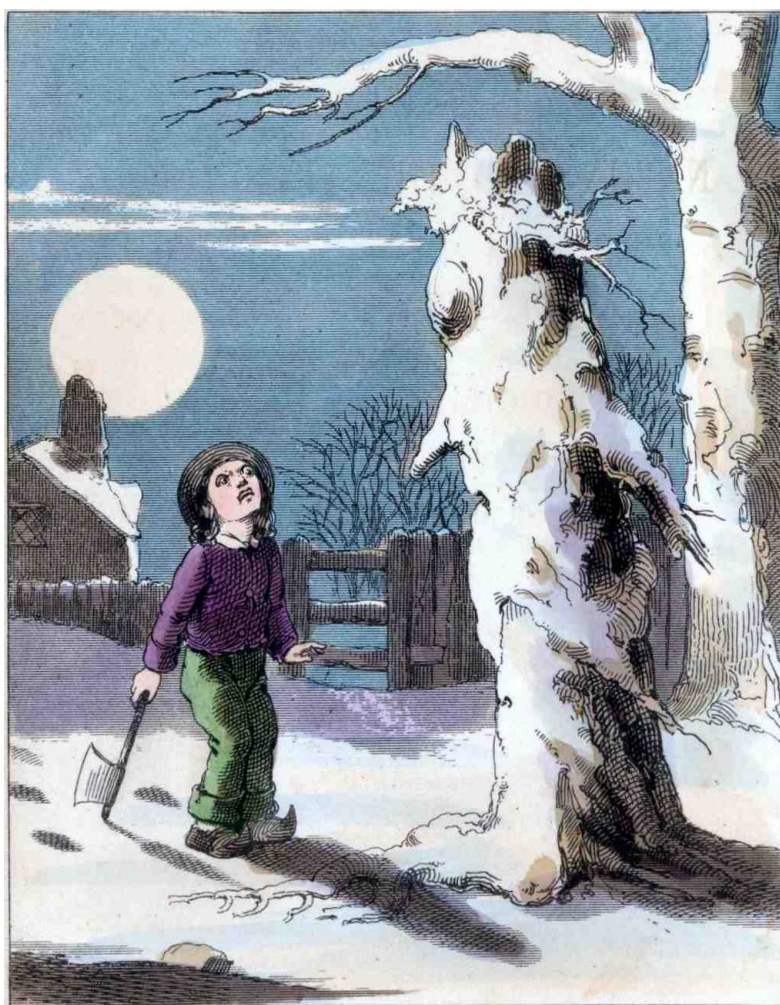


# WINTER MISCELLANY



CATALOGUE 814

PICKERING & CHATTO

# PICKERING & CHATTO

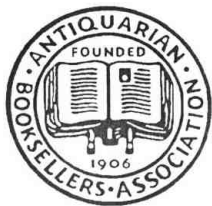
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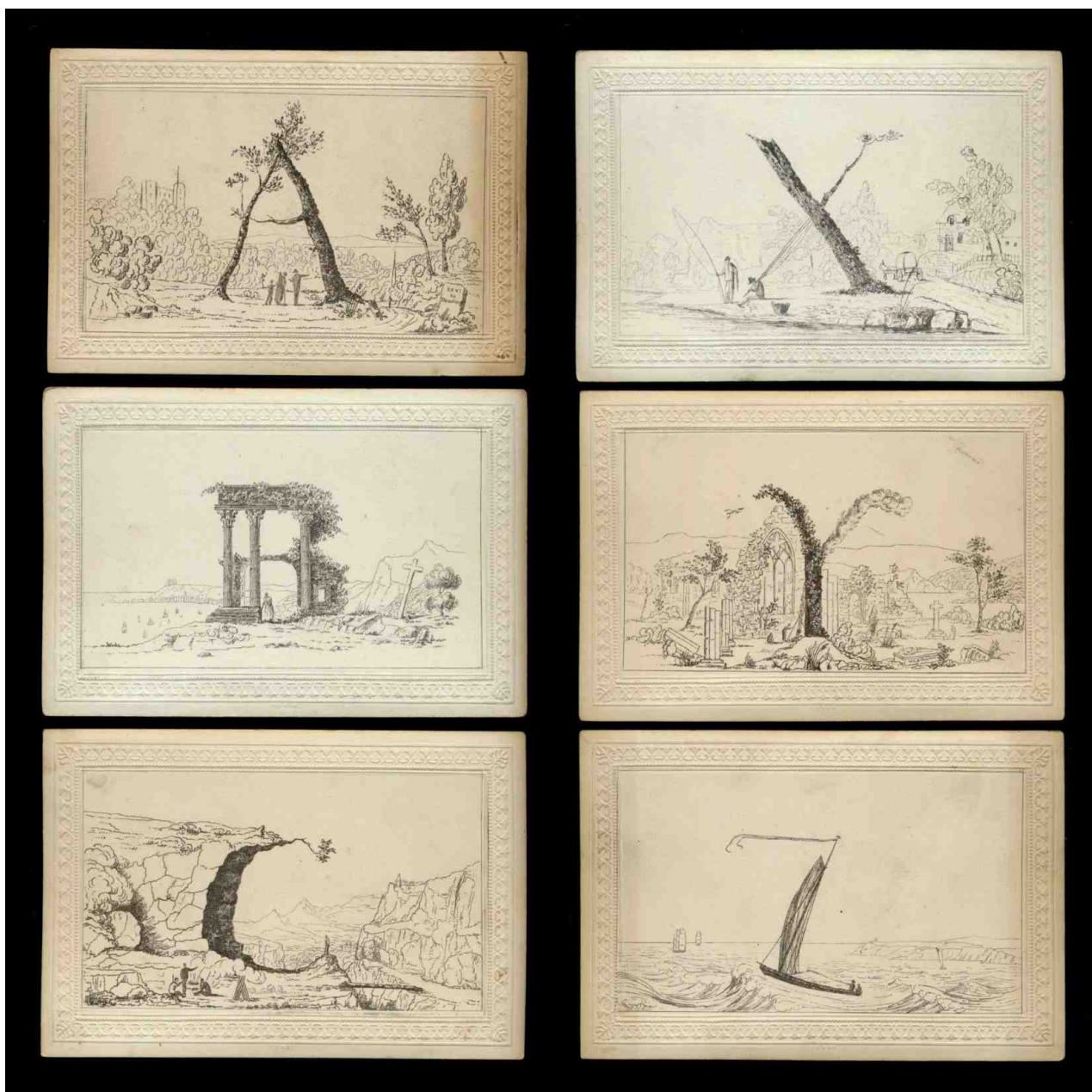
Front cover image is taken from item 18 [Crowquill]

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### CHARMING, WITTY AND IMAGINATIVE ALPHABET, BY A NOTED LADY MINIATURIST

1 [ABC]. [KENDRICK, Emma Eleonora?]. THE LANDSCAPE ALPHABET. London & Paris: Lithographed and Published by Englemann, Graf, Coindet & Co. 1830. £ 1,250

*26 lithographs printed on card [11.3 x 7.7 cm (4.5 x 3 inches)], enclosed within an embossed decorative border by Dobbs, one border to the letter 'E' removed; contained in the original card case, label rather worn, but still just legible, the upper section of the card case expertly replicated in facsimile.*

A charming and witty alphabet, featuring an amusing and imaginative use of trees, ruins, water reflections, and other devices to form each letter.

Michael Twyman has tentatively ascribed the work to the famous miniature painter Emma Kendrick (c. 1788–1871). Certainly, the detail and adeptness required suggest the skill of a miniaturist, with each view cleverly intertwining elements of the landscape into letter forms. The result is one of the earliest and most successful of these nineteenth-century adaptations. The original drawings, bearing the cipher 'EK,' are held at the Morgan Library.

Engelmann, Graf, Coindet & Co. opened their lithographic press in St Martin's Lane, London in 1826, although by 1830 they had moved first to Dean Street and then to 14 Newman Street, off Oxford Street. Engelmann was originally from Colmar; trained in Munich and set up press in Paris in June 1816. He improved lithography, particularly by developing lithographic wash in 1819. In 1825 he created a new company in association with Jérémie Graf and Pierre Thierry and named 'Société Engelmann et Cie'. In 1826 an annex company was founded in London and named 'Société Engelmann, Graf, Coindet et Cie', which was dissolved in 1833 when Engelmann returned to Mulhouse and created the company 'Société Engelmann, père et fils'.



The work is known to come in two forms, here as a set of boxed cards often with an embossed decorative border by Henry Dobbs, and more 'commonly' in book form.

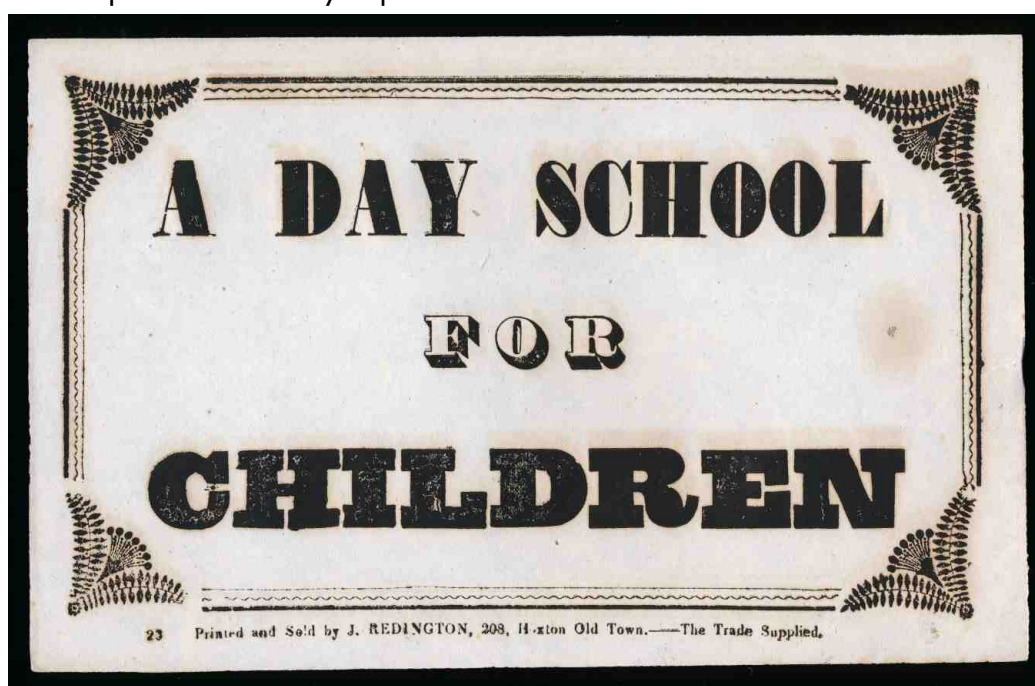
OCLC records six copies in North America, at Indiana, Smith College, Princeton, the Huntington, North Carolina and the Morgan; see Michael Twyman 'Engelmann Landscape Alphabet' *Typography Papers* 2, 1997, pp. 61–76.

## HOME SCHOOL

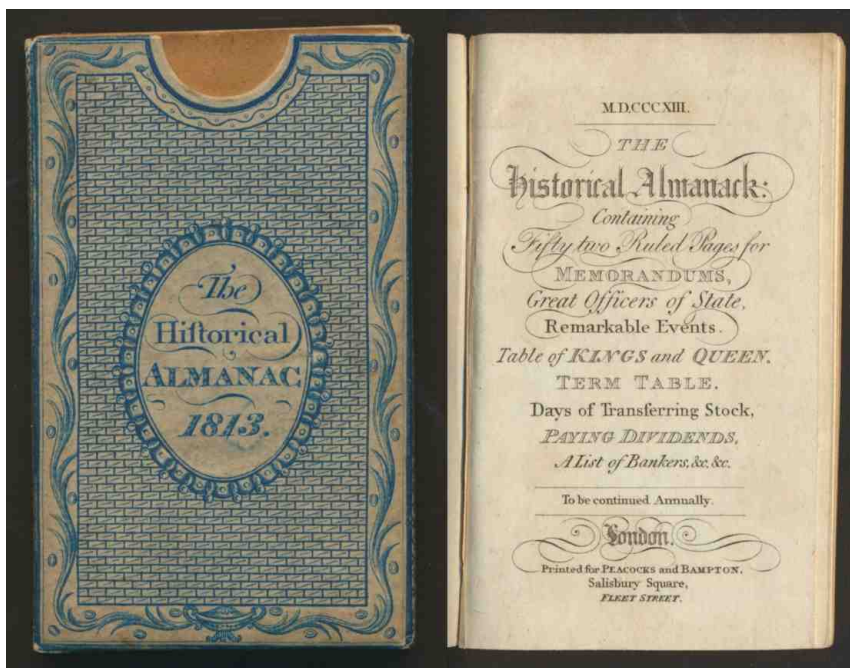
2 [ADVERTISEMENT]. A DAY SCHOOL FOR CHILDREN. Printed and Sold by J. Redington, 208, Hoxton Old Town. [n.d., c. 1860?]. **£ 185**

*Printed advertisement, 21.5 x 13.5 cm, with decorative woodcut border.*

Rare survival of this mid-nineteenth century printed advertisement for 'A Day School for Children', presumably bought from a stationer to be either put into a window, or pinned to a door, by a teacher running her own home school. Though the rate of schooling increased slowly during the mid-Victorian period, it wasn't until 1870 that a law was passed that actually required children between 5 and 10 to attend school.



The printer, John Redington, was born on the 9th November 1819 in Bethnal Green, the eldest of the seven children of John Redington (1796-1848) and Mary Ann Redington, née Hicks (1798-1873). On 15 May 1820 he was baptised in St Matthew's Church, Bethnal Green, where the baptismal register shows his father to have been a printer and that the family were living in Cold Arbor Street, Bethnal Green, a street we cannot identify. After being identified as an apprentice in the 1841 census, by 1851 the same shows him as a printer, stationer, compositor and tobacconist, living at 208 Hoxton Old Town, Shoreditch, with his wife and son, John. In the 1861 census he was described as a compositor, still residing at 208 Hoxton Old Town, with his wife, their son John who was shown as a printer & compositor and their other two surviving children, Eliza and William. As a dealer in miscellaneous articles, he opened a theatrical print warehouse at 73 Hoxton Street. Probate records confirm that he died, aged 56 years, on 19 October 1876 at 73 Hoxton Street and that when his will was proved on 9 November 1876 by his sister-in-law, Jane Dewey of 8 Baxendale Street, Shoreditch, who was his sole executrix, his effects were listed as under £600.



### UNRECORDED

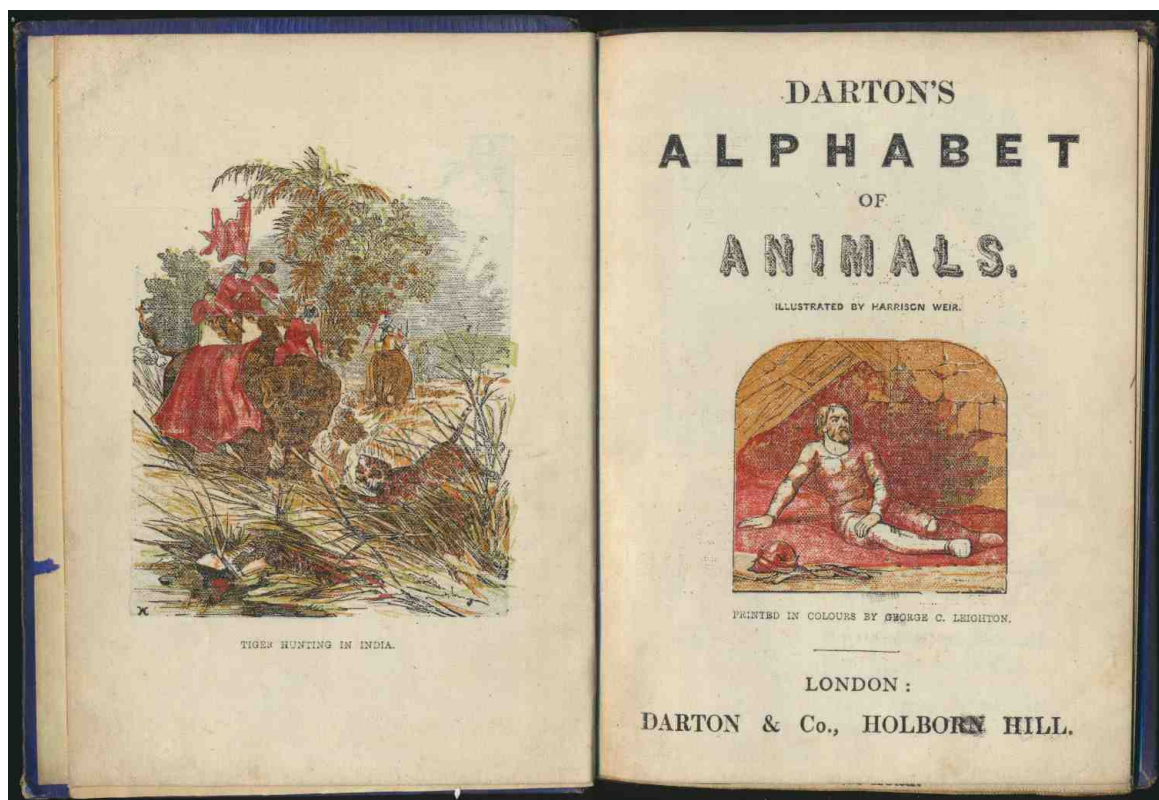
3 [ALMANACK]. THE HISTORICAL ALMANACK: containing Fifty-two Ruled Pages for Memorandums, Great Officers of State, Remarkable Events, Table of King and Queens, Term Table, Days of Transferring Stock, Paying Dividends, A List of Bankers. &c. &c. To be continued Annually. London. Printed for Peacocks and Bampton, Salisbury Square, Fleet Street. [Printed by T. C. Hansard, Peterboro' Court, Fleet-street, London.] 1813. £ 225

24mo [102 x 61 mm], pp. [ii] (engraved title-page), 3-9, [10]-[21] almanac, [22]-[24] 'Memorandum', [25]-[73] weekly calendar; 74-92 'Remarkable Events' etc, possibly lacking an engraved frontispiece?; original light brown paper wrappers; contained in the original decoratively engraved blue printed card slipcase, the title [spelt 'Almanac'] within a cartouche to front and back; engraved trade label on inside cover of 'Wm. Dobson, Hardwareman, Stationer and dealer in Fine Cutlery... 166 Strand.'

William Peacock of Salisbury Square in London was the doyen of pocket book makers in the Georgian and Regency period. *The Historical Almanack* subject oriented pocket books that he produced, alone or in partnership, the most famous being the *Polite Repository* with its engravings after scenes of Humphrey Repton. They were produced in a variety of styles to suit the pockets of the middle classes and the wealthy. This example was designed to be placed in a decorative morocco reusable binding, the slipcase being then dispensed with. Some were also bound coloured calf with gilt metal edges and clasps and some even including an étui, with Thornbury in his *Old and New London* relating that 'Queen Adelaide and her several maids of honour used the "Repository." George IV was provided by the firm with a ten-guinea housewife (an antique-looking pocket-book, with gold-mounted scissors, tweezers, &c.); and Mr. Mansfield relates that on one occasion the king took his housewife from his pocket and handed it round the table to his guests, and next day the firm received orders for twenty-five, "just like the king's."

This copy was used with an account for 'Bath' and 'Coach' over several days in March which appear to refer to the use of a bathing machine, and later in August the receipt at a bank of £37 16s indicating the original owner was relatively wealthy.

Replaced each year by a current almanac the survival of these ephemeral printed works is sporadic. As far as we can tell only two examples are extant in public collections, for 1798 at the British Library, and 1806 at Oxford.



### 'THE INDESTRUCTIBLE ALPHABET'

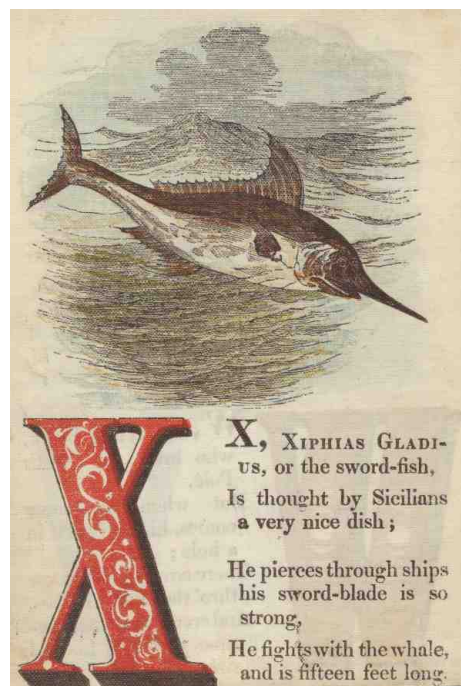
4 [ALPHABET]. DARTON'S ALPHABET OF ANIMALS. Illustrated by Harrison Weir. Printed in colours by George C. Leighton. London: Darton & Co., Holborn Hill. [n.d., c. 1858]. £ 850

FIRST EDITION, THIRD ISSUE (SEE NOTE). 8vo, pp. [32]; printed on linen, with engraved frontispiece, title and text illustrations, printed in colours by George C. Leighton; some light foxing and mild browning to the linen as would be expected, and cropped close at foot in places; in the original publisher's blue cloth decorated in blind, and lettered in gilt on the upper cover, some surface wear and rubbing to extremities, but overall a very good copy.

Rare first edition of this *Alphabet of Animals*, experimentally printed on linen in an attempt to make works more durable for the handling of young children.

As far as we are aware this is the first time Darton had attempted to print a work on linen, evidently in competition with the publisher Routledge who was also marketing 'untearable' and 'Indestructible' books printed on linen at this time. They must have had some difficulty to keep the ink on the fabric and had to go to the effort to have the printed linen hot pressed in order to keep the ink from smudging, even harder in the present case as, unlike Routledge, Darton also chose to print in colours. The present title comprising an *Alphabet of Animals* was probably an ideal work to attempt this experimental printing on, as it would be small children who would not necessarily be careful in their handling of books ordinarily printed on paper.

The animals chosen for the alphabet include a Badger, Elephant, Kangaroo, Monkey, Stag, Tiger, and Zebra, with rather curious choices for the more difficult letters, such as 'Newfoundland dog', 'Quagga', 'Unicorn' and the rather ingenious 'Xiphias Gladius, or the sword-fish' for the letter X. Each letter is presented in large red decorative format, and includes an informative verse to keep the child engaged. Darton used Harrison Weir (1824-1906), as their illustrator - he was rarely guilty of facile or slipshod work and his natural history subjects show a distinctive treatment and careful finish. Chiefly an animal painter, he was born in Lewes, educated in Camberwell and worked for a time under George Baxter the colour printer. He numbered among his friends Charles Darwin and married the daughter of the equestrian painter J. F. Herring. He was one of the principle illustrators of books with animal subjects in the nineteenth century and his work was admired for its consistent accuracy and sympathy to the subject.





Printing on linen proved a costly process. When looking at those published by Routledge the price over the next five years had increased to two shillings, whilst the other formats remained at the same price, hence why few publisher's thought it initially remunerative to continue using the process. This was the third issue of the work within a few years, and the first printed on linen. Darton changed the word 'colors' in the title to 'colours' and the frontispiece of a donkey and fowl to 'Tiger Hunting in India' - probably capitalizing on the current news arising from the Indian Mutiny!

Darton H326 (3); OCLC records two copies in the UK, at Cambridge and Oxford, and one further copy in North America, at Toronto (Osborne, II:679).

**BONES.**  
Mr. J. MALLETT.  
" J. C. R. DICKSON.  
" E. MORTON DEANE.

**INTERLOCUTOR—MR. H. B. CUMING.**

**ART ONE**

... THE ORCHESTRA  
Mountain Lion ... THE TROUPE  
get Me" ... Mr. A. MERTON  
B C" ... Mr. J. C. R. DICKSON  
me" ... Mr. J. W. RICHARDSON  
imple on her nose" ... Mr. J. ARIS  
my grave" MASTER S. RICHARDSON  
Jellygram" ... Mr. J. MALLETT  
... Mr. FRANK BROUGH  
Mr. T. P. RICH of the Troupe)  
F you can" (By desire) Mr. ARTHUR L. KEMP  
... Mr. C. W. SHORTT  
SONG—"Eventide"  
(Composed by Mr. T. P. RICH of the Troupe)  
FINALE—"The Sairey Gamp Marines" ... Mr. A. A. HERON

**TEN MINUTES' INTERVAL.**

*Musical arrangements of above Songs by Vincent Davies.*

\*The Song "Laugh when e'er you can" is sung on this occasion by kind permission of Messrs. G. W. Moore and Frederick Burgess, of St. James' Hall, London.

Owing to the length of the Programme, the audience are respectfully requested not to insist upon encores.

"T. W. D.  
TOWN HALL, KILBURN, N.W.  
+ "THE WANDERING DARKIES" +  
PRESIDENT—E. BRODIE HOARE, ESQ., M.P.  
SECOND ANNUAL  
MINSTREL ENTERTAINMENT  
SATURDAY, APRIL 26th, 1890.  
ADMISSION—ONE SHILLING.  
Doors open 7.30. Curtain 8. Carriages 11 p.m.

"T. W. D.  
TOWN HALL, KILBURN, N.W.  
+ "THE WANDERING DARKIES" +  
PRESIDENT—E. BRODIE HOARE, ESQ., M.P.  
SECOND ANNUAL  
MINSTREL ENTERTAINMENT  
SATURDAY, APRIL 26th, 1890.  
UNRESERVED SEAT—TWO SHILLINGS.  
Doors open 7.30. Curtain 8. Carriages 11 p.m.

SELECTION ...  
BONES SOLO ...  
STUMP ORATION ...  
TOPICAL DUET ...  
SKETCH—"The Tin Whistle Player" ... Messrs. J. ARIS & CHAS. CHUMLEY  
BANJO SONG (in character) ... Mr. W. G. CHURCHER  
SONG AND DANCE ...  
MANDOLINE DUET ...

To conclude  
"MR. JOHNS  
BY MESSRS. F. H. B.  
GOD SA  
N.B.—Gentlemen wishing

\* This Programme is subject to Alterations.

### SHORT LIVED AMATEUR MINSTREL TROUPE

5 [AMATEUR DRAMATICS]. THE WANDERING DARKIES. Minstrel troupe, a selection of theatre programs of their performances, and other related ephemera collected by a member of the troupe, Arthur Augustus Heron. London: 1889-1891. £ 750

Small archive, including 21 programmes printed on various coloured papers; samples of one, two and three shilling tickets; 2 different copies of the rules of the society; menus for the initial and second annual dinner together with four invitation; and lithograph copy of the balance sheet; also six other programmes for the White Rose Minstrels and Hampstead Dramatic Society collected by Arthur A Heron, in which he may have been connected. All well preserved and mounted on four leaves extracted from an album.

A short lived, yet possibly typical amateur entertainment troupe performing in order to raise money in aid of various charities.

The collection of ephemera of *The Wandering Darkies* was preserved by Arthur Augustus Heron (1867-1957) a member of the troupe who gave at various performances songs, 'stump orations', played the piccolo also the ubiquitous tambourine. He was not the only member of the Heron family to be involved. Arthur's elder brother Edwin Ernest Heron appears to have been the original chairman and manager of the troupe when they were founded in 1889. Two other brothers Albert and Horace also fleetingly helped out. The Heron brothers were all children of a solicitor in Kilburn and his wife who between them produced twelve children. As Arthur's father had died in 1877 it looks like Arthur, together with the other children, were probably freer than most to find their own way in life. Arthur became a genealogist, with other siblings finding employment as chemists, merchants and even antique dealers.



The troupe was properly instituted as a society with a membership and rules. The charities were certainly quite diverse for they included the Primrose League; the choir and organ fund of St Paul's Church Hampstead; the Jews Free School in Spitalfields; All Saints' (Finchley Road) Boys Institution; Free Coffee Suppers for the Poor; Carlton Road Poor School; The London Society for Teaching the Blind together with similar good causes in need of charitable funds. The venues in which the 'The Wandering Darkies' entertained were restricted to the North London districts of Kilburn, Hampstead and Muswell Hill. Probably there were other 'rival' troupes who already covered neighbouring suburban districts; none would have been any competition for the professional troupe playing at this time as a fixture at the St James Hall on Piccadilly.

The performances tended to be in two parts. The first beginning with an opening chorus followed by members of the troupe each giving a song or ballad. The second part contained an orchestral introduction followed by a 'Bones solo', 'Stump oration', and various solos on mandolin, banjo and more songs and dances. We are lucky that the troupe had their balance sheet of accounts for 1890-1891 printed showing a breakdown of their expenses. These amounted to £81 1s 2d for a year which had to be raised through having two benefit nights, this it seems allowed them to direct the money from other performances to charity. The main costs included the hire of halls and rehearsal space, although the renting of 'The Music and Band Parts' together with the sums paid for copyright on songs was also high. Their other expenses reflect the incidental costs of mounting such entertainment's in the 1890's, 'Lime light' costing 15 shillings and sandwich men costing a further 12 shillings for two days work. A policeman was needed at 5 shillings in case of any rowdy behaviour. Rentals of various

instruments and instrumentalists including a flute, drums, and harmonium were also allowed for. Finally, 2 shillings was paid out for the 'Lithographing of the Balance Sheet.'

Also included is a letter from then secretary Julius C. R. Dickson, dated March 6th 1891, regretting that Arthur Heron had decided to resign 'now so near the benefit' and adding 'with very great reluctance, I can assure you, especially when we look at your long membership & the enjoyable times we have had together.' Possibly Heron had other commitments and couldn't afford to devote the time to the troupe.

## UNSUCCESSFUL GEORGIAN ANTIQUES DEALER

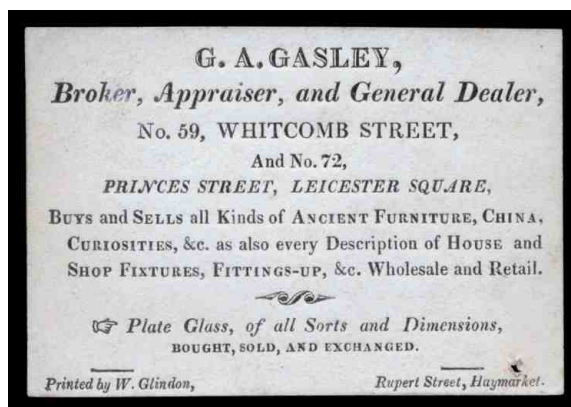
6 [ANTIQUE DEALER]. G. A. GASLEY, BROKER, APPRAISER, AND GENERAL DEALER, No. 59, Whitcomb Street, And No. 72, Princes Street, Leicester Square... [London] Printed by W. Glindon, Rupert Street, Haymarket. [c.1820-1825]. **£ 95**

TRADE CARD. Printed on card [9 x 6 cm]; a fine example.

Rare and delightful trade card for a Georgian West End 'Broker, Appraiser, and General Dealer', but primarily in Antiques, whose card states 'Buys and Sells all Kinds of Ancient furniture, China, Curiosities, &c. as also every Description of House and Shop Fixtures, Fittings-up, &c. Wholesale and Retail', and furthermore 'Plate Glass, of all Sorts and Dimensions, Bought, Sold, and Exchanged'.

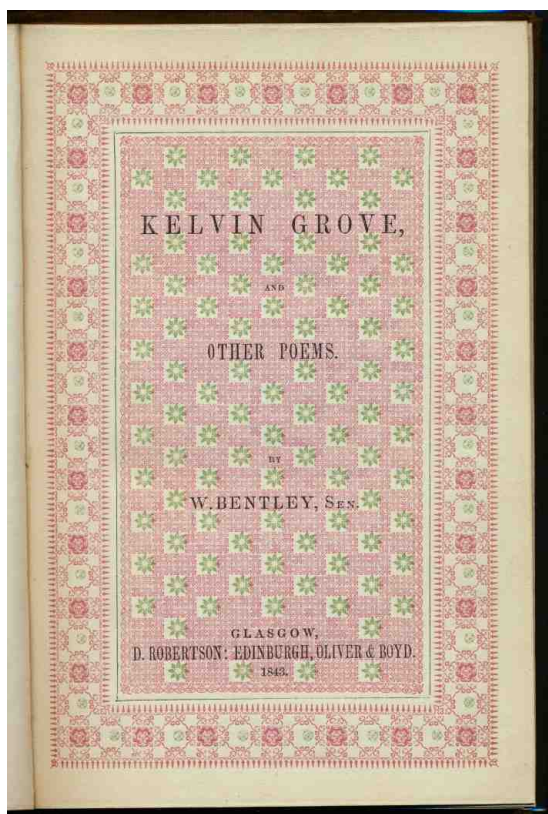
George Alexander Gasley began trading around 1820 at the two address shown on the card. Things did not go well for him for, by degrees, he moved to Great Newport-Street, Long-Acre then Alfred-Mews, Tottenham Court-Road, and finally to 16, Soho-Square where he was declared a bankrupt.

The contents of his premises were auctioned off to the highest bidder in February 1829 and included a 'stock Antique Carvings, India Cabinets, Carved Heads, four finely-carved Sphynxes, Gilt Mouldings, Tripods, Antique Chairs and Benches, Pier Tables, Scroll Brackets, a capital eight-day Clock (Porthouse), and sundry Carved Work.' By the time of the auction, Gasley was already incarcerated in the Fleet Prison but was released in May. However, he was not fully free of his creditors until 1834. By then, he had continued working as a carver, gilder, and 'dealer in old furniture' in the Soho area of London, likely until his death in 1846.



## A TYPOGRAPHICAL EXTRAVAGANZA

7 BENTLEY, William. KELVIN GROVE and other poems. Glasgow: D. Robertson: Edinburgh, Oliver & Boyd. [Glasgow:W.G. Blackie & Co., Printers]. 1843. **£ 385**

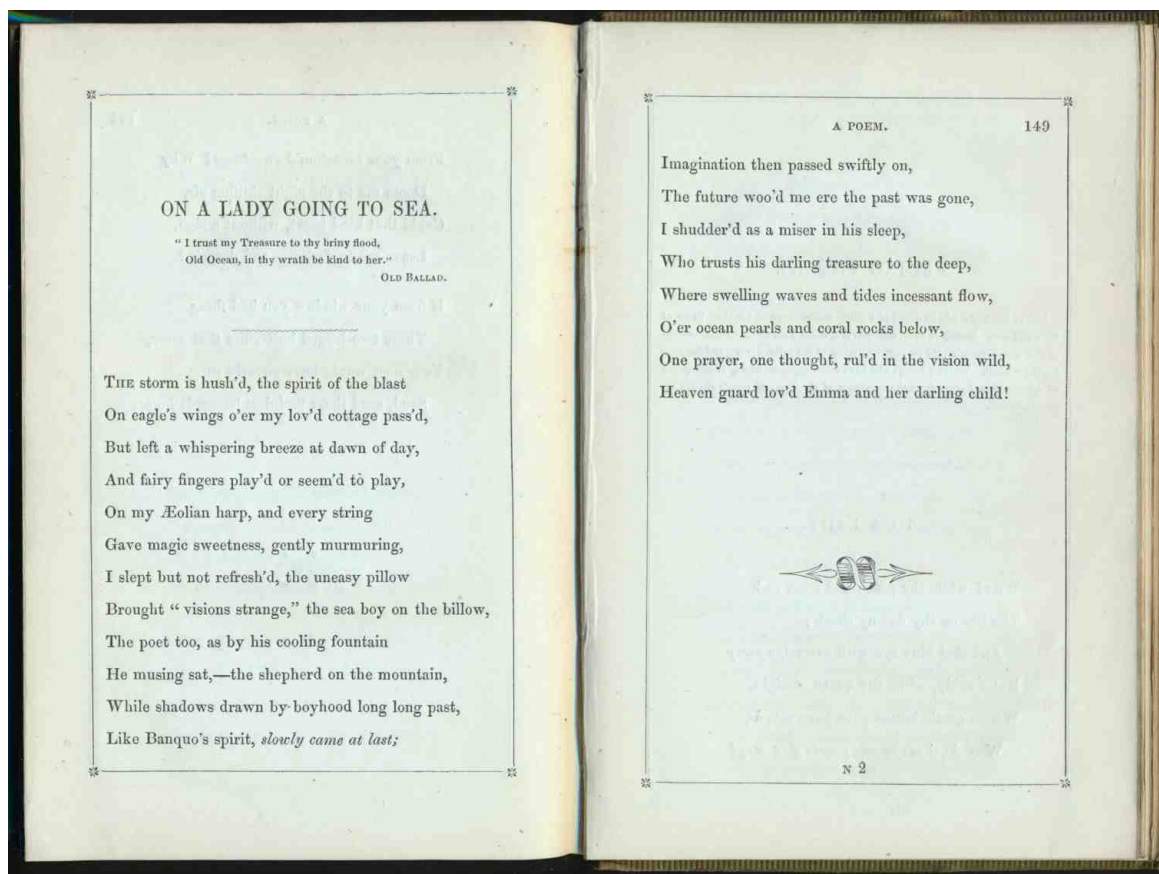


12mo, pp. viii, 160, title and dedication printed in red, green and black; four lithograph plates, slightly oxidized; original decorative green cloth preserving the original chromolithograph thick paper upper cover, gilt edges.

Typographically, a very interesting work with a most unusual coloured title-page and dedication, printed using small decorative ornaments. Each page of text is also neatly framed and most of the poems have a decorative tailpieces, this also made up from ornaments.

The printing work was carried through by W.G. Blackie who ran the printing side of publishers Blackie & Son. This typographical extravaganza must have been the idea of the author, who would also have needed to pay to have the lithograph plates and the decorative wrappers made. One has to assume that the work was chiefly issued in wrappers, with special copies given the accolade of the protection of a green cloth binding.

