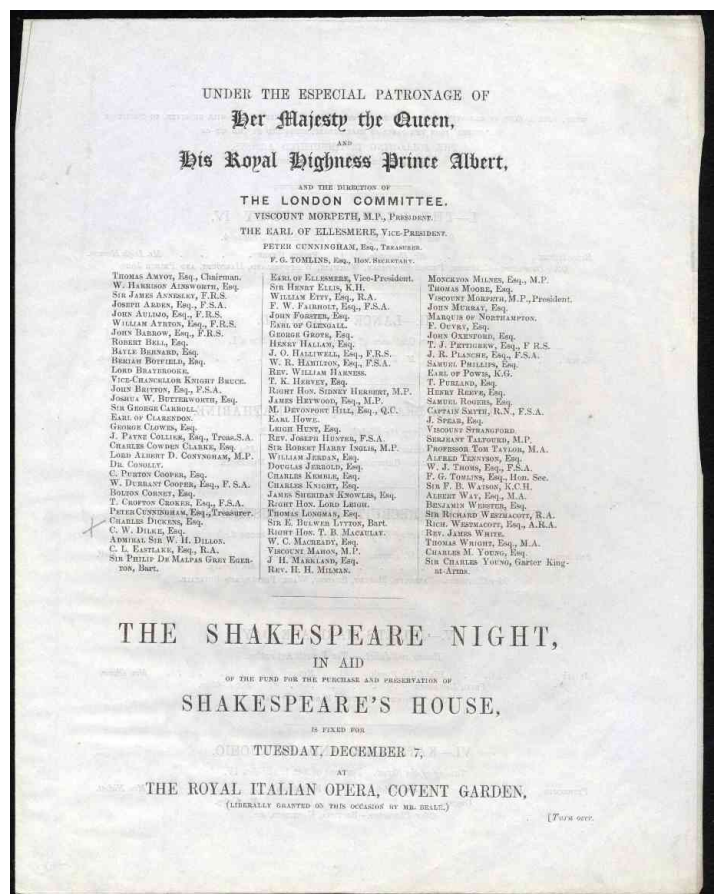
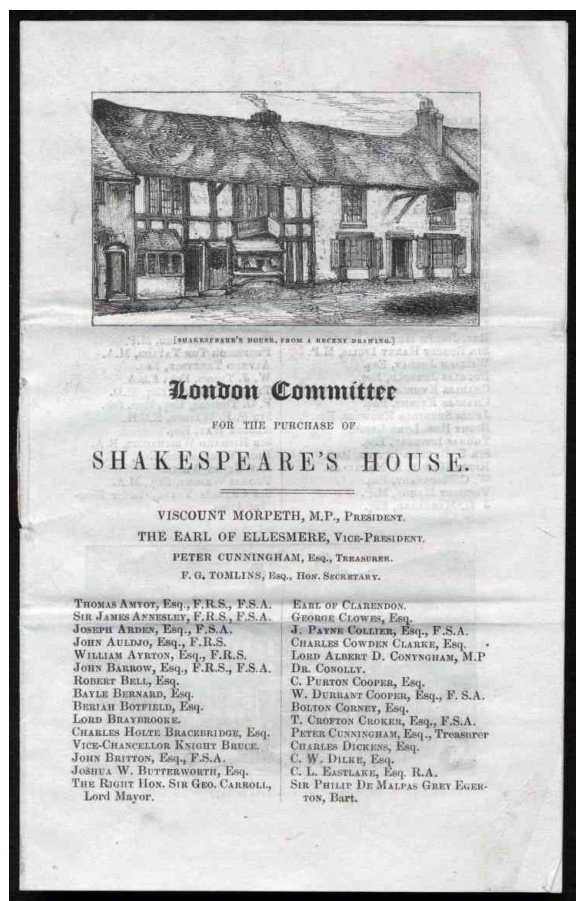
65 [SERVANTS]. COLLET, Clara. WAGES OF DOMESTIC SERVANTS. ... Report by Miss Collet, on the money wages of indoor domestic servants. London: Printed for her Majesty's Stationary Office, by Darling & Son, Ltd... 1899. £ 300

Folio, pp. 50; in modern blue card wrappers with paper label, a very good copy.

Eye opening report by Clara Collet on the 'Money Wages of Indoor Domestic Servants', presented to parliament in 1899. Collet's thorough report not only looks at the nationwide estimated average wages of female domestic servants, but also average wages of all classes of servants, including housemaids, kitchenmaids, cooks, parlourmaids, nurses, lady's maids, and laundrymaids; wages and length of service are also considered, as well as allowances, holidays and privileges. The concluding Appendix is made up of four tables, the latter two showing the 'Wages of Servants in Large Households in 1886' and the 'Number and Ages of Domestic Servants in the United Kingdom'.

'The rough-mannered servant girl accustomed to service with rough-mannered employers has little before her as she grows older. As soon as she reaches an age when she wants more than a very small sum in wages, she is dismissed and replaced by another young girl. Her previous experience is against her amongst mistresses looking for older servants, and the customs of well ordered, or at least conventionally ordered households, often do not attract the girl herself. This class of girl in very few years disappears from the ranks of domestic servants, and in doing so, is generally in a worse position than the factory girl in the same grade' (p. 15).

Clara Collet (1860-1948) was an economist and British civil servant. She was one of the first women graduates from the University of London and pivotal in many reforms which greatly improved working conditions and pay for women during the early part of the twentieth century. She is also noted for the collection of statistical and descriptive evidence on the life of working women and poor people in London and elsewhere in England. 'In 1893 [Collet] went to the Board of Trade as Chief Investigator for Women's Industries, and the next year there appeared a "Report by Miss Collet on The Status of Employment of Women and Girls," and, in 1899, another on "The Money Wages of Indoor Domestic Servants." She also wrote the "Report" part of the second volume of the Wages Census (officially the Earnings and Hours Enquiry) of 1906. No one who consults these reports will have any doubt of Miss Collet's capacity for hard work, thorough investigation, clear thinking, and concise, lucid expression' (see *Journal of the Royal Statistical Society*. Series A (General), Vol. 111, No. 3 (1948), pp. 252-254).



SAVED FOR THE NATION

66 [SHAKESPEARE]. LONDON COMMITTEE For the purchase of Shakespeare's House... [London] Bradbury & Evans, Printers, Whitefriars. [1847].

[Together with.] THE SHAKESPEARE NIGHT in aid of the fund for the purchase and preservation of Shakespeare's House, is fixed for Tuesday, December 7, at The Royal Italian Opera, Covent Garden... [London?] [n.d., c. 1847].

£ 650

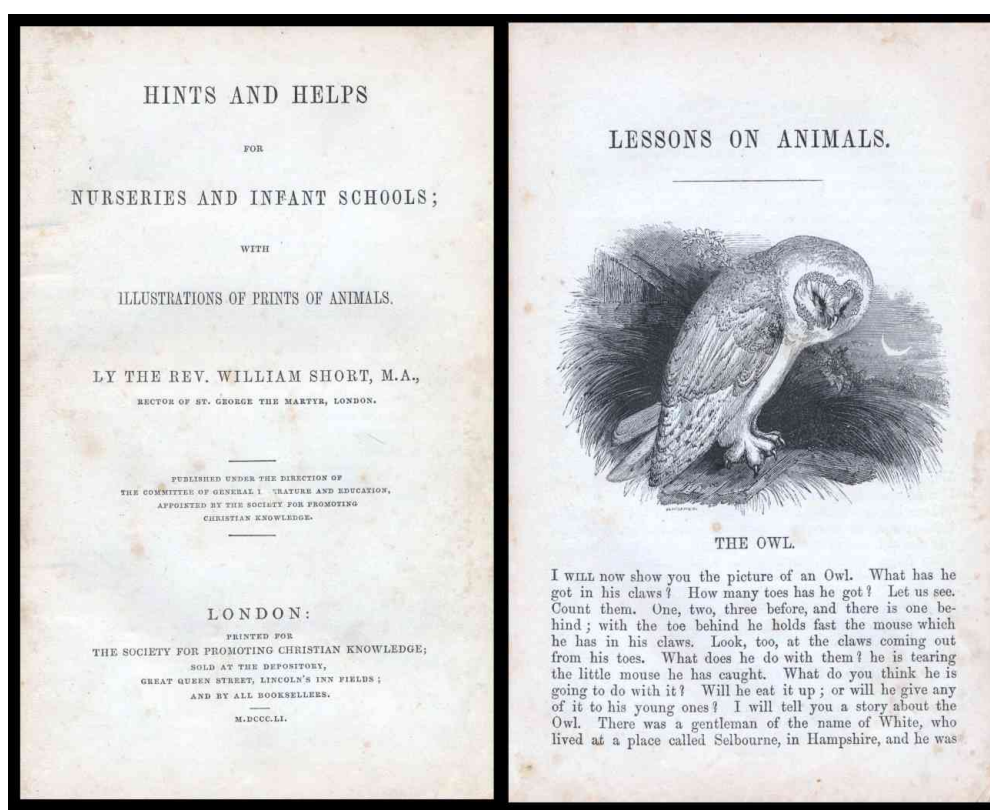
Two items, 4to (20 x 25.5 cm) & 8vo (11.5 x 18.5 cm), pp. 3, [1] blank; 8, with three engravings of Shakespeare's house at head of title, and foot of p. 2 & 8; disbound; and stitched as issued; both in very clean condition.



Rare survival of these two items, as far as we are aware unrecorded, relating to the raising of funds for the purchase of Shakespeare's house in Stratford-upon-Avon in 1847.

'In the 1830s The Royal Shakespearian Club had already become involved in the restoration of the bust and grave at Holy Trinity Church. The Club had begun to debate the idea of buying the Henley Street house before the sale became public knowledge, so they set up The Shakespeare Birthplace Committee with the intention of buying the property. The Birthplace Committee was divided between Stratford and London. Charles Dickens was a prominent member of the London branch of the committee. They needed to raise sufficient funds for a deposit and the purchase proper, plus enough money to make a start on the conservation project.

Flyers and pamphlets were circulated to encourage private donations to the Birthplace Committee. Prince Albert (another member of the London Shakespeare Committee) made a private donation of £250. Later, a bank loan was taken out for the sum of £470. In total, the Committee had managed to raise £3,000 by the day of the public auction. On September 16 1847, there were notable figures in attendance at the London sale room. Representing the Stratford Committee were the significant Shakespeare scholars and founding member of the Shakespeare Society, J. P. Collier (of Perkins Folio infamy), Charles Knight and J. O. Halliwell-Phillips (who was instrumental in the creation of the museum). Until their bid, the highest offer stood at £2,100. Very dramatically, the Stratford and London Shakespeare committees passed a letter to the auctioneer following one Mr. Clapton's bid, offering the full sum of £3,000. Once the property was acquired and restoration underway, the Shakespeare Birthplace Committee eventually became known as the Shakespeare Birthplace Trust' (see <https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-birthplace/purchase-of-birthplace/>)



### THE IMPORTANCE OF GOOD TEACHERS (AND MONITORS!)

67 **SHORT, The Rev. William. HINTS AND HELPS FOR NURSERIES and Infant Schools. London: Society For Promoting Christian Knowledge, 1851. £ 475**

**FIRST EDITION. 8vo, pp. 79, [1]; illustrated with engravings; publishers original blind stamped boards with gilt title to the upper panel, some light marking here & there, else a very good copy, with contemporary a neat contemporary inscription on front free endpaper.**

Scarce, apparently unrecorded, first edition of this little book of *Hints and Helps for Nurseries and Infant Schools*, that begins with some basic guidance in setting up a school, and then moves on with a series of lessons based on natural history.

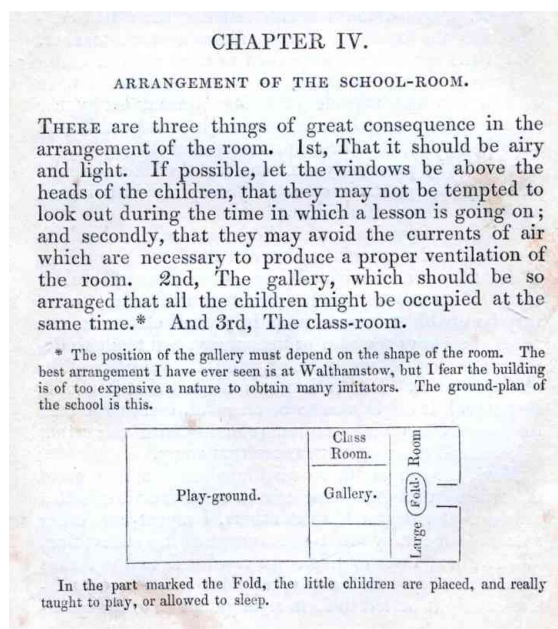
'The great secret of regulating your school is order. The due apportioning your time and observing the regular change of lesson is of essential consequence, both to prevent weariness and to enforce good habits. Divide your scholars in to classes, observing both the age and forwardness of the children. Let them not be above ten in number in each class; keep the boys and girls separate. Over each class place a monitor, of the same sex as the class, taken from the older children as a reward of attention and good behaviour. The duty of the monitor is much more to lead than to teach the children under his or her charge. It is required that every monitor should

be acquainted with, and take an interest in, the evolutions of the school. Teach them to move, to form a circle, or stand in a straight line, at word of command. Keep by you a bell, or a whistle, or both, and when they sound, let profound silence be observed: at other times a little noise, if there be good humour and cheerfulness, is not an indication of an ill-conducted school; but it is necessary that, when you please, you should be able to stop the noise and render the children attentive' (p. 23).

The first half of the work on Infant Education is set out in five chapters, under headings such as 'The requisites in a teacher in an infant school', 'Arrangement of the School-Room', and 'Inculcating good moral feeling'. The second half provides 'Lessons on Animals', such as the 'Rhincerosus', 'Crocodile', 'Giraffe', 'Elephant', 'Whale' and 'Lion' to name but a few.