The work opens with a longer work in three canto's on Kelvin Grove on the banks where the author had his home, a poem very clearly influenced by Scott. Another long poem on 'Sea-side Recollections' is followed by about thirty shorter works on a great variety of themes. Bentley very clearly enjoyed the company of female friends, as quite a number of the poems are addressed to or about women. These include 'Stanzas to a Lady Wearing What Is Called a "Bosom Friend"', 'On a Lady Going to Sea', 'To a Lady, with a Non-Descript Image from India', 'To a Lady on Her Return Home', 'To a Friend Who Had Been

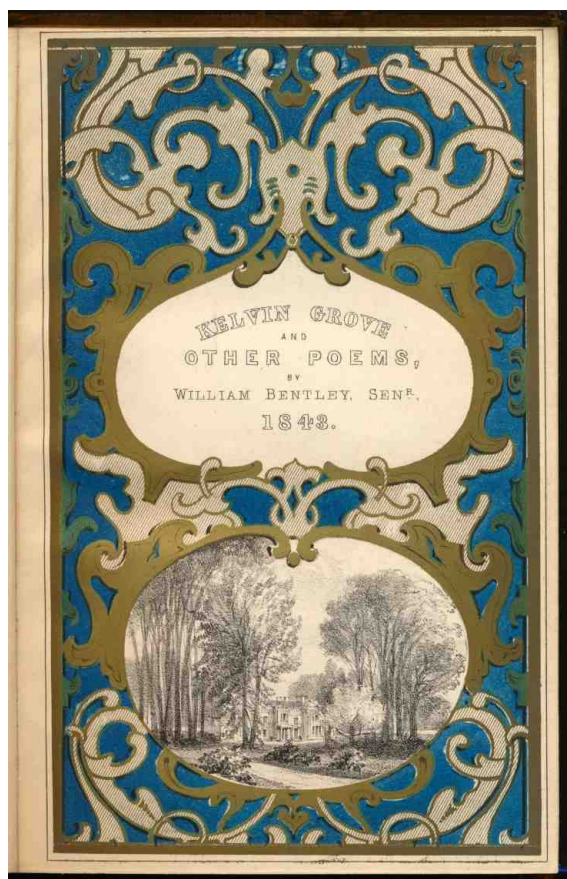


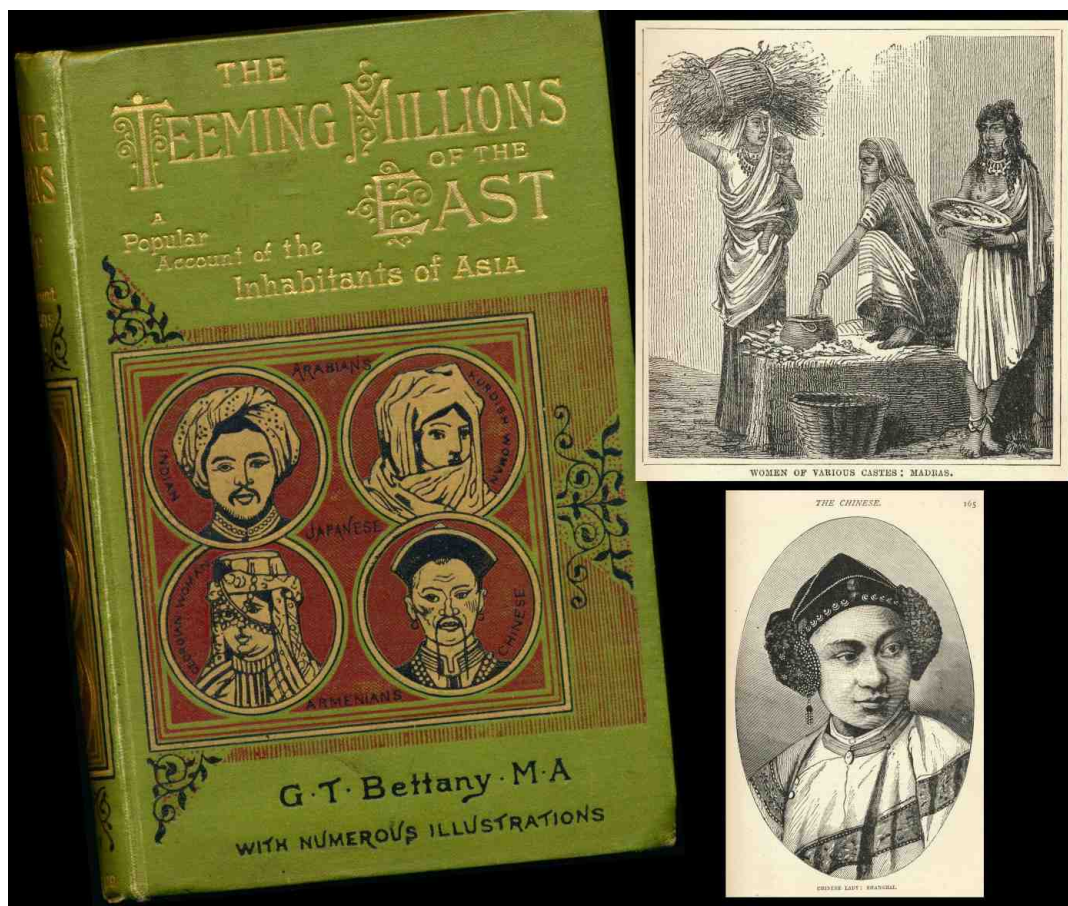
Married to the Object of His Affection for Twenty Years and Was Still a Lover', 'On Receiving a Watch Guard from a Lady', 'To a Lady, with Specimens of Fern from New Zealand', and 'To a Lady Who Said That in Leaning on Her Lover She Was Leaning on a Broken Reed'. Other topics that attracted Bentley to write verse include 'On the Death of a Favourite Dog'; 'The Merchant's Bride'; 'Monody on the Death of a young and interesting Clergyman'; 'The Dying Husband'; 'The Butterfly' and 'Fading Pearls'.

Hardly great poetry, although Bentley was well-read, quoting Milton, Scott, Voltaire, Wordsworth, Horace, etc., as his inspiration. In the poem 'To a Lady, whose hand was hurt while watching the leaves from a window' he has the memorable lines, for all the wrong reasons, 'Lov'd Emma at her window seated, / Cried, "Fading friends, avoid the river," / With deep intensity repeated, / "If not, why we must part for ever!" / Again the recreant leaves were blending, / She saw,—and lost her self command, / The spring gave way,—the sash descending, / Remorseless crush'd her lily hand.'

William Bentley, senior (1773-1849), was chiefly a cotton broker in Glasgow, in partnership with a son of the same name trading from Liverpool, as William Bentley & Co. Bentley lived at Woodside, more correctly North Woodside, on the banks of the Kelvin river, just up from Kelvingrove proper. In 1840 their business was thrown into confusion by the death of his son William Bentley junior and found itself faced with insolvency. William Bentley seems to have extricated himself from debt by 1841 but not before another son Joseph Bentley had died in Jamaica. One of the poems in the work is on James Oswald M.P., whose company Oswald, Tennant & Co which traded in India, was part of the reason Bentley's business became insolvent, but it must be added that Oswald also helped to bring them out of Bankruptcy. By 1843 it would seem that William senior was flush enough to retire from business and allow his poems to be published. The part of the river which he so loved was not long after buried under the relentless expansion of Glasgow's West End.

OCLC records three copies in the UK, at the British Library, Glasgow and National Library of Scotland, and three more in North America, at Texas, North Carolina and Toronto.





## POTTED OVERVIEW OF EVERY COUNTRY IN ASIA FOR YOUNG READERS

8 **BETTANY, George Thomas.** THE TEEMING MILLIONS OF THE EAST: being a popular account of the inhabitants of Asia: the history of existing and extinct nations, their ethnology, manners, and customs... Ward, Lock and Co., London, New York, and Melbourne. 1889. **£ 200**

**FIRST EDITION.** 8vo, pp. x, [ii], 371, [1] blank; without the half-title; original green cloth, the upper cover and spine decorated in ochre, black and gilt.

Bettany was an English biologist, anthropologist, and author of scientific and popular works at the end of the nineteenth century. His work, *Teeming Millions of the East*, provides a potted overview of every country in Asia, describing it as 'full of varied interest to the inquiring and reflective mind.' However, readers were by the author expected to be rather condescending in their estimation of these mysterious lands, as Bettany remarks, 'While, on the one hand, they excite melancholy when we think of their low organization, their superstitious beliefs, their brutish habits; on the other, they may inspire us with cheerfulness when we reflect on how far other portions of the human race have risen above them, and how much possibility there is for mankind. Why more people have not risen higher, why so many remain degraded, we must leave to the moral philosopher to determine if he can.'

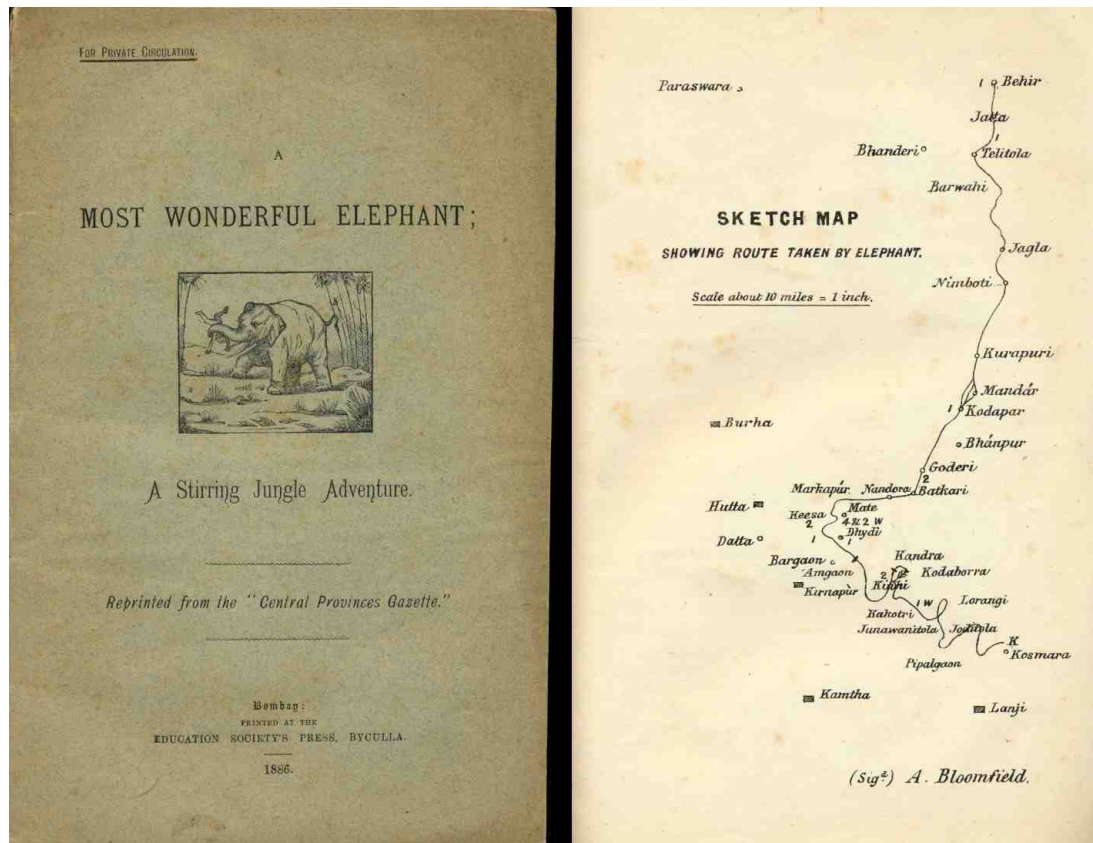
Although filled with interesting information, the text, unexceptional for the period, is also replete with casual racism and



negative comparisons with the more developed Western world. Any page serves as a worthy representative of the entire work. For instance, regarding the Turcomans, Bettany states, 'They are remarkable for their bright, sparkling, fiery eyes, but are much fairer than the Mongoloid type usually is; and the women are frequently good-looking, and almost European-like when young. But the majority have the wide, flat face, small oblique eyes, small firm nose, large lips, outstanding ears, and thick, short, black hair of the Mongoloids.' In fact, Bettany takes the European as the beau idéal in making any comparison, asserting, 'Japanese ladies must be acknowledged to have numerous charms, if the possession of beauty can hardly be granted them, according to Western ideas.' Of the people of Siam, he comments, 'It cannot be said that the face has any beauty in our eyes, though the children are better looking.' Indeed, Bettany seems fixated on thick-lipped and projecting ears!

This book is not to be lightly read without some wonder today, especially considering that they were published ostensibly as suitable for school prizes and for entertainment of young boys and girls.

OCLC: 2684516.



### 'FOR PRIVATE CIRCULATION'

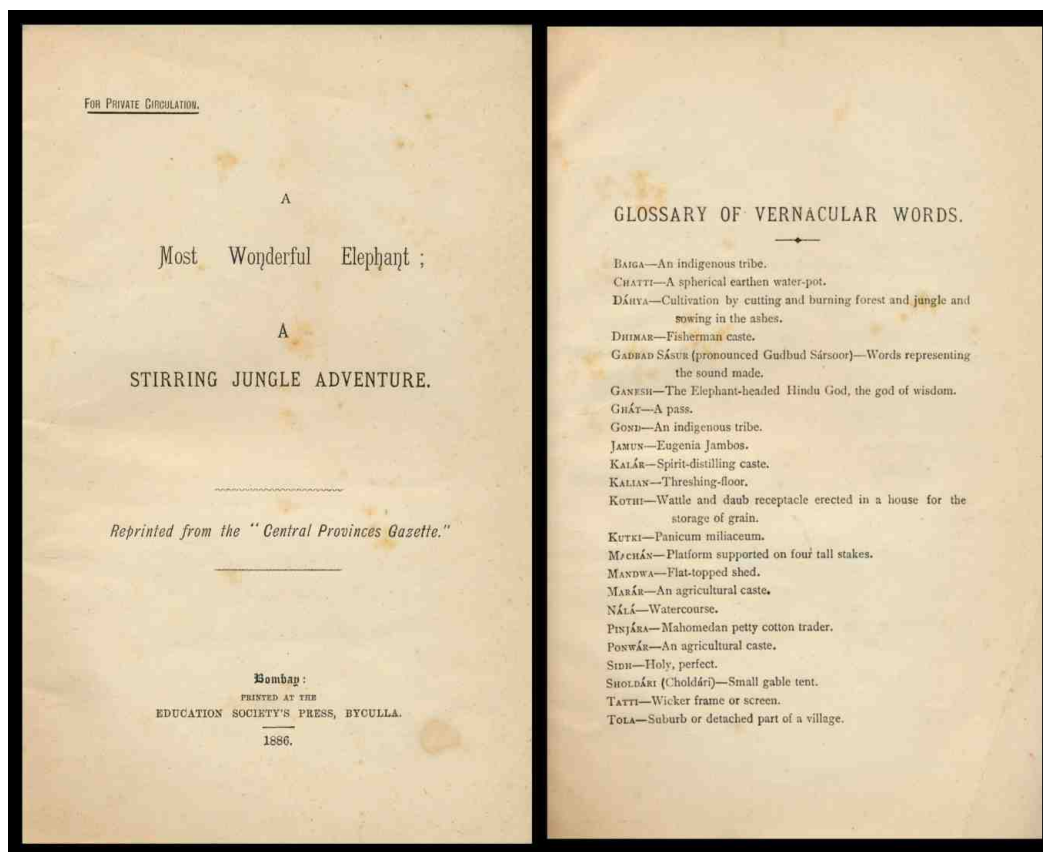
9 [BLOOMFIELD, Alfred *Colonel*]. A MOST WONDERFUL ELEPHANT; A Stirring Jungle Adventure. Reprinted from the "Central Provinces Gazette." Bombay: Printed at the Education Society's Press, Byculla. 1886. £ 385

**FIRST SEPARATE EDITION.** 8vo, pp. [ii], 24, [1] 'Glossary of Vernacular Words', [1] blank; with 'Sketch map showing route taken by elephant' drawn by Colonel Bloomfield; apart from a few light marks, a clean copy throughout; stitched as issued in the original printed publisher's wraps, with image of a wild elephant with a man in its trunk, a few light marks, otherwise a very good copy.

Colonel Alfred Bloomfield was the deputy commissioner for a district in the central part of Madhya Pradesh, then called the Central Provinces.

On October 30th, 1871, Bloomfield had to deal with a rampaging elephant that had caused significant harm in various villages in his district. The elephant had killed and partially consumed a member of the Gond tribe at Singhbagh-tola near Behir. Bloomfield, along with Mr. Naylor, the District Superintendent of Police, went in pursuit the next morning with their servants, horses, their own elephant, and several dogs. They learned of several other natives being 'smashed to pieces', and the following morning the body of one man 'found in a fearfully mangled state, - the skull smashed and nearly severed from the upper part of the trunk, the left leg was torn from the socket, and the lower trunk, the right leg attached was found some distance away.'

The account details the elephant's destructive path, with Bloomfield and his party in pursuit. The Gond people in the district were able to ward off the elephant with drums, but lacked effective means to stop it. Only Bloomfield and Naylor were equipped with firearms, but tracking the animal was difficult as it hid in the jungle most of the time, leaving Bloomfield and his party to follow its trail of devastation.



Bloomfield helpfully includes a map of the elephant's movements, showing it traversed about seventy miles, and a 'Glossary of vernacular words' that help to elucidate some parts of his account. By November 6th, they had a sighting of the elephant in some long grass and managed to approach it. After taking shots and chasing the elephant for another half mile, they eventually brought it down. 200 rupees were given to the villagers as a prize, and "Mr. Naylor and myself, curious to try the meat, had some for dinner—it was rather tough and somewhat insipid." The elephant had, it seems, killed at least 21 people in the preceding year.

This was not quite the end of the story. When Bloomfield died at his home, Glenham Grove, Saxmundham, Sussex, in 1915, his will stated that the "Museum of Balaghat or Nagpur, of the Central Provinces of India, may wish to have the skull, feet, and tail of the 'Great Mad Elephant of 1871,' and, if so, they may have the same, provided they pay the expenses of transport to India."

Colonel Alfred Bloomfield, was born on March 22nd, 1837, near Otley, close to Woodbridge, he ventured to India in 1857 at the age of 20, where he served for thirty-four years. Before departing for India, he spent eighteen months with the Royal Scots. In India Bloomfield served an additional six and a half years during the mutiny period, primarily as an interpreter for the Royal Scots and other units. In 1864, after the dissolution of the East India Company's rule, he transferred to the Indian Army. There he served as assistant secretary to Sir R. Temple, then Chief Commissioner of the Central Provinces, and held various high-ranking positions including Excise Commissioner, Inspector-General of Registration, and Deputy-Commissioner and District Magistrate across several districts. In 1872, the year following his escapade with the 'Mad Elephant' Bloomfield travelled extensively through China, Japan, and the United States, followed by a journey through Germany and Austria en route to India the following year. He returned to Britain in the late 1880's and there settled in Great Glenham House Saxmundham, Sussex where he farmed, and also served on the East Suffolk Council and as a magistrate.

The work originally appeared in *Central Provinces Gazette* but the 'adventure' was thought worthy of a separate reprinting some years later. The account was reprinted again in 1910 under a different title when Bloomfield had settled in England.

OCLC records one copy only, at the University of Queensland.

### 'D'RYMPLE MILD, D'RYMPLE MILD / THOUGH YOUR HEART'S LIKE A CHILD'

10 [BURNS]. DALRYMPLE, William. FAMILY WORSHIP EXPLAINED AND RECOMMENDED, in four sermons, from Josh. xxiv. 15. But as for me and my house, we will serve the Lord. To which are added, specimens of short prayers from the Psalms and assembly's hymns. Kilmarnock: Printed, for the author, by J. Wilson. 1787. £ 350

FIRST EDITION. 12mo, pp. xii, 13-245, [1] blank; light stain affecting the latter gatherings, but still generally clean throughout; bound in contemporary sheep, spine ruled in gilt with label lettered in gilt, significant surface wear to boards, and worming to spine resulting in loss of one compartment, but still a good copy, nonetheless, with later ownership stamp at head of title, and contemporary pencil doodlings on blank endpapers.

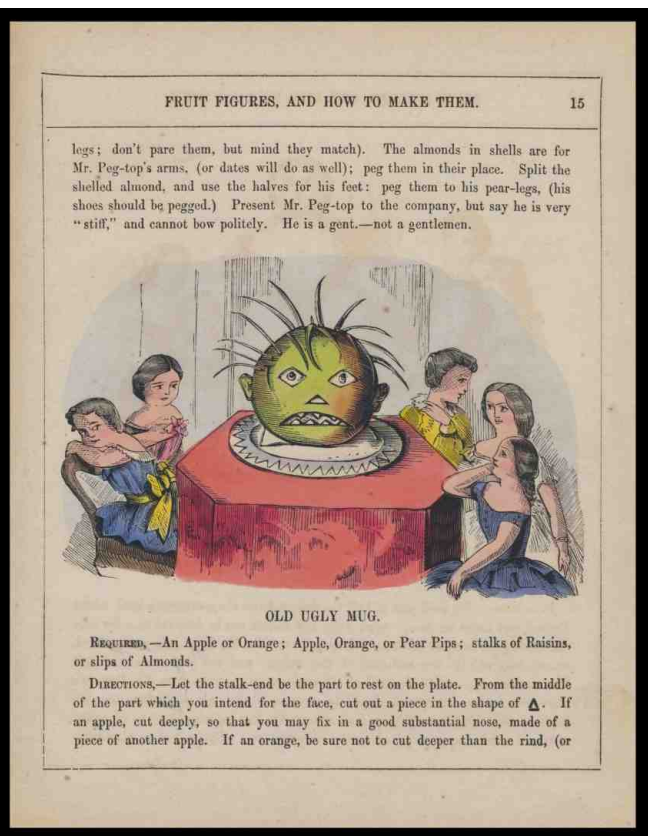
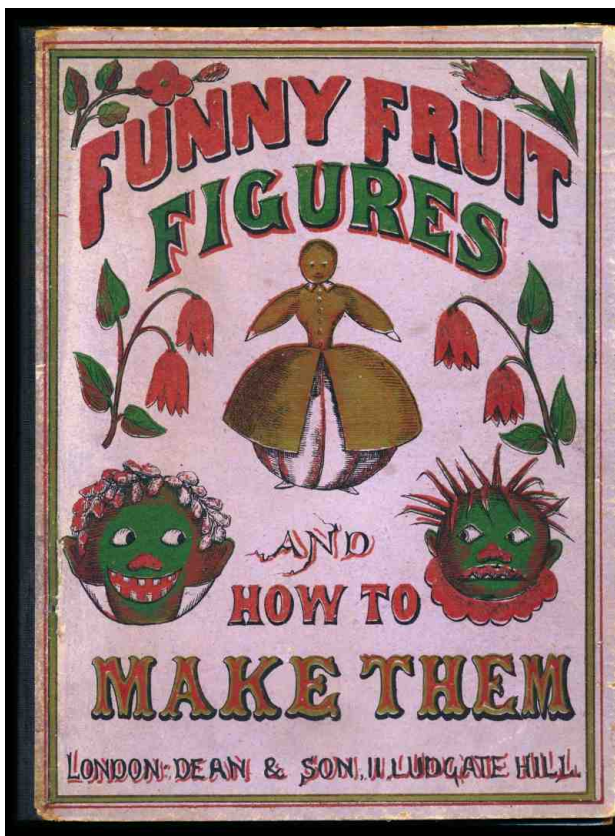
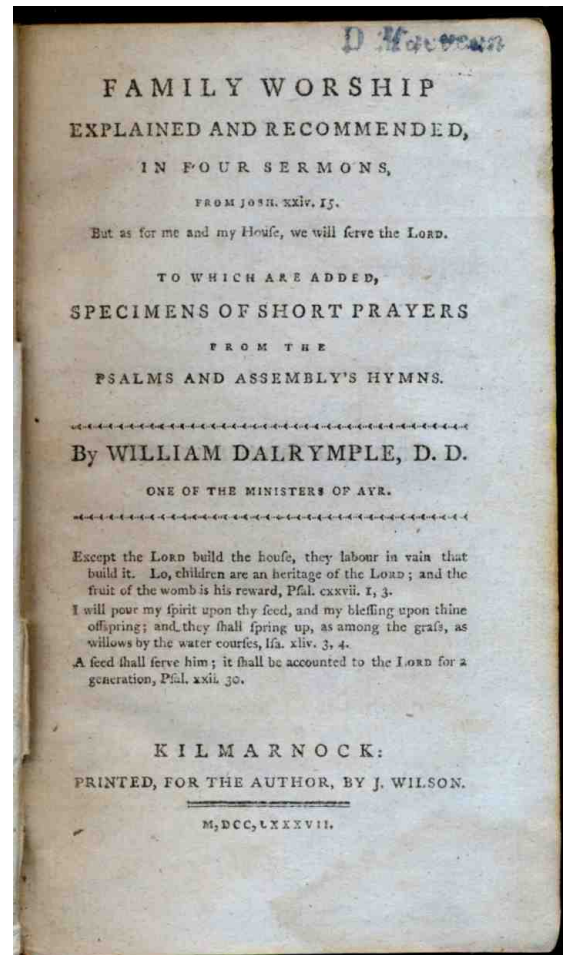
Scarce first edition of Dalrymple's first published work, though now chiefly remembered for his connection to Robert Burns, who immortalised him in his satirical poem, *The Kirk's Alarm*. It is interesting to note that the present work is published a year after Burns' *Poems, Chiefly in the Scottish Dialect*, and also issued from the same press in Kilmarnock.

'D'rymple mild, D'rymple mild,  
Though your heart's like a child,  
And your life like the new-driven snaw,  
Yet that winna save ye,  
Auld Satan must have ye,  
For preaching that three's ane an' twa' (Burns, *The Kirk's Alarm*).

The lines indicate that Dalrymple was accused of holding unsound views on the subject of the Trinity; and the warm admiration which he expressed in the introduction to his *History of Christ* of a similar work on the death of Christ by his colleague Dr McGill exposed him to criticism when the latter publication brought upon its author a prosecution in the church courts for heresy.

William Dalrymple (1723-1814) was a Scottish religious writer, minister and Moderator of the Church of Scotland in 1781. He was ordained as a minister of the Church of Scotland, as the second charge in Ayr in December 1746, from which he was translated to the first charge in 1756. As a minister he was the man who baptised Robert Burns on 26 January 1759, and as the local minister Burns held him in high esteem. Dalrymple received the honorary doctorate of Doctor of Divinity from the University of St Andrews in 1779, and was elected Moderator of the General Assembly of the Church of Scotland in 1781, replacing Rev Harry Spens. He died on the 28th January 1814, having been one of the ministers of Ayr for the long period of sixty-eight years.

OCLC records one copy in the UK, at the National Library of Scotland, and several more in America, at Louisiana State, Case Western, Kent State, Temple, Brown and Mount Saint Vincent, with ESTC adding one more, at NYPL.



## ‘A PLEASING ADDITION TO THE DESSERT TABLE’

11 **CALVERT, Walter, *Illustrator*.** FRUIT FIGURES, and how to make them. Being simple directions for making funny figures from fruit. By W. Calvert. London: Dean and Son, Printers and Publishers, 11, Ludgate Hill. [1860]. £ 850

**FIRST EDITION.** 8vo (24.5 x 19cm), pp. 16, printed on one side only; title vignette and 13 engravings throughout the text, all coloured by hand; some light toning and spotting in places; in the original decorative colour printed publisher's boards, expertly rebaked to style, some light dust-soiling and rubbing to extremities, but still a very desirable copy.

Scarce first edition of this charming and unusual educational work by Dean & Son, aiming to teach young children to be creative by fashioning figures and other items from various fruits. In contemporary advertisements Dean pitched the work as ‘A pleasing addition to the Dessert Table, and interesting to every one, particularly to Young Folks who are fond of Fruit or able to cut up an Orange or Apple; with engravings of the several Figures, and plain directions how to make them’.

Each item is set out with details of the fruits ‘Required’ and then the ‘Directions’ to make said item. So to make ‘Miss Kate Crinoline’, the following is reported: ‘REQUIRED, - An Orange; a long thin Fig; three almonds; a Spanish (or cob) Nut; and a few pins. DIRECTIONS, - Form the skirt, (and crinoline), and feet, in the same way as you did those for Red Riding Hood. Mind the crinoline sticks out, by putting a piece of peel beneath the sides of the skirt. Crack the nut, (don't eat the shell), and carve out of it the young lady's face, leaving the skin on for the hair, and cut a straight line to make the parting. Push a pin through the top of it, and through the top of the fig, which is the body. Pin the other end of the fig to the top of the orange: for each arm, use an almond. Take pieces of pith for a collar; pins for buttons. Half of the nut-shell will make Miss Crinoline a bonnet; you can trim it with orange-blossom - no! orange-peel’ (p. 10).



Further figures and items selected include 'Flowers'; 'The Old Woman'; 'The Lobster's Tail'; 'The Guinea Pig'; 'Pretty Little Mouse'; 'The Pig'; 'Punch and Judy'; 'Little Red Riding Hood'; 'Cherry Tea Pot'; 'Cherry Stone Basket'; 'Cherry Ear-rings'; 'Walnut-Shell Ships'; 'Orange Peel Teeth'; 'Mr. Peg-Top'; 'Old Ugly Mug'; 'The Orange Basket'; 'Orange-Peel Pig', and perhaps, rather inappropriately, at the height of the temperance movement, 'A Wine Tankard' and 'Orange wine cups'. Furthermore, there is also, rather sadly, directions for making 'Old Sambo'.

The illustrator, William Calvert, was born about 1819, the son of a cutler in London. He styled himself variously as engraver, artist and engraver, and wood-engraver. He married Elizabeth Mosley, the daughter of a lapidary, so initially he may have been employed as a gem or cutlery engraver. Calvert appears to have flourished between the 1850s and 1860s as an illustrator of books, and by the time our work was published he was a jobbing wood-engraver living at 10 East Harding Street, London, right in the centre of the printing trade off Fleet Street. He does not seem to have moved from central London and died there in 1868, aged 50. As with most of Calvert's work, there is an uneasiness in the way he depicts his subjects, particularly children, which is therefore guaranteed to keep the young reader both slightly frightened and curious.

OCLC records three copies in the UK, at Oxford, Cambridge and the British Library, and two more in North America, at Harvard and Toronto.

## THE BIRTH OF THE DUAL CARRIAGE WAY

12 **CARR, Henry.** METROPOLITAN STREET TRAFFIC. Suggested improvements. London: R. J. Mitchell and Sons, 52, Parliament Street. 1871. **£ 385**

**FIRST EDITION.** *Large 8vo, pp. 7, [1]; lithograph frontispiece; original printed buff paper wrappers, lightly creased from being originally posted, Inscribed on the cover 'Joseph Lee' and also initialled as read by him 'JL 25/3/71'*

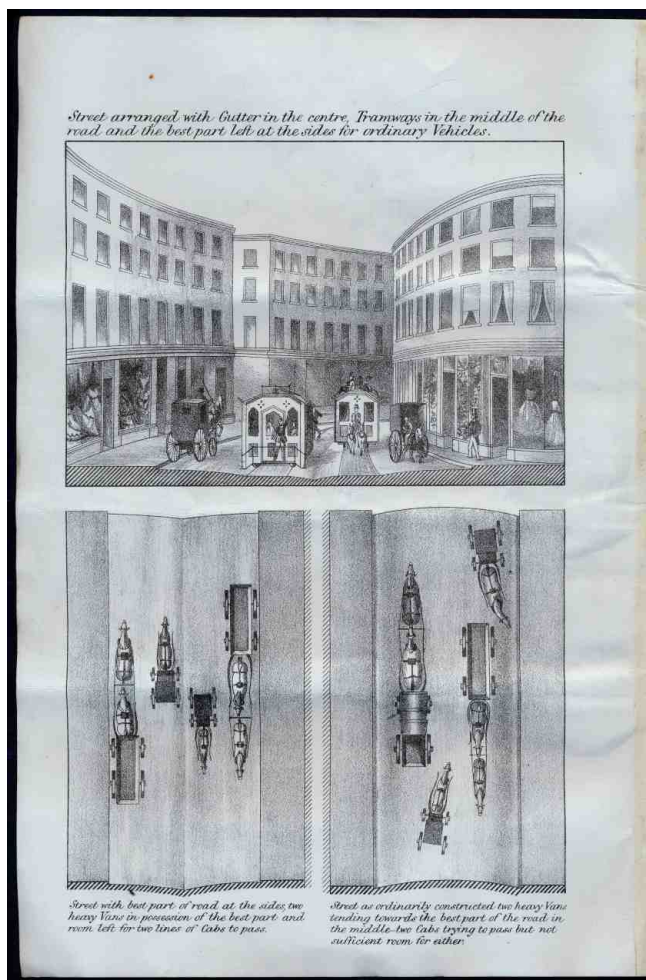
An early, if not the earliest, proposal to have busy roads devised as a dual carriage way, in order that faster traffic could overtake slower vehicles hogging the middle of the roadway.

Henry Carr (1817-1888) was an important civil engineer who was articled in 1837 to chief engineer Sir William Cubitt. Carr worked on major engineering projects, chiefly the construction of the London and Croydon Railway and The Great Northern Railway, before setting up on his own in 1855 in London. With Joseph Cubitt, he prepared the drawings and measurements for the construction of Blackfriars Bridge in London, as well as making improvements to Southwark and London Bridges. He retired in 1870 due to his weak general health, the result of contracting typhoid when working as an apprentice. He was not idle in retirement, as he constructed his own furniture, was active in voting reform, and was instrumental in alerting the public to the dangers of arsenic in wallpapers and fabrics. It was due to Carr that the use of the element was more or less abandoned in the manufacturing process.

Carr proposed an idea for improving traffic congestion by moving the gutter of the road to the centre, thus dividing roads into two halves. Heavier vehicles tended to use the middle of the road as it was flatter and easier for them to navigate thus which in turn caused the congestion. By moving the gutter centrally, the best surface for heavy loads would now be towards the kerbside, allowing the inner 'lanes' of the roads to be used by faster traffic for overtaking. Carr also envisioned that the increasing number of tramway vehicles could be placed in the centre of the road, allowing other vehicles to pass on the kerbside. Interestingly, both of these ideas came to pass, although the proposal to move the gutter to the centre of the road was never adopted. An illustration at the front of his work neatly illustrates Carr's logical suggestions.

The proposal was originally published in the form of a letter contributed to the columns of *The Builder* for the 25th of February 1871 (p. 149). Here, however, the text has been printed in larger and well spaced type together with a handsome frontispiece.

OCLC records four copies in the UK, at the British Library, Cambridge, Oxford, and the National Library of Scotland, with one further copy recorded at Trinity College Dublin.





### THE DANGERS OF CHILDHOOD, DEPICTED BY AN IMPORTANT ANGLO-AMERICAN CARTOONIST

13 [CHILDREN]. [NEWMAN, William, *artist*]. LAUGHTER-TALES for little heads and little hearts. By Aunt Oddamadodd, one of the late writers on Punch. W.N. London: Dean & Son, 11 Ludgate Hill. [n.d., c. 1858]. £ 585

FIRST EDITION. 8vo, pp. [16]; with title and 23 handcoloured illustrations throughout; light dust-soiling and off-setting throughout; in the original publisher's pictorial coloured printed boards, spine with early stitched repair; some loss to extremities (including one corner to lower board) rather dust-soiled and rubbed, but still a good copy nonetheless.

Rare first edition these five cautionary verses for young children in the manner of Hoffmann's Struwwelpeter, by William Newman, 'late one of the "Punch" artists'.

The verses are titled as follows: 'The True Story of the Spoilt Frock'; 'The Ill-natured, or Selfish Boy'; 'Heedless Harry'; 'The Conceited Boy'; and 'The Quarrelsome Children':

'Toys and games, in heaps, they bring—  
All looks cheerful as the spring.  
Like the spring - alas! how soon  
Angry clouds obscure the sun!  
Mary's doll is twice the size  
Of cousin Kate's, and moves its eyes.  
Mary boasts, and Kate is cross.  
John has got the biggest horse'

The illustrations are particularly noteworthy, designed to enchant and terrify the young readers in equal measure, that used for 'The Little girl who would not go to bed' being a good example. 'William Newman (1817-1870) was an important cartoonist in Britain and the United States in the mid-nineteenth century. He drew caricatures for the famed London *Punch* in the 1840s before emigrating to New York in 1860 to work for the new illustrated comic magazine *Momus*. He went on to draw for *Harper's Weekly*, Frank Leslie's *Illustrated Newspaper*, Frank Leslie's *Budget of Fun*, and *Jolly Joker*. Newman was considered, alongside the likes of Thomas Nast, Frank Bellew, and Frank Beard, as one of the pre-eminent cartoonists of the Civil War and Reconstruction eras. He is best remembered today for being the first artist to capture presidential candidate Abraham Lincoln (1809-1865) in caricature. Newman was born in London in 1817. At age 21, he began drawing for *Figaro* in London, a radical predecessor to *Punch*.





He contributed to the penny weekly *The Odd Fellow* in 1839 and to *Punch* beginning in 1841. According to biographers Jane E. Brown and Richard Samuel West, Newman was often in poor standing with the rest of the *Punch* staff, probably because of his Catholicism and his lower-class background. In the 1850s, he wrote children's books and drew cartoons for *Diogenes*, a *Punch* imitator. But he remained chronically underemployed, which was especially difficult considering that he had to support a wife and seven children under the age of 15. So, in 1860, when he was offered a position as chief cartoonist for a new humor magazine in New York named *Momus*, he decided to move to the United States.

The stories 'by Aunt Oddamadodd' had been developed by Dean & Son in 1857 with the appearance of *Aunt Oddema Dodd's Whispers about certain little people*, quickly followed by a second series in the same year. It is interesting to note that an advertisement in the second series noted another two series work - likely including the present title - entitled *The Laughable Looking Glass for Little Folks*, stating that 'these works will be found superior to any works of their class at the price'.

OCLC records one copy in the UK, at the National Art Library at the V&A, and two in North America, at Princeton and Columbia.

### 'DON'T DISAPPOINT'

14 [CHILDREN'S PARTIES]. WE SHALL BE MERRY. 6 Charming Invitation Cards for Children's Parties, including 6 Envelopes. [n.p.] [c. 1890s]. **£ 285**

*Six chromolithograph invitation cards (12.5 x 7.3cm), with accompanying envelopes; housed within the original mauve box (15.5 x 9.5 cm), upper cover decorated and lettered in gilt, discreet repairs to two corners, but a very good copy, nonetheless.*

Rare and remarkable survival of this complete box of invitation cards for children's parties, produced in the final years of the Victorian era.

The six cards comprise four scenes, two being in duplicate, these showing, in turn, a group of boys dressed in sailor outfits playing tug-of-war with a large cracker, with "Please come" printed below (evidently designed for an invite to a boys party) and two girls and a boy in fancy dress as if at a grand fancy ball, with "Please be with us" (likely designed for an invite to a girls party). The other two scenes show mixed groups of children in fancy dress and their party frocks, as they arrive at a party or ball, with "Try and come" and "Don't Disappoint" printed beneath, respectively.

When the cards are opened, there are two printed responses, four cards stating "We are having a little Party on..... at..... Can you come? From..... To....."; and two "Can you come to our LITTLE PARTY on..... at.....? Try and be with us. From..... To.....".



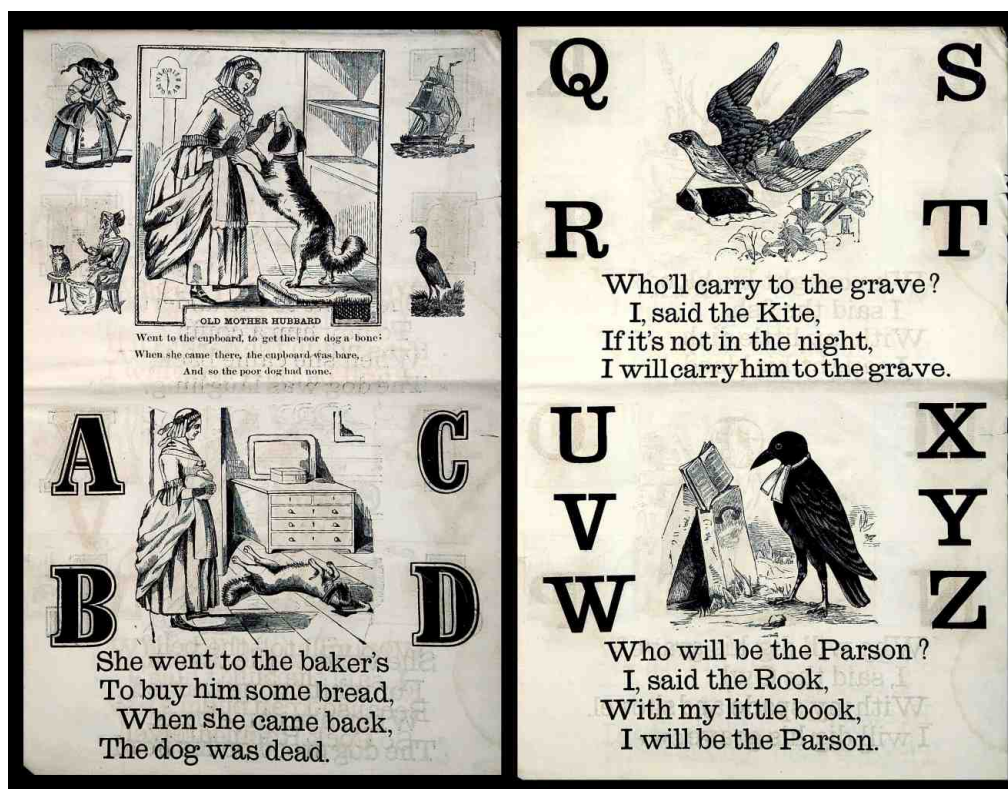
### UNRECORDED EARLY COLOURING BOOK FOR YOUNG CHILDREN

15 [COLOURING BOOK]. BYSH'S NEW EXHIBITION SCRAP BOOK FOR 1862. Or Scenes for the Young intended for Amusement and Instruction. Drawn and Engraved by the most Celebrated Artists, and printed on heavy paper for colouring. London: J. Bysh, 157 & 158 Albany Road, Old Kent Road. [1862]. **£ 385**

*Large folio [19 x 44 cm (17¼ x 9½ inches)], pp. [12]; printed in large type with numerous wood engraved illustrations; original decorated printed blue wrappers, somewhat chipped at edges and slightly dust soiled, with an old centre fold, but still attractive.*



The *Scrap Book* is comprised of three works for children to colour, including *The History of Apple Pie*, *The Adventures of Old Mother Hubbard and her Comical Dog*, and *The History of Cock Robin*, each title that had been published by John Bysh the preceding year as individual works. To the *Scrap Book* have been added alphabets and decorative woodblocks to the borders, including some blocks that appear to have been used for the 1851 Great Exhibition.