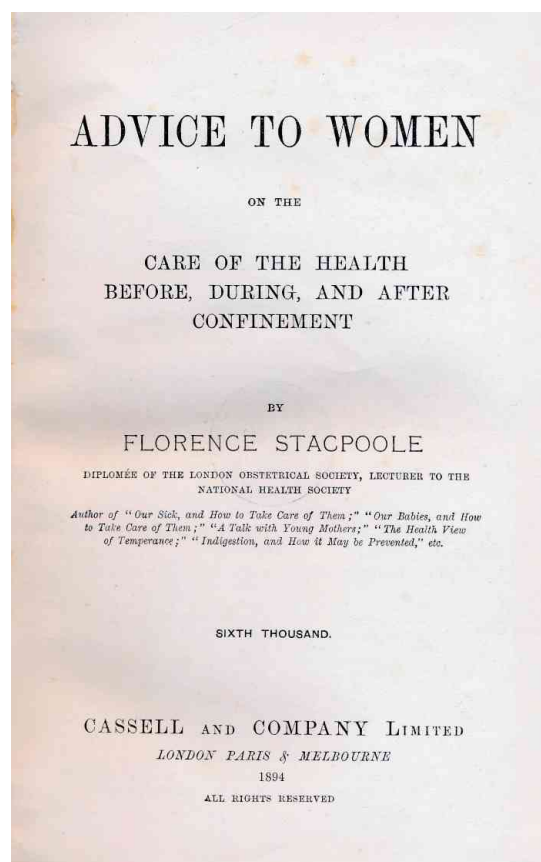
William Short (c.1791-1878), studied at Christchurch, Oxford, gaining a double first B.A. in 1814. He was ordained a deacon in 1816 and priest in 1817, and preferred to the living of Chippenham in Wiltshire in 1824. In 1834 he was appointed Prebendary of Stratford in Salisbury Cathedral, and in 1837 became Rector of St. George the Martyr, London and in 1858 he became rector of the church at Llandrinio in Powys, Wales. Apart from a volume of sermons published in 1849 his *Hints and Helps for Nurseries* appears to be his only other work.

Not in OCLC, apparently unrecorded.



## HELP WITH A TABOO SUBJECT

68 **STACPOOLE, Florence.** *ADVICE TO WOMEN* on the care of the health before, during, and after confinement... Sixth thousand. Cassell and Company Limited, London, Paris & Melbourne. 1894. £ 225



[SECOND EDITION]. 8vo, pp. iv, 134, [16] advertisements; original ochre cloth, blocked in blind, with the title in gilt one spine lacking front free endpaper.

An upbeat work meant to alleviate the general fear and ignorance still persisting around pregnancy at the turn of the twentieth century. Stacpoole gives the reader straightforward practical advice, with examples of what to expect 'during and after confinement.' In this she was helped by the noted Edinburgh optician Dr Berry Hard who looked over the proofs and added 'some valuable suggestions.'

In her introduction the author explains that 'Confinements are often looked forward to with apprehension, as well on account of the physical suffering, as of the danger with which they are attended. Childbirth is naturally accompanied by pain, more or less severe, and often by considerable danger. In former years so little was known of any way by which the suffering could be lessened, or the danger be prevented, that serious apprehension on the subject was no doubt justifiable. Nowadays, however, owing to the scientific discoveries of recent years, confinements need not be looked forward to with alarm, because the pain of childbirth can be almost totally conquered, while the danger can be almost entirely prevented.'

First published in 1892 the work went through at least four editions but remains surprising uncommon in libraries, probably like many popular works of this nature, when once out of date, was soon discarded.

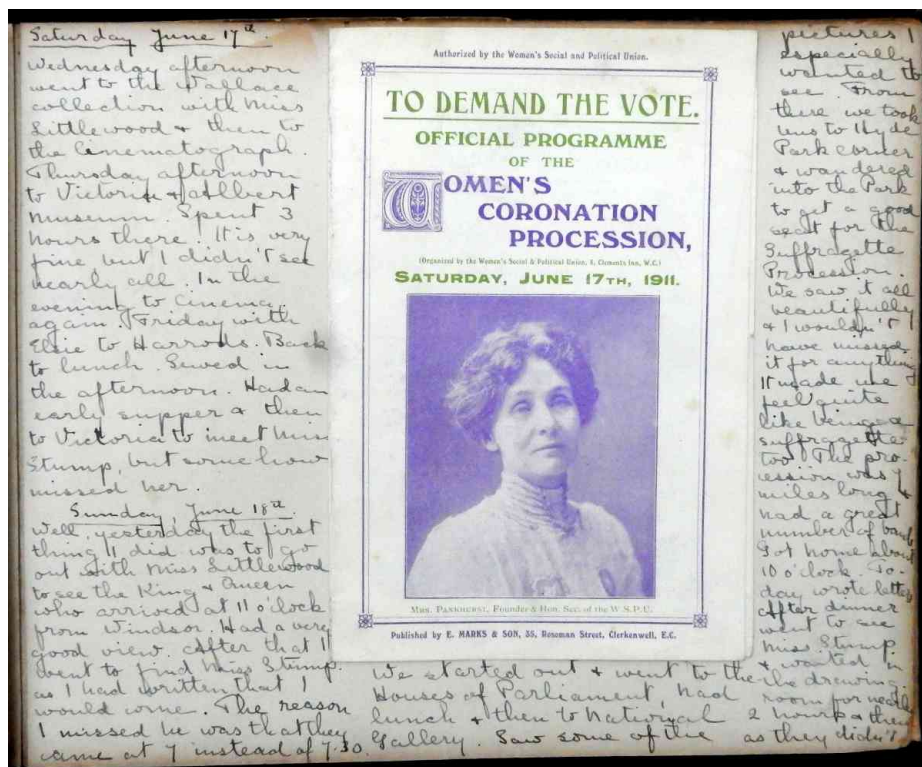
Florence Stacpoole (1850-1942) 'writer on health, was born in Dublin, one of seven children of the Rev. William Church

Stacpoole (c.1815-1870) dean of Kingstown (Dún Laoghaire) and doctor of divinity in TCD, and his wife, Charlotte Augusta, daughter of Charles Henry Mountjoy of Dublin. The family was literary: one brother, William Henry Stacpoole (b. 1846), was the author of children's books; another, Henry de Vere Stacpoole, was a prolific novelist. Florence, who was educated privately and lived her adult life in England, eventually settling in Gosport, Hampshire, confined her writing to journalism and practical pamphlets in her main areas of interest, women's health and child care. Her early works include *The care of infants and young children and invalid feeding* (1895) which was part of the 'Everyday Help' series, and *Handbook of housekeeping for small incomes* (1898)... Her



other interests were astronomy and religion; she was a member of the British Astronomical Association and of the Modern Churchman's Union. She died 2 December 1942; she never married.' [Dictionary of Irish Biography]

OCLC records just two copies of this edition, at Oklahoma in the US and Otago in New Zealand, and only three of the first edition of 1892 (at the British Library, Cambridge and National Library of Scotland).