John Bysh, the publisher, was born in Waddon, Surrey, England, in 1814 and was the son of Sarah and John Bysh, a bookseller and publisher of children's books at Paternoster Row, 8 Cloth Fair, West Smithfield, during the early decades of the nineteenth century. John Bysh lived at 157 Albany Road in Clerkenwell, while his brother, William Collins Bysh, lived at 159 Albany Road. Between them, 158 Albany Road appears to have been where their works were printed. This may have been one of their last efforts, as they soon left their Albany Road addresses, and John was declared bankrupt the following year. He seems to have lived briefly in Southwark, where he died in 1866. His brother William continued under the imprint 'Bysh & Rose' at 58 & 60 Albany Road, but only for a few more years.

Although the work was issued for colouring at sixpence, purchasers could also buy a coloured copy for a shilling. The fragility of such large-format books probably doomed many copies to be lost to the voracious hands of children.

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

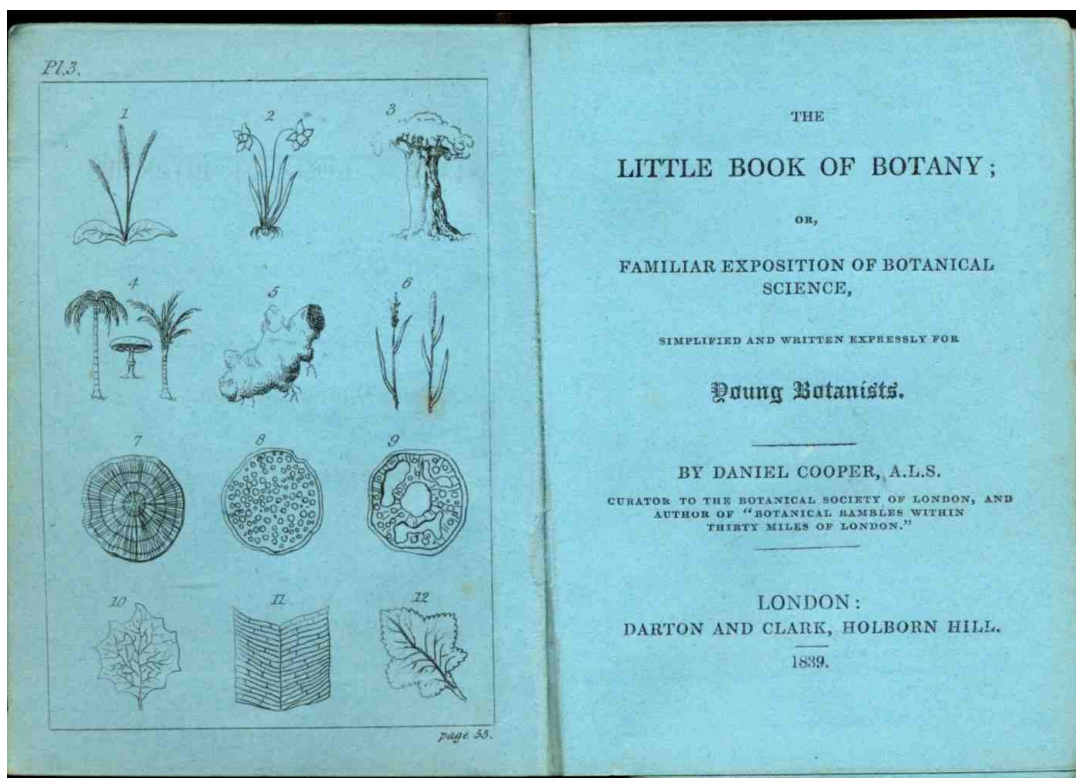
### PRINTED ON BLUE TINTED PAPER

16 **COOPER, Daniel.** THE LITTLE BOOK OF BOTANY, or, Familiar exposition of botanical science: simplified and written expressly for young botanists by Daniel Cooper. London: Darton and Clark, Holborn Hill, 1839. **£ 385**

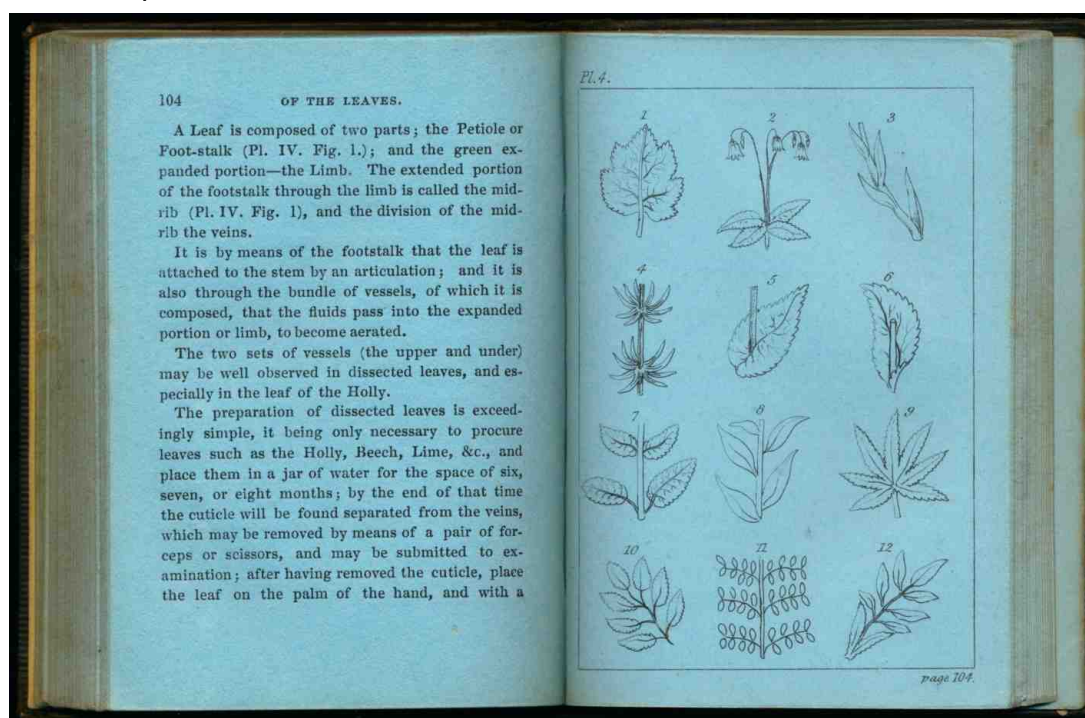
**FIRST EDITION.** *Small 12mo, [93 x 68 mm], pp xvii, 148, [2, adverts], with six etched plates and seven text woodcuts, printed on blue tinted paper throughout, original ribbed cloth, decorated in blind and gilt, edges gilt, inner joint lightly cracked, but a very good sound clean copy; inscribed on front free endpaper 'Miss Davidson decr; 1840 from her sincere friends the Misses Howson for general good conduct and obedience during the half year.'*

Although intended for young readers, the remarkably precocious author was only twenty-two when he crafted this work for Darton, aiming, as he put it, 'to unravel for the youthful and inquiring mind the beauties of nature.'

Yet, any child exploring these pages would likely need some maturity, for while Cooper's writing is clear, he suggests; 'Young friends into whose hands this little work may fall are cautioned not to rest satisfied with the description and plates given in these pages, but seek and examine the several structures and organs for themselves; it is in this way that the mind becomes imperceptibly expanded and awakened to the beauties of the vegetable kingdom. For Natural History is a never failing source of amusement; and there are few individuals from whom some additional information relating to the structure, habits, and economy of some plant or animal may not be acquired.'



Charmingly and attractively printed, the work forms one of several similar titles issued by Darton, including *The Little Book of Nature* - *The Little Book of Fishes* - *The Little Book of Knowledge* and *The Little Book of Objects* with some vague intention of forming a miniature library. *The Little Book of Botany* begins with a general introduction, followed by seven chapters that explore the fundamental parts of a plant in detail. These chapters cover the plant's elemental parts, skin, root structure, stem, forest trees, leaves, and, finally, the organs of fertilization and reproduction.



Daniel Cooper (1816–1842) was a British naturalist and the second son of John Thomas Cooper, a chemistry teacher and prominent figure in London's scientific community. Cooper was initially intended to pursue a medical career, and his early education under local physician James Forbes Young helped foster his passion for natural history, particularly field botany. In 1836, at a remarkably young age, Cooper authored *Flora Metropolitana*, a guide to botanical rarities around London. Later that year, Cooper played a pivotal role in founding the Botanical Society of London, where he served as honorary curator. In this role, he was responsible for organizing the society's postal exchange of dried botanical specimens. However, his inexperience led to the distribution of numerous inaccurate records, a problem that his successor, H. C. Watson, struggled to rectify. Attempting to support himself as a naturalist, Cooper took on several projects, including lecturing, writing, and editing the *Microscopic Journal*, a short-lived abstracts service linked to the newly established Microscopical

Society of London. He also held a temporary position in the zoology department at the British Museum, assisting with invertebrate collections. Eventually, Cooper chose to pursue a more stable career by joining the army as a medical officer. However, shortly after being assigned to a cavalry regiment in Leeds, he suffered a minor injury that developed into phlebitis, leading to his untimely death at just twenty-five on 23 November 1842. See ODNB for a fuller biography, where the pedant in us can add his exact date of birth as the 26th August 1816.

As far as we are aware the only other work with a Darton imprint printed on blue paper was *The Chronology of the Kings of England* (1834) Darton H201(1), although quite probably others were produced but unrecorded, and issued by the publisher for use as presentation or gift purposes.

OCLC records only one other copy on tinted paper at the British library; Osborne, v. 2, p. 822; Darton H28; Freeman *British Natural History Books* 813.



### COUNTRY GIRLS GOING ABOUT THEIR BUSINESS

17 [COUNTRY PEEPSHOW]. [TELEORAMA]. [French?] [c.1830]. £ 1,250

*Hand coloured engraved concertina-folding peepshow with six cut-out sections; the front-face, measuring 11.2 x 14.3 cm; the peepshow extending, by paper bellows (top and bottom), to approximately 72 cm, with the original cream slipcase, lightly dust-soiled; housed in custom made modern blue cloth box.*

Rare peepshow showing a busy countryside scene against the back drop of a water mill.

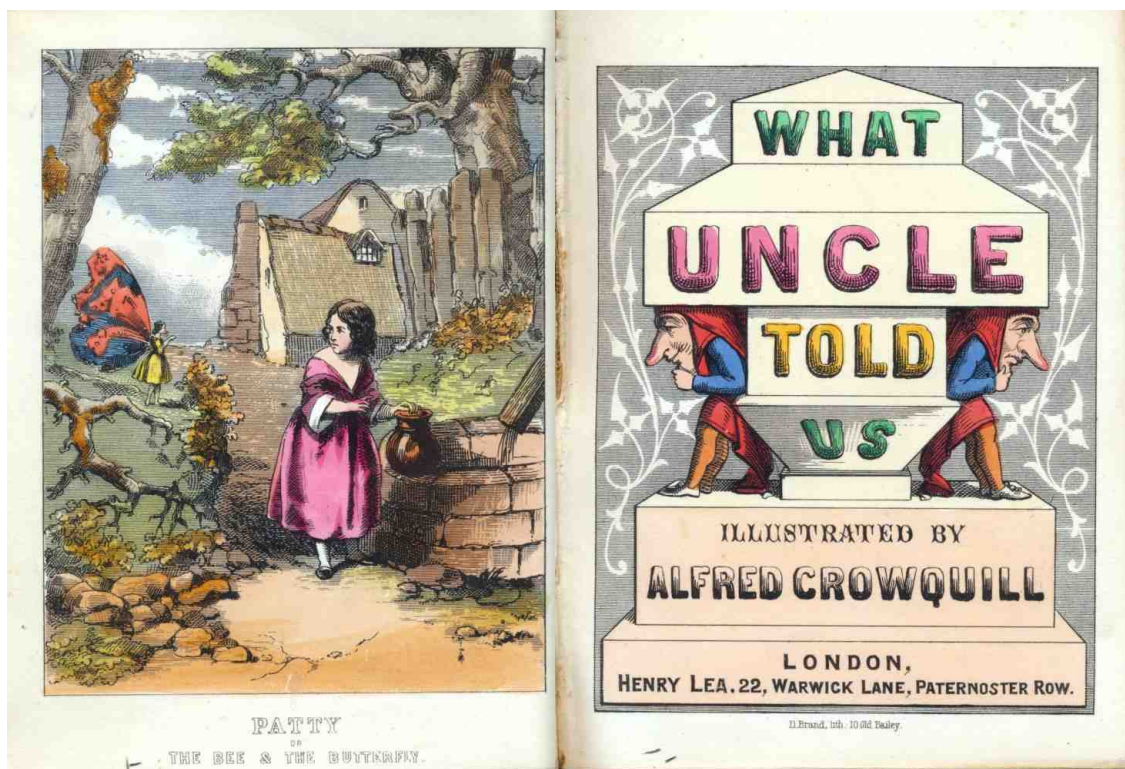
The front-face consists of a tree beside a stream or pond. Beneath its branches an irregular oval peephole. The cut-aways include 1) two young ladies in wide brimmed hats with their pet spaniel; 2) a peasant girl feeding a number of pigs and piglets at a trough with rocky cliffs to left and right; 3) a young lad leading a donkey with basics and sacks of grain, to the left some ruins with a rather incongruous sculpture of a sphinx, and to the right a stone building; 4) a young girl letting a calf drink at a fountain, to their left a wooden fence and a stone wall and to her right a farm building; 5) a cow in a glade, to the right a stone bridge with a peacock and to the left a wooded hill; 6) a woman with a bundle of washing on her head carrying it away from a stream and a man seated with a mug of beer in hand typically looking, to their left and right trees and rocky eminence's. The back panel showing a mill being powered by a stream.

This is clearly an imitation of *Teleorama No. 1*, but here populated with a completely different selection of figures, possibly a French copy based on an Austrian model. The general illusion the makers were attempting to present is of the various country scenes one would expect in the course of a stream or river.

Hyde/Gestetner 1; see *Der Guckkasten*, p. 68.

### NOT SUITABLE FOR THE NURSERY?

18 CROWQUILL, Alfred [*pseudonym for Alfred FORRESTER*]. WHAT UNCLE TOLD US. 1. Patty; or, The bee and the butterfly. 2. Nipkin and the Yule log; or, A charity lesson. 3. Peter and the snow king. 4. Intemperance; or, The prince and the water fay. 5. The red man; or, The magic of kindness. 6. Wilhelm; or, Patience and perseverence. With coloured illustrations by Alfred Crowquill. London, Henry Lea, [1860]. £ 285



**FIRST EDITION.** Square 8vo, pp [2], 190, with extra pictorial title page, frontispiece and five plates, all hand coloured lithographs by Alfred Crowquill; bound in original pictorial pale purple cloth, blocked in gilt and blind, quite faded or marked in places, including the spine, a little rubbed and chaffed at spine ends, but internally a very good clean tight copy, of this elusive and attractive title.

Uncommon first edition of this collection of six fairy stories with moral endings, issued for the Christmas market of 1860, the illustrations more entertaining than the stories themselves, perhaps.

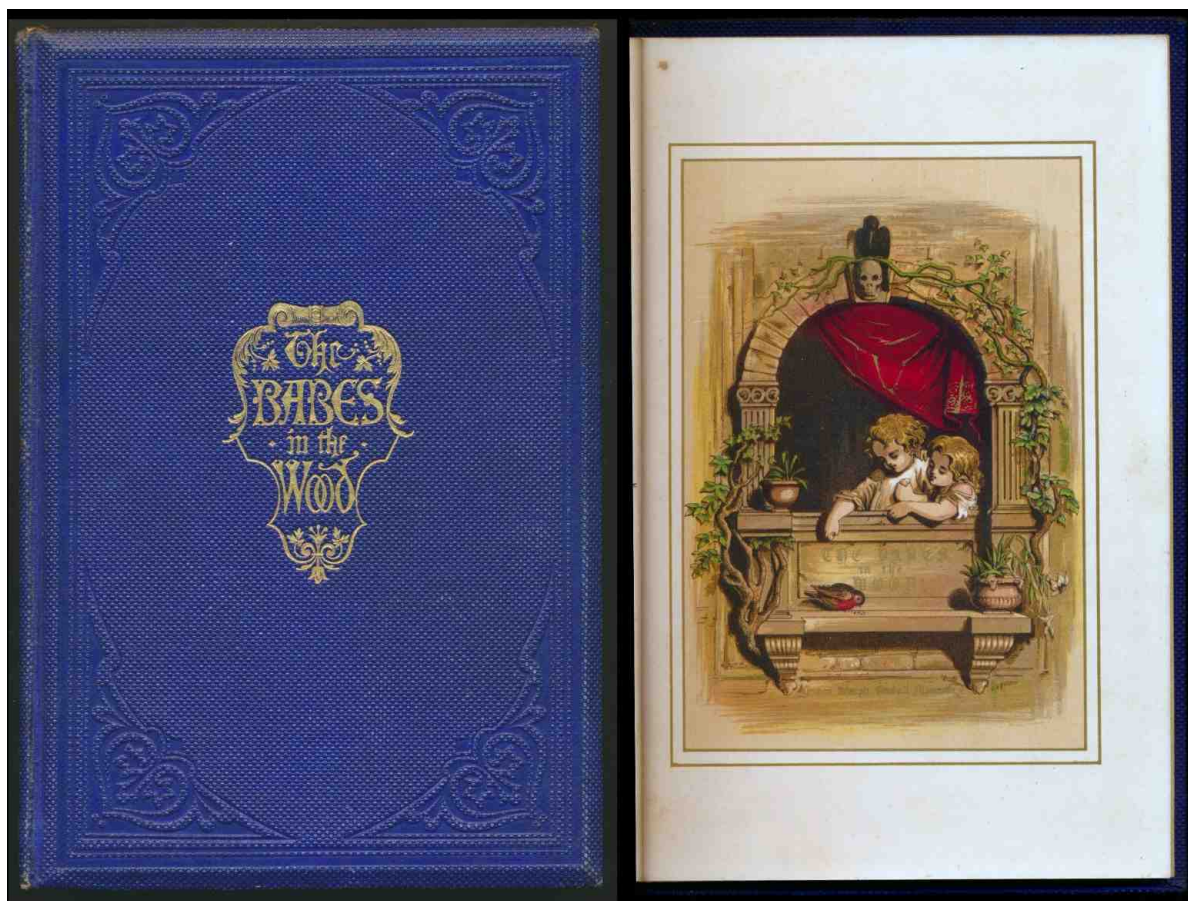


Certainly one contemporary reviewer thought so: 'If the pen who wrote "What Uncle told Us" equalled in power the pencil that illustrated it, a great contribution would have been made to the jollity of our next Christmas holidays. The pictures are capital, but the stories contain too much preachee preachee. To No 4, 'Intemperance; or the Prince and Water Fay', grave objections might be raised. Surely there is no need to flood the nursery with teetotal literature. What do boys and girls, whose papas and mammas are likely to buy story books for their amusement, know of drunkenness, that they should be admonished of the awful consequences of "the bottle"? Oh! Mr Moralist, say what hard things you will of gin, whisky, rum, and brandy, but leave to our

little ones their modicum of orange wine and the snap-dragons of Christmas Eve... What is sound morality in the tavern parlour, is defilement in the children's play room' (*The Athenaeum*, No. 1729, Dec. 15th, 1860, p. 830)

Alfred Henry Forrester (1804-1872), who published under the pseudonym Alfred Crowquill, was an illustrator and humorous writer largely known for his work in 'Punch' and the *Illustrated London News*. His illustrations had a considerable influence in the development of Victorian children's books.

OCLC records copies in the UK, at Oxford, Cambridge, National Art Library in the V&A and the British Library, and several more in North America, at Stanford, Bryn Mawr, Harvard, Virginia, NYPL, Texas, Toronto and The Morgan.



### SUMPTUOUS

19 [CUNDALL, Joseph]. THE BABES IN THE WOOD. London, Joseph Cundall, MDCCCLIX [1849]. £ 300

8vo, pp. [10] leaves printed on card (copper engraved tinted illustrations and text), interleaved with blanks; in the original publisher's blue blindstamped cloth, spine and upper board lettered and tooled in gilt; a fine copy, from the collection of Robin De Beaumont, with his booklabel on front pastedown.

Rare and attractive printing - indeed one of the most sumptuous publications for children of the Victorian era - of this popular children's tale.

"The Children in the Wood" is among the most stable and tenacious of its kind. It was first licensed in 1595 and was printed widely in broadsides, chapbooks, and slip songs, occasionally titled "Babes in the Wood(s)" (Simpson 103-5). It was parodied in *The Beggar's Opera* (1728) when Polly used the tune and opening words of the song to gain immediate sympathy from the audience as the victim of abusive relatives... Perhaps spurred by the beginning of the romantic era, the ballad saw a surge of popularity in print at the end of the eighteenth century and in the first decades of the following century. Not only was the ballad itself printed in a number of forms, but adaptations as "instructive tales" by Richard Johnson and Clara English were also widely printed well into the nineteenth century (Hermit; Porter and Graziano 77-95)' (see <https://www.americanantiquarian.org/>).

Joseph Cundall, who wrote under the pseudonym of "Stephen Percy", was a pioneer photographer, and a publisher of children's books for which he commissioned some of the best artists of the day. The present title was the most ambitious of Cundall's books, printed in the year he went bankrupt. The work is illustrated by Louisa Anne Beresford, Marchioness of Waterford.

McLean, *Cundall*, p. 67 (erroneously calling for 12 leaves).

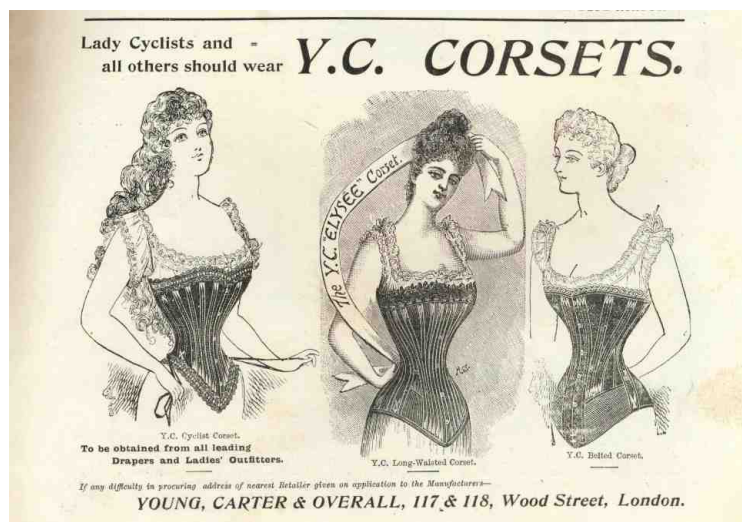


## FOR THE 'WHEELWOMAN'

20 [CYCLING]. [EDWARD, Miss Mabel, *Editor*]. THE WHEELWOMAN and Society Cycling News. A Journal for Lady Cyclists. Saturday May the Twenty-third. Number One. Volume One. 1896. [London] Published for the Proprietors by the Roxburghe Press, 3, Victoria Street, Westminster; and sold at all Bookstalls and Newsagents. [1896]. **£ 450**

FIRST EDITION. 4to, pp. 20, [6] advertisements; with one page 'supplement to the "Wheelwoman,"' loosely inserted; stapled as issued in the original publishers wrapper; printed in brown, with many advertisements for all manner of ladies apparel needed for cycling, some light dust-soiling and rusting to staples, but overall a very good copy.

Rare first number of this early, perhaps even the earliest, magazine expressly for female cyclists, with the editor keen to point out that 'in issuing the *Wheelwoman* we are catering for the 70,000 or so lady cyclists throughout the world, and are endeavouring to produce the daintiest pennyworth yet issued, as our readers will see, printers and other things permitting' (p. 1)





The magazine includes all manner of articles, including 'A chat with Miss Evelyn Millard' under what was to become a regular column of 'Notable Wheelwomen'; many pieces relating to the correct apparel to be worn, such as 'The Philosophy of Knickerbockers', 'Our Cycling Costumes, specially & exclusively designed for the "wheelwoman"', and 'The Wheelwoman's outfit; suggested cycling 'jaunts', both at home and abroad, together with other articles on 'The Anatomy of the Bicycle', competitions, 'Useful Information' and a 'Few words to Beginners' by Susan, Lady Malmesbury, included for good measure. Particularly noteworthy, however, are the numerous advertisements throughout (even from the illustrious "Harrod's Stores"), where every conceivable product or costume pertaining to cycling is offered for sale, from cycling oil to Izod's long waisted corsets, which were deemed 'a great success'.

With the cycling craze still in its infancy, all in all the periodical gives an entertaining and enlightening view of this new pursuit from a feminine perspective.

As far as we are aware the periodical ran until May 1899, but very few copies seem to have survived. We have only located one incomplete set (1896-7), at the British Library.



# MACABRE SOUVENIR

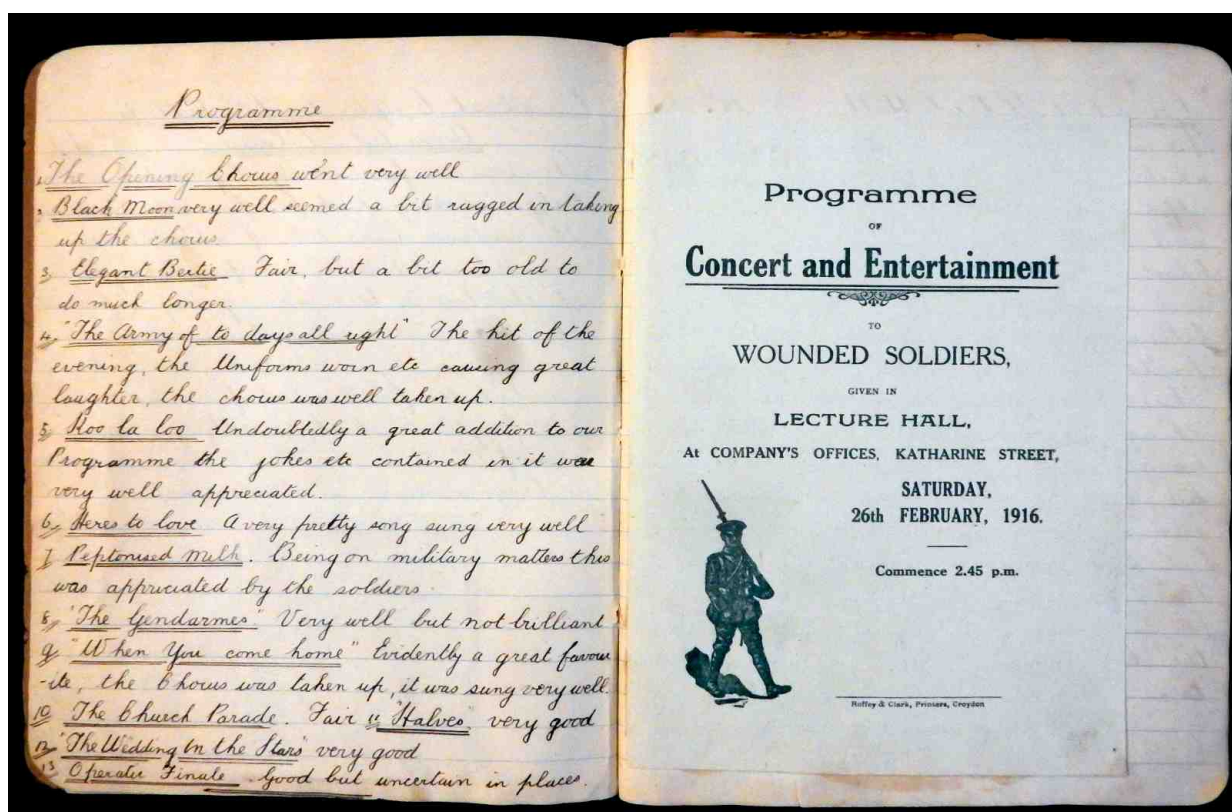
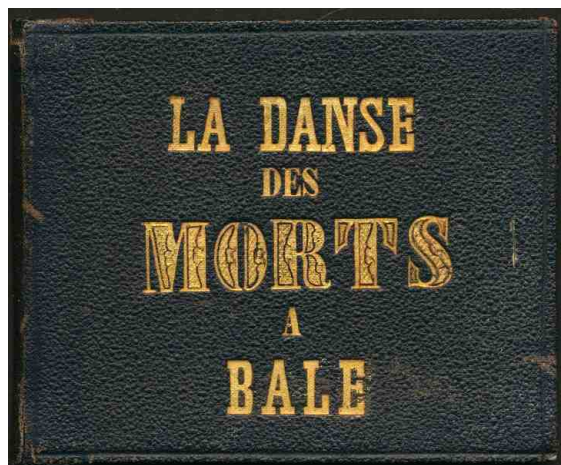
21 [DANCE OF DEATH]. LA DANSE DES MORTS A BALE. [Basel?] [ c. 1860]. £ 650  
 Chromolithograph panorama [8.8 x 296 cm] on five conjoined strips; folding down into the original black cloth covers [9.1 x 11.2 cm], upper covered lettered in gilt.

Rare and attractive, if rather disconcerting, tourist souvenir panorama of the Dance of Death.

The panorama contains 43 separate scenes, and is a reproduction of the 63 metre-long fresco painted on the inner wall of the cemetery of the Augustinian Convent, Basel, c.1440. that was possibly created under the influence of the plague epidemic of 1439. The sequence emphasises the vanity of social distinctions, each character dancing with death. The wall and fresco were demolished in 1805, however a number of fragments survive in the Historisches Museum, Basel.

Identifications of the subjects is given in the bottom margin in French, English and German. The English identifications read, from left to right: Preacher, Charnel House, Pope, Emperor, Empress, King, Queen, Cardinal Bishop, Duke, Duchess, Earl, Abbot, Knight, Lawyer, Alderman, Canon, Doctor, Nobleman, Lady, Merchant, Abbess, Cripple, Hermit, Young Man, Maiden, Minstrel, Herald, Judge, Headsman, Jester, Pedlar, Blind Man, Jew, Pagan, Paganess, Cook, Peasant, Painter, Painter's Wife, Paradise, and The Dance of Death. As a tailpiece a view of Todlenanz as it appeared in 1800.

The panorama is derived from a watercolour copy by the still life painter Johann Rudolf Feyerabend (1779-1814) that was completed in 1806 and is also housed in the Historisches Museum, Basel.



### FASCINATING RUNNING COMMENTARY OF THEIR CONCERTS

22 [ENTERTAINMENT]. RECORD OF THE AI BLACK AND WHITE PIERROTS, a touring troupe during the Great War. [Croydon & London], 1915-1918. £ 550

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

The AI 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 AI 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.

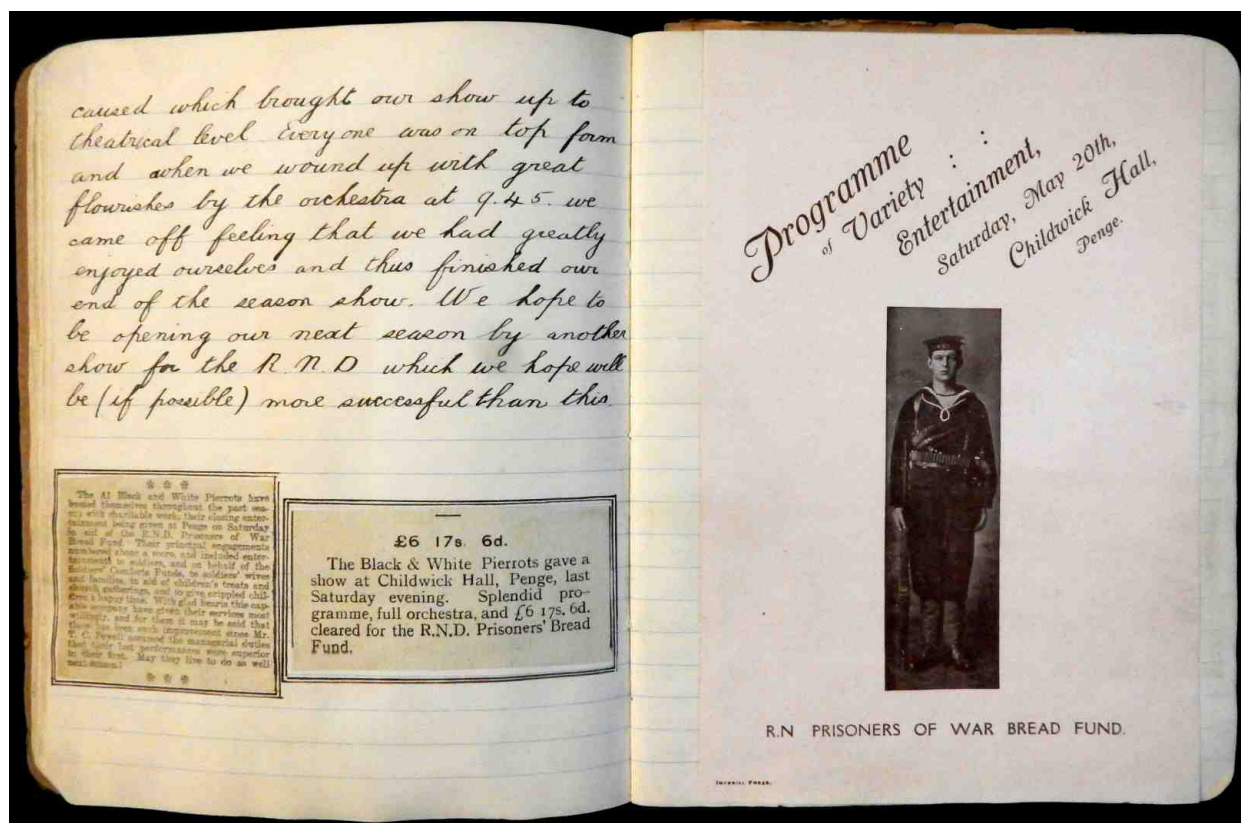
On the 28th February 1916, they gave a similar programme to the 'Shaftesbury Society Cripples Mission.' This was their 'first show on a Concert Level in which an admittance was charged and proper appliances such as curtain and footlights were used. The show took place at St. Paul's Parish Hall, Thornton 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 mains 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.





### A YOUNG GIRLS VISIT TO THE EXPOSITION UNIVERSELLE

23 [EXHIBITIONS]. DARTON'S PARIS EXHIBITION. London: Wells Gardner, Darton & Co. £ 450  
[1889].

FIRST EDITION. 4to, pp. [14]; printed in chromolithograph throughout with striking illustrations; stitched as issued in the original publisher's pictorial cover, some minor soiling, but still a very good copy.

Rare and unusual Darton publication celebrating the 1889 Paris Exposition Universelle, as seen through the eyes of a young girl on a visit with her mother.



After attending 'The Egyptian Cafe Concert', the girl and her mother are seen respectively on a donkey and towed in a perambulator, their modes of transport for their tour around the Exhibition. They first visit the Eiffel Tour, which they climb and also see performing acrobats, a night view of the illuminated tower is also shown. From there they move on to 'The Fountain of Progress' and then board 'The miniature railway round the Exhibition'. The striking centrefold depicts the rather 'Grand Illumination and Fete in the Exhibition Gardens', which they evidently attended on their first evening. The next day they visit 'The Children's Palace' where they see a real elephant and 'the funny clowns' and then board a boat on 'The Sea Upon Land'. In the afternoon they take a stroll down 'Cairo Street', visit 'The Egyptian House' and meet an Egyptian Lady, Metalworker, and Musician. They end their visit with a visit to see the Kangaroo's of Australia, and perhaps even more noteworthy still, to see the 'Dolls of All Nations', with striking portraits of 'French', 'Chinese', 'Esquimaux', 'Japanese', 'Negro', 'Neapolitan', 'English', and 'our old friend the Dutch Doll'.

It is interesting to note that this publication by Darton follows similar works by Dean & Son, Warne, and Routledge, issued to coincide (and cash in on) notable events in the latter decades of the nineteenth century, such as the arrival of Barnum's Circus and 'Buffalo Bill' Cody's Wild West Show, as well as celebrating Stanley's exploits in Africa.

OCLC records two copies in the UK, at Oxford and the British Library, and two more in North America, at Miami and Indiana.



### MYSTERIOUS FAN MAKER

24 [FAN LEAF]. FERDINAND VII. London: Published as the Act directs by C. Sloper, Lambeth Road. [1808]. £ 850

*Stipple engraved fan [52 x 28 cm (23 x 11 inches)] with integral backing sheet; the design including a portrait in an oval medallion of Ferdinand VII., King of Spain, with a trophy of English and Spanish flags, incorporating a scroll, bearing the inscription 'Ferdinand VII', below the portrait, the badge of the town of Seville, and 'NO8DO'; on either side, the arms of the United Kingdom and of Spain, and the inscriptions 'Lauriles Para Los Valientes,' and 'La Cruz es mi Consuelo Mi Espada mi Defensa.'; the whole enclosed in a patterned border.*

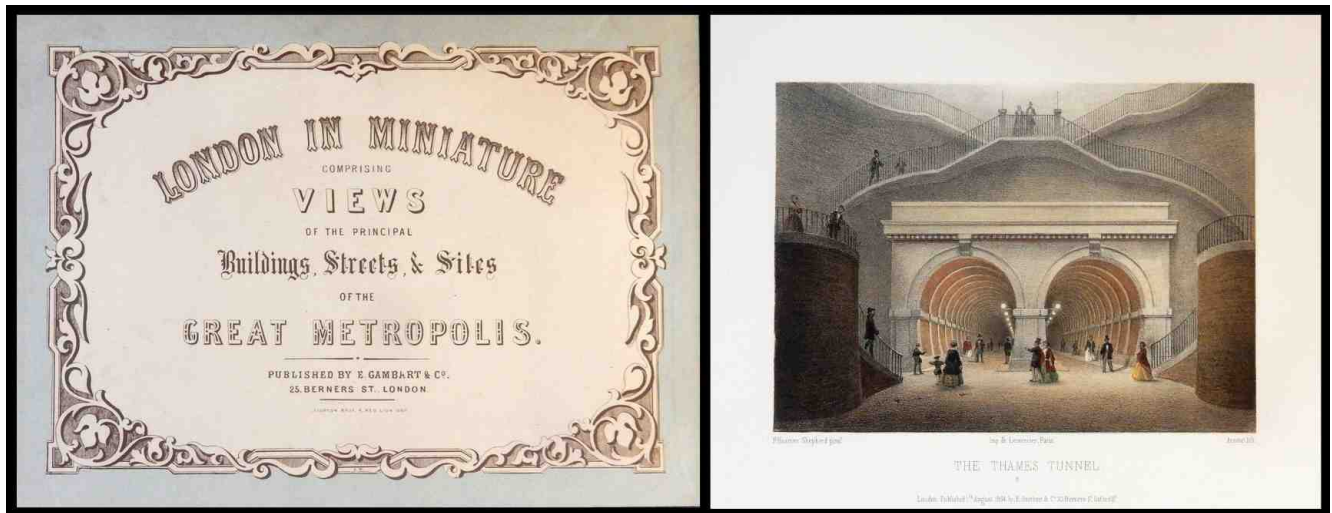
The fan was made to celebrate the accession of Ferdinand VII to the throne of Spain in March 1808, after he forced his father Charles V to abdicate. Charles, not taking too kindly to this, approached Napoleon for help, who then forced the competing kings to abdicate and installed his brother, Joseph Bonaparte, as King Joseph I of Spain, which heralded the beginning of the Peninsular War. Perhaps this is why the three surviving copies of the present fan, held at the Fan Museum London, The British Museum (Lady Charlotte Schreiber copy) and our example, remain unmounted!

We do not know much about the fan maker and manufacturer Charles Sloper and although a member Worshipful Company of Fan Makers his date of admission is unknown, but in several years between 1790 and 1809 he was registered as a 'Foreign Warden' who was allowed to seize all foreign fans imported into the country. His earliest known address was at 27 Bunhill Row, but from about 1808 moved to 22 Lambeth Row. In 1811 he was imprisoned for a short while for debt, among his creditors was Rudolph Ackerman who was owed £25 10s. After this date he no longer appears in the London Post Office Directories and seems to no longer to be making fans.



The British Museum gives the date of the fan as 1814-1815 when Ferdinand regained the throne, although this appears incorrect as Charles Sloper was by then no longer in business. Sloper was none too accurate either, for the royal coat of arms he copied for Spain had not been used since 1761!

Schreiber 45.



## FINE DEPICTION'S OF LONDON

**25 [GAMBART & CO.] LONDON IN MINIATURE** Comprising Views of the Principal Buildings, Streets, & Sites of the Great Metropolis. London, Published by E. Gambart & Co., 1854. **£ 1,250**

*4to., 22 tinted lithographic plates (31.5 x 22.5cm) with details heightened in watercolour; numbered 1 through to 22, loose, as issued with two plates just a little foxed; in original half black morocco portfolio with printed decorative brown wrapper used as a title label on the front pastedown.*

A rare work, apparently issued in parts by Gambart & Co. during 1854, though possibly on the whole a commercially unsuccessful one, despite the obvious care taken in depicting each scene and the delicate hand colouring applied to the plates. To our knowledge no descriptive letterpress or title was issued to accompany the plates. Perhaps the outbreak of the Crimea War had something to do with this, Gambart were at the time certainly concentrating on more topical subjects.

The plates included in the work 1) The Royal Exchange; 2) Somerset House Strand; 3) The General Post Office, St Martin's le Grand; 4) Temple Bar, from the Strand; 5) The Horse Guards white Hall; 6) The East India House, Leadenhall Street; 7) The Admiralty and Horse Guard's from the Park; 8) The British Museum; 9) The Thames Tunnel; 10) The New Hall and Library. Lincoln's Inn Field; 11) Buckingham Palace; 12) The New Houses of Parliament, at Westminster; 13) The Mansion House; 14) The Bank of England; 15) The Custom House; 16) Hungerford Suspension Bridge; 17) The Quadrant - Regent Street; 18) Regent Street from the Quadrant; 19) The National Gallery, Nelson's Column; 20) Piccadilly Circus, Regent Street with the York Column; 21) Westminster Abbey; and 22) St Paul's Cathedral.



'Although Thomas Shepherd (1793–1864) had no problems finding work as a topographical draughtsman, his real break came in 1826 when Jones & Co. commissioned a series of views of London's newest buildings, streets, and squares for engraving on steel and issuing as a part work. With its text by the architect James Elmes, *Metropolitan Improvements* (1827) was principally received as a visual celebration of modern London. Such was the success of this publication that Jones & Co. capitalized on the formula with *Modern Athens* (1828), a similar volume on Edinburgh, and another called *Bath and Bristol ... Displayed* (1829). Between 1826 and 1831 Jones & Co. 'appear to have monopolised Thomas Hosmer's pencil' (Phillips, *Shepherd's London*, 11) and during this time he produced about 450 plates by sketching on the spot, then working up finished wash drawings at home in his studio. However, as one surviving advertisement reveals, he also found time to offer his services as a drawing master, at his home in Chapman Street, Islington.

'Work for Jones & Co. did eventually dry up but it was definitely the cornerstone to Thomas Shepherd's later career. He was able to rework or reduce many of these designs for his next (rather more modest) project, 400 drawings for Charles Frederick Partington's *Natural History and Views of London* (1835). Other London projects were soon forthcoming; Charles Knight commissioned thirty-four wood-engravings for his *London* (1841–4) and Ernest Gambart published twenty-two coloured lithographs after Shepherd in his *London in Miniature* (1854). The last major commission of his career was for sixteen drawings to illustrate *Mighty London* (1855) where a thronging, fashionable, and cosmopolitan London was proudly positioned at the very heart of the empire.

'Although he found regular work providing topical and topographical images for the *Illustrated London News*, after 1842, Thomas Hosmer Shepherd was often drastically poor. Indeed, Thomas's lengthy relationship with Frederick Crace, the collector, was his saving. Between 1809 and 1859 Crace consistently commissioned him to make watercolours of specific London sites, buildings, and locations. Such was the renown of Crace's topographically organized, near-comprehensive, metropolitan collection that this led to further commissions for Shepherd. It is for this reason that many of his watercolours are known in multiple versions; the best version is usually in the Crace collection, now at the British Museum.' [ODNB]





## THE JOURNEY OF LIFE, FROM BIRTH TO 84: ENCOURAGING YOUNG PLAYERS TO DEVELOP PROPER MORAL CHARACTER

26 [GAME]. THE NEW GAME OF HUMAN LIFE. [London], Published according to the Act of Parliament July 14th 1790, by John Wallis, No 16 Ludgate Street, and E. Newberry, the corner of St. Paul's Church Yard. [1790]. £ 2,500

Hand coloured engraving sheet [47 x 68.5 cm (18½ x 27 inches)], divided in to 16 panels, [folding down to 17 x 12 cm (6¾ x 4¾ inches)]; original green cloth slipcase with a large engraved oval title label.

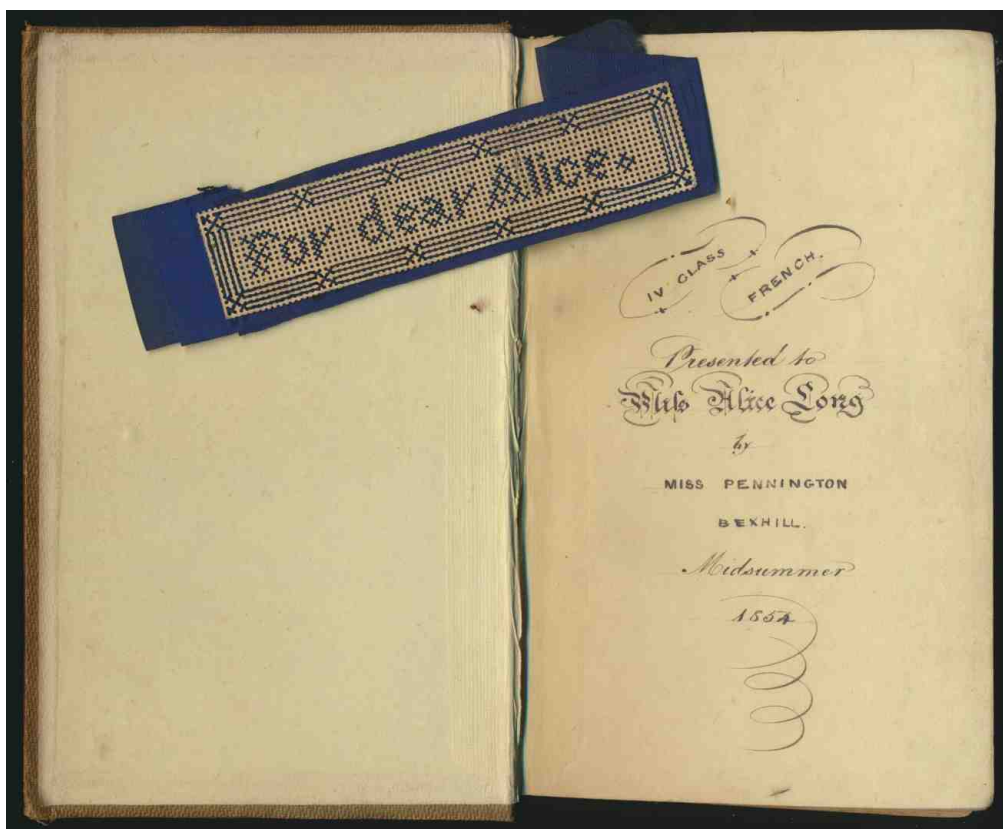
Highly desirable moral game encouraging young players to develop proper moral character, learning the exigencies of the seven stages of life, from "Infancy" to "Dotage," while navigating the paths of vice and virtue.

'If parents who take upon themselves the pleasing task of instructing their children (or others to whom that important trust may be delegated) will cause them to stop at each character and request their attention to a few moral and judicious observations, explanatory of each character as they proceed and contrast the happiness of a virtuous and well spent life with the fatal consequences arising from vicious and immoral pursuits, this game may be rendered the most useful and amusing of any that has hitherto been offered to the public.'

In *The New Game of Human Life* players advance or forfeit according to the moral nature of the character represented in the square they land on. "The Assiduous Youth" or "Benevolent Man," for instance, allowed players to advance, while the "Drunkard" or "Negligent Boy" forced players to lose a turn or to move backward. The game illustrates late-eighteenth century social values assigned to various careers. Landing on "The Romance Writer," for instance, sends the player back to "The Mischievous Boy." Similarly, the "Dramatist" forces the player to begin the game again.

John Wallis, the manufacturer of the game, is keen to point out the dangers of introducing dice into the family home and recommends the use of a teetotum rather than a game piece so closely associated with gambling and vice.





### RARE DOLL BOOK, 'ADAPTED FROM THE FRENCH' BY A LADY OF MIXED HERITAGE

27 **GOURAND, Jane. [BESSET, Mrs. Jane M.]. MEMOIRS OF A DOLL;** Written by Herself. A New Year's Gift. Adapted from the French, By Mrs. Besset. London: George Routledge and Co., Farringdon Street. 1854. **£ 585**



**FIRST EDITION.** 8vo, pp. xvi, 176; with four engraved plates (including frontispiece); in the original green blind-stamped publisher's cloth, spine and upper board lettered and tooled in gilt, minor chipping at foot, some surface wear and light sunning, but still a very good copy.

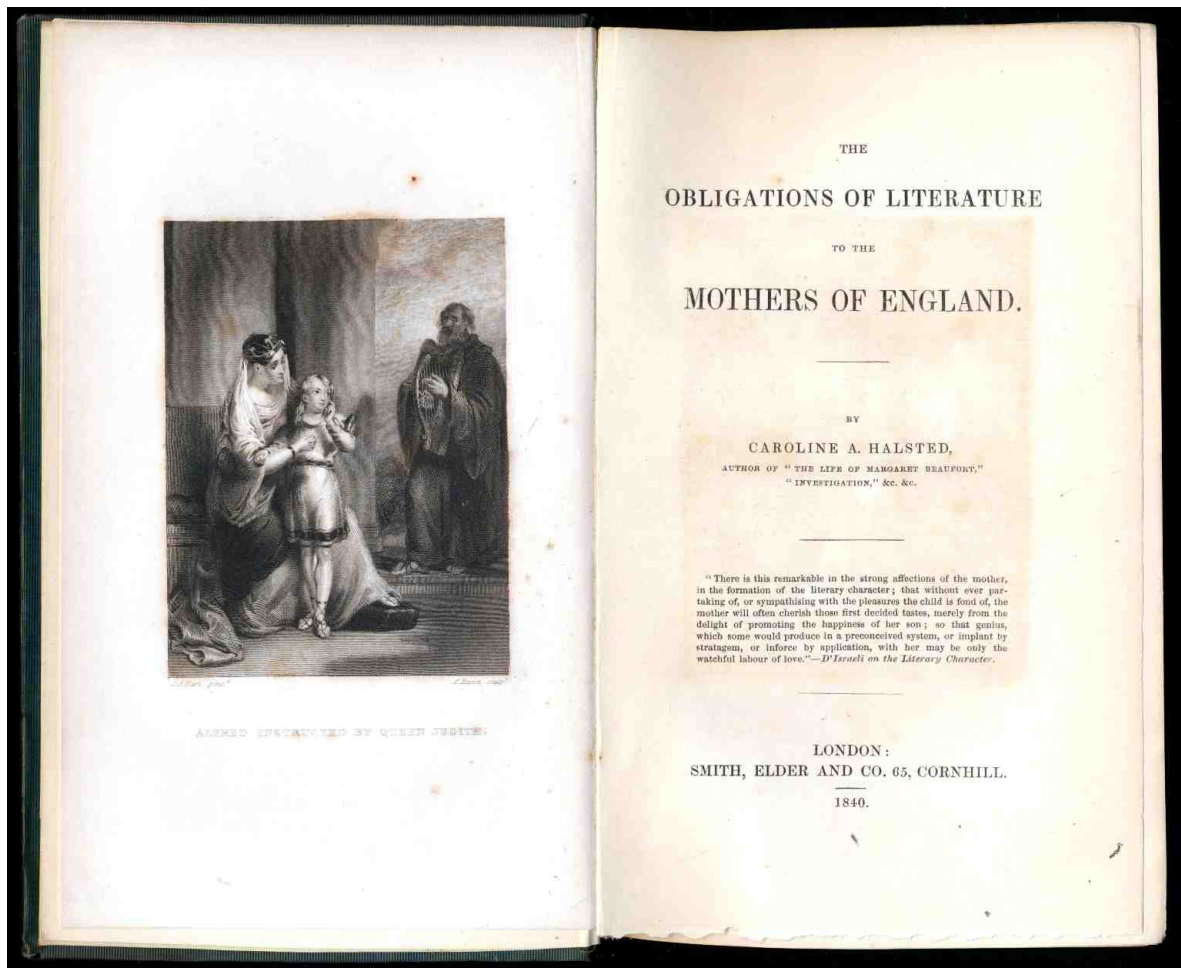
Uncommon first English edition of Julie Gourand's *Mémoires d'une poupée* (1839), 'adapted from the French' by Mrs. [Jane] Besset, a lady of mixed heritage, born in Jamaican.

'Vermeille [renamed 'Violet' in the English version] is by no means a literary doll, she never wore blue stockings. Her pen is fresh, not worn down by a hundred heavy "feuilletons", or the same number of stale novels. Notwithstanding her rare qualities, Vermeille never demanded the emancipation of the doll; she was contented with being the best and most surprising doll. Vermeille, I congratulate you; your modesty proves that the most worthy asks the least Rejoice in your triumph, rejoice, dear doll... (p. viii, 'Translation of the French preface to the first edition').

Julie Gouraud (1810-1891) wrote a significant number of books for children, particularly young ladies, often under the pseudonym of Louise d'Aulnay, in a career that spanned almost 60 years. The translator was Jane Morrison Besset, née Gunter (1817-1864) who was born in Jamaica 'of William Gunter a white person, and Mary Morrison a free quadroon woman', according to her baptismal record. She married a Frenchman, Jacques Besset, son of Maurice Besset, a West India merchant and may have lived in France but appears to have settled in Brompton, and then Chelsea, in London

from where her husband traded with Gibraltar and New York. Besides the present work Besset also published *The Lost Child* (1854) and *The Black Princess* (1856), each, as with the present work, with illustrations by the Dalziel Brothers and both probably unconsciously autobiographical.

OCLC records two copies in the UK, at the BL and Bodleian, and several more in North America, at Florida, Bryn Mawr, Illinois, New Mexico, The Strong in NY, Suny at Albany, and Queens in Canada.



### ARGUING THE IMPORTANCE OF WOMEN'S ROLE IN EDUCATION

28 **HALSTED, Caroline.** OBLIGATIONS OF LITERATURE TO THE MOTHERS OF ENGLAND. London, Smith Elder and Co., 1840. £ 450

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

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

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

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

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

## ANTHROPOMORPHIC TASTE

29 **HEATH, William.** A DESERT [SIC] IMITATION OF MODERN FASHION. Pub. by T. McLean 26 Haymarket, London. [n.d., c. 1825-30]. £ 585

*Hand coloured etching, 37.4cm x 25.9cm, lettered with title and artist's signature [Paul Pry]; in fresh original state, mounted and ready to frame.*

An inverted wine-glass (claret shape), partly fluted, represents a woman; the bowl is a bell-shaped petticoat, the stem a pinched waist and bodice; the wide base forms the brim of her plateau-hat on which stands a cork with a metal rim and upstanding ring to form the narrow jam-pot crown (cf. BM *Satires* No. 15466). On the base (or brim) are bunches of grapes from which hang trails of vine leaves. Tied symmetrically to the stem are two pears, representing inflated sleeves, the stalks serving for wrists and hands. Below the design:

Turn a tumbler up side down  
The foot for a hat and a cork for the crown  
Some grapes for trimming, will give an air  
And as for Sleeves have ready a pear  
When join'd to gather tis sure to tell  
A picture true, of a modern belle.

The 'P.P.' of the signature says: 'what have we got here by Jove what we are all fond of a Lass & à Glass my service to you Gents tis but a frail fair after all.' This may derive from, or be the origin of, BM *Satires* No. 15619 [6]. Cf. BM *Satires* No. 16474.

BM *Satires* 15611†.

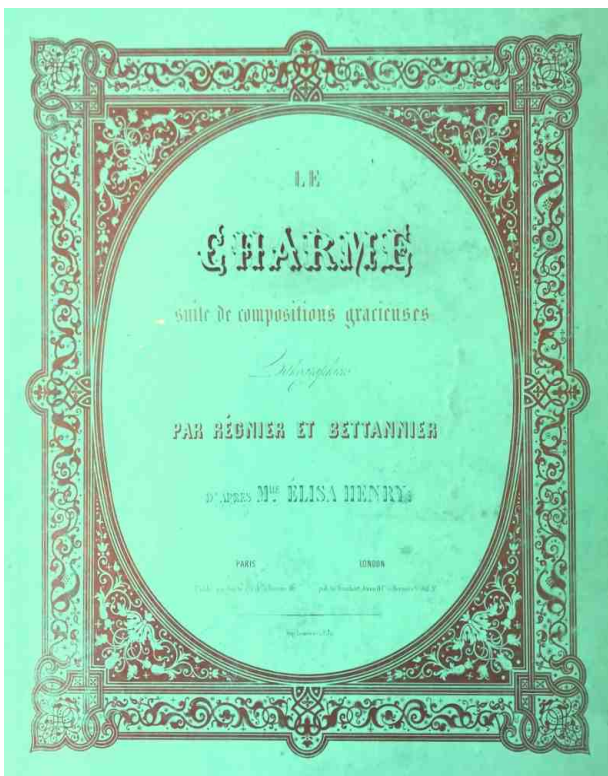


## VIRTUALLY UNKNOWN

30 **HENRY, Élisabeth-Victorine.** LE CHARME, suite de compositions gracieuses. Lithographées par Régnier et britannier d'après Mlle Élise Henry. Paris: Gache, rue de la Victoire 66. London, pub by Gambart, Junin & Co. 25 Berners St Oxf. St. Imp. Lemercier à Paris 1845. £ 1,850

*Large folio, [51 x 37cm] six hand coloured lithograph plates, finished by hand in gum arabic by Régnier & Bettanier; each plate enclosed in an ornate blue and silver chromolithograph border; with publisher's line below; original pale green glazed boards with title printed in gilt, brown and blue within elaborate copper-lustre border.*

An excellent copy of a virtually unknown work by the artist Elisa-Victorine Henry (1790-1873).



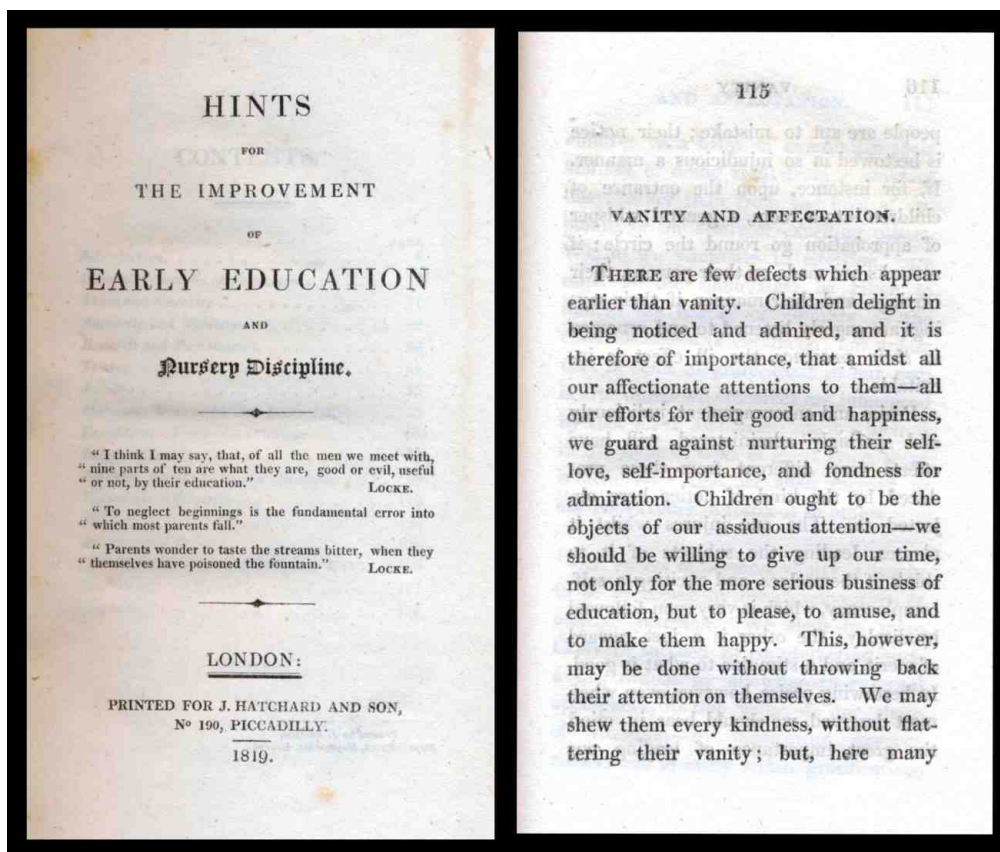


Each plate depicts an oval hand-coloured lithographic scene of two young, richly costumed ladies historically dressed and musing together, or exchanging mute or intimate confidences. The eroticism of the plates may have been too much for the buying public, both in Paris and London. This may account for great rarity of the volume and the very few press notices given over to advertising the publication. Gambart, Junin & Co. had only just established themselves in London in 1845 and this volume was probably one of the first products they brought to the market.

Little, if anything, is known of the artist, Elisa-Victorine Henry, except that she was Moscow born, was of the French School, and painting historical and genre scenes around 1825.

Colas 1429.





‘A JUDICIOUS MOTHER WILL KEEP THE REINS IN HER OWN HANDS;  
SHE WILL BE THE ONLY SOURCE OF POWER’

31 [HOARE, Louisa Gurney]. HINTS FOR THE IMPROVEMENT OF EARLY EDUCATION AND NURSERY DISCIPLINE. London: Printed for J. Hatchard and Son, No. 190, Piccadilly. 1819. £ 550

FIRST EDITION. 12mo, pp. [iv], 188; bound in contemporary polished calf, spine lettered and ruled in gilt, boards ruled in gilt, joints cracked (but holding firm), lightly rubbed to extremities, but still a very good copy.

Uncommon first edition of these fascinating *Hints for the improvement of early education and nursery discipline*, aimed at young mothers ‘and those engaged in the care and instruction of young children’, by Louisa Gurney Hoare. Indeed Hoare is keen to report in her preface that ‘Good education must be the result of one consistent and connected system; and both the nursery and school-room will become scenes of insubordination or sources of disappointment, if authority be opposed to authority, and influence counteract influence. A judicious mother will, therefore, keep the reins in her own hands; she will be the only source of power; and her assistants should exercise authority, *whether more or less*, simply as derived from her, and in subjection to her’ (pp. 3-4).

‘Education was Louisa’s chief concern, particularly the education of parents to raise their own children. Her first book on the subject, *Hints for the Improvement of Early Education and Nursery Discipline* (1819), claimed to be the ‘simple result of experience’, an expanded version of the rules she had written down for the nursemaid she employed for her first-born, as her mother had done. Her experience, however, was shaped by family tradition and influenced by such eighteenth- and early nineteenth-century authorities as Locke, Fénelon, John Foster, Thomas Babington, and Philip Doddridge, with a list of contemporary recommended reading such as Sarah Trimmer and Hannah More... *Hints* was a particularly successful book, editions appearing both in Britain and in the United States for more than eighty years after its first publication’ (Oxford DNB).

Louisa Gurney Hoare (1784–1836), educationist and author, was born in Norwich on 25th September 1784, the seventh of the eleven children of the Quaker John Gurney (1749–1809) of Earlham and Catherine Bell (1754–1792). Among her siblings were the prison reformer Elizabeth Fry, the philanthropists Joseph John Gurney and Samuel Gurney (1786–1856), and the banker and antiquary Daniel Gurney. Louisa’s intellect and energy were acknowledged by her family, who considered her the most talented of them all. She shared more quietly in the concerns and campaigns which occupied her more famous relatives—the anti-slavery campaign of her brother-in-law Sir Thomas Fowell Buxton, and the prison reform movement of her sister Elizabeth Fry and her own husband. She was, for example, one of the founders of the Ladies’ Society for Promoting Education in the West Indies (1825), an organization supported by Hoares, Gurneys, Buxtons, and Ricardos, the work of which continued for more than a half-century.

OCLC records copies in North America, at Yale, Alabama, NYPL, Stanford, UCLA, Harvard, Guelph and the Lilly Library, Indiana.



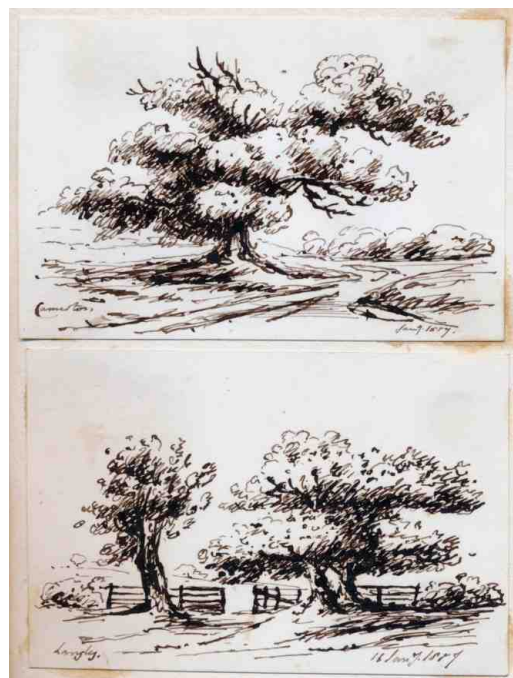
### THIS WORTH PRESERVING

32 [HOLLAND FAMILY]. COMMONPLACE BOOK. MUSEUM ALBUM. Begun 1856. Including a tipped in autograph letter from the zoologist, William Yarrell (1784-1856). [n.p.] [1856]. £ 350

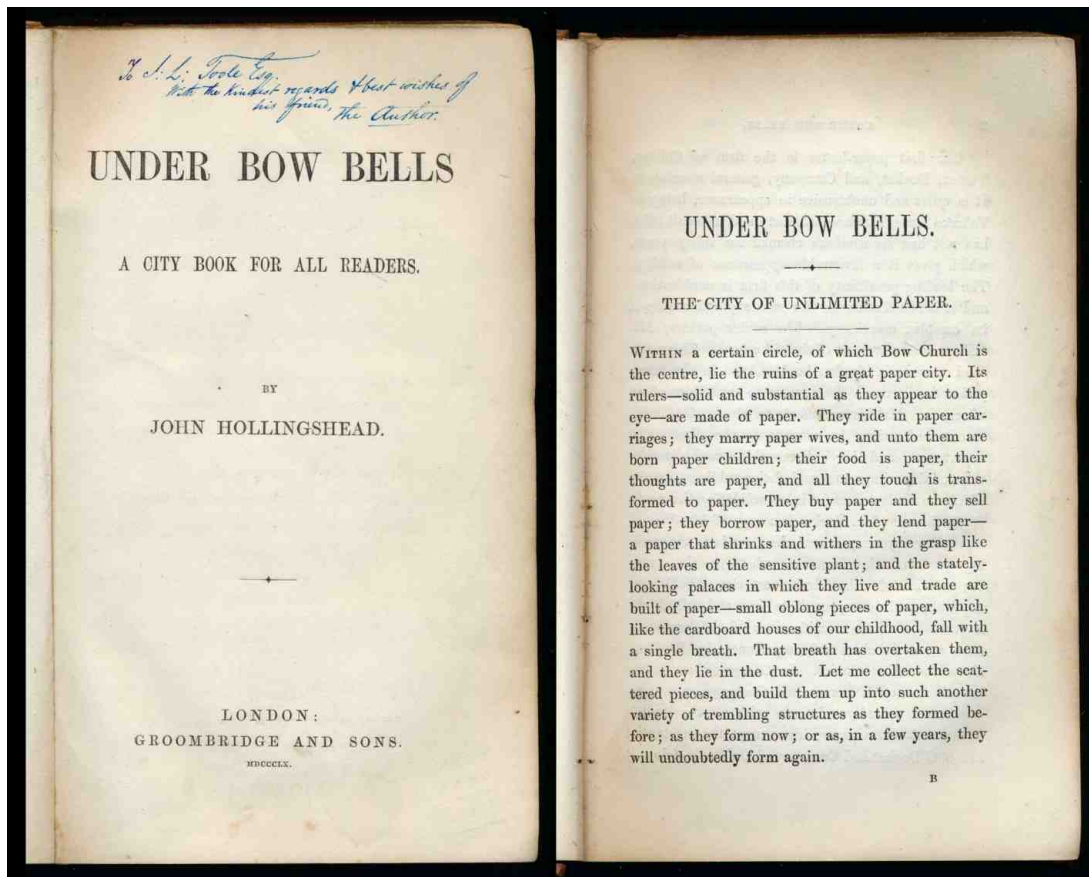
4to, [20 x 16cm], approx. 64 leaves of coloured paper mounted with sketches and cutting together with a few loosely inserted photographs; original decorative embossed calf with a panel design of scrolls centred around a lyre, unsigned by most probably by Henry Dobbs.

The 'Museum Album' was probably begun by one the unmarried daughters of Lancelot (1781-1859) and Charlotte Mary Holland (1788-1876) who resided at Langley Farm, near Beckenham. In total they had fifteen children, several of whom remained unmarried, but as no name is inscribed in the album it is difficult to know who was in charge of the collection, or if it was a joint enterprise. Lancelot was a grandson of Lancelot 'Capability' Brown, Lancelot's own father being the architect Henry Holland. He was first an officer in the British army but later became a businessman, bibliophile and a collector of Greek and Etruscan ceramics. Perhaps a collection for a 'Museum Album' came naturally to the family. Lancelot's son was also a successful businessman and in time became governor of the Bank of England.

The rather sparse contents appear to have been added between 1856 and Lancelot's death in 1859 and include small pen and ink sketches of various trees and sketches around their home at Langley, samples of seaweed, cuttings of births, marriages and deaths in the family. Also included is an interesting three page autograph letter from the naturalist William Yarrell written to "Dear Bird" and dated, Ryder Street, St James, 10th December 1851, 'The bird referred to in the returned memorandum, of which I have taken a note, is the Snowy Owl of our British Bird - in your



set, vol. I - page 134 - but as it has been seen and killed on the islands of the Polar seas it has with some persons got the name of the Polar Owl' he goes on to say 'you will find it is not so rare a bird in this country as those who are fortunate to shoot one are indeed to consider it'. Clearly conservation not yet on the agenda.



### WITH MR DICKENS' PERMISSION

33 HOLLINGSHEAD, John. UNDER BOW BELLS. A City Book for all Readers... London: Groombridge and Sons. 1860. £ 200

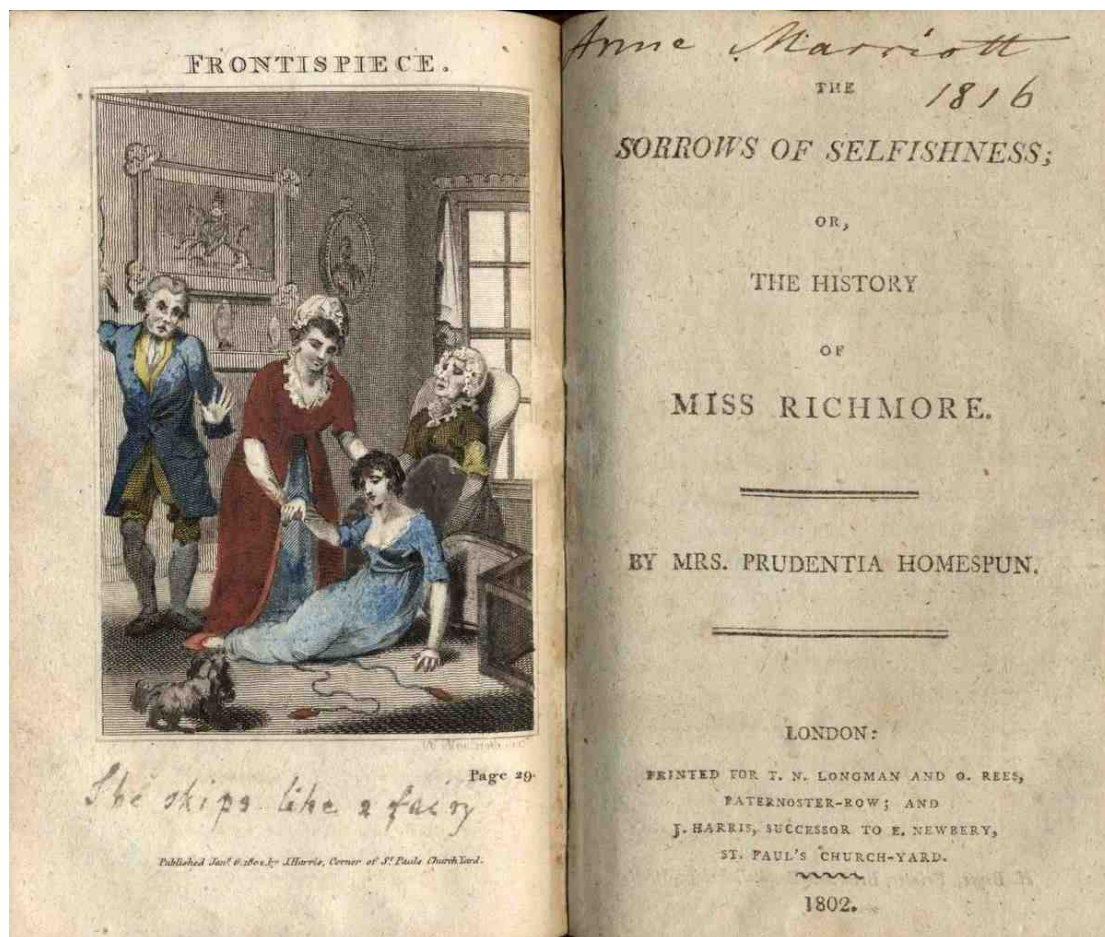
FIRST COLLECTED EDITION, PRESENTATION COPY. 8vo, pp. vi, [ii], 312, [16] advertisements; a few minor marks in places, otherwise a clean copy throughout; in the original publisher's cloth, spine and upper board lettered in gilt, lightly rubbed and sunned, but still a very appealing copy, inscribed at head of title: 'To S.L. Toole Esq. With the kindest regards & best wishes of his friend, the author.'

Scarce first collected edition of these twenty-five stories and sketches, comprising first-hand social investigations of 'city life' in the metropolis. All had been 'selected from certain papers', which had been published over the previous two years in the *Household Words*, with the author concluding his preface: 'I have to thank Mr. Charles Dickens for the permission to republish'.

Of particular note is the first essay, "The City of Unlimited Paper", discussing the great 'paper-houses' of London: 'Within a certain circle, of which Bow Church is the centre, lie the ruins of a great paper city. Its rulers - solid and substantial as they appear to the eye - are made of paper. They ride in paper carriages; they marry paper wives, and unto them are born paper children; their food is paper, their thoughts are paper, and all they touch is transformed to paper. They buy paper, and they sell paper; they borrow paper, and they lend paper... Let me collect the scattered pieces, and build them up into such another variety of trembling structures as they formed before; as they form now; or as, in a few years, they will undoubtedly form again' (p. 1).

John Hollingshead (1827-1904) was a distinguished journalist and theatre manager. 'Apart from his active pursuits on the daily press he has contributed much to general literature. As a descriptive writer, he narrates scenes and events with an almost photographic minuteness, while in many of his essays there is a tenderness, grace, and pathos, which strongly remind us of Charles Lamb. "Household Words", "All the Year Round" and the "Cornhill Magazine" owe much of their popularity to Mr Hollingshead's contributions. His published volumes are "Under Bow Bells," 1859; "Rubbing the Gilt off," 1860; "The Ways of Life," 1861; and "Ragged London," in 1861; he is also the author of "The Birthplace of Podgers," a very popular farce and of other dramatic compositions' (*The Every Day Book of Modern Literature*, compiled by George Townsend, 1879, p. 274).

OCLC records four copies in the UK, at the British Library, Cambridge, Edinburgh and the National Library of Scotland, and five more in North America, at Harvard, Yale, Stanford, Illinois, UCLA, and Toronto.



RARE GROUP OF CHILDREN'S BOOKS: 'OUR NURSERIES  
ARE STORED WITH VERY LIBERAL PUBLICATIONS'

34 **HOMESPUN, Prudentia. [WEST, Jane].** THE SORROWS OF SELFISHNESS, or the history of Miss Richmore. By Mrs. Prudentia Homespun. London: Printed for T. N. Longman and O. Rees, Paternoster-Row; and J. Harris, successor to E. Newbery, St. Paul's Church-yard. 1802. FIRST EDITION. 12mo, pp. xvi, 92; engraved frontispiece, partially hand coloured in a near contemporary hand; with the contemporary ownership signature, 'Anne Marriott, 1816', at head of title.