'IT MADE ME FEEL QUITE LIKE BEING A SUFFRAGETTE'

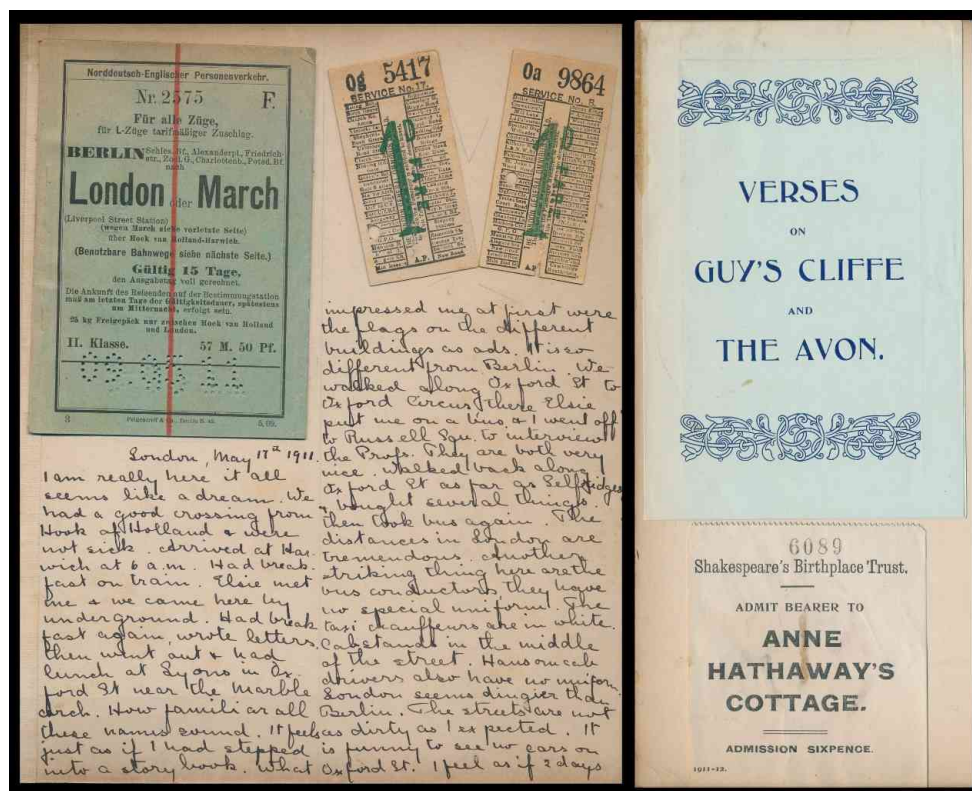
69 [SUFFRAGE]. MCDONNAUGH, Lila Grace. MANUSCRIPT AND ILLUSTRATED DIARY, by a young woman, including attending a Suffragette rally in London. [London], May 17th 1911-25th August 1911. £ 950

*Oblong folio [29 x 23 cm], 11 leaves of card containing a diary interspersed with postcards, brochures, and other ephemera; original blue cloth, the upper cover lettered in gilt 'Photographs'.*

The album contains an account of a young woman, Lila Grace McDonnaugh (1888-1974) who had recently arrived in London in order to complete her teaching exams. However she was also very keen to see and do everything possible and squeeze it into her free time. Grace had clearly been living in Berlin before she arrived in London on May 17th 1911. Her reason for coming was to cram for the examinations that she was to take at the Froebel Institute later in the month.

'I am really here, it all seems like a dream. We had a good crossing from Hook of Holland & were not sick.' Grace, a young woman was twenty-three when she came from Berlin to cram for teacher training examinations. She stayed at the Norfolk Square Nurses' Club at 51 Norfolk Square and although she knew everything about London she had clearly never visited before. 'How familiar all these names sound. It feels just as if I had stepped into a story book. What impressed me at first were the flags on the different buildings as ads. It is so different from Berlin... The distances in London are tremendous. Another striking thing here are the bus conductors they have no special uniform! The taxi chauffeurs are in white. Cab stands in the middle of the street. Hansom cab drivers have no uniform. London seems dingier than Berlin. The streets are not as dirty as expected.' She was studying hard and interviewed a couple of 'profs' at Russell Square but seems to have time to visit Selfridges, Harrods, various parks and forever having lunch at a Lyon's tea shop.

She appears to have studied with a number of other girls, 'Elsie' and 'Miss Littlewood' being her closest friends in London. Entertainment was also another feature of her life 'This evening Miss Littlewood took me to the Moving pictures. It was lots of fun.' By May 23rd she arrived at the 'Institute which was placed in a 'rather doubtful neighbourhood... a mixed crowd of females was beginning to collect in the gallery of a large hall. we deposited our wraps on chairs & proceeded to become acquainted. The fatal hour arrived & like a herd of sheep going to the slaughter we crowded downstairs into the hall. There the tables were in rows each furnished with paper, pens, ink, etc. & also the fatal exam paper.' She felt happy with her first paper '& I know I made a hash of the 2nd paper.' The following day began with an exam at 9am 'didn't do very brilliantly' and the final day of exams she exclaims 'It is all over. Of course I did rottenly on the practical paper as I knew I should but the other was quite good.'



After all this hard work Grace with her friends went sight seeing and to events such as the coronation of George V & Queen Mary, which was then at the point of taking place. She went to the trooping of the Colours 'When it was time for all the swells to go back to the Palace I wedged myself into the crowd & and had a lovely peephole & saw everything beautifully. It was boiling hot but I didn't mind that.' After this she went with Miss Littlewood to Lyon's in the Strand for lunch, then on to the National Gallery. In the evening she met friends at Crouch End and travelled to the other end of the city to view the Coronation Exhibition at Crystal Palace. 'We had great fun & went on the Mountain Railway, the Witching Waves & the Boomerang.'

On Saturday 17th June after watching the royals arrive from Windsor, seeing the Houses of Parliament, lunch and another visit to the National Gallery 'we took bus to Hyde Park Corner & wandered into the Park to get a good seat for the Suffragette Procession. We saw it all beautifully & wouldn't have missed it for anything. It made me feel quite like being a suffragette too. The procession was 4 miles long & a great number of bands.'

Grace also records how she and her friends got up at two in the morning 'started out 10 of us. We walked to Piccadilly & took up our stand at the edge of the pavement on camp stools & orange boxes. Some people had been in the Park all night. After a while a policeman, whom Miss Burnett named Busybody, made us get up & took all the orange boxes away. After he had gone we waited a while & then sat down, 3 on camp stools, the rest on the kerbstone. Whenever Busybody came near we jumped up.' They managed to get a good view of the coronation procession and after eleven hours Grace was glad to get home for a bath and a rest. She and her friend then went to Bank to watch the fireworks, got in a terrible crush and only managed to get back home by midnight. After the Coronation the diary part of the album peters out although Grace clearly went to Stratford-upon-Avon and also Kingussie for the Highland Games in August.