[bound after:] **[KILNER, Mary Ann].** JEMIMA PLACID; or, the advantage of good-nature... By S.S. London: Printed and Sold by John Marshall, No. 140, Fleet Street. 1813. LATER EDITION. pp. iv, 72, with frontispiece and six plates (one with minor loss to the blank margin); leaf C6 loose, cropped close at foot in places but with no loss of text.

[bound after:] **[KILNER, Mary Ann].** THE HAPPY FAMILY; or, memoirs of Mr. and Mrs. Norton: intended to shew the delightful effects of filial obedience. London: Printed and Sold by John Marshall, No. 140, Fleet Street. [n.d., c. 1813]. LATER EDITION. pp. vi, 7-66, [2] advertisements; with six engraved plates (two with crude handcolouring), possibly lacking the frontispiece, though this later edition may not have included it; cropped close in places, but with no loss of text.

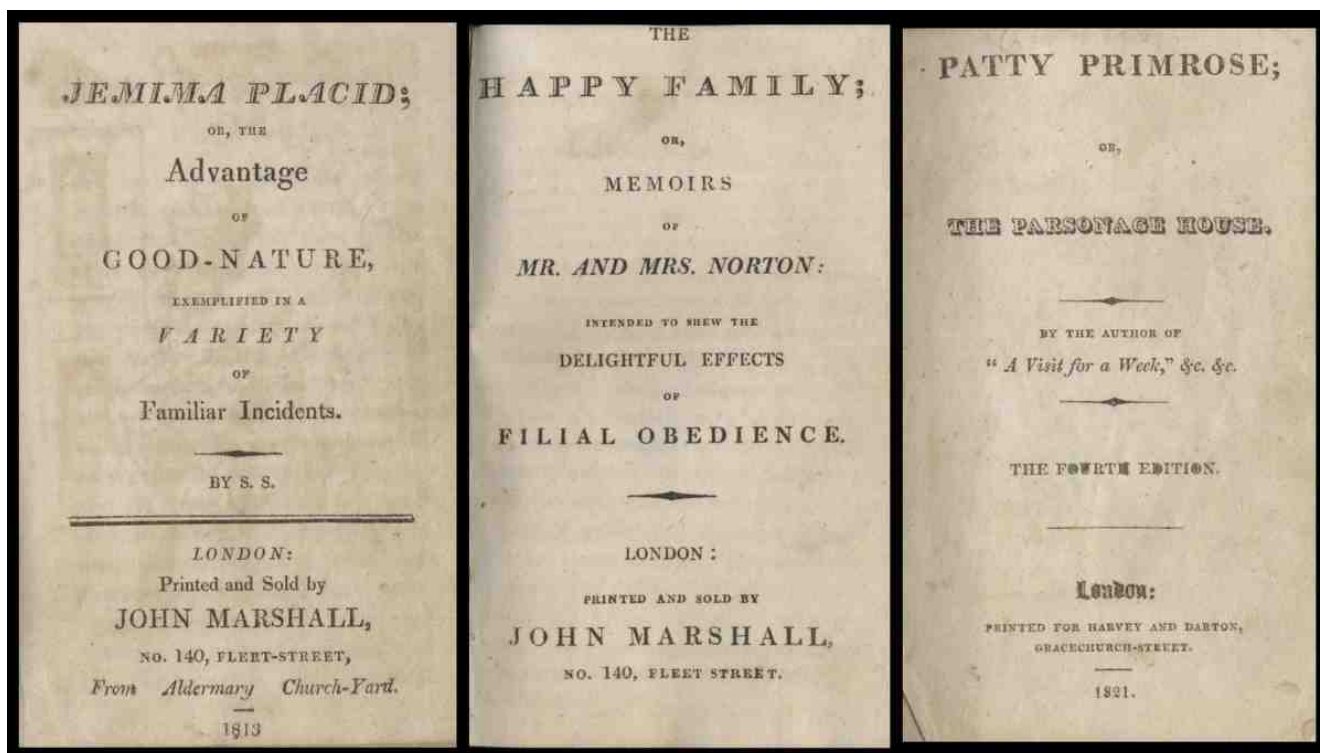
[bound after:] **[PEACOCK, Lucy].** PATTY PRIMROSE; or, the Parsonage House. By the author of "A Visit for a Week," &c. &c. London: Printed for Harvey and Darton, Gracechurch-street. 1821. Fourth Edition. 12mo, pp. 90; with engraved frontispiece, crudely handcoloured and with light stain just visible.

£ 1,500

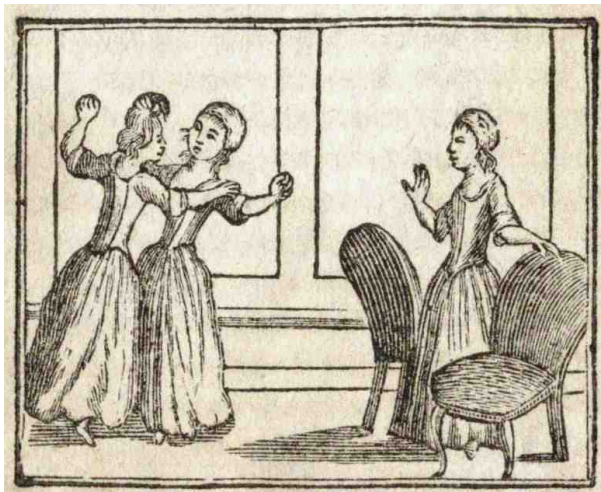
Four works bound in one volume, collations as above; bound in contemporary half calf over mottled board boards, spine ruled in gilt, some surface wear and rubbing to extremities, with the ownership signature of 'E. S. Marriott' on front pastedown, the works evidently put together by the female members of the Marriott family; a desirable collection.

Charming and rare group of children's books by Mary Ann Kilner, Lucy Peacock, and, perhaps most desirably, Jane West, writing under her pseudonym, 'Prudentia Homespun'.

Although West herself called *The Sorrows of Selfishness* a 'remarkably pretty' children's book, it 'reveals an otherwise obscured link between discipline and physical violence by bringing the juvenile reader's body into the text as the site of potential punishment. The narrator, Prudentia Homespun, comments: "When any young lady,



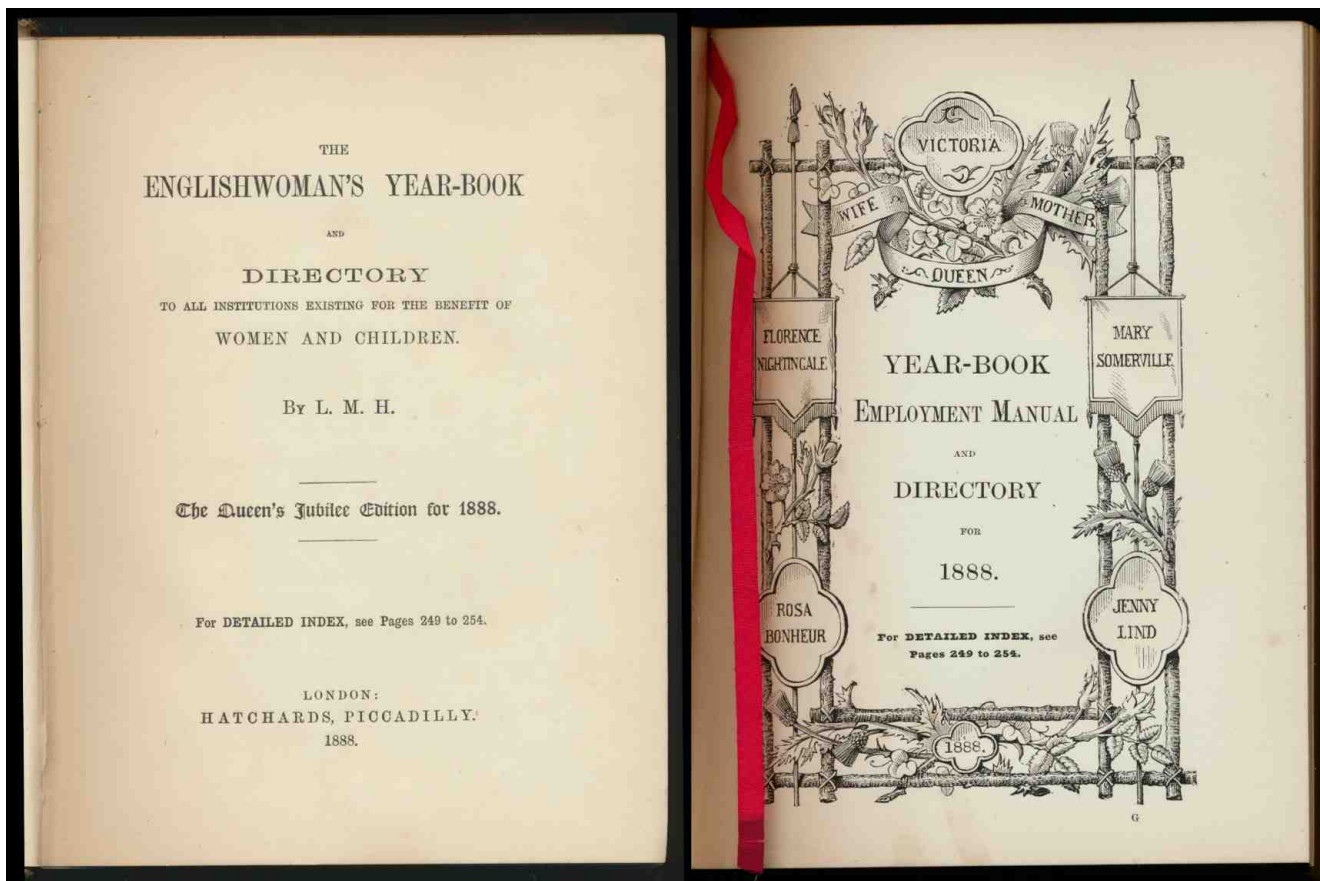
in my own care, is so unfortunate as to be troubled with fits upon receiving any disappointment, I always take as large a bundle of birch twigs as I can grasp in my hand, and, binding it tight with a piece of string, I apply it with all my strength, till I bring her to her senses” (see Lisa Wood: *Modes of Discipline*, 2003, p. 63). The Address to Parents is also particularly enlightening, including the following damning footnote: ‘Every serious person must lament the striking alteration which has taken place in the fabricating of children’s books within these few years; formerly the writers of these bagatelles remembered that they were addressing the offspring of Christian parents. They frequently enforced their observations by quotations from scripture; they recommended a punctual performance of religious duties; and they reminded their young readers that they were immortal beings. It is not from accident, but design, that these subjects are now avoided. Our nurseries are stored with very liberal publications, equally adapted to the instruction of Jews, Turks, Pagans, or infidels. No degree of cleverness in the composition, however superlative it may be, can atone for this insuperable contamination.’



Jane West (1758-1852) was a novelist, poet, playwright, and writer of conduct literature and educational tracts. Her ‘conservative views on woman’s role are particularly strident in her popular conduct literature: *Letters to a Young Man* (1801), written to her son and dedicated to Percy, went through six editions by 1818. This was followed by *Letters to a Young Lady* (1806), which was dedicated to Queen Charlotte and addressed to Miss Maunsell, who died in 1808. In many respects, *Letters to a Young Lady* forms an ideological counterpart to Mary Wollstonecraft’s *Vindication of the Rights of Woman* (1792). Where Wollstonecraft advocates ‘Rights’, West insists on ‘Duties’. However, both, as feminist critics have pointed out, were involved in the debate on the ‘Woman’s question’ and foregrounded the necessity of improved education for women, although not for the same ends’ (Oxford DNB).

Also included in the volume are two later editions of works by Mary Ann Kilner (1753–1831), a prolific writer of children’s books during the late eighteenth century. Together, she and her sister-in-law, Dorothy Kilner, published over thirty books. Mary Ann published under the name “S.S.”, as evident on the title of *Jemima Placid*, which stood for her home in Spital Square, London. Lucy Peacock (fl. 1785–1816) was an author, editor, translator, bookseller, and publisher of children’s books during the late eighteenth century. Her best-known work is *The Adventures of the Six Princesses of Babylon, in Their Travels to the Temple of Virtue: an allegory*, which she published when she was seventeen years old.

I. Moon 974; OCLC records three copies in the UK, at Nottingham, the Bodleian and the British Library, and one in North America, at NYPL; II. OCLC records one copy of this edition, at the British Library; III. OCLC records an 1807 edition collating the same as ours, but we believe ours is later; IV. Not in OCLC, which records 1810, 1813 and 1816 editions, all rare with only one or two locations.



### ENCAPSULATING PROGRESS (OR LACK OF IT)

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

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

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

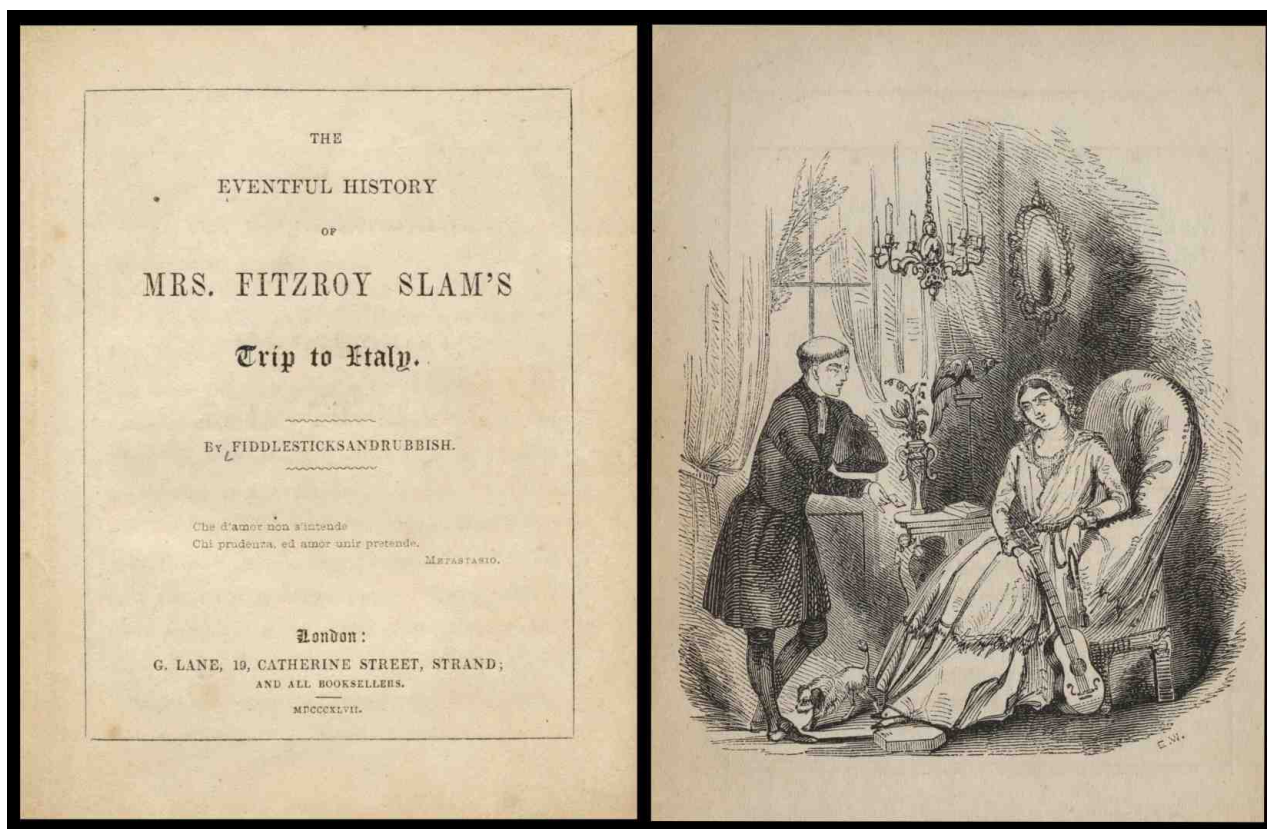
She further gives a fascinating comparison of the progress made by women through divine intervention: 'Women may therefore also feel that they are celebrating the climacteric of the great Woman's Movement, for which it is not too much to say that the nineteenth century is remarkable as the extraordinary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

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

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

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

OCLC records the title, but with no locations noted.



**'BY FIDDLESTICKSANDRUBBISH'**

36 [HUMOUR]. [LANE, George]. THE EVENTFUL HISTORY OF MRS. FITZROY SLAM'S TRIP TO ITALY. By Fiddlesticksandrubbish. London: G. Lane, 19, Catherine Street, Strand; and all Booksellers. 1847. £ 300

FIRST EDITION. 16mo, pp. 62; wood-engraved illustration by Henry Andrews; as issued in the original decorated printed boards, some rubbing and marks; with the booklabel of Anne Renier and F.G. Renier.

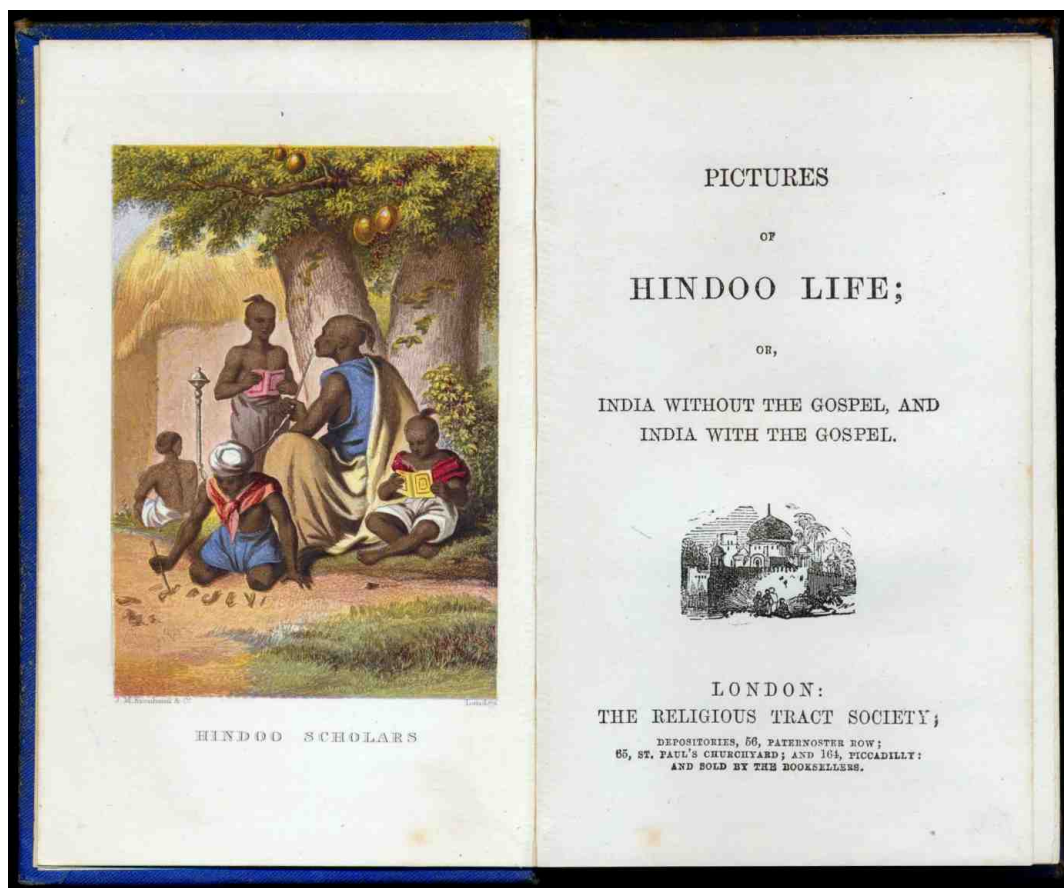
Mrs. Fitzroy Slam's travels was published as 'a piece of quiet fun for Christmas' in 1847.

The story relates the adventures of a pretty young woman whose aged husband dies leaving her a large fortune. 'Mrs Fitz is a widow - old Fitz "cut his stick" / Left his cash - his lands / At his wife's commands.' She has her enemy in the Mrs Mountclare 'Who belonged to the Baptist Persuasion'. It is suggested to Mrs Slam she should marry again and Lady Trevear explains 'T was your late half's intention / No doubt can remain; / But then, how could he mention / His wish in a will, / Or a codicil?' and suggests a good match in 'That Captain O'Dash - that terrible pest!' Mrs Slam instead, now that the London' Season' is over decides to leave 'wicked London for Italy'. She has her clothes packed together with 'A Bible, a Guide Book, also "Tristram Shandy," / And, I'm sorry to add, two bottles of brandy'. We next find Mrs Slam at the Grand Ball at Florence still being pursued by Captain O'Dash who is regularly borrowing money from her whilst having an eye for young dancers. A young priest passes her a note which explains the wickedness of Captain O'Dash, Mrs Slam is converted to Roman Catholicism and returns to England with the priest 'His beard is half grown, / And his shaven pate, / Quite strange to relate, / Don't look like his own!... Her dear little hand o'er his chin and his pate, / And rubb'd in Macassar at such a brisk rate; / "You're coming quite beautiful, now," she said, / As she saw black bristles stick out of his head.' The work ends with Mrs Slam marrying the priest, but strange to say the Captain is still a friend.

The most probable author is the publisher and journalist, George Lane. To our knowledge no other book has this Lane imprint and it seems to be something of a one off item. Tipped in at the front is a leaf of excerpts from various newspaper's commending the work.

If it is by George Lane we know precious little about him. He was the first editor of *British Press* and the evening paper *The Globe* from 1803 and is known to have worked together with such writers as Southey, Coleridge, Wordsworth and Lamb for the *Morning Post*. He had started out at the *Morning Post* as a young man knowing nothing about journalism, this possibly pinpoints his birth to somewhere in late 1770's. We have no idea where he worked during the 1820's and 1830's, however in 1843 he became the proprietor of the *Naval & Military Gazette and Weekly Chronicle of the United Service*, with his connection coming to a close at the end of 1846. He was certainly still alive in 1849 and living in London, but what then became of him is unknown.

OCLC locates copies at the British Library and the National Art Library at the V&A.



### A FLAVOUR OF THE ORIENT FOR YOUNG READERS

37 [INDIA]. PICTURES OF HINDOO LIFE; or, India without the Gospel, and India with the Gospel. London: The Religious Tract Society; Depositories, 56, Paternoster Row... [1862]. £ 275

**FIRST EDITION.** 12mo, pp. 128; with chromolithograph frontispiece by Kronheim; in the original blue blindstamped publisher's cloth, spine and upper board titled and stamped in gilt, very light rubbing to extremities, otherwise a bright and desirable copy, with contemporary label of the 'Heathwaite Institute Lending Library' to front pastedown, and stamp to recto of frontispiece.

Uncommon first edition of this early work describing and showing *Pictures of Hindoo Life*, designed to teach children and young adults about Indian customs and culture.

'The native schoolmasters of India are not a class likely to advance to any great extent the interests of their scholars. A village teacher may be often seen enjoying his hookah, or pipe, while a group of half-clothed boys are grouped under the shade of a tree, some reading, while others are learning to write. The letters are drawn or indented on clay, prepared for the purpose, on the ground, and the scholar with a style, a pen of metal or wood, moves slowly along, cutting his letters in regular line. In a short time he is able to dispense with his clay, and generally can write sufficiently well on paper' (p. 22). Indeed the coloured frontispiece, titled 'Hindoo Scholars', neatly demonstrates this.

The work is set out in fourteen chapters, viz. 'The Hindoos - System of Castes'; 'Hindoos - Their Ornaments'; 'Schools, Dress, Houses, Food, and Salutations of the Hindoos'; 'Marriages and Funerals among the Hindoos'; 'The Gods of the Hindoos - their Sacred Writings'; 'Hindoo Temples and Idols'; 'Festivals of the Hindoos - Worship of the Serpent'; 'Worship of the River Ganges'; 'The Goddess Durga - The Goddess Kalee'; 'Self-tortures of the Hindoos'; 'Suttees - Cruelties of the Khonds'; 'Tricks of Hindoo Priests - Superstitions of the People'; 'Success of the Gospel among the Hindoos'; and 'The Good work among the children of the Hindoos' to conclude the work, a reminder to the young reader of their own obligations, and indeed The Religious Tract Societies chief aim in issuing the work.

OCLC records three copies in the UK, at the British Library, National Library of Scotland, and St. Andrews, and one more in North America, at Toronto.

### EMPLOYMENT OF WOMEN

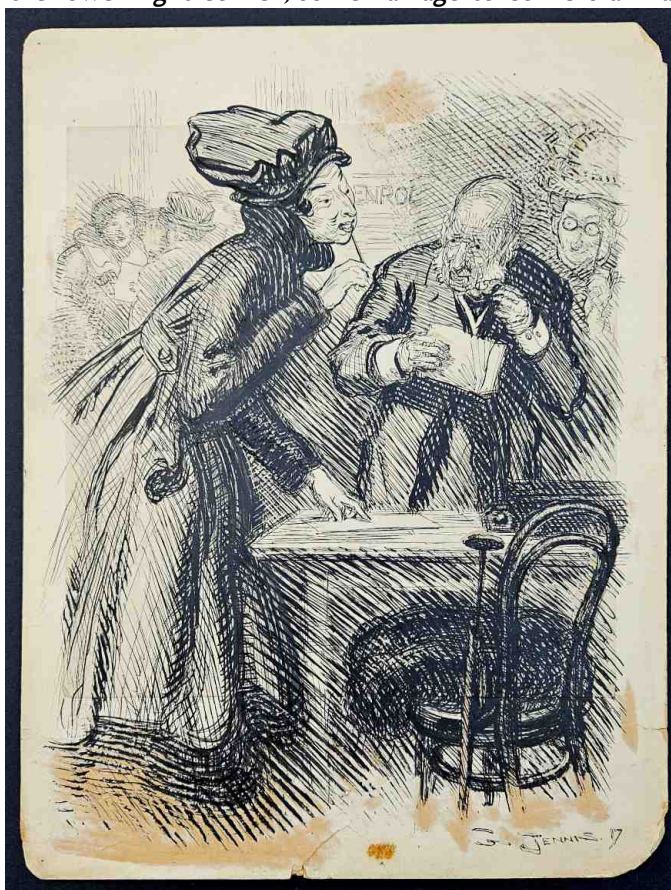
38 JENNIS, Gurnell Charles. [LADY OF RATHER UNCERTAIN AGE. (filling in an application form for employment), "Could you tell me what year I should have to be born in to make me twenty-eight"]. 'G. Jennis, 53 Tachbrook St, [London], SW1', [1917]. £ 150

*Pen an ink cartoon on card [32.5 x 25 cm], signed in the lower right corner; some damage to corners and a couple of minor blemishes but otherwise fine.*

An amusing satire on the employment of 'the older woman'.

At the beginning of the war in 1914, unemployment actually rose among men and women due to the slackening of trade. By 1915, this had recovered, but women's wholesale exclusion from recognized men's work was still enforced, with Labour Exchanges instructed that no woman over forty should be put into government work. The war initially relied on voluntary enlistment, but eventually, conscription was introduced, although there were many exceptions allowed. By the beginning of 1917, this situation had become intolerable, and the government was forced to forbid the employment of male labour between the ages of eighteen and sixty-one to fill any vacancies while steadily withdrawing all able-bodied men for military service. Simultaneously, the government compelled employers engaged in less essential work to decrease their output or to substitute women. To further help alleviate this situation, an 'Enrolment of Women' campaign for National Service was instituted, and it is to this that the joke in the cartoon is aimed.

At the back of the scene can be seen the clipped word 'Enrolment' on a signboard, while in the foreground, an elderly, slightly confused man is filling in forms, while a woman of 'mature years' is being economical about her exact age.



Originally published in *Punch* for March 14, 1917, the notes on the verso of the work show that there was some indecision about what the caption was finally to be. It seems that the original intention was to have the caption 'Voluntary Helper fussed and buzzed to Confusion. "Let me see somewhere in the fifties I think". This caption was rejected due to the novel word 'Fussence' that Jennis had to further explain on the verso of the cartoon, indicating that it meant 'a person confused and fed up.'

Jennis was a major contributor to *Punch* and continued to supply pointed and topical subjects to the until the mid 1930's to the journal.

### MAKING WOMAN 'CONSCIOUS OF HER VALUE, HER RIGHTS, AND HER DIGNITY'

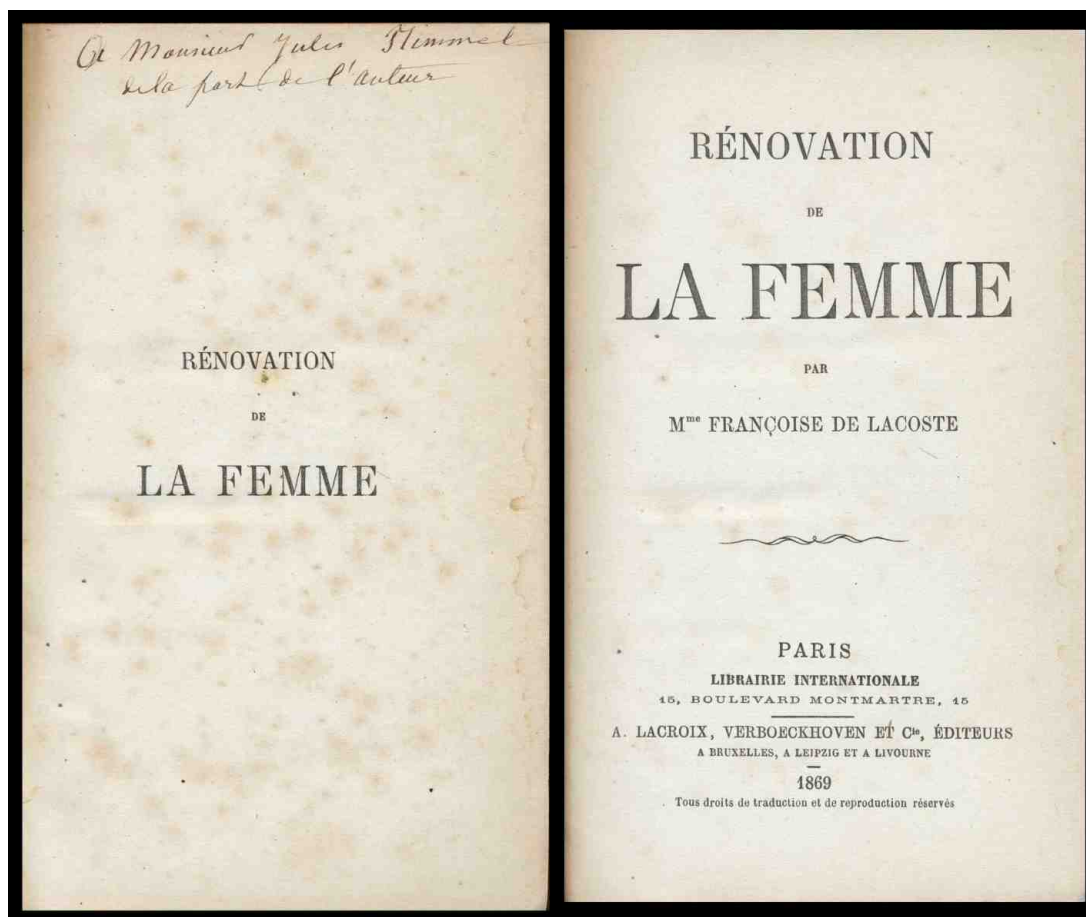
39 **LACOSTE, Françoise de.** *RÉNOVATION DE LA FEMME.* Paris, Librairie Internationale, 15, Boulevard Montmartre. A. Lacroix, Verboeckhoven et Cie, éditeurs. a Bruxelles, a Leipzig et a Livourne. 1869. £ 1,250

**FIRST EDITION, PRESENTATION COPY.** 8vo, pp. [ii], 384, [1] index, [1] blank; lightly and evenly toned throughout, due to paper stock; in contemporary calf backed marbled boards, spine ruled in gilt with morocco label lettered in gilt, some surface wear and rubbing to extremities, but still a very desirable copy, inscribed at the head of the title by the author: 'A Monsieur Jules Rimmel, de la part de l'auteur'.

Françoise de Lacoste is something of a mystery. We know she was from Belgium, that she corresponded minimally with George Sand and Louis Blanc, and that she was interested in both divorce and that girls should be educated to the same standard so that they could become full and independent members of society.

Lacoste proposes reforms based on a radical change in the current way of raising and instructing girls in order to produce women. 'Que les femmes se transforment, et les détracteurs les plus violents des nouvelles idées seront bientôt forcés de reconnaître qu'entre la créature ruineuse, inepte et ridicule qu'a produite leur organisation sociale, et la femme consciente de sa valeur, de son droit et de sa dignité, telle que nous voulons qu'elle soit, tout est à l'avantage de la démocratie qui l'élève'. [Let women transform themselves, and the most violent detractors of such new ideas will soon be forced to recognize that, between the ruinous, inept, and ridiculous creatures that their social organization has produced and a woman conscious of her value, her rights, and her dignity, such as we want her to be, everything favours the democracy that would elevate her.]

She wittily explains that woman is the intermediary between 'créature et le Créateur [creature and the Creator]'. Clearly well-read in current history, Lacoste points out that the increases in industrialisation and literacy often left wives isolated in the home, a by-product of which allowed them to focus there on serious subjects and social questions. Despite their hopes, the universal suffrage granted to men after 1848 did not



improve the lot of women, nor did the position of Eugénie as consort of Napoleon III advance their sex in any way. She also complains that because women are so badly educated they cannot become true partners of men, arguing that a woman is thus always a daughter or wife, and never an equal.

The remedy was a total reform of education. 'Que l'on confie aux femmes arrivées à quarante ans, ayant rempli la tâche de mères de famille, l'éducation de l'enfance du pays, le soin d'inspirer à ces jeunes âmes le sentiment du devoir, l'amour d'un Dieu qui ne veut être glorifié que par la vertu et la prière du cœur. [Let women who have reached the age of forty, having fulfilled the task of mothers, be entrusted with the education of the childhood of the country.]. Lacoste also deals at length with the re-establishment of divorce, hoping that this can be reinstated so that women can escape from a disastrous marriage. She also has a lot to say about maternity, children, young men, and bachelors, and woman's lot in life finding that her status is a paradoxical blend of opposing elements: 'Elle est toute sa vie mineure pour ses droits et majeure pour la responsabilité de ses autes. [She is a minor all her life in terms of her rights and an adult in terms of responsibilities.]'

Further chapters give an exposition of how a young girl of 1868 is raised: 'Où se retrouve le moi? l'individualité? le caractère? Comment juger, apprécier une nature qui n'a ni cachet, ni libre essor, qui sait se transformer, se dissimuler, s'étudier toujours dans le seul but de faire un bon mariage. Pour faire dire par tous qu'elle a un charmant naturel, elle abdique le sien, pour le conformer tour à tour à celui qu'elle a intérêt à captiver. De cette tête ainsi meublée que sortira-t-il plus tard? on a fait une poupée dressée à jouer du piano à doigts perlés, pour briller dans le monde, à voir dans ses amies des rivales à surpasser ou à se ménager, en but de calculs avantageux, à s'habiller le plus coquettement possible pour frapper l'imagination des hommes plus que leur cœur, à tirer du travail de son père tout l'argent qu'on peut en avoir pour sa toilette, à regarder sa mère comme une gouvernante donnée par la nature, se sacrifiant à parer, surveiller, faire valoir, promener, produire un enfant qui lui en est à peine reconnaissante, qui lui marchandise ses caresses qu'elle prodiguera à la première étrangère introduite au foyer... [Where does the self reside? Individuality? Character? How can one judge or appreciate a nature that has neither distinctiveness nor freedom to flourish, that always transforms, hides, and shapes itself solely for the purpose of securing a good marriage? To make everyone say she has a charming disposition, she sacrifices her own, moulding it to match, one by one, those she seeks to captivate. And what will emerge later from such a mind so furnished? A doll trained to play the piano with dainty fingers, to shine in society, to see her friends as rivals to outdo or manipulate, to dress as coquettishly as possible to capture men's imagination rather than their hearts, to extract as much money as she can from her father's labour for her wardrobe, to regard her mother as a natural-born governess, sacrificing herself to adorn, supervise, promote, parade, and showcase a child who is barely grateful—who bargains her affection and lavishes it on the first stranger introduced into the home....]'

Lengthy chapters continue on the topics of Salons, 'old maids', widows, schoolmistresses, and the luxury trade, before rounding off with the further thoughts on the education of women.

One feels that part of the work is based on Lacoste's own experiences, as there is both some bitterness, as well as hope, throughout the text. Another forthcoming work is advertised opposite the title: *L'Hypocrite de l'Honneur : histoire d'un homme comme il faut du Second Empire*. Perhaps the Franco-Prussian War and the Siege of Paris put paid to it. We have no idea what happened to this feisty writer, and one hopes that she was not killed during the Commune, for there is certain revolutionary zeal bubbling below the surface of her prose. Altogether, an interesting and apparently unexplored text.

*Provenance:* This copy is inscribed by the author to Jules Rimmel, son of Eugène Rimmel (c. 1820–1887), the French-born British perfumer and businessman, responsible for manufacturing and marketing some of the earliest commercially made cosmetics, through his company, House of Rimmel.

OCLC records only microform copies, taken it would seem, from the copy in the British Library (inscribed to George Sand); Stammhammer I, 286.



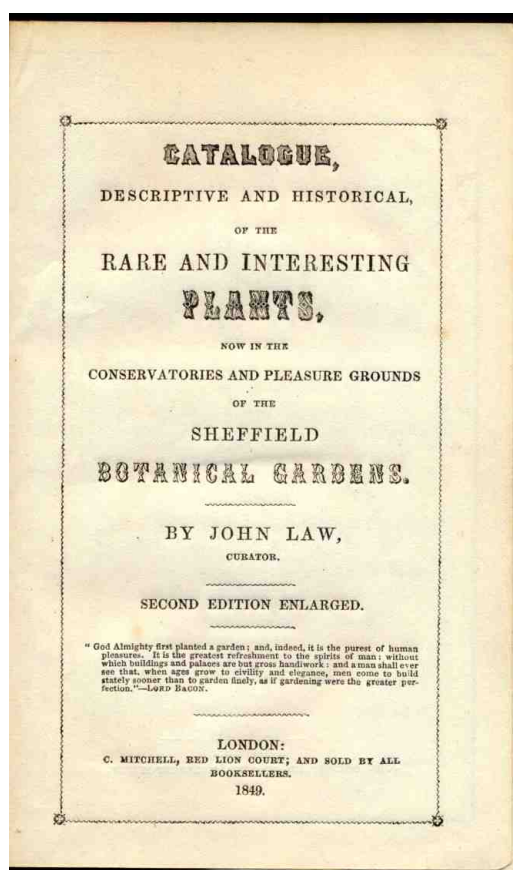
## VICTORIAN BOTANICAL GARDEN IN YORKSHIRE

40 **LAW, John.** CATALOGUE DESCRIPTIVE AND HISTORICAL OF THE RARE AND INTERESTING PLANTS, now in the Conservatories and Pleasure Grounds of the Sheffield Botanical Gardens. London: G. Mitchell, Red Lion Court; and sold by all booksellers. 1849. **£ 385**

SECOND EDITION ENLARGED. 8vo, pp. xi, [i] blank, [13]-105, [1], blank; engraved frontispiece; original green cloth, the upper cover with a gilt cartouche enclosing the title.

The Sheffield Botanical and Horticultural Society was formed in 1833 and, by 1834, had obtained £7,500 in funding. In total, approximately £18,000 was raised by selling shares at £20 each, permitting the purchase of 18 acres of south-facing farmland from the estate of local snuff manufacturer Joseph Wilson. The Scottish horticulturist Robert Marnock designed the gardens, creating fine walks that were ready to open in June 1836. A crowd of around 10,000 attended the opening.

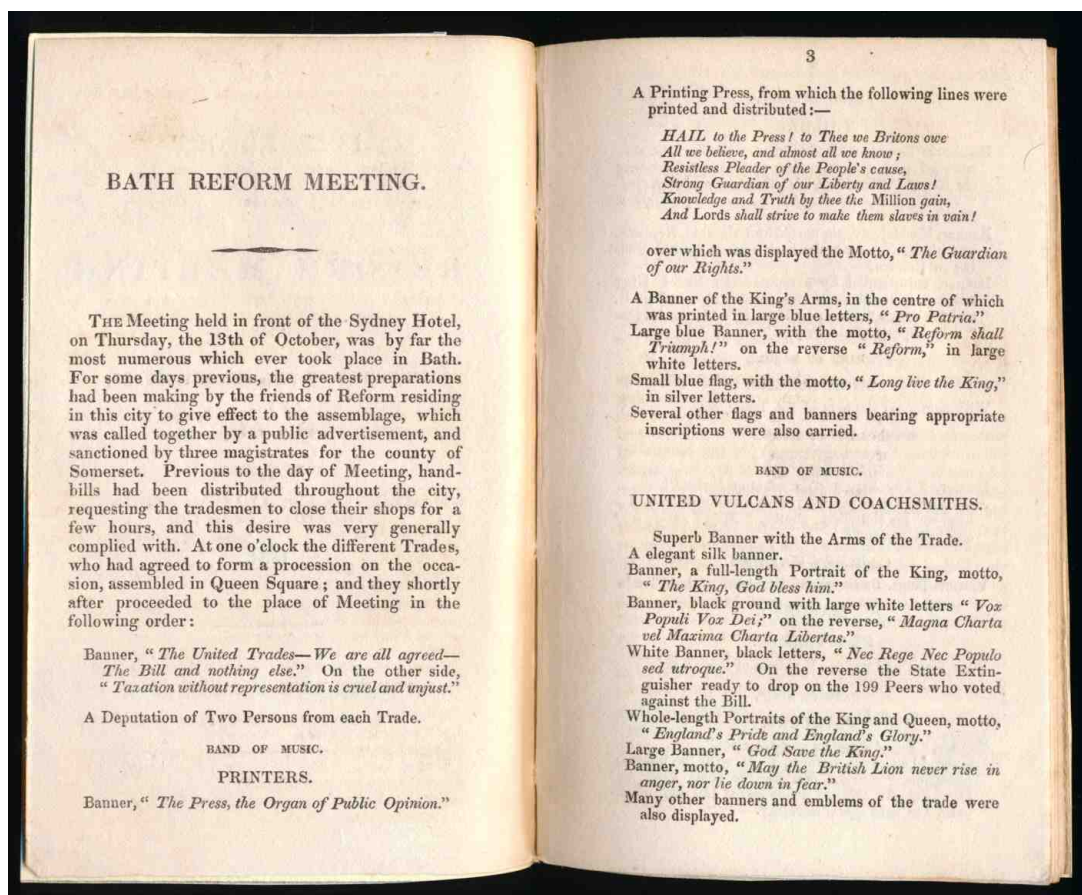
The original shareholders could not make the venture profitable and sold the Botanic Gardens in 1844 for £9,000, raised through £5 shares with a yearly subscription of 10s 6d per annum to pay for the gardens' upkeep. At this time, John Law (b. 1820), came from Scotland was employed as the third curator to manage the gardens. He quickly paid off a £3,000 debt the gardens had incurred, and with the surplus under his control, Law continued to improve the gardens until about 1856. He then set himself up as an independent landscape gardener, building speculator, and hotelier opposite the entrance to the Botanical Gardens. This venture did not work out for Law, who sold up in 1862 and left Sheffield for new opportunities.



The catalogue includes a host of exotic specimens, including aurantium (common sweet orange), Seville oranges, lemons, seventy different species of camellias, several scores of different species of fuchsia, sugar cane, coffee plants, numerous cacti, fragrant olives, Egyptian papyrus, and orchids, which had a house to themselves and occupied about ten pages of the catalogue. In addition, there were many other rarities as well as hundreds of hardy plants and trees in the open gardens. There was also a rose garden and another area reserved for rhododendrons. The catalogue was issued so that visitors could refer to a number attached to each plant, totalling some 1,222 plants, with descriptions including Latin and English names, date of introduction, origin, and notes.

The first edition of the catalogue, running to only twenty-two pages, was issued in 1847 and included only the prized plants contained within Sheffield Botanical Gardens. The 1849 edition was expanded to include the general collections and helpfully also added the location of the plants, giving the possibility of creating almost a virtual reconstruction.

OCLC records four copies in the UK, at the British Library, Leeds, York and the Royal Botanical Gardens, Kew, and copies in North America, at the Peabody, Harvard and the New York Botanical Garden Library.



### HIGHLIGHTING 'THE STRENGTH OF THE NATION'S WISH FOR REFORM'

41 [MAINWARING, Rowland]. A FULL REPORT OF THE REFORM MEETING HELD IN FRONT OF THE SYDNEY HOTEL, BATH, on Thursday, October 13th, 1831. Bath, Printed by H. E. Carrington, Chronicle Office, 1831. £ 385

FIRST EDITION. 12mo, pp. 28; several page numerals cropped, title minimally spotted; in recent marbled wraps.

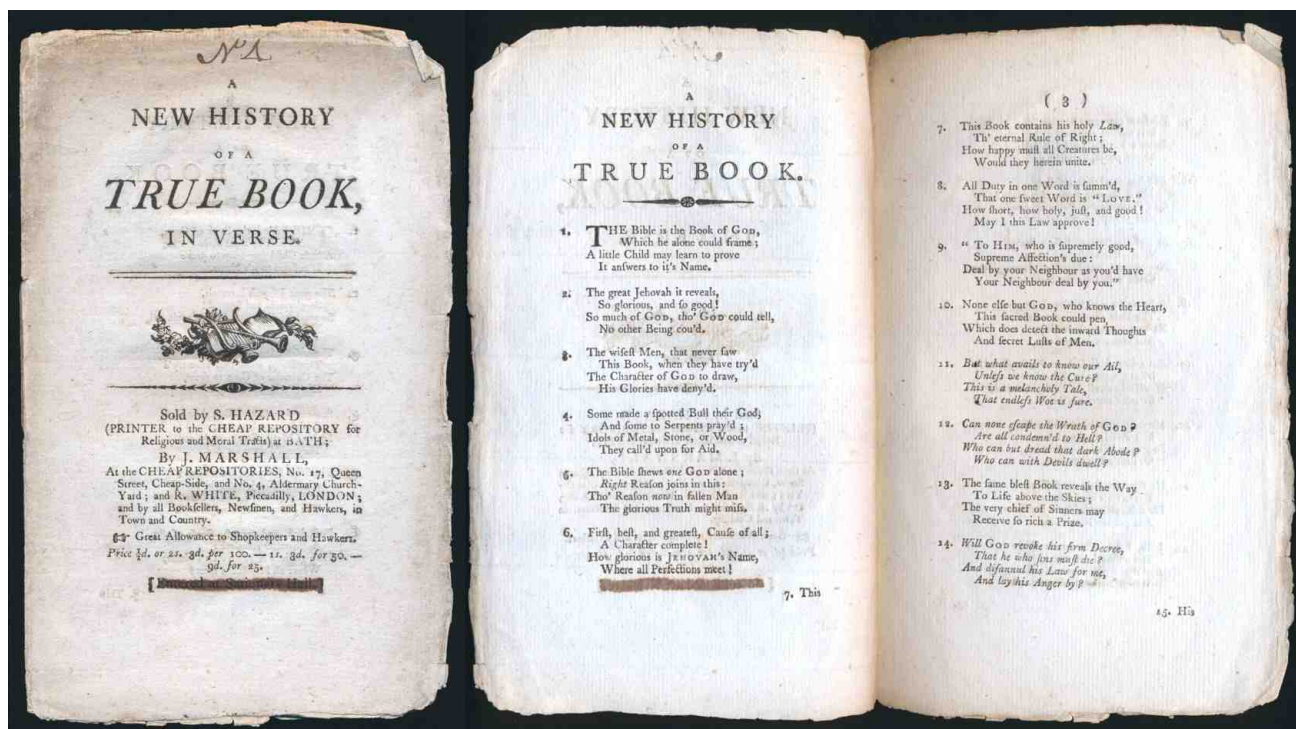
Rare first edition, apparently unrecorded, of this work highlighting the unrest throughout the country - here in Bath - following the House of Lord's rejection of the second Reform Bill.

The present first hand commentary of the unrest in Bath, opens with a very detailed description of the procession with floats and bands, giving the inscriptions of banners verbatim, names the trades represented, including the printers who printed and distributed a rhymed handbill celebrating the freedom and power of the press, the text of which is given in full. The anonymous author (though perhaps the printer himself, 'H.E. Carrington at the Chronicle Office') reckons that 22,000 people densely packed the centre of Bath to listen to the speeches and addresses. The open-air meeting was organised, chaired and opened by the retired naval officer Rowland Mainwaring (1783-1862) who supported the liberal case in Bath.

'There was great indignation in Bath when the Lord's rejected a second Reform Bill after it had passed the Commons on 7th October, 1831. "The intelligence reached this city in the afternoon of 8th October and was generally received with feelings of the deepest regret." A meeting was therefore held on Thursday, 13th

October, to show the Lords what the people of Bath thought of their conduct. It began with a procession down Pulteney Street with bands playing and banners supporting the Whig government, and then 20,000 people gathered in front of the Sydney Hotel to hear the speeches in favour of reform. It was a striking, and a peaceful, demonstration and the many that took place all over the country must have impressed the Lords with the strength of the nation's wish for reform, and hastened their decision to hold it up no longer' (see *Bath in the Age of Reform (1830-1841)*, edited by John Wroughton, 1972, p. 23).

Green, *Bibliotheca Somersetensis*, p. 438; not in OCLC, COPAC, or any other library catalogue or database consulted.



### DRIVING THE MESSAGE HOME TO YOUNG CHILDREN

42 [MARSHALL, John *Publisher*]. A NEW HISTORY OF A TRUE BOOK, in Verse. Sold by S. Hazard (Printer to the Cheap Repository for Religious and Moral Tracts) at Bath; By J. Marshall, At the Cheap Repositories, No. 17, Queen Street, Cheap-Side, and No. 4, Aldermay Church-Yard; and R. White, Piccadilly, London; and by all Booksellers, Newsmen, and Hawkers, in Town and Country. Great Allowance to Shopkeepers and Hawkers. Price 1d. or 2s. 3d. per 100. — 1s. 3d. for 50. — 9d. for 25. [Entered at Stationers Hall]. [1795]. £ 450

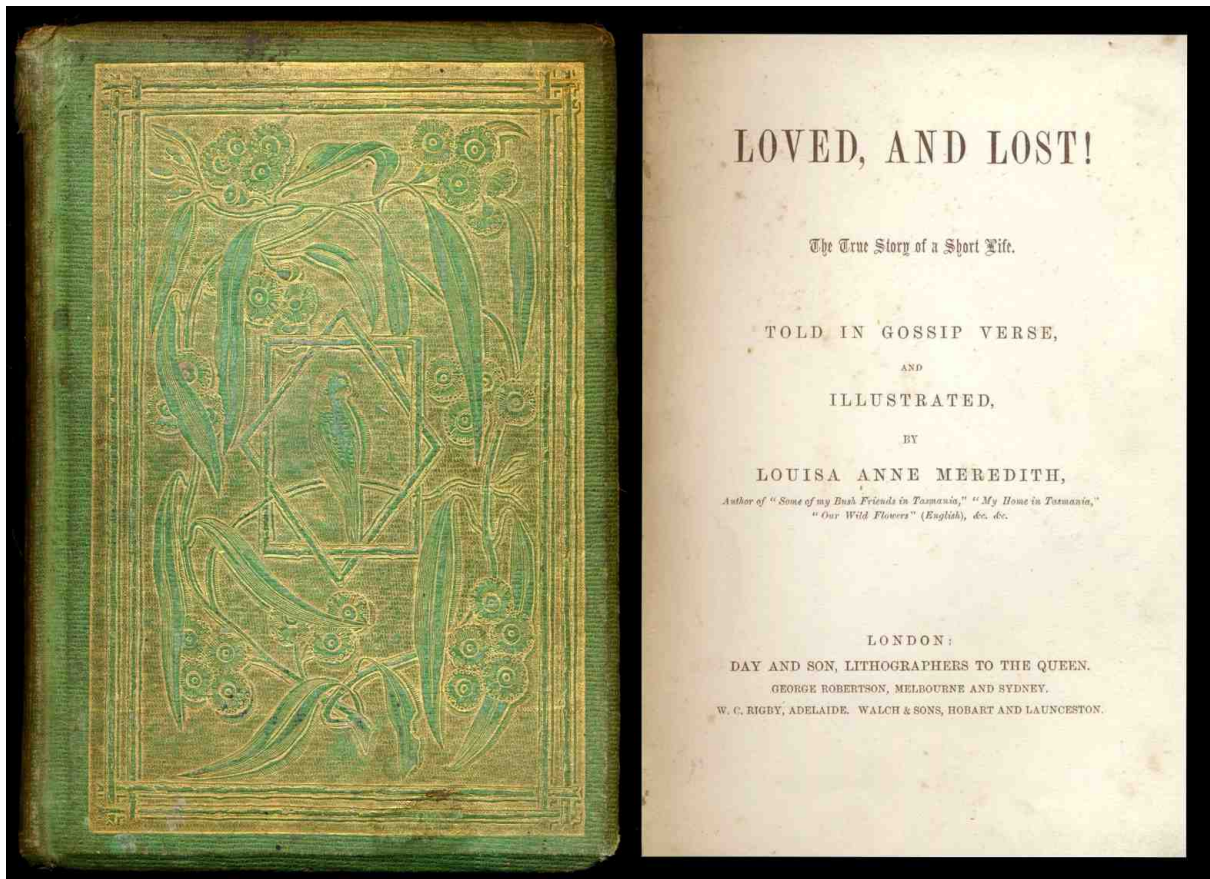
8vo [19 x 12 cm (7.5 x 4.5 inches)]; pp 12; uncut and stitched as issued.

A moralistic poem trying to capture the essence of the Bible story with occasional embellishments in the third person printed in italics to drive the message home. Although anonymous and somewhat crudely constructed, the verses would nevertheless have made a good impact on the reader, and are eminently quotable too.

The 86 stanzas written in common or ballad metre designed to neatly dovetail into publications sold by the chapmen and hawkers. The verses opens with the lines 'The Bible is the Book of God, / Which he alone could frame; / A little Child may learn to prove / It answers to it's Name.' and retell key biblical events. The eleventh and twelfth stanzas has one of the many asides in the third person 'But what avails to know our Ail, / Unless we know the Cure? / This is a melancholy Tale, that endless Woe is sure. / Can none escape the Wrath of God? / Are all condemn'd to Hell? / Who can but dread that dark Abode? / Who can with Devils dwell?' Jesus appears at stanza 21 to save mankind from sin. The verses do not contain the life of Christ in any chronological order but incorporates events as the a series of moral teachings, thus the death of Christ comes before the three wise men and is followed by the loves and fishes. Stanzas eight to eighty-two 'Satan has vary'd his Assaults, / But never could prevail; / The Church is founded on a Rock, / A Rock which cannot fail. / The Jews, who from their Unbelief, / Were scatter'd all abroad, / Are kept from all the World distinct, / And shew the Truth of God. / But *Christians* know the sweetest Sign, / To prove the Bible true, / Who feel it's Energy Divine / Their Passions to subdue.'

A copy of this edition held at Toronto in the Joseph Crawhall collection of chapbooks which also has the line at the foot of the title page 'Entered in Stationers Hall' crossed out in ink and 'N° ?' inscribed at the head - probably a booksellers code?

OCLC locates five copies at National Library of Scotland, Oxford, Stanford and Toronto - this last as part of the Joseph Crawhall collection of Chap Books.



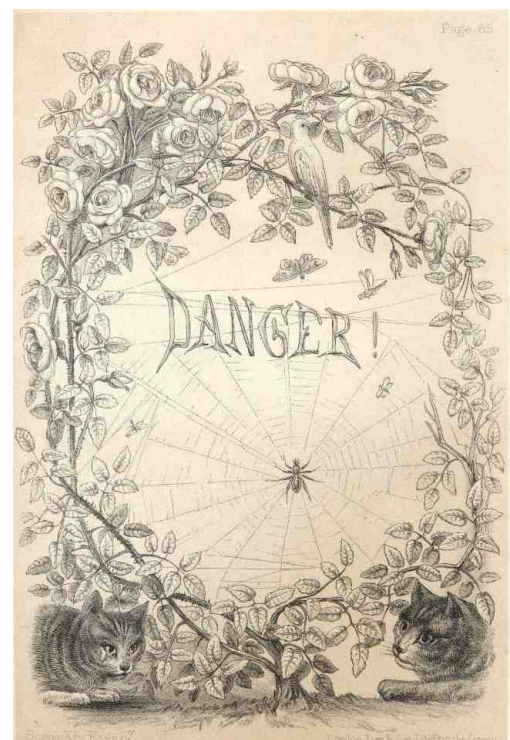
EARLY WORK ON THE PRESERVATION OF WILDLIFE, BY  
'A NATURALIST BY FORCE OF CIRCUMSTANCES'

43 **MEREDITH, Louisa Anne.** *LOVED, AND LOST! The True Story of a Short Life. Told in Gossip Verse and Illustrated by Louisa Anne Meredith...* London: Day and Son, Lithographers to the Queen... [1861]. **£ 350**

**FIRST EDITION.** 8vo, pp. 96, text printed in buff, pagination including 16 tinted lithograph plates, also 30 wood engraved capitals and text illustration from the authors designs; original decorated green cloth, the boards with a design also after the author incorporating the lorikeet.

An uncommon children's work, ostensibly on the life and death of a lorikeet parrot, but more importantly an early work on the preservation of wildlife.

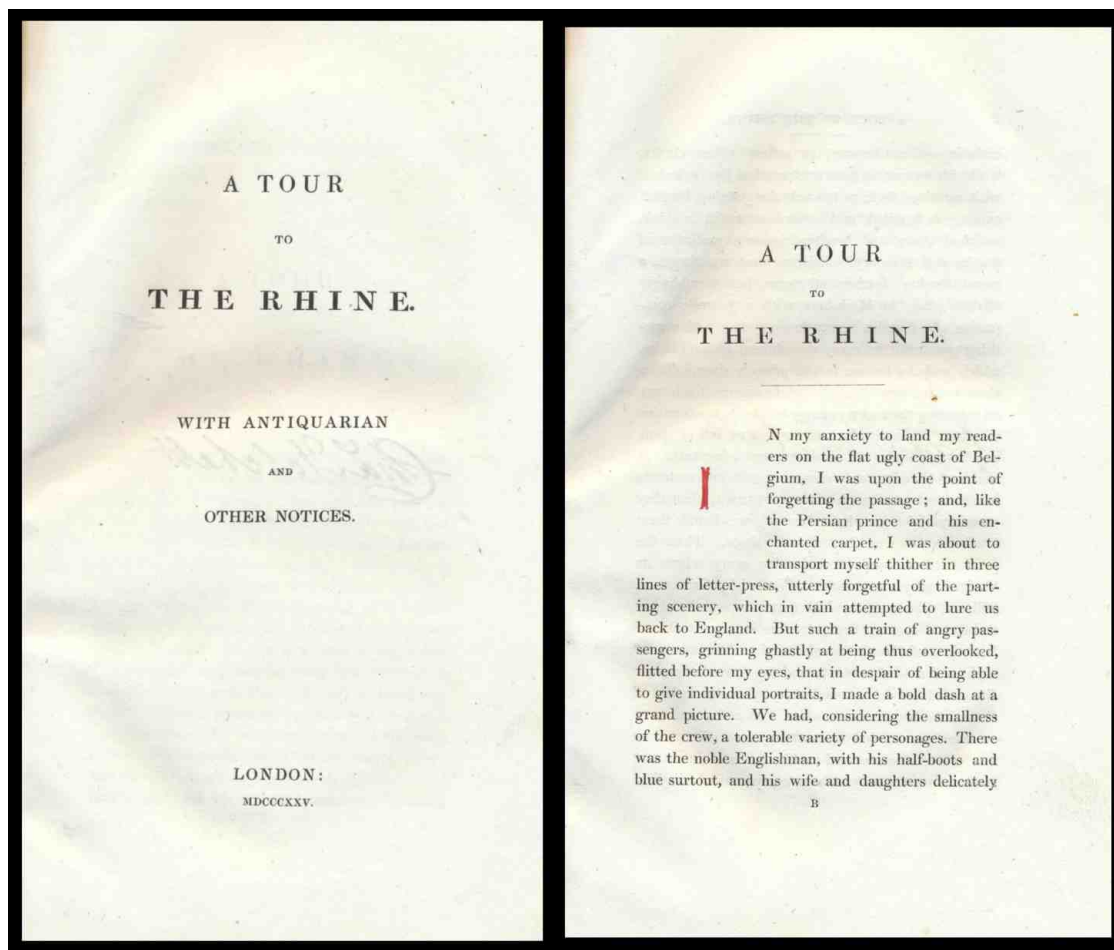
'A far more serious conservation message is contained in the works of Louisa Anne Meredith (1812-1895), one of the most notable proponents of conservation in the mid to late nineteenth century. *Loved and Lost!* is her story in verse of the life of an injured lorikeet, set within her own family home. Meredith's enthusiasm for her subject was apparent in her preface to *Loved and Lost!*, called 'Greeting! My Dear Young Readers'. A strong authorial voice promotes the importance of protecting the native fauna. Based on a true story, the plot revolves around the recovery then demise of a lorikeet adopted by the author's family. The lorikeet, named Polly by the children, arrives in the Meredith household with a damaged wing. Much loving attention is bestowed on Polly, even though Meredith impresses upon her readers the imperative that it was a wild bird that belonged in the wild. The death of the bird is duly grieved in the chapter called 'Parting'. 'The family's efforts to rehabilitate the lorikeet are illustrated with lithographic plates created from Meredith's own artwork. Botanical line drawings embellish the initial words to each chapter, at times forming trellis work borders. 'The images show a deliberate composure and attention to minute detail whether the subject is a flower, a bird, or a child's hand.' [O'Conar]



Louisa was to marry her cousin Charles Meredith (1811–1880) on the 18 April 1839 and they set sail for a new life in New South Wales. It was in Tasmania that she settled and became an important writer and naturalist documenting nineteenth century life in her adopted land. As the *Australian Dictionary of Biography* notes, she was remembered as ‘A poet in feeling, an artist by instinct, a naturalist by force of circumstances, a keen botanist, and an ardent lover of landscape scenery.’

The work appears to have been unsuccessful as a gift book for children. Possibly the idea of conservation as a subject for a juvenile audience was too novel, and at 7s 6d probably too expensive. We have failed to find any review of the work and indeed it was remaindered just over a year later.

See Joanna O’Conar, *Bottersnikes and Other Lost Things a Celebration of Australian Illustrated Children’s Books*, Melbourne University Publishing, 2010; OCLC records four copies in the UK, at the National Library of Scotland, Liverpool, Cambridge and the British Library, and copies in North America, at Yale, Virginia, Princeton, Duke, Dalhousie, British Columbia and Alberta.



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

44 [MEREDITH, William George]. A TOUR OF THE RHINE. With Antiquarian and other notices. London: [Printed by S. and R. Bentley, Dorset-street] MDCCCXXV [1825]. £ 2,250

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

Meredith, together with Isaac Disraeli and his son (and future Prime Minister) Benjamin, decided to embark on a bibliographic, artistic, and gastronomic tour of the Rhine in July 1824. At that time, William Meredith was informally engaged to Sara, Benjamin's sister, and Benjamin had grown restless from being articled to a firm of solicitors, and also suffering from depression, therefore felt that some foreign travel might effect a cure. Benjamin Disraeli had befriended Meredith while both were undergraduates at Oxford and had jointly written a comical play, although Meredith was also described as 'bookish, rather pompous and long-winded' although the text of the tour belies this opinion. Still, he was the heir to a fortune—hence the informal arrangement of his engagement, as the Meredith family were not altogether convinced that William should marry a Jew, even one that had been baptised.

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

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

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

After making a tour of the various sights at Mechlin, 'We returned to our inn to dinner, and invigorated by a feast on oysters and lettuces, and enlivened by a capital bottle of *vin de Tours*, we sallied forth to view Mechlin, and, having wandered about for some time, stumbled by mere chance on the shop of one Van Broen, whose collection of 100,000 volumes is scattered over his house and offices in the most laughable disorder. So numberless are his treasures, and so many cargoes from sales are continually pouring in, that he can neither catalogue nor even arrange them. There may be found marshalled on the dusty *plutei*, or for lack of room on the floor, the most unheard-of rarities, and we revelled amidst heaps of undiscovered productions of early printers, quaint old tomes garnished with woodcuts unrivalled for rudeness, lives of saints, and other treasures, which in England would be instantaneously invested with Lewis's best rough morocco, and occupy a principal shelf in the library of some distinguished bibliomaniac.' Purchasing piles of books appears to have been one of the chief objectives of this tour, for at Brussels, 'We passed the chief part of this morning in the house of a quaint old bookseller, Verbeyst. Seemingly ignorant in bibliography but singularly alive to profit, careless when his own advantage is not concerned, and seriously averse to discount in any shape...'

We passed the chief part of this morning in the house of a quaint old bookseller, Verbeyst. Seemingly ignorant in bibliography, but singularly alive to profit, careless when his own advantage is not concerned, and seriously averse to discount in any shape, he has amassed sufficient to build himself a *maison de campagne* with gardens, whither he intends shortly to transfer his countless *tomes*. Meantime his ancient blue coat is not released from its servitude, and he still breakfasts on bread and

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

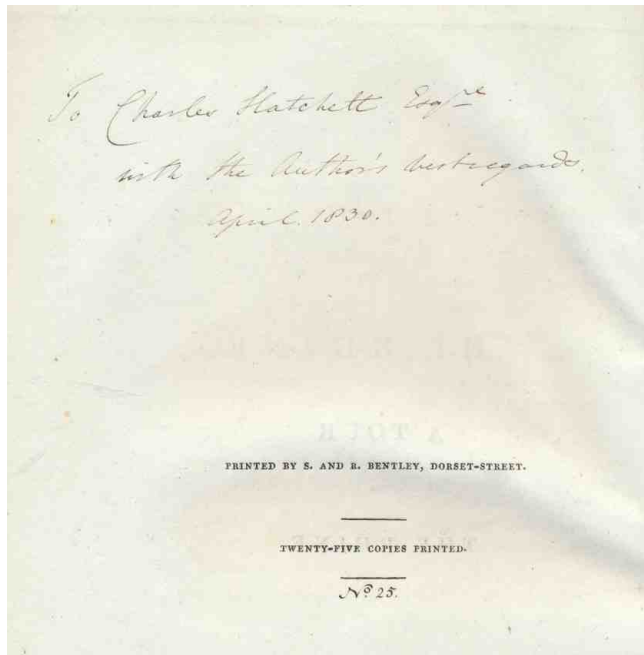
Between Aix and Cologne, they 'slept at Juliers, a small town strongly fortified. The road thither was bad, and the country uninteresting. We supped in company with a motley assemblage, consisting of the portly burghers of the town, mixed with merchants and others... Bursts of laughter at the solemn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

Collecting old books and gluttony were not their only excusable vices, as they took every opportunity to attend the opera. At Frankfurt, 'The house itself is gloomy and shabby, but we understood it was in contemplation to build a new one: the orchestra is good, and very well conducted, and the singers are deservedly admired... we saw the operas of Medea by Cherubini and Mozart's Zaubersflöte. Mademoiselle Rotthammer and Messrs. Dobler and Rieser were the principal singers. The taste in music is decidedly in favour of the style of Weber; and the more trumpets and thunderstorms a composer can introduce, the surer he is of success.' At their next stop, Darmstadt, more opera was enjoyed, this time Rossini's Otello. Not that they did

not take time to visit every picture gallery, private collection, church, cathedral, or imposing building of any kind. At Schwetzingen, 'The gardens there contain 180 acres, laid out in the most fanciful manner, adorned with berceaux, temples, ruins, mosques, and groves, in a most elaborate imitation of nature, though art will everywhere peep through the flimsy covering of German taste. One wanders from an Acis and Galatea shivering in the middle of a basin of water to an aviary, where a grand collection of birds salutes you with an aquatic discharge from their throats; then the temple of a Grecian deity is elbowd by a Turkish mosque, with

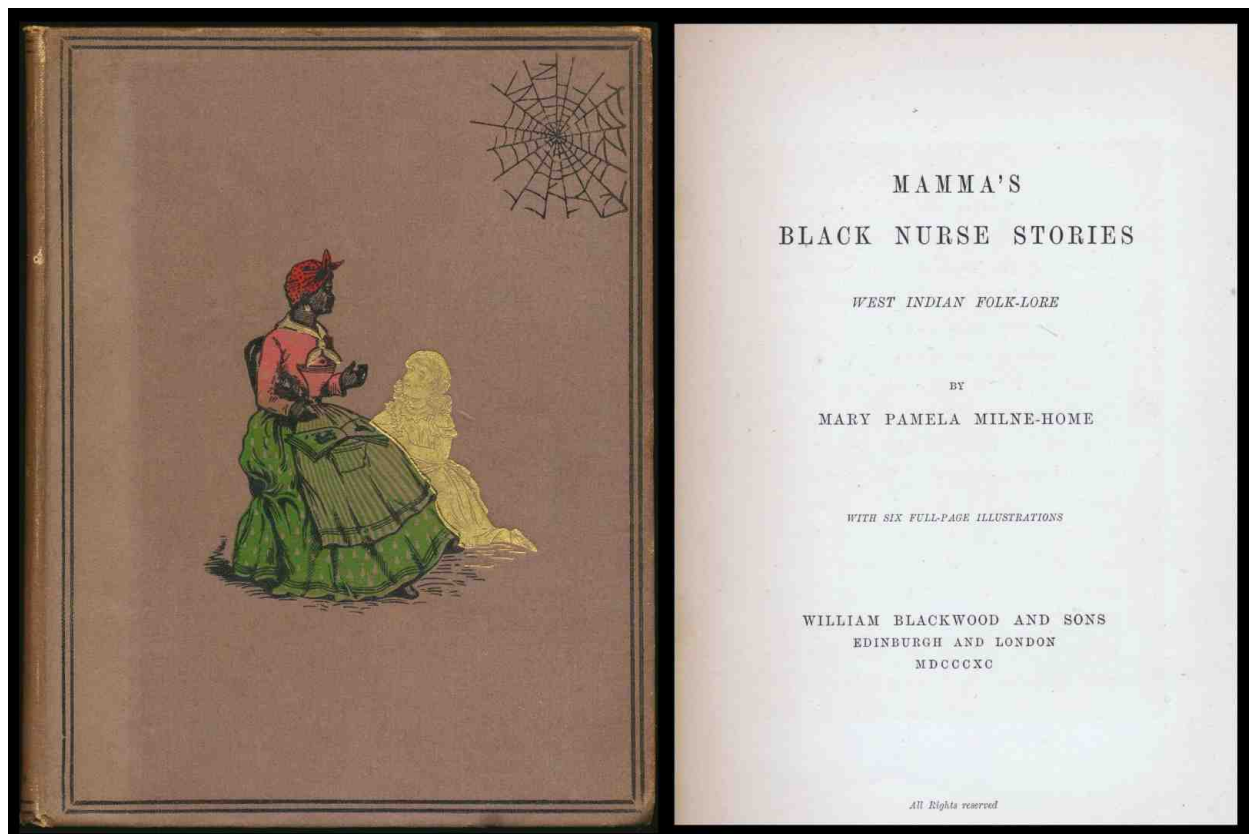
minarets and cloisters to match, kept by a Turkish sultana in the form of a huge and ugly German woman.'

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



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

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

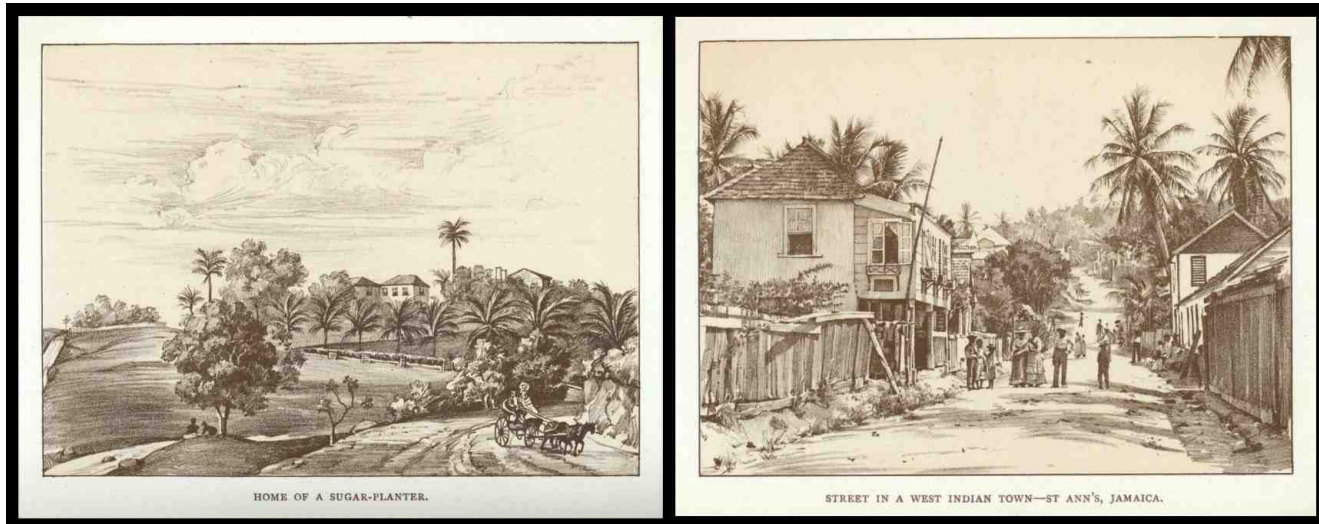


## ‘WEST INDIAN FOLK TALES BEARING TRACES OF THEIR AFRICAN ORIGIN’

**45 MILNE-HOME, Mary Pamela.** MAMMA'S BLACK NURSE STORIES. West Indian Folk-Lore... William Blackwood and Sons, Edinburgh and London. 1890. £ 385

**FIRST EDITION.** 8vo, pp. x, [ii], 131, [1] blank; with six engraved plates; some toning to half title, otherwise clean throughout; in the original light brown publisher's cloth, spine lettered in gilt, upper board with central vignette of a black lady reading to a young children, printed in red, pink, green and gilt, lightly sunned and rubbed, but overall a very good copy.

Scarce first edition of this group of West Indian tales, likely incorporating recollections from the author's own childhood, though in her foreword she is keen to convey the reticence that black people exhibited at the time, as confident orators: 'Whether it is that the great spread of education causes them to fear ridicule on the part of white questioners, or that systematic discouragement of the clergy of all sects is beginning to take effect at last, certain it is that any one seeking to take down tales from the lips of a Negro will have to spend much time, patience, and persuasion ere the narrator will cease to say, "Dat foolishness; wonder Missis car to har dat"' (p. 2).



Reviews were generally favourable, one stating: 'Mary Pamela Milne Home prefaces her collection of West Indian folk tales entitled *Mamma's Black Nurse Stories*, with an interesting little paper on their characteristics and their affinities with similar lore of other races. We regret, with her, that the number of tales obtainable is so small. The negroes, it appears, can hardly be induced to tell their 'A nansi' stories to grown up white people, while they will lavish them freely upon the children under their charge. The spread of education and the systematic efforts of the clergy of all denominations to repress superstition in the West Indies, are the causes suggested by the author for the unwillingness of even those negroes who are reputed to tell A nansi 'tory fine' to display their gift to a sympathetic listener. As we might expect, the West Indian folk tales bear traces of their African origin. They contain, for instance, allusions to lions, tigers, and monkeys - animals not found in the West Indies. The name 'A-nansi' which describes the group of stories most frequently told to children, is also of African derivation' (*The Literary World*, vol XLII, 1890, p. 193).

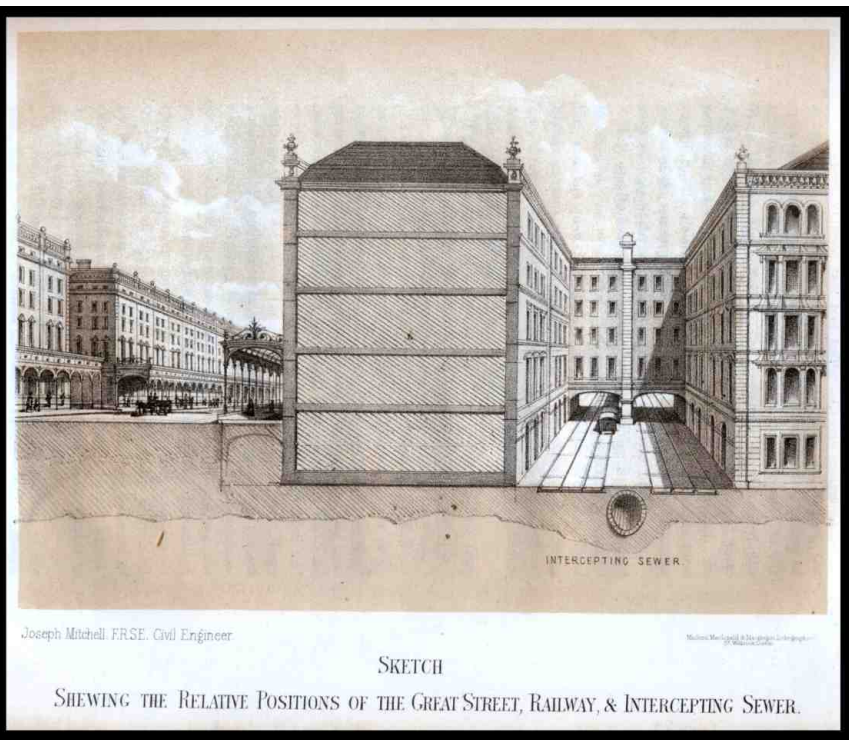
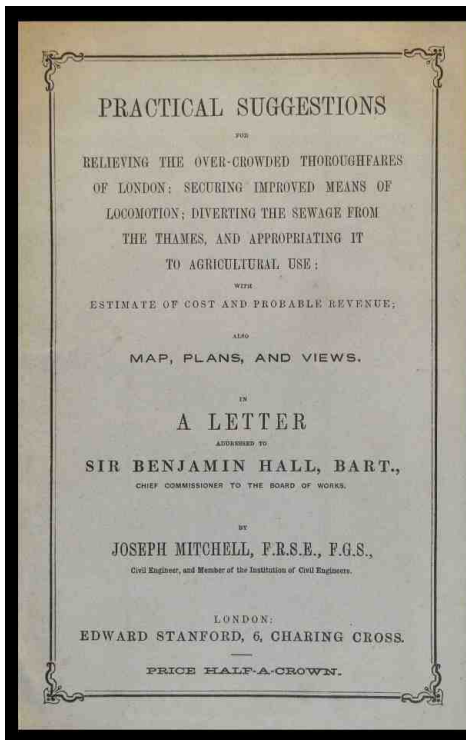
Unsurprisingly, Mary Pamela Milne-Home (née Ellis) had West Indian connections. Born in Dover to Irish parents in 1860, her father, Major Charles D.D. Ellis, was stationed with the 60th Rifles at Fort George in Jamaica during her childhood. She later became the second wife of David Milne-Home, an MP and Border laird. Widowed in 1906, she remained in England until the death of her mother in 1924. Afterward, she and her son purchased the estate of Five Rivers in Trinidad, clearly the West Indies held a strong attraction for her as she never regretted moving there, apart from one brief visit to England.