We do not know very much of Lila Grace McDunnough's life. She appears to have been the sister or daughter of J. McDonnough of the American Church at Motzstraße 6, near Nollendorfplatz in the 'American Quarter' of Berlin. It would seem probable that she would have returned to Germany to teach, or maybe she got stuck in England when the First World War broke out. We know that she gained her Froebel certificate and in 1920 attained as B.A. second classes in modern languages. By this time she had already opened her 'Kindergarten and Preparatory Classes' at 94 Kensington Park Road in the Notting Hill area of London. She was evidently still teaching in the 1960's by which time her address was the home of the Notting Hill Day Nursery catering for two to five year olds. We have little doubt that she continued to teach at this address until her death in 1973.

## ENLIGHTENED ABSOLUTISM

70 [TASSIE, James, *after*]. WAECHTER, Georg Christian. GLASS PASTE BUST PORTRAIT OF CATHERINE THE GREAT, after the medallion by Georg Christian Waechter, originally produced in celebration of her coronation. [n.p.] [c. 1780]. £ 2,500

*Glass paste portrait medallion, (6.8cm), the front face with a bust of Catherine, as Minerva, wearing helmet with feathers and scaled armour; legend in Cyrillic translated as: "By the Grace of God, Catherine II Empress and Autocrat of All Russia"; and signed WÆCHTER, reverse blank; mounted in a contemporary? round ebony frame (9.8cm), split through at head and expertly repaired, with recent brass hook; a rare and important item.*



Rare glass paste bust portrait of Catherine the Great, originally produced as a bronze medallion by Georg Christian Waechter, to commemorate her coronation in 1762. This present example, in glass paste, was likely produced around 1780, copying James Tassie's new technique and cashing in on the popularity for his work, having received a commission from the Empress of Russia herself for a collection of about 15,000 examples of his pastes.

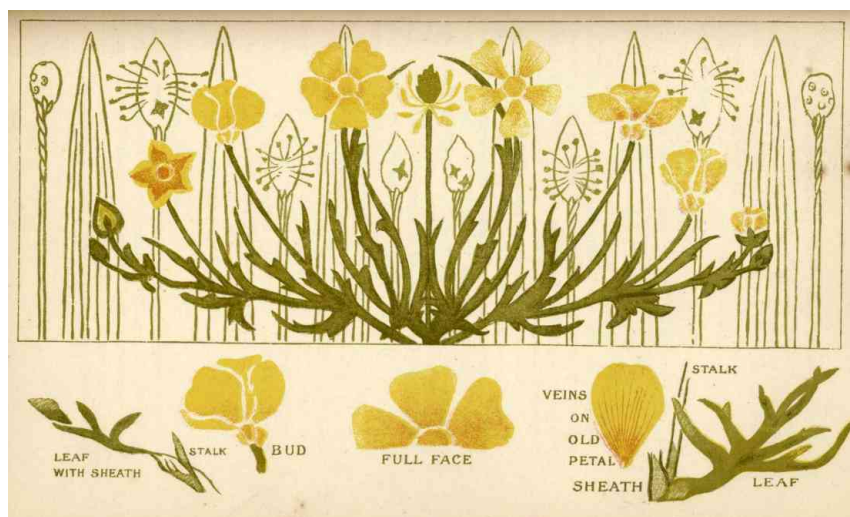
'Previous to 1783, Tassie had been honoured by the command of Catherine Empress of Russia to supply her with a complete collection of his "Pastes in imitation of Gems and Cameos, with an intention to represent the Origin Progress and Present State of Engraving" to quote the words of the manuscript letter dated 14th March of that year in which he makes application to submit the series to the Royal Family of England for examination before it was exhibited to the public and transmitted to its imperial purchaser: and "no care, attention, expense, and external ornament was spared that could make it worthy of the patronage of the Great Princess, who had been graciously pleased to order it, as a noble entertainment, and hitherto unique and useful study of that kind". The Empress was at this time forming her great collection of original

gems which enriched by the purchase of the Orleans, Natter, Casanova, Maurice and Beverley cabinets, came to number no fewer than 10,000 items. She also, it will be remembered, had been a patron of Wedgwood having ordered from him in 1773 the famous cream ware service, completed in 1774, as well as previously some less important works' (Gray: *James and William Tassie. A Biographical and Critical Sketch*, 1894, pp. 17-8).

Catherine II, also known as Catherine the Great (1729-1796), Empress of Russia (1762-1796), was the most renowned and the longest-ruling female leader of Russia, reigning from 1762 until her death at the age of 67. She was born in Prussia as Sophie Friederike Auguste von Anhalt-Zerbst-Dornburg, and came to power following a coup d'état and the assassination of her husband, Peter III, at the end of the Seven Years' War.

In 1744 Catherine went to Russia at the invitation of Empress Elizabeta Petrovna as the bride of the heir to the throne, Peter Feodorovich, whom she married in 1745. In 1762, with the support of the Imperial Guard, she overthrew her husband Tzar Peter III and was crowned Empress of all Russia, the event commemorated by this medal. Catherine undertook a wide range of social reforms, although after the Peasant's Revolt she became increasingly conservative and extended the powers of the nobility at the expense of the serfs. In the foreign policy arena, she waged two successful wars against the Ottoman Empire and occupied vast territories on Russia's southern boundaries. The Partitions of Poland led to the division of that country into Russia, Prussia and Austria. Russia emerged from the Russo-Turkish War (1768-1774) as the dominant power in the Middle East. Crimea was annexed in 1783 and Alaska was colonized. Catherine's dialogue with Enlightenment figures such as Voltaire did much to promote her contemporary image in Europe. She died in 1796 after suffering a stroke and was buried in the Cathedral of St. Peter and St. Paul in St. Petersburg.

See Tiregale, 94; Reichel # 2241; Diakov, part 2, 91/115.1; Weiss BW223 for details of the original bronze medallion; this glass paste version not listed in the Tassie catalogues, which however include other portraits of her.



**'CLEVERLY ILLUSTRATED WITH BLACKBOARD SKETCHES'**

71 **USSHER, Beverley, and Dorothy JEBB.** **OBSERVATION LESSONS ON PLANT LIFE.** A guide to the teacher. A two years' course of nature study. London: O. Newmann & Co., 84, Newman Street. Dublin: 88, Talbot Street. 1903. **£ 200**