In a brief obituary notice in 1936, she was described as taking a 'deep interest in the social and industrial welfare of the colony and was ardent worker in the cultural uplifting of young girls, lending her experience and other aids to clubs which had as their objects the intellectual and cultural improvements of the coming womanhood of the colony.'

OCLC records four copies in the UK, at the British Library, Oxford, Aberdeen and the National Library of Scotland, and several more in North America, at NYPL, North Carolina, Miami, Princeton and Boston Public Library.

## BETTERING HEALTH AND RECREATION IN THE METROPOLIS

**46 MITCHELL, Joseph.** PRACTICAL SUGGESTIONS for Relieving the Over-crowded Thoroughfares of London; Securing Improved Means of Locomotion; Diverting the Sewage from the Thames, and Appropriating it to Agricultural Use... London: Edward Stanford, 6, Charing Cross. 1857. £ 550



**FIRST EDITION.** 8vo, pp. 26; with large folding tinted lithographed plate of Hyde Park, folding tinted lithographed plate showing the railway over Waterloo Bridge, and two tinted lithographed sketches, plus a folding London map with some thoroughfares coloured; some light foxing, but generally clean throughout; bound in the original grey printed publisher's wraps, expertly rebacked, some toning and chipping to corners and extremities, but still a very good copy.

Scarce first edition of this report produced as a result of a series of parliamentary committees concerned with overcrowding in London.

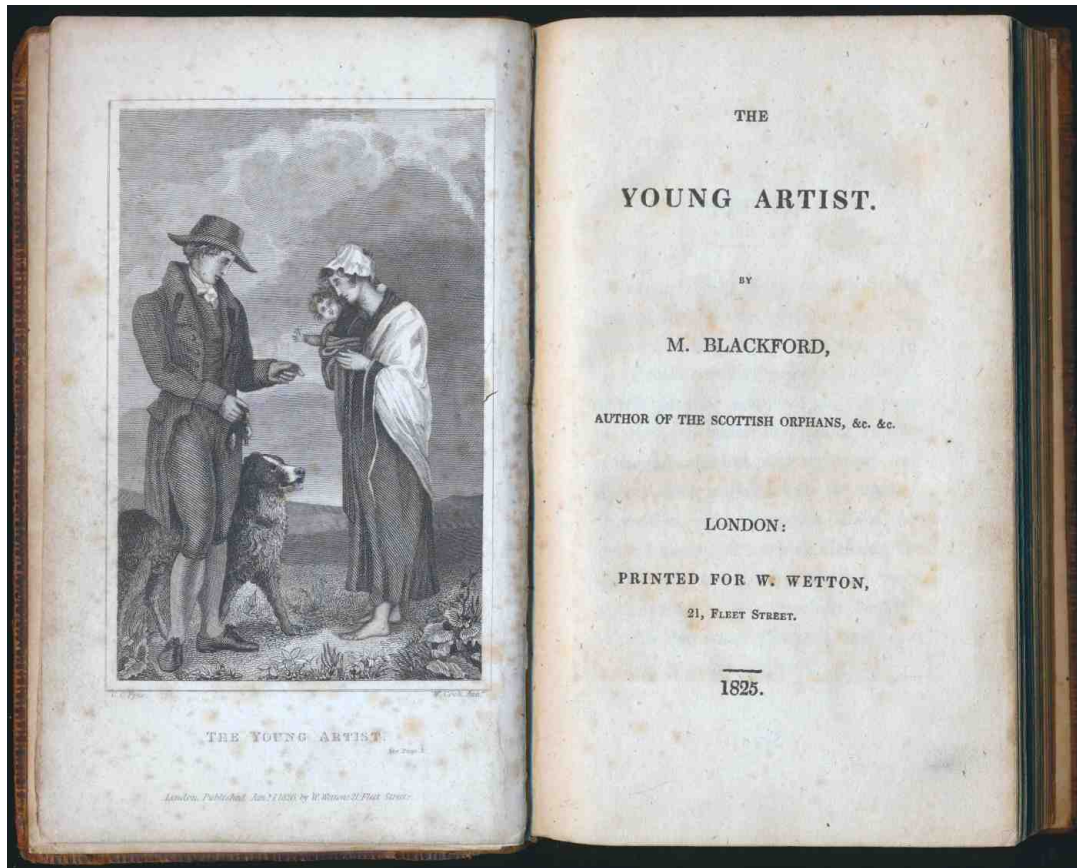
'Apart from the disadvantage and great loss sustained by people in business, from the choking up of the thoroughfares of the Metropolis, the present condition of things interposes a serious bar to the ordinary intercourse of friend with friend; and the jaded and worn-out appearance of the holiday crowds who have toiled to the Parks, with the purpose of breathing for a brief space a purer atmosphere, show that, even in the matter of health and recreation, the subject demands earnest and immediate attention' (p. 5).



Mitchell proposes a single grand street running from Kensington Palace to the East End. Alongside this street would be a railway with a branch from Lincoln's Inn Fields to Waterloo. Another part of the scheme involved the pressing problem of sewage disposal, with Mitchell arguing the case for an intercepting sewer running beneath his great street and adjacent railway. The rear folding map shows London out to Battersea at one end and the Isle of Dogs and West India Docks at the other end in the North Belsize Park across to Hackney - with the proposed 'New Street and Railway'.

Joseph Mitchell (1803-1883) was an important civil engineer who began his career as an apprentice under Thomas Telford when the construction of the Caledonian Canal was in progress. From 1824 until his retirement in 1867, Mitchell held the post of Inspector of Highland Roads and Bridges, and was instrumental in the projection and building of several railways. This experience well placed him to advise on a solution to the London sewage and congestion problem. His ideas rather fell on deaf ears, however they clearly prelude those of Joseph Bazalgette's design and implementation of a sewerage system for central London. Probably if Mitchell had offered his plan just a year later when the 'Great Stink' was at it's height he may have had some more success.

OCLC records copies in the UK at UC London, British Library, National Library of Scotland, Manchester, Cambridge and the Bodleian, and one in North America, at Columbia.



AIMING 'TO CONVERT THE DISAGREEABLE OVERBEARING CHILD,  
INTO AN AMIABLE AND EXEMPLARY WOMAN'

47 **MONCRIEFF, Lady Isabella** [Pen name 'Mrs. BLACKFORD']. **THE YOUNG ARTIST.** By M. Blackford, Author of The Scottish Orphans, &c. &c. London: Printed for W. Wetton ... 1825. £ 385

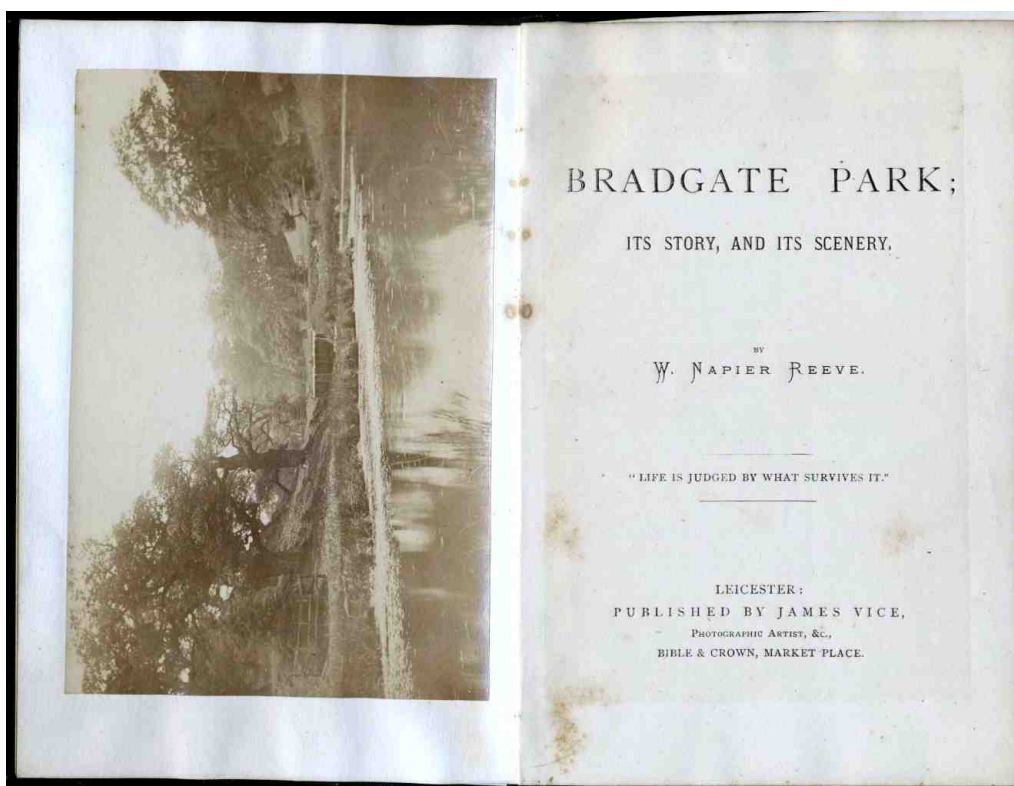
**FIRST EDITION.** 8vo, pp. [ii], iv, 187, [1] blank; with engraved frontispiece; some light foxing in places, but generally clean throughout; bound in contemporary sprinkled calf, expertly rebaked with the original spine (tooled in gilt with morocco label lettered in gilt) laid down, some rubbing to extremities, but overall a very good copy.

Uncommon first edition of this early juvenile novel by 'Mrs. Blackford', offering moral lessons to young girls and aiming 'to convert the disagreeable overbearing child into, an amiable and exemplary woman'.

Mrs. Blackford is keen to state in her preface that 'In the present composition my aim has been to assist my young readers in the delicate, but very necessary task of correcting early defects of temper; disposition, and character - those defects, I mean, into which children are apt to fall, during the first ten years of their lives, if not carefully watched by their Parents or Teachers, and often in spite of such vigilance'. She further goes on to discuss the characters in *The Young Artist*. 'In Mary may be seen a disposition, which is to be found but too commonly in girls of her age, and which every Mother who attends to her daughter's education ought resolutely to check, no less with a view to present comfort, than to future happiness - I speak of that feeling of discontent and dissatisfaction with what is already possessed - that continual craving for fresh amusements, and pleasures, which produces an incessant restlessness of mind, and incapacitates its unfortunate possessor for any solid and rational enjoyment. The contrast between the two girls is intended to illustrate, on the one hand, the natural consequence of allowing a child to grow up, without being taught the most necessary of all lessons, how to regulate her passions; and, on the other hand, to show how fully adequate a due sense of religion and virtue is to correct even the most unpromising temper' (pp. i-iv).

Lady Isabella Moncrieff (1775–1846), who wrote under the name of Martha Blackford, was a Scottish writer of numerous children books. Most of her novels are set in Scotland, Moncrieff explaining that she did this in order to get English readers to have a sense of “the manners and habits of their northern neighbors” and to impress them with “the grandeur of the Scottish scenery”. Her other works include *The Eskdale Herd-Boy* (1819); *The Scottish Orphans: a Moral Tale* (1822); *Arthur Monteith: a Moral Tale* (1822); *Annals of the Family of McRoy* (1823); *William Montgomery* (1829); and *The Orphan of Waterloo* (1844).

OCLC records two copies in North America, at Harvard and Florida, and five more in the UK, at the British Library, Oxford, Glasgow, St. Andrew's and the National Library of Scotland.



### WITH ORIGINAL ALBUMEN VIEW'S, BY A LITTLE KNOWN 'PHOTOGRAPHIC ARTIST'

**48 NAPIER REEVE, William.** BRADGATE PARK; It's Story, and it's Scenery... Leicester: Published by James Vice, Photographic Artist, &c., Bible & Crown, Market Place. [n.d., c. 1870]. **£ 285**

**FIRST EDITION.** 8vo, pp. 34; with three albumen views; apart from some light toning in places, a clean copy throughout; bound in the original green publisher's cloth, upper cover lettered in gilt and decorated in black, joints lightly rubbed, but still a very good copy.

First edition, rare issue complete with the original albumen views, of this history and guide to Bradgate Park in Leicestershire. The trade edition of the work (published in Leicester by T Chapman Browne), was issued under the authors pseudonym, 'Eliot Roscoe', without photographs, and therefore it seems reasonable to assume that the present copy, published under his real name, was produced in a limited number for relatives and close friends.

William Napier Reeve was a Conservative, Nonconformist, London solicitor who came to Leicester in 1842 to join the firm of William Freer in New Street. He became Clerk of the Peace (1879), Clerk to the Lieutenancy, Under-Sheriff, Under-Treasurer for the County, Clerk to the Lunatic Asylum, Clerk to the Visiting Justices of the Gaol, and Deputy Constable of the Castle. According to his obituary, he was 'a man of more than average ability and considerable intellectual gifts,' but the Minutes of "The Club" described him affectionately as 'our white-haired patriarch, the smallest amongst us in body, but perhaps the largest in heart and brain. He was also a prolific author, sometimes writing under the pseudonym, 'Eliot Roscoe', whose other works included *The Christmas Tree; a Leicester story* (1867) and *Letters to a young man* (1875); as well as the *Leicester Journal* publishing a series of his articles under the name of 'Father Austin'. However, his enduring literary work was *Chronicles of the Castle and of the Earls of Leicester* (1867) which is still in print today.



The publisher James Vice was also a stationers, bookseller, printer and Fine Art Galleries who flourished in Leicester from 1870 until later in the century when he moved to Nottingham. Photography of a local character must have been a profitable business with much of his output devoted to local portraiture etc.

OCLC records one copy of this issue, at the British Library, and no copies of the trade edition (by 'Eliot Roscoe'); no trace of this or any works with photographs by James Vice, active between 1870 and 1880.



#### FOR YOUNG CHILDREN FROM WELL-TO-DO HOUSEHOLDS

49 [NELSON & SON, Thomas]. THE GOOD CHILD'S PICTURE-BOOK of Pet Animals. Containing Sixteen Coloured Illustrations. Thomas Nelson and Sons, London, Edinburgh, and New York. [n.d., c. 1878]. **£ 300**

**FIRST EDITION.** 4to, pp. [ii], [16] leaves printed on one side only and 16 chromolithograph plates in full colour; neat repair to tear on one plate, otherwise apart from the occasional light mark in places, a clean copy throughout; in the original green publisher's cloth, stamped in gilt and black, minor surface wear (slight abrasion to upper board) and rubbing to extremities, but still a very good copy, inscribed on front free endpaper 'C. F. Innocent. October 30th 1878.'

Rare and attractive *Good Child's Picture-Book*, published by Nelson and Sons, with delightful coloured chromolithograph plates.

An expensive publication, the work was evidently produced to cater for young children from well-to-do households, with scenes of heroic dogs, playful cats, feeding rabbits, gallant ponies and even a red squirrel, pet lamb and tame deer thrown in for good measure, each with appropriate poem to accompany the scene. However, it is the closing scenes that are the most desirable, including children playing with dolls in their nursery, singing, and playing at house under an umbrella: 'at Umbrella Cottage we merrily live / And to friends, when they call, some nice apple we give'.

The publisher, Thomas Nelson, had died in 1861 and his sons William and Thomas Jr. continued on the business, the former concentrating his talents on the marketing side, the latter devoting his to editing and production.

OCLC records one copy, at Cambridge.



### 'A PLEASING AND INSTRUCTING VOLUME'

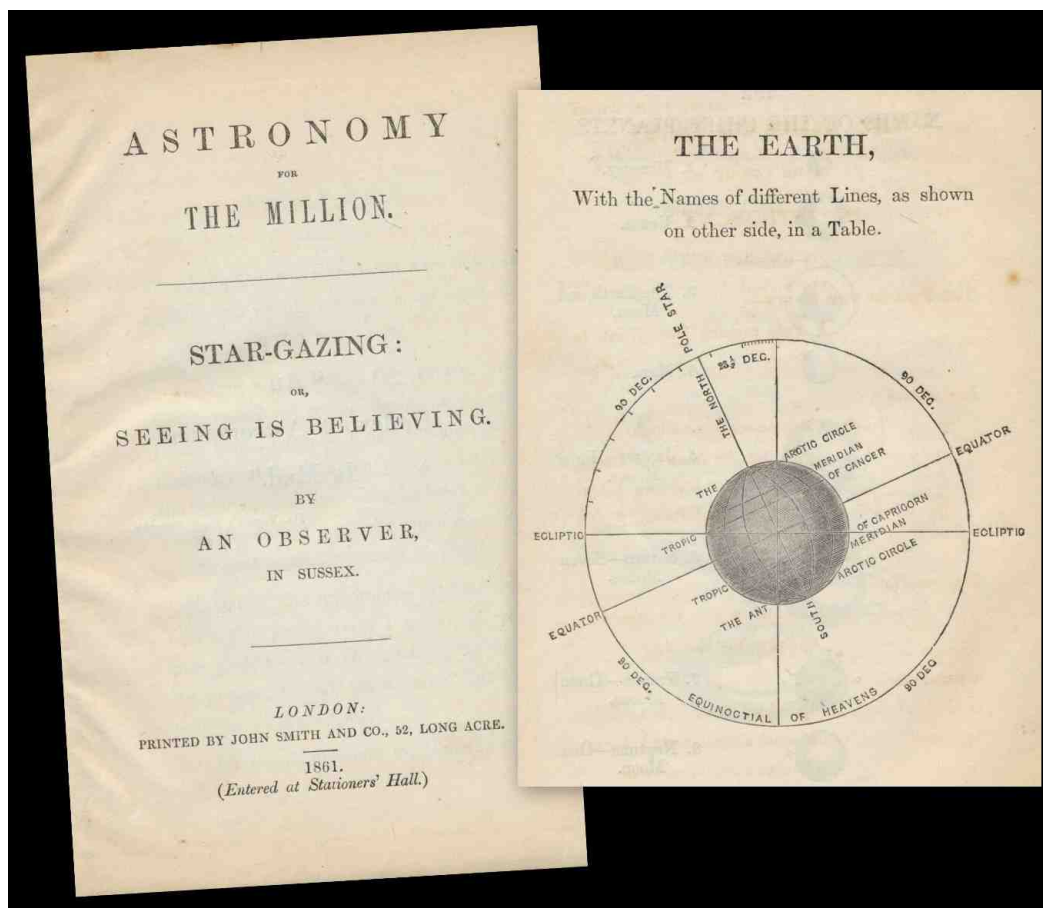
50 [NELSON, Thomas, *Printer*]. MEMORIALS OF EARLY GENIUS; and achievements in the pursuit of knowledge. London: Thomas Nelson, Paternoster Row; and Edinburgh. 1848. £ 250

**FIRST EDITION.** 8vo, pp. 320; with additional engraved frontispiece and title page (minor worming in gutter at head, not affecting the image or text – see image above); some light marking in places, otherwise generally clean throughout; in the original green blindstamped publisher's cloth, spine lettered in gilt, minor chaffing to cloth at fore edge of lower board, and minor sunning to spine, otherwise an unusually fresh copy.

Uncommon first edition of these *Memorials of Early Genius, and achievements in the pursuit of knowledge*, which as the anonymous author is keen to point out 'exhibit, afford evidence, no less, of the still higher worth of moral excellence, and the power of that divine teaching which the Gospel alone affords' (Preface).

The work was glowingly received by the critics, one reviewer aptly summing up the volume: 'Extraordinarily cheap, instructive, and engaging. It contains memorials of some of the most celebrated philosophers, artists, and poets. Interesting notices are given of Roger Bacon, Galileo, Isaac Newton, Michael Angelo, Raphael, Dante, Milton, Sir Christopher Wren, James Watt, and others. From the title it may possibly be supposed that the work chiefly consists of accounts of extraordinary feats of juvenility, such, however, is not the case. Most of the persons noticed gave indications of their peculiar genius in their youthful days, but their fame depends upon the works of their mature years. Chatterton, who is one of the subjects of this volume, however, died before he was eighteen. The history of this astonishing youth is full of melancholy interest. This is the second volume of Nelson's new and enlarged series of the British Library. The publishers of such works deserve encouragement' (*The Wesleyan Methodist Association Magazine for 1848*, vol. XI, 1848, p. 24).

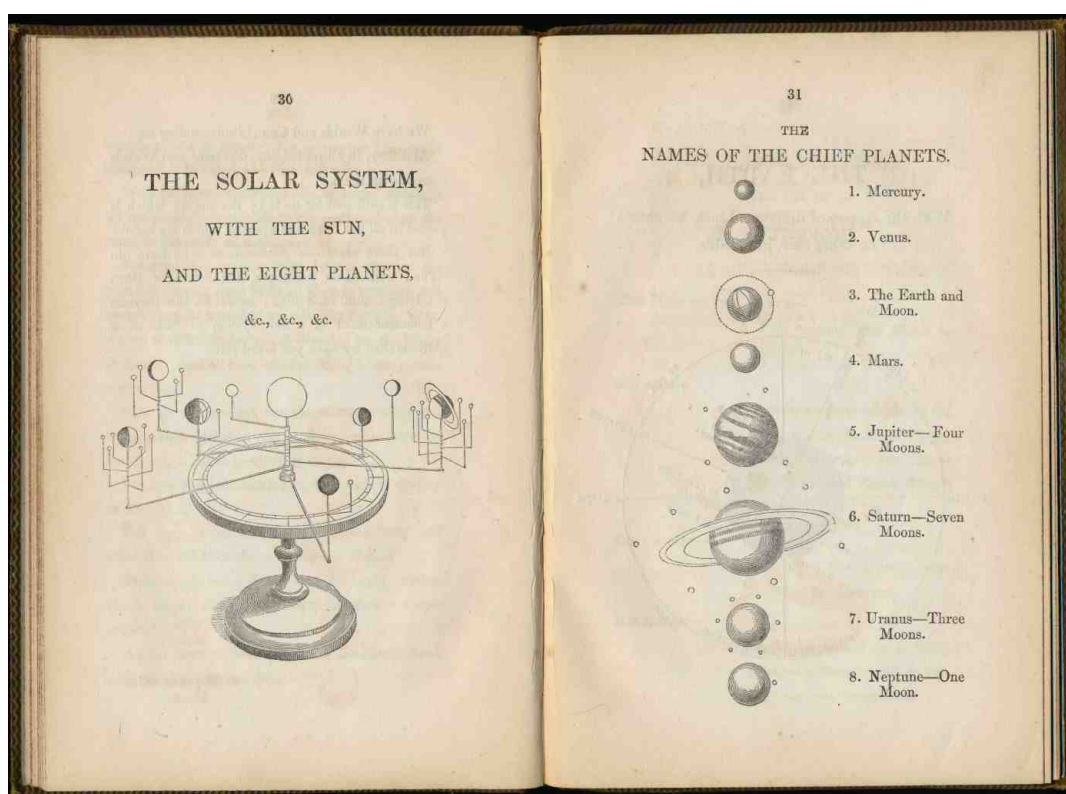
OCLC records two copies, at the British Library and Oxford.



**'INTENDED FOR THE MILLION' BUT SEEN BY FEW**

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

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

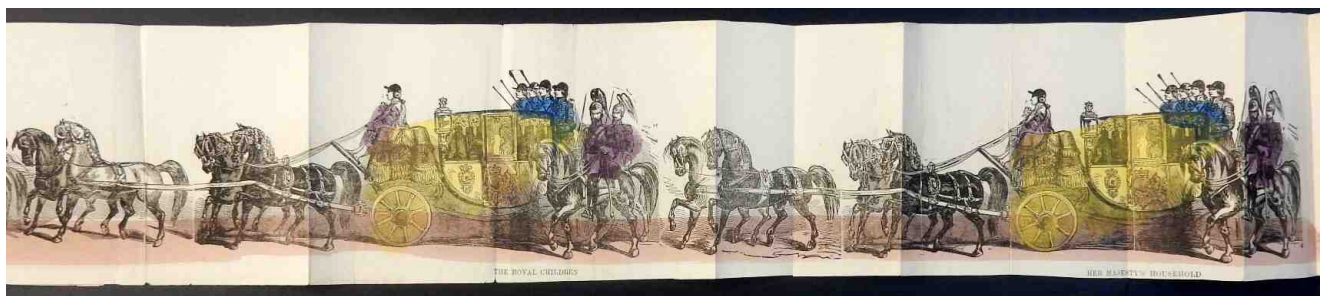


Rare first edition of this layman's guide, 'which treats on Astronomy in a plain and simple manner [and] is intended for THE MILLION.' The author, or self-styled 'observer, in Sussex', further go on to state that 'the style will be found very simple, when rightly considered, for you have only to place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

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

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

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



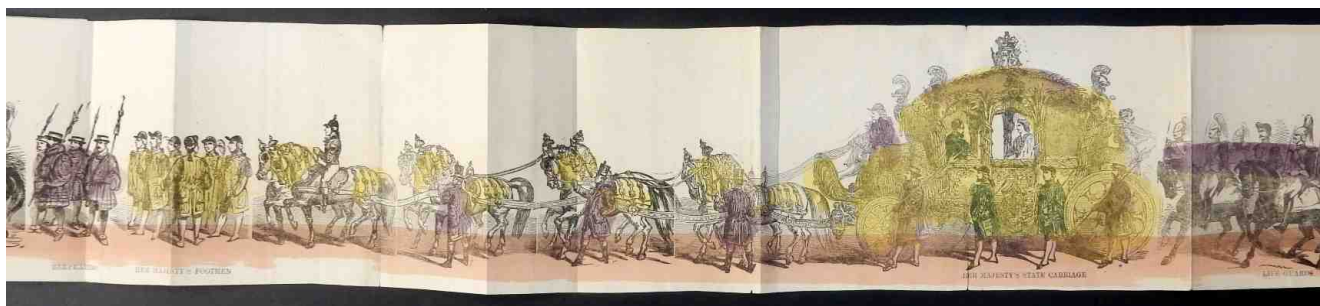
### RECURRING POMP

52 [PANORAMA]. HER MAJESTY'S STATE PROCESSION. J. Murray, 20 Great Queen Street, Lincoln's Inn Fields, [London] W.C. [c. 1885]. £ 425

*Panorama, wood engraving, crudely hand-coloured in sweeps and dabs, consisting of two sheets conjoined, in paper covers. 13.6 x 173 cm, folding down to 13.6 x 11.2 cm.*

The panorama represents the State Procession for the Opening of Parliament and consist of two conjoined paper strips with reference to the images below. The procession begins with the 'Life Guards' Band', 'The Royal Children', 'Her Majesty's Household'; and 'Life Guards', 'Beefeaters', 'Her Majesty's Footmen', 'Her Majesty's Carriage', and 'Life Guard' with the 'The Royal Children' and 'Her Majesty's Household' have been printed from the same block.

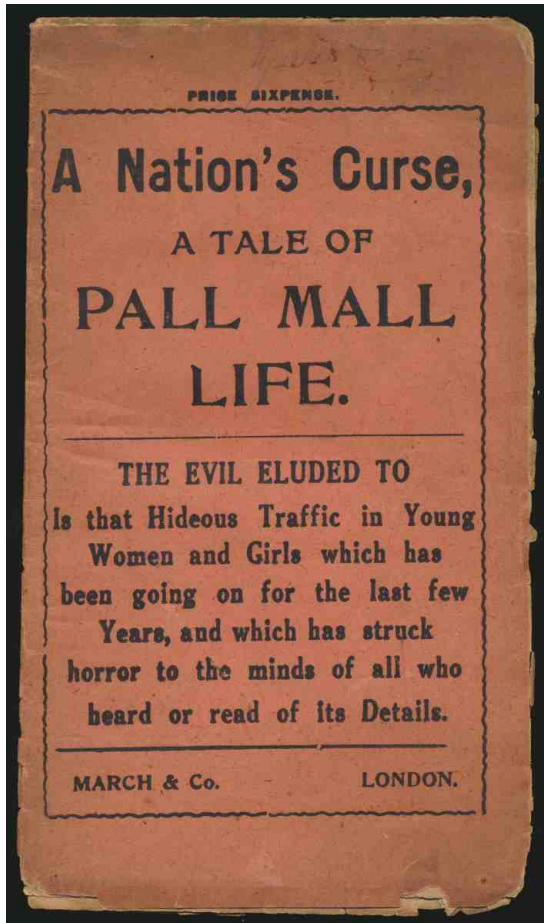
The design of the front cover consists of the title and a herald on horseback blowing a trumpet with Murray's imprint. On the back cover are details for 'Clarke's Model Theatres' and 'Clarke's Little Theatres,' that indicates a date some short time after Murray took over from H. G. Clark who had been up until this time producing similar panoramas.



'THE EVIL ALLUDED TO, IS THAT HIDEOUS TRAFFIC IN YOUNG GIRLS AND WOMEN'

53 [PROSTITUTION]. A NATION'S CURSE, A Tale of Pall Mall Life. London, March & Co., [c. 1880]. £ 385

**FIRST EDITION.** 12mo, pp. [24]; lightly browned throughout (due to paper stock); folded and unopened, as issued, in the original printed publisher's wraps, lightly dust-soiled and chipped to extremities, but still a very good copy of a fragile item.



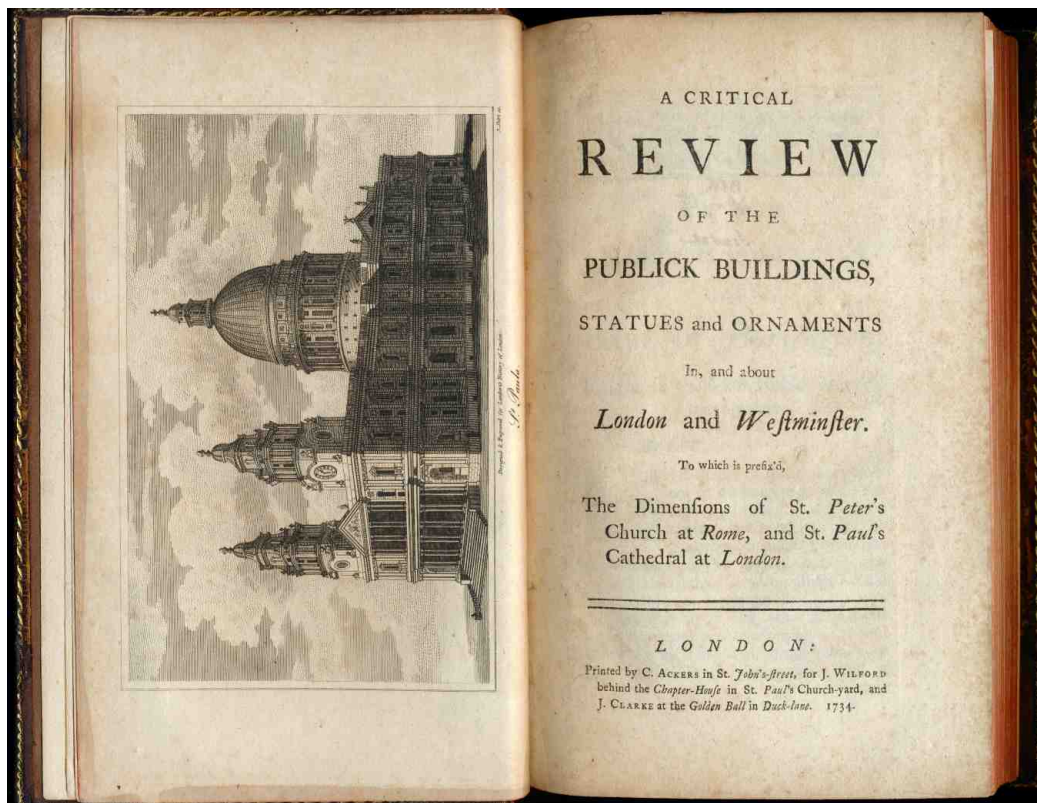
Rare, apparently unrecorded, first edition of this sensationalist Victorian 'tale', based on real life events, prompted by the revelation in a recent Lords Committee report on prostitution in London.

Alice seemed a very strange girl. Sometimes she would walk up and down the room talking to herself, and clenching her hands as though she were in some awful agony; at others she would fall on her knees, and give way to such violent, despairing grief that poor Winnie used to be terrified beyond measure.

'Our object in compiling these pages, is to bring before the light of day one of the most hideous and degrading evils that ever disgraced humanity, an evil, so dark and loathsome that it casts a blot upon our civilization, an evil which, until quite recently flourished without let or hindrance, but an evil, which now, happily, the Government is making strenuous endeavours to crush and extirpate from amongst us. The evil alluded to, is that hideous traffic in young girls and women which had been going on for the last few years between England, France, Italy, and Belgium, a traffic, the discovering and unearthing of which has struck horror into the minds of all who heard or read any of the details' (Introduction).

The anonymous author goes on to conclude: 'There is not a vestige of exaggeration in any one detail, the facts laid down in this form can be authenticated by the victims themselves, and the dangers of which parents and guardians are warned to beware of, are no imaginary ones, they not only exist, but are nearer at hand than some of us imagine' (ibid).

Not in OCLC, apparently unrecorded.



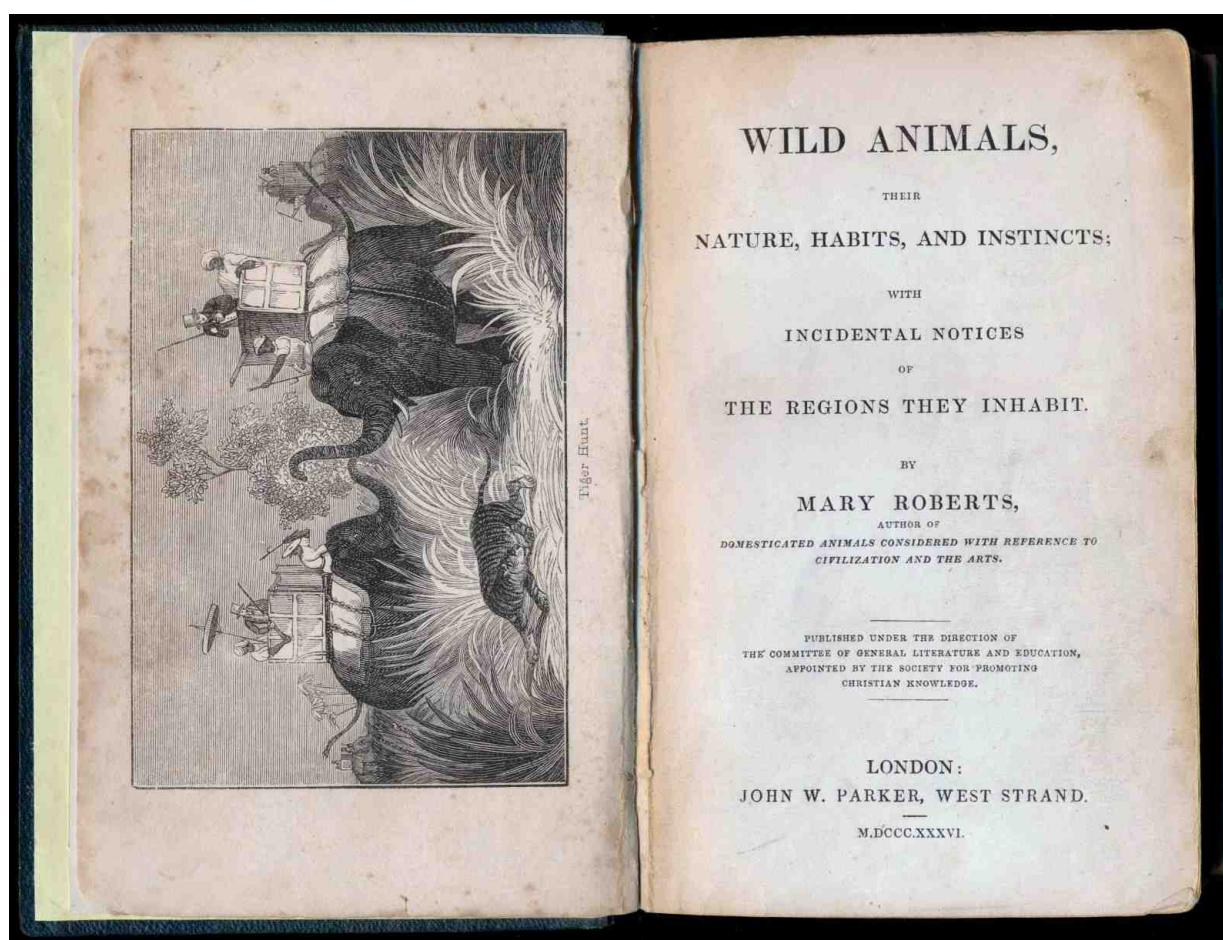
### AN AMERICAN IN LONDON

54 [RALPH, James]. A CRITICAL REVIEW OF THE PUBLIC BUILDINGS, STATUES AND ORNAMENTS IN, AND ABOUT LONDON AND WESTMINSTER. To which is prefix'd, The Dimensions of St. Peter's Church in Rome, and St. Paul's Cathedral in London. London: Printed by C. Ackers, for J. Wilford and J. Clarke. 1734. £ 550

**EXTRA-ILLUSTRATED** 8vo, pp. [6], viii, 119, [1], blank; without the half-title which is usually wanting; Folding table; letterpress folding table; extra illustrated with 37 engraved plates (several folding) from the 'Universal Magazine', Brayley and Nightingales' 'Beauties of England and Wales', Hughsons 'Description of London', Lambert's 'History of London' and others; later tan straight-grained calf, rebaked to style, with the engraved bookplates of *Johannis Poynder* and *Carlingford* on front pastedown.

The author is not uncritical of much of London; Green Park would be greatly improved by "basons of water... sunk in various places", the monument to Sir Cloudsley Shovel is described as an "execrable Gothique heap" and "Bloomsbury-Square is at present remarkable for nothing but its being a place capable of great improvements".

'Ralph James, probably a native of Philadelphia, Penn, in 1724 accompanied Benjamin Franklin to London without waiting for the company of his wife for whose loss he seems to have consoled himself in no great time. In his new home he found it convenient to borrow the name and money (his theological speculations he had already adopted) of his philosophic friend and essayed without much success to instruct the young in the school and to amuse their elders on the stage. He subsequently secured the notice of Bubb Dodington, Lord Melcombe, and became known as a warm adherent of the faction of the Prince (Frederick) of Wales, a political journalist, and pamphleteer, a dramatist, a poet and a historian. Towards the close of Sir Robert Walpole's term of power he was "bought off" from the opposition by an income, and on the accession of George III he was rewarded by the grant of a pension but did not live to receive more than six months income, dying at Chiswick of a fit of the gout Jan 24 1762' (Allibone).



## EARLY NATURAL HISTORY BOOK FOR CHILDREN AND YOUNG ADULTS, BY A WOMAN

55 **ROBERTS, Mary.** *WILD ANIMALS, their Nature, Habits, and Instincts; with incidental notices of the regions they inhabit...* London: John W. Parker, West Strand. 1836. **£ 450**

**FIRST EDITION.** 12mo, pp. x, [ii], 288, 8 advertisements; with frontispiece and seven engraved plates, plus a further 18 vignettes of animals throughout the text; repairs to two of the plates, some light foxing in places, but generally clean; in the original green publisher's cloth, spine lettered in gilt, some minor surface wear, but overall a very good copy.