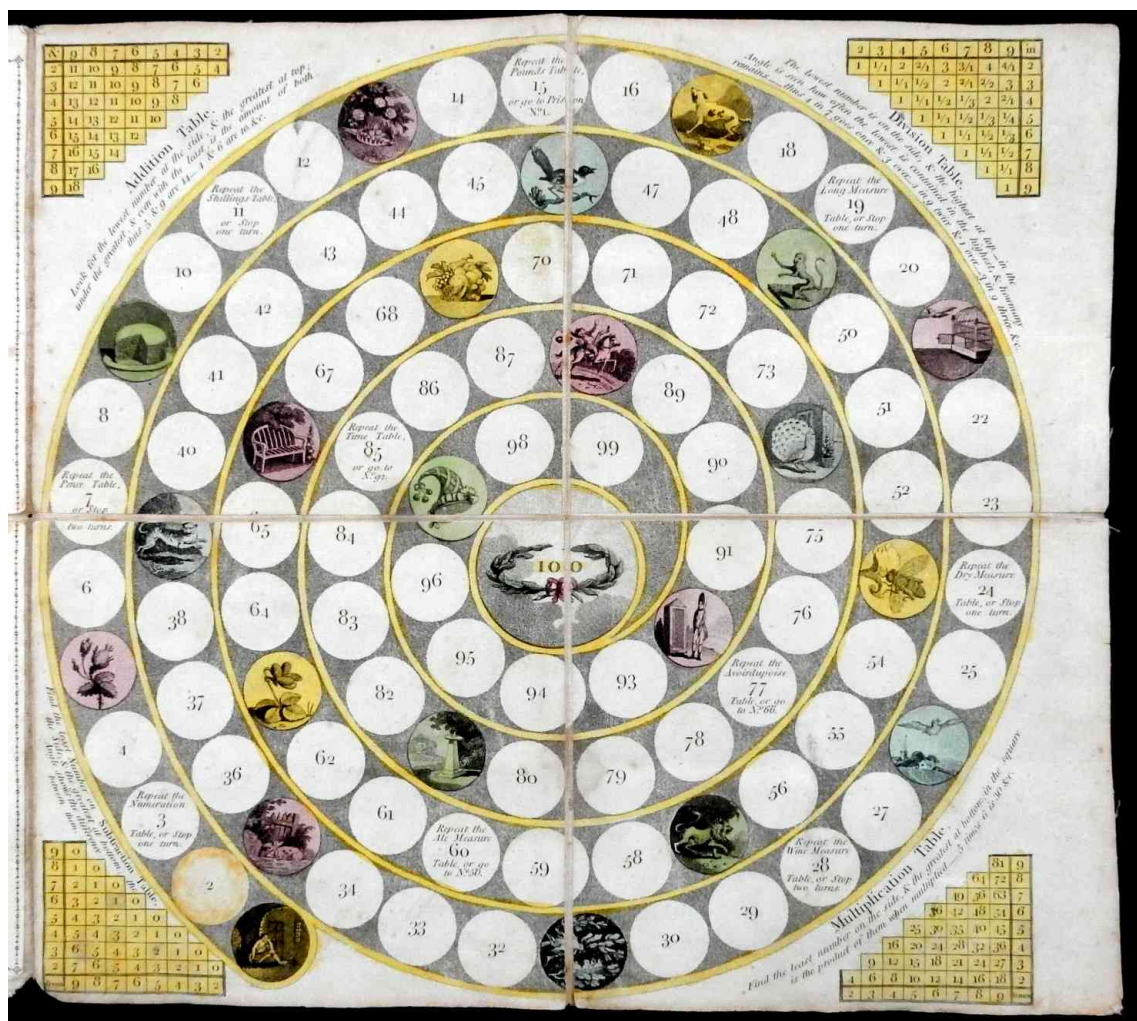
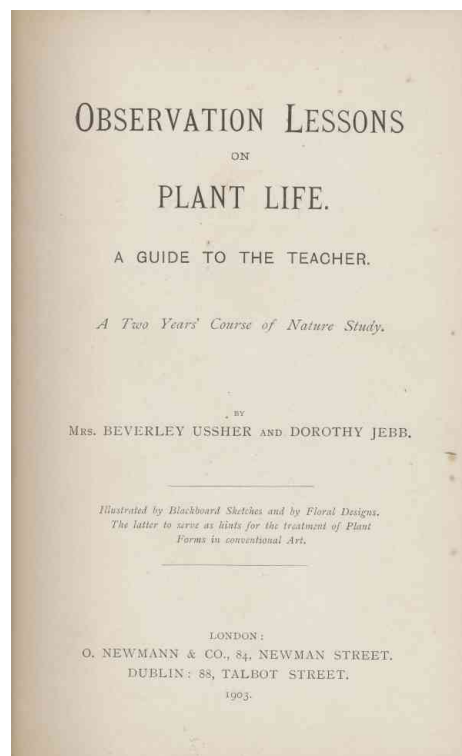
**FIRST EDITION.** 8vo, pp. xvi, [i] blank, 220; with one coloured plate and a number black and white illustrations throughout the text; bound in the original olive green publisher's cloth, spine and upper board lettered and tooled in gilt, lightly rubbed, but still a very good copy.

Scarce first edition of this 'very engaging book', providing *Observation lessons on plant life*, by Mrs. Beverley Ussher and Dorothy Jebb.

'The work is intended as "A Guide to the Teacher" as well as a storehouse of instruction for the pupil; and it is calculated for a two years' course, or seventy-four hours of instruction. The treatment is intentionally formal, and, if the sequence is irregular, yet there is preserved a general progression, and the author's appeal to the Board of Education's injunction that "the instruction should be in every case appropriate to the season of the year, and the circumstances of the locality"' (Review in *Education Outlook*, 1904).

The work is set out over two years, progressing from buds, twigs, bulbs, Asparagus, Cauliflower, Turnips and Brussels Sprouts in the first year, to Rhubarb, Cherry Blossom, Buttercup Flowers (with a wonderful accompanying coloured illustration in the Art Nouveau style), Tomatoes, and 'Orange Fruit Monstrosities' in the second, before concluding with an informative chapter of 'Observations to the Teacher Out of Doors', with the authors encouraging that 'the foregoing lessons of almost pure analysis ought to be supplemented by visions' though adding 'not necessarily by rambles' (p. 206).

OCLC records copy in the UK, at the National library of Wales, and two in North America, at UC Berkeley and Oregon State; apparently no copy in the British library.





## THE RUDIMENTS OF ARITHMETIC INFUSED, THROUGH PLAY

72 **WALLIS, John.** AN ARITHMETICAL PASTIME. Intended to Infuse the Rudiments of Arithmetic, under the idea of Amusement. [London: John Wallis, No 16 Ludgate Street, London] & T. Gillet, printer, Salisbury Square, Fleet Street [April 19th, 1798]. £ 2,850

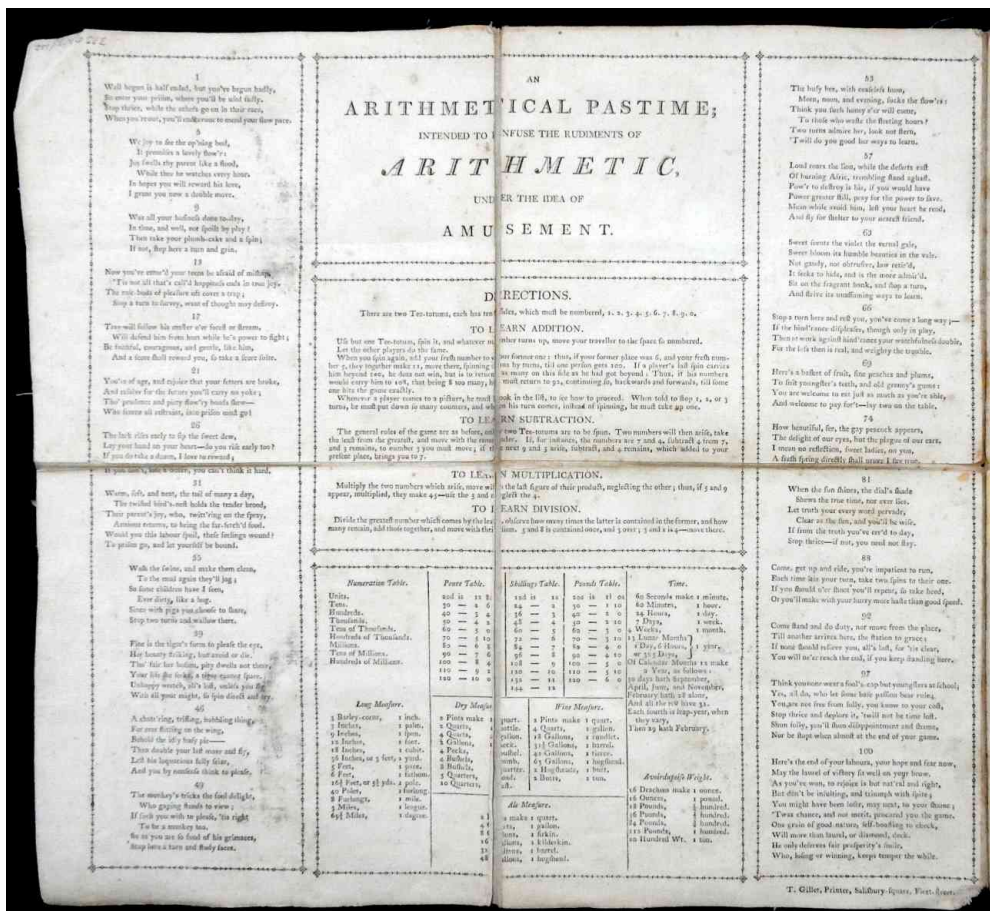
*Hand coloured engraved game [35.1 x 32 cm] with typeset rules [34.5 x 32 cm] and mounted in 8 sections on linen [overall size 69.6 x 32 cm] mounted together on linen and dissected into eight; some wear to corners and minor spotting with a child's drawing of a rider on the verso; no slipcase, but generally in good condition.*

A rare late eighteenth century arithmetical game - seemingly the earliest of this genre - in which not only were the rudiments of arithmetic infused, but those of moral values also.

The game takes the form of a spiral of 100 spaces with the object of attaining the centre and the reward of a laurel wreath. On the way are twenty-three images that refer to the accompanying printed moral verses that would be recited on landing on one of the spaces:-

No. 1 with the illustration of a man in a prison cell and reproving verses 'Well begun is half ended, but you've begun badly, So enter prison, where you'll be used sadly. Stop thrice, while the others go on with their race. When your out, you'll endeavour to mend your slow pace.' No. 13 illustrates a man trap, the verses advising 'Now you've enter'd your teens be afraid of mishaps, 'Tis not all that's call'd happiness ends in true joy./ The rose-buds of pleasure oft cover a trap; / Stop a turn to survey, want of though may destroy.' A lion illustrates No 57 with the verses: 'Loud roars the lion while the desarts [sic] vast / Of burning Afric, trembling stand aghast. / Pow'r to destroy is his, if you would have. / Power greater still, pray for the power to save. / Mean while avoid him, lest your heart he rend, And fly for shelter to your nearest friend.' And for No. 81 a sundial : 'Meanwhile avoid him, lest your heart he rend / And fly for safety to your nearest friend. /When the sun shines, the dial's shade / Shows the true time, nor ever lies. / Let truth your every word pervade / Clear as the sun, and you'll be wise. /If from the truth you've erred to-day / Stop thrice—if not, you need not stay.'

There are also ten instruction spaces to land on where the player has to recite the 'Pounds Table', 'Wine Measure' 'Long Measure', 'Dry Measure' 'Time Tables' etc. which are also printed on the instruction sheet. It was probably expected that players should have memorised these before trying their hand at play. To make things yet more difficult the game could be played with two tee-totem, it being decided beforehand whether the players could learn addition, subtraction, multiplication and division, the last explaining that they were to 'Divide the greatest number which comes by the least, observe how many times the latter is contained in the former, and how many remain, add together, and move with their sum. 5 and 8 is contained once, and 3 over; 3 and 1 is 4 - move there.' With this in mind John Wallis probably thought it wise to include in the design tables on arithmetic to populate the corners of the game.



John Wallis (died 1818) was an English board game publisher, bookseller, map & chart seller, print seller, music seller, and cartographer. With his sons John Wallis Jr. and Edward Wallis, he was one of the most prolific publishers of board games of the late 18th and early 19th centuries.

Whitehouse, p. 33.

### 'BY A LADY'

73 [WILSON, B.]. "THE RETURN TO MY NATIVE VILLAGE," and other poems, chiefly on sacred subjects. By a Lady. Oxford and London: John Henry Parker. 1853. **£ 285**

**FIRST EDITION.** 8vo, pp. vii, [i] blank, 123, [3]; original decorative blue cloth, the covers decorated with a panelled design in gilt, spine with title in gilt.

The author tells us her collection was 'written in past years, and many of them in early youth. The new version of a few Psalms, and the Hymns which follow them were composed for the use of a country church and school, where they have been sung for some years, with others which were selected for the same purpose, but they were never intended for publication. That they are now published is owing to the suggestion of a valued friend who wished to have some copies of them for distribution, and by whose kind approval the other Poems, which are chiefly on sacred subjects, are added to complete the small volume.'

The earliest poem is also used for the title of the collection and dates from 1823. The author unfortunately gives no clue as to where her 'native village' was actually located. Each of the poems is arranged roughly in chronological order with titles such as: 'On the Anniversary of the Death of a Friend', 'Description of the Lion', 'Fairy Ballad', 'Lines from a Mother to her Infant', 'The Delusions of Fancy', 'Lines on dismissing an unfaithful Servant', 'On first seeing the Train pass', and 'Recollection of a Summer Walk at Blenheim'.

The poem 'On first seeing the Train pass' is dated 1840, this would indicate the author lived in a fairly rural spot still undisturbed by the railway. Clearly this was a novel and disturbing experience for her: 'Hark! the shrill whistle tells the train is near! / Lo! where it comes, nor time nor distance heeds! / Rapid and vast the moving terror speeds, / And fills the trembling frame with sudden fear. / And now the pant of its dread breath we hear; / It is at hand! The horrid madd'ning sounds, / The huge increasing bulk the sense confounds— / The sick brain turns—the quiv'ring nerves give o'er / Their wonted strength—we hear and see no more! / Already far away, the less'ning train / Pursues its dread career along th' astonish'd plain.'

The only source we have for the authors name appears to stem from the 1867 sale catalogue of the Rev Francis John Stainforth (1797-1866). He was a British Anglican clergyman who owned what was perhaps the largest private library of books by women writers collected in the nineteenth century. It seems probably that he had some solid source for the authors name which he noted as 'B. Wilson'.

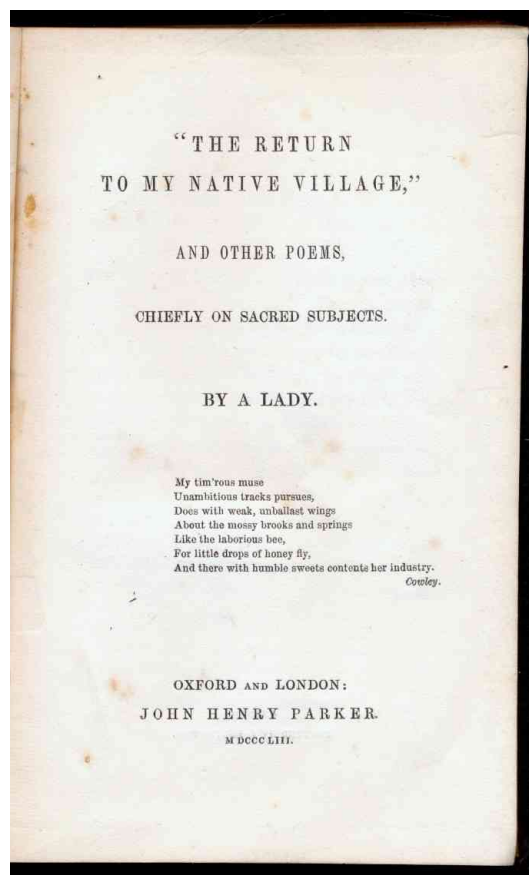
OCLC records two copies in the UK, at Cambridge and the British Library, and one in North America, at Yale.

### EARLY REFERENCE

74 [WOMEN'S ROWING]. QUIVY LAKE REGATTA Patron: The Right Honourable the Earl of Lanesborough, Stewards: Hon. H. Cavendish Butler. John Litton, Esquire. To Take place on Quivy Lough on [manuscript correction label - Tuesday tho. 14th] Sept. Lanesborough Lodge, 20th August, 1852. Printed at the "Anglo-Celt" Office, Main-street, Cavan. [1852]. **£ 350**

*Letterpress broadside, [43 x 28 cm] with manuscript paste-over amending the date.*

Rare and intriguing Irish broadside with an early reference to women's rowing, of which there appear to be very few recorded instances before the last decades of the nineteenth century. As a competitive sport in which women rowed for a prize, there is negligible reference before around 1810. From that time, several regattas and competitions were wholly male affairs, usually with only one race open to women. The women's races all seem to have been contested for a money prize of either two pounds or two guineas. Documented races were held at Chester, Norwich (which was called a 'Water Frolic'), Portsmouth, Plymouth, Belfast, East Ham, Birkenhead, Morecambe, and other watery places. As the races were always a minor part of what were chiefly male rowing competitions, the acceptance of such competitions was probably primarily acknowledged then as a curious spectacle.





In November 1851, the Earl Lanesborough had remarried, but it was not until the following August that he and his countess travelled to Ireland to visit his estates in County Cavan. As part of his visit, he entertained nearly a thousand of the tenants at his home, Lanesborough Lodge, and at Belturbet, situated then on the peninsula of Quivvy [so spelt today] on the southern end of Lough Erne.

It was while there that the idea of having a 'Regatta' was drawn up, probably as a further way of introducing his wife to the tenantry. The third race of the day for women was called 'The Countess of Lanesborough Prize of £2.' The male races had to compete in two rounds of the course; however, 'Once round the course' was enough for the women. These were not slick rowing boats but 'Lumber Cots'—roughly made dugout boats, somewhat like canoes, used on the rivers and lakes of Ireland.

From a contemporary newspaper report, The Lanesboroughs were staying at Enniskillen, 25 miles downstream on Lough Erne, for the 'Quivvy Lake Regatta,' this was possibly because the waters around the peninsula were not suitable for racing. Hence, the move to Enniskillen which probably accounts for the postponement.

An attractive and possibly unique piece of history.

**QUIVVY LAKE  
REGATTA.**

PATRON:  
**The Right Honourable the Earl of  
LANESBOROUGH,**

STEWARDS:  
HON. H. CAVENDISH BUTLER. | JOHN LITTON, ESQUIRE.  
To take place on QUIVVY LOUGH on

*Tuesday the 14<sup>th</sup>* **Sept.**

**A PRIZE OF £3.**  
For Lumber Cots rowed by the Tenants belonging to the estate of the Earl of Lanesborough. Twice round the course. Three entrances or no race.

**Second Race.**  
**THE LANESBOROUGH SWEEPSTAKES.**  
Of £5 open to all Cots. Twice round the course. Three entrances or no race.

**Third Race.**  
**The Countess of Lanesborough's  
Prize of £2.**  
To be rowed for by Women. Once round the course. Two entrances or no race.

**Fourth Race.**  
A Prize of £2 for beaten Boats once round the course.  
All entries to be made with the Stewards, at Lanesborough Lodge, before 12  
o'clock noon.  
Lanesborough Lodge, 20th August, 1852.  
Printed at the "ANGLO-CELT" Office, Main-street, Cavan.

#### FRAGILE SOUVENIR

75 [WORKERS RIGHTS]. SOUVENIR AND PROGRAMME OF THE MARCH OF THE WOOLWICH MEN OF LONDON. London: Printed by Burgess William & Co., 22, Stoney Lane Houndsditch, London, E.C., [1907]. £ 250

*Wood engraving on crepe paper, 37 x 37cm, border of flowers printed in yellow, red, pink and green.*

An ephemeral item that was sold along the route of the march, which occurred on Monday 22nd April 1907 and was the result of the Government's plan to reduce the workforce from 13,500 to 5,000 and to convert the Arsenal in Woolwich from a manufacturer of armament to a repair shop. This form of souvenir tended to be produced for coronations, royal marriages, visits of crowned heads of state etc., and although we have handled examples on women's suffrage, this is the first we have seen connected with a worker's rights.

Redundancies had already been made prior to the 1907 but the issue 'finally came to a head on 13 April 1907 when 2,000 employees received their discharge notices resulting in a reduction of the workforce to 9,212. On 19 April a meeting of delegates from all the workshops met and agreed to march the nine miles to Westminster on Monday 22 April. At eleven o'clock that night a deputation succeeded in meeting the Prime Minister. In the House of Commons the Labour Party added to the pressure. On that day and again on 18 May great demonstrations were held in Trafalgar Square. It was estimated that 100,000 people were present. In addition, a petition was presented to King Edward VII in person. As a result the Henderson Committee was set up to explore the possibility of further work. It was agreed that there would be a minimum of 8,000 employees in the Arsenal. It was not by any means a complete victory but it illustrated what could be achieved when working people were organised.' (William Pearce 'Industrial Relations at Woolwich Arsenal' in *Aspects of the Arsenal, The Royal Arsenal Woolwich*, Greenwich Museums, 1997).

This form of printed souvenir began to gain popularity in the late 1880's when 'blank' crepe paper napkins were imported from Japan, each had a decorative printed and shaped borders that could then be subjected to overprinting in the United Kingdom - sometimes creating a rather odd juxtaposition of styles. Burgess William & Co. were lace paper makers who flourished in the Edwardian period making decorative cards, valentine etc. but little more information can be found about them.



THE END