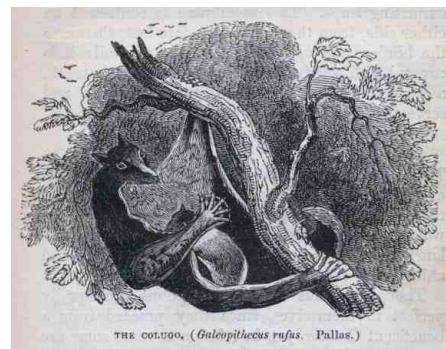
Scarce first edition of Roberts' *Wild Animals, their Nature, Habits, and Instincts*, which she adapted from 'Cuvier's indefatigable labours' as well as 'the narratives of various travellers', encouraging children and young adults to 'visit with them the scenes which they describe'.

'Who is willing to follow with me, in imagination, Wild Animals to their accustomed haunts, and to observe how wonderfully they are adapted for the places which they are designed to fill? Who is inclined to notice the grand or beautiful scenery by which they are surrounded, and to learn somewhat concerning the instincts with which their Maker has endowed them? Such researches may agreeably occupy our leisure time; for Imagination is an active principle; it can unite the past with the future, and bear us in a moment to the farthest portion of the habitable globe. We can pass over rocks and floods, and scale the highest mountains - observe the shaggy inmate of the Scandinavian forest in his wildest haunt, and the fierce possessor of the burning deserts of the Line amidst his wastes of sand' (Preface, p. iii).

Roberts lists and discusses over eighty animals, introducing some that must have been quite exotic to her young readers, such as the Armadillo, Civet, Lemming, Marmot, Mongouste, Polecat and Zibett.

Mary Roberts (1788-1864), who came from a Quaker family, wrote primarily in the area of natural history. Her best known work, *Annals of My Village* (1831), deals with the natural history and daily rural life of the village of Sheepscote. Other works include *The Wonders of the Vegetable Kingdom Displayed* (1822), *The Conchologist's Companion* (1824), and *A Popular History of the Mollusca* (1851). She also sometimes wrote for children.

OCLC records two copies in the UK, at the British Library and Aberdeen, and two more in North America, at Florida and Johns Hopkins.



### WITH ALL THE PARTICIPANTS!

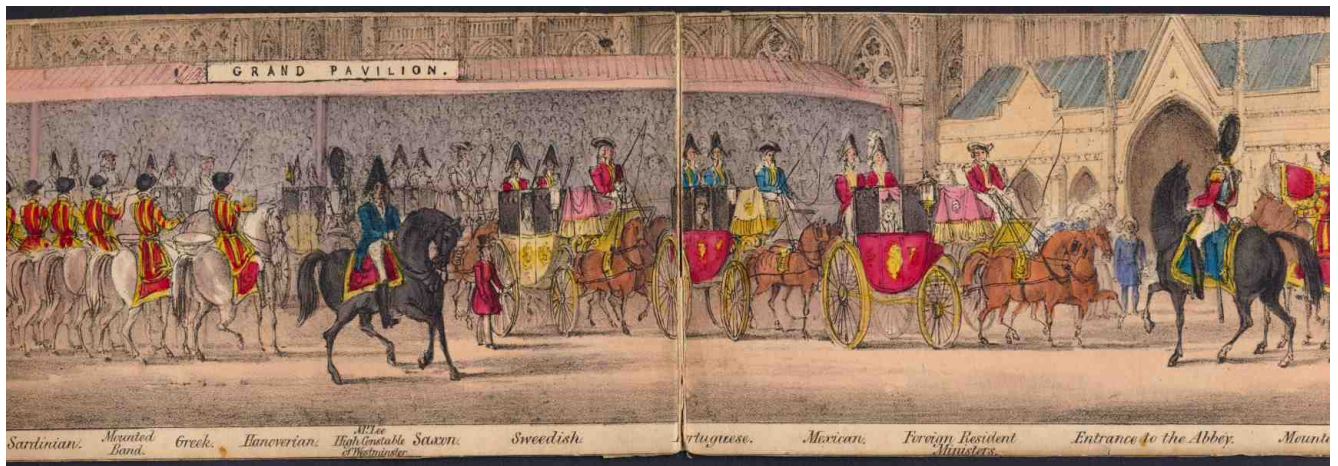
**56 ROBINS, Joseph, *Publisher*.** ROBINS'S PANORAMIC REPRESENTATION OF THE QUEEN'S CORONATION PROCESSION, from the Palace to the Abbey, on the 28th June, 1838, Delineating every portion of the splendid scene. London: Published by Joseph Robins, Bride Court, Fleet Street; and C. Tilt, Fleet Street, 1838. **£ 1,850**

*Hand coloured strip panorama [9.2 x 333 cm], consisting of several sheets conjoined, some old repairs to a number of the folds; folding down into original brown cloth [10.6 x 17.5 cm], the upper cover with a cartouche in gilt, with the title 'The Queen's Coronation Procession from the Palace to the Abbey'; the lower cover decorated with a gilt image of a crown upon a cushion and labelled 'The Queen's New Crown'.*

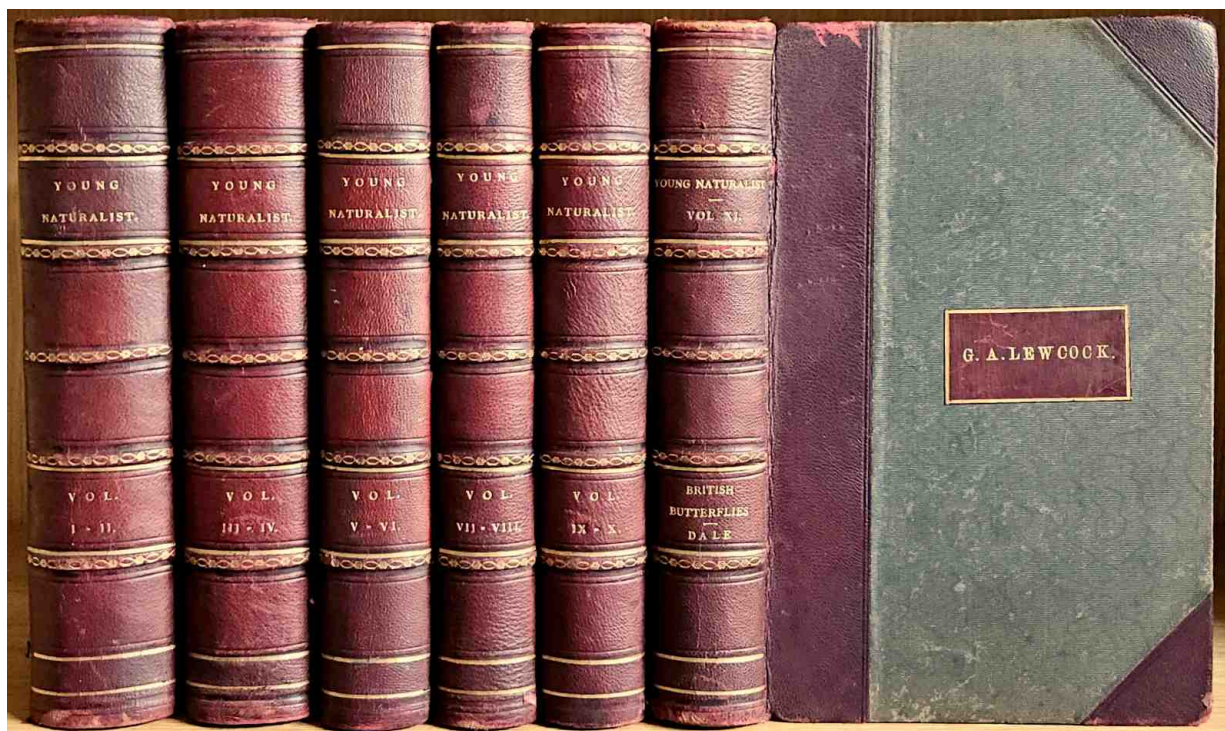
A fine example of a processional panorama celebrating the Coronation of Queen Victoria on the 28th June 1838.

The panorama shows the procession from Buckingham Palace, passing through Marble Arch, Constitution Arch, then down Piccadilly, St James's Street, Pall Mall, Trafalgar Square, Whitehall with the Banqueting House, past Westminster Hall, arriving at Westminster Abbey. Identifications are provided in the bottom margin of the panorama, and Robins' has done his level best not to miss out any of the participants in the procession on this Coronation day.

On the panorama itself identifications are supplied in the bottom margin: 'Captain of the Royal Archers; The Queen in her State Carriage; Officers of the Household; Exons & Yeoman of the Guard; Marshallmen; Knight Marshall; Six of Her Majesty's Horses; Huntsmen & Yeomen Prickers; Military Staff Aid de Camp & Officers of the Household; Mounted Band; Life Guards; Her Majesty's Household in Twelve Carriages; Watermen; Bargemaster; Mounted Band; Duke of Sussex; Duke & Duchess of Cambridge; Duchess of Gloucester; Duchess of Kent; Mounted Band; Equerries; Austrian Pr. Esterhazy; Russian Count Posso de Borgo; French Count Sebastiania; Turk[?] Effendi; Resident ambassadors; Sicilian. Count Ludorf; Belgian. Prince de Ligne; Chasseurs; Russian. Count Strogonoff; Chasseurs; Austrian Prince Swartzenburg; Netherlands. Baron Capellen; Spanish. Maquis Miaflores; Chasseurs; Prussian. Prince Putbus; Hanoverian. Count Alten; Sardinian. Marquis Brignole; Sweedish. Count Lownhjelm; Portuguese. Duke of Palmella; French. Marshall Soult; Turkish Ahmed Pacha;



Ambassadors Extraordinary; Prussian; Wurtemberg; Belgium; Danish; Bavarians; Brazilian; Netherland; United States; Spanish; Sardinian; Mounted Band; Greek; Hanovrian; Mr. Lee High Constable of Westminster; Saxon; Swedish; Portuguese; Mexican; Foreign Resident Ministers; Entrance to the Abbey; Mounted Band.  
Abbey, *Life*, 541.



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

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

[bound with.] DALE, Charles William. THE HISTORY OF OUR BRITISH BUTTERFLIES. Containing a full bibliographical note of each species, with copious extracts from the old authors; and full descriptions of all the British species, their eggs, caterpillars, chrysalides and varieties, with a notice of their habits, localities, frequency, &c., &c. London: John Kempster & Co. [1889]. **£ 875**

**FIRST EDITION.** Twelve volumes bound in six, 8vo; I-II. pp. [iv], iv, 415, [1] advertisement; [iv], iv, 363, [1] advertisement; with 30 [ie. 29, as plate 8 in duplicate] engraved plates; III-IV. pp. [iv], iv, 407, [1] advertisement; [ii], iv, [ii], 280; with lithograph frontispiece to vol. IV, and 24 plates bound in at end of volume (12 colour printed - not in sequence, but all present); V-VI. pp. [iv], iv, 284; iv, 282; with 11 colour printed plates bound in after vol. V; VII-VIII. pp. [ii], iii, [i] imprint, 254; [ii], iv, 240; IX-X. pp. [ii], iii, [i] imprint, 240; [ii], iv, [i] blank, [i] imprint, 252; XI. pp. [ii], v, [i] imprint, 239, [1]; with albumen portrait of C.S. Gregson (one of the contributors), inscribed by him beneath 'Faithfully C.S. Gregson. Age 72' tipped in before the title-page, and with one colour

printed plate after p. 96; Dale, Butterflies: pp. [iv], xli, [i] blank, [iii] index, [i] imprint, 232; apart from some mild toning in places, a clean copy throughout; uniformly bound in contemporary half maroon morocco, spine lettered and ruled in gilt, some light surface wear and scuffing to extremities, but not detracting from this being a handsome and very desirable copy, the upper board of each volume with the morocco ownership label of 'G. A. Lewcock', journalist, and one of the contributors to the periodical.



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

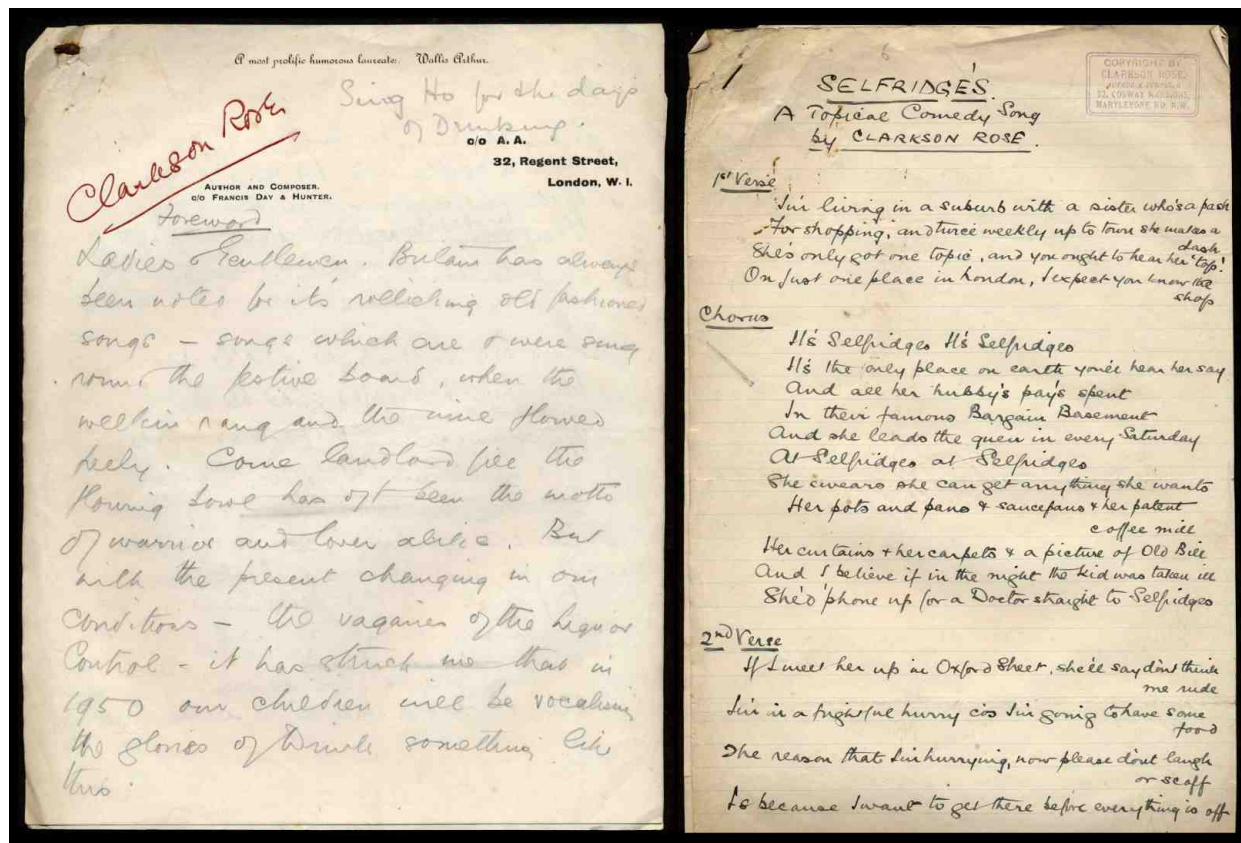
*The Young Naturalist* was started in 1879 as a penny octavo weekly by John E. Robson and Seth Lister Mosley, both entomologists from Hartlepool and Huddersfield, respectively, in order to cultivate a taste for natural history as a means of rational recreation for young men. Mosley, a self-educated artisan,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

'It was the identification of the naturalists as the journal's readers that prompted the change of title in 1890 to *British Naturalist*. Mosley, who I return to below, had left the periodical in 1882 to concentrate on other projects in Huddersfield. Robson, now sole editor, was a Fellow of the Entomological Society of London, and it is to his colleagues that the journal was aimed. The cover [i.e. title] of volume eleven, the last as the *Young Naturalist*, gives the names of fifteen sub-editors, seven of which are Fellows of the Entomological Society. Of the remainder, two became Fellows in the following year, and two were active in local Field Clubs. All those who were Fellows of the Entomological Society also had positions in local Field Clubs and, perhaps unsurprisingly, the only proceedings of societies noted in the volume are those of which the contributors are members: the City of London Entomological and Natural History Society; the Lancashire and Cheshire Entomological Society; South London Entomological and Natural History Association; and, above all, the Entomological Society of London. By 1890 the *British Naturalist* was a sixpenny, twenty page monthly and was published by Sonnenschein and Co., who also advertise their natural history publications in its wrapper. The new periodicity and price further link it with the entomological community: each number could now contain

the news from all the societies; and, even though the increased price was only a little more than the cost of four weekly penny numbers, the links with the societies meant paying it might be avoided through networks of inter-society exchange.' [see James Mussell 'Bug-Hunting Editors: Competing Interpretations of Nature in Late Nineteenth-Century Natural History Periodicals' in A. Mordavsky Caleb, A (ed.): *(Re)creating Science in Nineteenth-Century Britain: An Interdisciplinary Approach*, Cambridge Scholars Publishing, 2007, p. 82.

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

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



## END OF THE PIER ENTERTAINMENT

**58 ROSE, Clarkson.** ARCHIVE OF MANUSCRIPT MUSIC HALL SKETCHES, REVIEWS, COMIC SONGS & NOTES FOR SONGS, STAGE PATTERN ETC., mainly written for a seaside Pierrot Company. 1918-1922. **£ 850**

**MANUSCRIPT IN INK & PENCIL.** 41 items, of one to seven foolscap sheets, pinned or stapled together; written in pencil or pen with numerous amendments and/or corrections.

A collection of manuscript songs written by 'Clarkson Rose' in the period immediately after the First World War when he was part of Wallis Arthur's Pierrot Company. The company was based on the Pélissier Follies and included a mixture of comedy routines, sentimental songs and satire, based around contemporary events, situation comedy and domestic life and strife, often on the verge of doing something thought by the censor of being illegal or improper.

Some of the material was later published and indeed a few of the songs were recorded by Rose together with his 'wife' Olive Fox, however the manuscripts have often been corrected, amended, and redrafted in order to both remain contemporary and relevant to usage, having the air of being written whilst on the move from venue to venue.

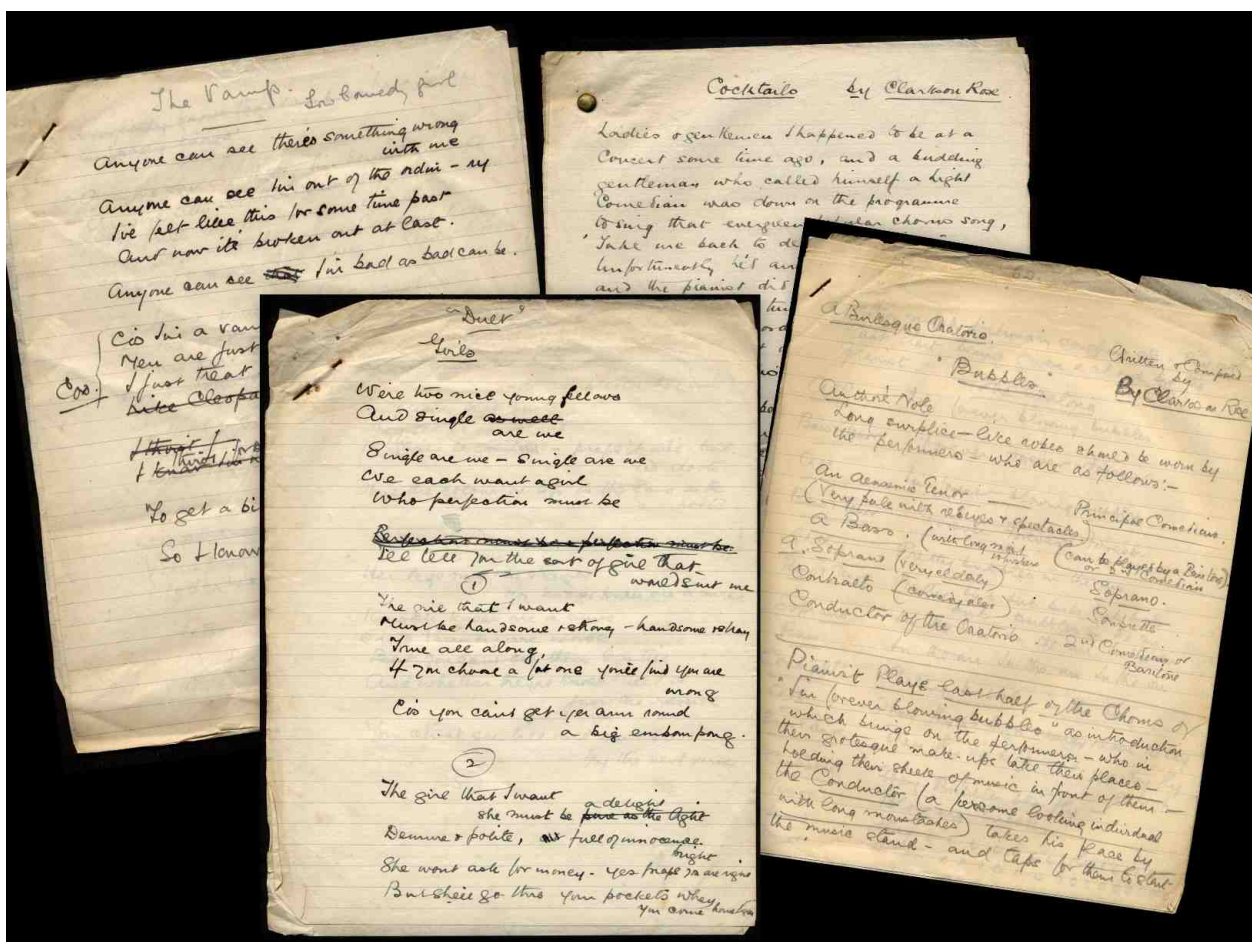
The subjects include such songs as *Knitting* 'My wife she took up knitting / And now the place is full / with books of latest patterns / Yes and pounds and pounds of wool' and including such lines as 'She's jumpers of velvet / And jumpers of plush / One went to the laundry / Come home & made me blush / It really had shrunk so / and my wife is not small / when she put it on / It seems as if / She'd nothing on at all.' Another song revolves around having the guest to a supper having *Camembert* 'The sweet was good – then Mother said

we've got some lovely cheese.' followed by the chorus 'Camembert, Camembert, Camembert, / In a box, by itself, laying there.' Needless to say the cheese stinks the house out and to 'Capture that hostile cheese / So we got our respirators.' The verses were sung to a 'musical switch' with as many as sixteen compositions, a technically demanding feat, difficult to pull off on stage. *Be Domestic a Bit* has the time worn difficulty for young men contending with the 'new women'. The song explains that 'He talks of fire and passion like a book / But he's a big pretender / And you'll find that all his gender / Like their slippers on the fender – and a cook / Oh yes girls – learn to be domestic & to cook' this compounded with advice to young women being out at a night with his friends and when the baby begins to teeth.

'*What a Life, What a Game, What a Stunt* concerns the disillusion of the world after the 'Great War', 'I've been demobilized I'd like you to know / And at real work I've soon to make a start / I've been a gentleman for four long years / And I think that I'm rather in the cart / But I shan't get the breeze up, tho' it's an awful bore / In fact I don't know why on earth I've been and won the War.' The chorus including such regret as 'I'm longing for my wooden hut upon the Western Front' and complains he is without a job and has no money.

*My Love Affairs with Actors* relates a young woman's infatuation with the stars of stage and screen: 'I'm simply gone on Actors with me they're all the rage / I go to all the matinees I'm crazy on the stage / I've got a special idol, while he lasts, well he's a dear / But of course I have to change him may times throughout the year.' The young woman falls for Henry Ainley, Charlie Chaplin, Oscar Asche, Wilkie Bard, Arthur Boucher, Leslie Henson and even Little Tich.

Another comment of emancipated women after the War is shown in the song *The Vamp* with the subheading to be performed by a *Low Comedy Girl* 'Cis I'm a vampire, I'm a vampire / Men are just a work for me / I just treat em rough you see / There for blood Cis for many miles I'd tramp / To get a bit of beef that's underdone / So I know I'm a Vamp.' Shopping forms another form of rebuke to women and in *Selfridge's, A Topical Comedy Song* where a brother complains of his sister forever going shopping at the great department store 'They've got a stock of everything they say / And I'm certain they can dish up / A Vicar or a Bishop / They'll send the van out with one right away / At Selfridges At Selfridges.' This general misogyny pervades quite a number of songs when such humour was thought to be 'acceptable'



Other titles were more or less self explanatory of events and concerns in this immediate post war climate, and include 1) A Burlesque Oratorio; 2) Cocktails; 3) Cos I believe in you - A Chorus Ballad; 4) Getting Off - duet; 5) Girls, duet; 6) How do you do; 7) I Do Love You; 8) I Still Love You; 9) I'll sing you a Song - A Comedy Burlesque for 5 people; 10) In my Borstal Bags; 11) It's a long long way; 12) It's only Fate; 13) jealousy; 14) Keep on Hoping for the Best; 15) Land where Dreams Come True; 16) Mutt & Jeff, duet; 17) My Jack; 18) Oh Dear What is the Matter; 19) Patter chorus, Sunday Morning; 20) Peace-time Percy is back in Piccadilly; 21) Pierrot explains; 22) The Coffee Stall, A Sketch; 23) The Isle of Women; 24) The Pawnshop; 25) The Peepshow; 26) They All Toodle up to London - A comedy duet; 27) Tiger & Cub, Duet; 28) Twentieth Century Farm; 29) Village

Blacksmith; 30) We take off our hats; 31) What a Life, What a Game, What a Stunt; 32) When If you belong to me; 33) When Timothy takes his holiday by the Sea; 34) When you belong to me; 35) Wyoming & other Lullabys.

Clarkson Rose, born in Dudley, Worcestershire in 1890 as Arthur Clark Rose. He was originally destined to be a bank clerk but by 1905 had begun to appear on the stage as a comedian. He continued to perform through the First World War and in 1918 became part of Wallis Arthur's Pierrot Company. From 1927 he began his career as a pantomime Dame for which he laterally became famous, being named the 'King of Dames'. He continued to work right up until his death in 1968, having written several books on the music hall and his life on the stage.

## WITH A DISCUSSION ON SLAVERY

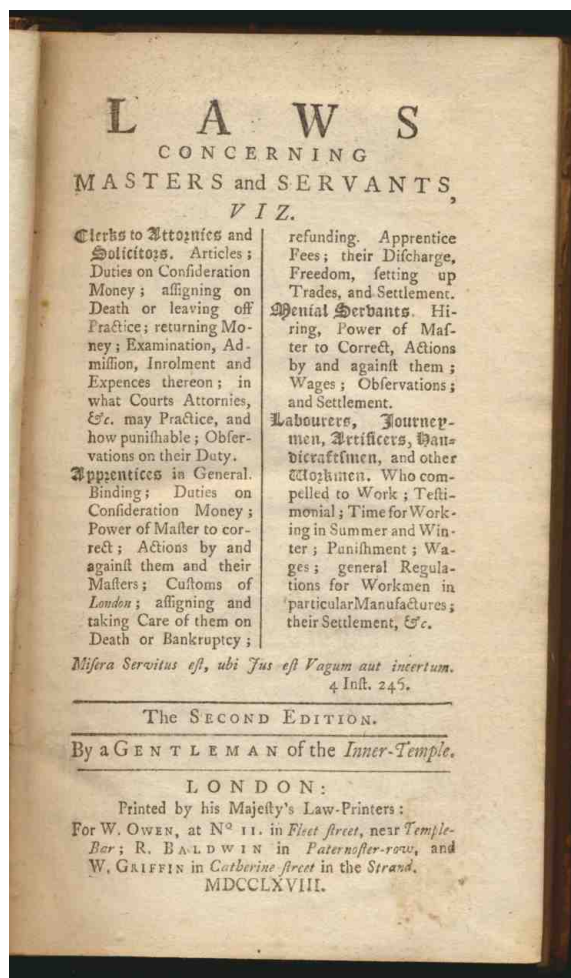
59 [SERVANTS]. LAWS CONCERNING MASTERS AND SERVANTS, viz. Clerks to Attornies and Solicitors ... Apprentices in General ... Menial Servants ... Labourers, Journeymen, Artificers, Handicraftsmen, and other Workmen. London: Printed by his Majesty's law-printers: for W. Owen, MDCCLXVIII [1768]. £ 550

SECOND EDITION. 12mo, pp. [2], xxv, [1], 282; with initial advertisement leaf; contemporary calf, rubbed, spine repaired.

The work opens with a rather curious preface as the author discusses slavery instead of talking about the laws of 'Master and Servant': 'Pure and proper Slavery does not, nay cannot, subsist in England; such I mean, whereby and absolute and unlimited Power is given to the Master over the Life and Fortune of a Slave. And indeed it is repugnant to Reason, and the Principles of Natural Law, that such a State should subsist any where.' After discussing the historical evidence of slaves through war, and also the status of the offspring of slaves, the author goes on to state categorically that 'Upon these Principles the Law of England abhors, and will not indure the Existence of Slavery within this nation... And now it is laid down, that the Slave or Negro, the Instant he lands in England, becomes a Freeman; that is, the Law will protect him in the Injoyment of his Liberty, and his Property ... The Laws of England acts upon general and extensive Principles: It give Liberty, rightly to a Jew, a Turk, or a Heathen ...'

The text treats in three sections the laws as they apply to 'Menial Servants', 'Clerks to Attorneys, Solicitors, and to Clerks in Chancery', 'Apprentices', Labourers, Journeymen, Artificers, Handicraftsmen, and other Workmen.' In each of these the writer goes into quite some detail of the special laws that apply to specific trades, even going as far as quoting various cases that were decided in the courts. There is also a bibliography of the works consulted and the 'gentleman of the Inner-Temple', and the author was clearly very well versed in the minutia of current laws and customs.

Goldsmiths' 10483; Kress 6570; ESTC records three copies in the UK, at Senate House, British Library, and LSE, and five in North America, at Harvard, McMaster, Princeton, Yale and Colonial Williamsburg.



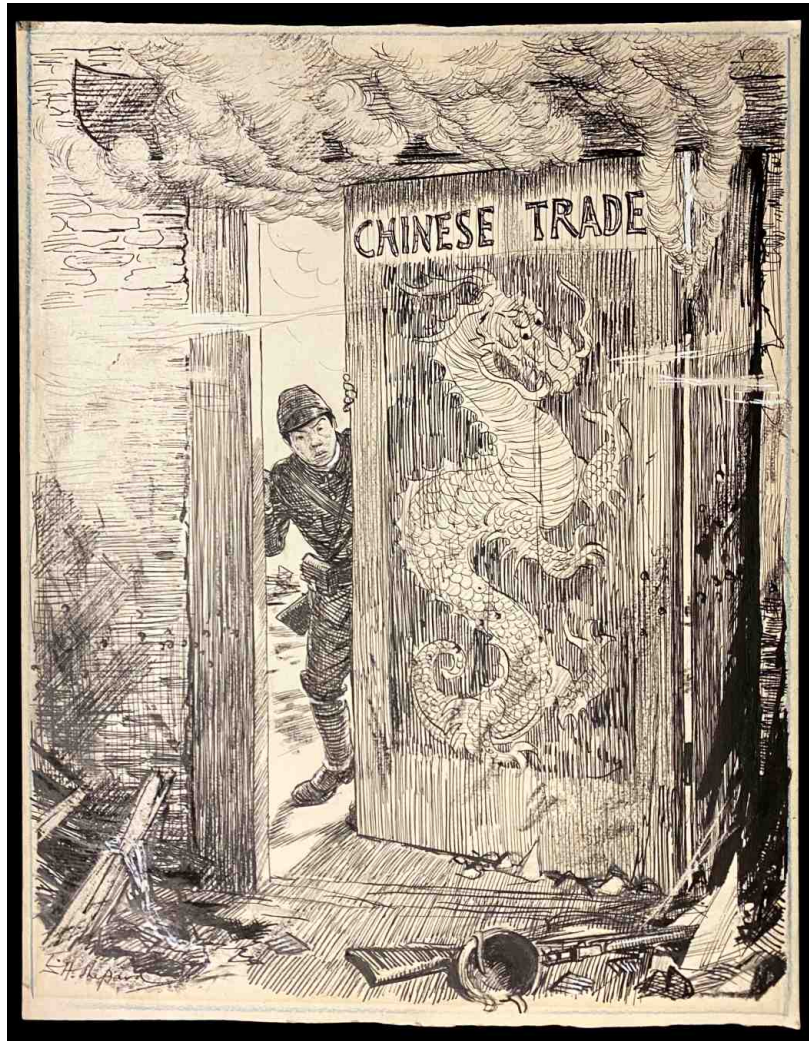
## ANOTHER SIDE OF THE ARTIST OF WINNIE-THE-POOH

60 SHEPARD, Ernest Howard. THE CLOSING DOOR. [1938]. £ 750

Original pen and ink sketch, heightened in white, on board [34.5 x 27 cm].

The cartoon was inserted in the magazine *Punch or The London Charivari* for the 9th November 1938, with Shepard showing a Japanese soldier closing a door on which is painted the legend 'Chinese Trade'. Broken glass, rubble, a helmet and a rifle are in the foreground, whilst smoke is seen billowing up from behind the door.

The subject was a comment on the British attitude to the ongoing Second Sino-Japanese War which had erupted in 1937. During November 1938 the main concern for the British government was how the war was affecting trade in the Far East. Neville Chamberlain's government had conceded the inevitability of a Japanese conquest, and were even muting that to secure British interests in her colonies they may have to help the undercapitalised Japanese to finance industrial and trade development in China. A rather pragmatic, if unsavoury, element of the appeasement in Asia that Chamberlain's government was pursuing.



Ernest Howard Shepard (1879-1976) had begun to contribute to *Punch* whilst serving in the First World War. He was a regular staff cartoonist from 1921 and became lead cartoonist from 1945 to 1953. Today, of course, he is best known as the original illustrator of A.A. Milne's 'Winnie the Pooh' books.

### MANUSCRIPT FUNERAL PLAN FOR A RENOWNED ANGLICAN PREACHER, WITH MIXED ALLEGIANCES

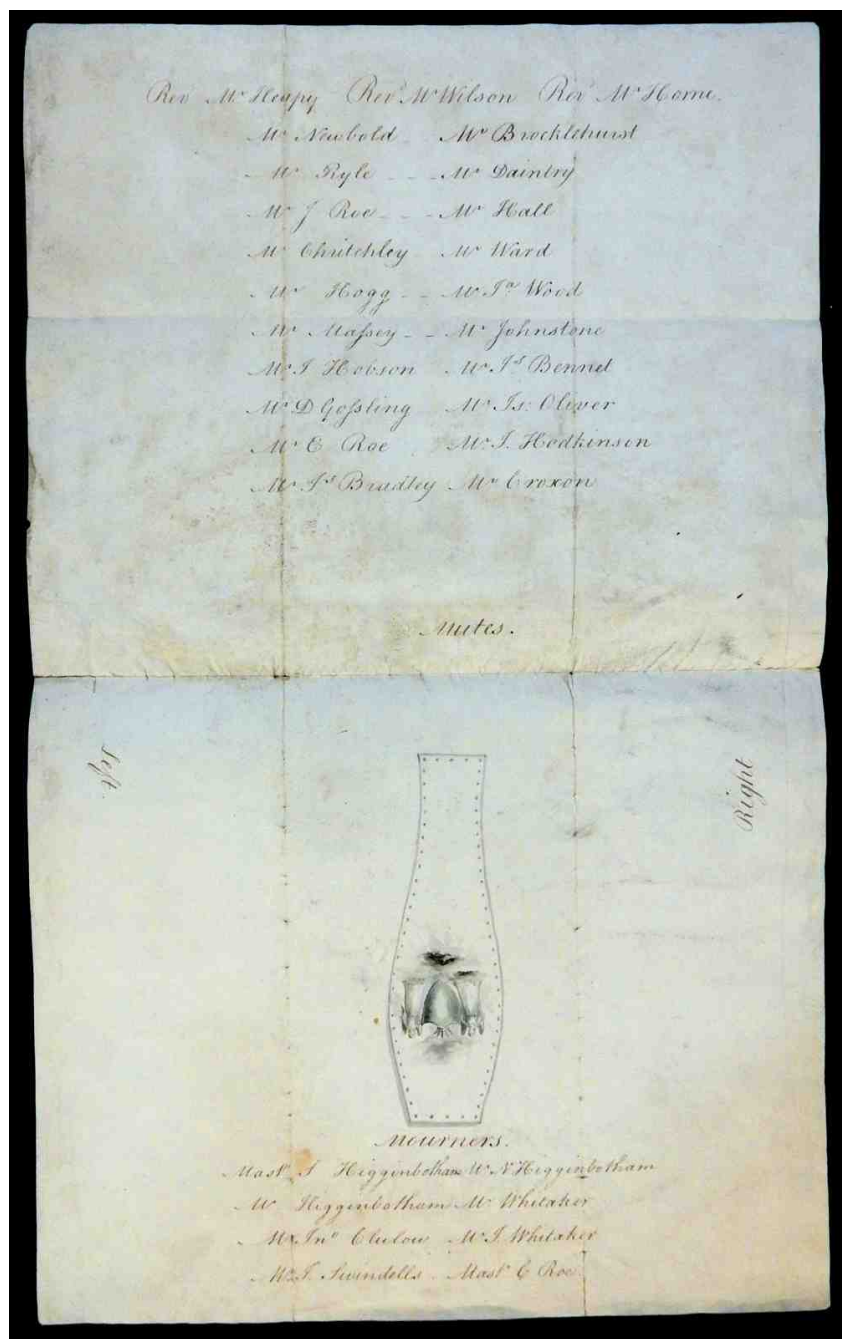
61 **SIMPSON, David.** MANUSCRIPT PLAN OF THE PROCESSION FOR THE FUNERAL OF REV. DAVID SIMPSON, at Macclesfield. [Macclesfield]. March 1799. **£ 350**

*Single sheet [40 x 24.5 cm (16 x 9.5 inches)], some old folds with two minor edge tears and dust soiling; together with an ALS by Simpson, dated 1791, to a young curate advising him on correct deportment, dress and knowledge in teaching pupils and leaf of Latin verse by Simpson, dated 1796 addressed to an unnamed correspondent.*

Simpson's death on March 24, 1799, was unexpected, as he had contracted a fever while visiting the poor. His second wife had predeceased him just ten days earlier. Naturally, Simpson was buried at his own church and his funeral became an important and public event for the town of Macclesfield. There was some controversy between the Methodist and Anglican communities over where Simpson's final allegiance lay. While the Anglicans appear to have taken precedence at the funeral, the Methodists continued to claim him as one of their own.

The funeral procession was led by the Rev. Mr. Heapy, the Rev. Mr. Wilson, and the Rev. Mr. Horne. Lawrence Heapy was Simpson's curate, and Melville Horne succeeded Simpson as the incumbent of St. Michael's Christ Church. However, the identity of Mr. Wilson, despite his prominent role in the procession, remains unclear. Following them in the procession were members of prominent families, including the Newbolds, Brocklehursts, Ryles, Daintrys, and Roes—all major industrialists and key members of the town council.

The document also includes an illustration of the coffin, drawn in pen and ink, showing the coffin plate and Mutes arranged at the foot and on either side. Other mourners included the Higginbotham solicitors, representing the family (as there were no surviving male children), and the Whitakers, who were followers of Simpson and maintained the Sunday Schools.



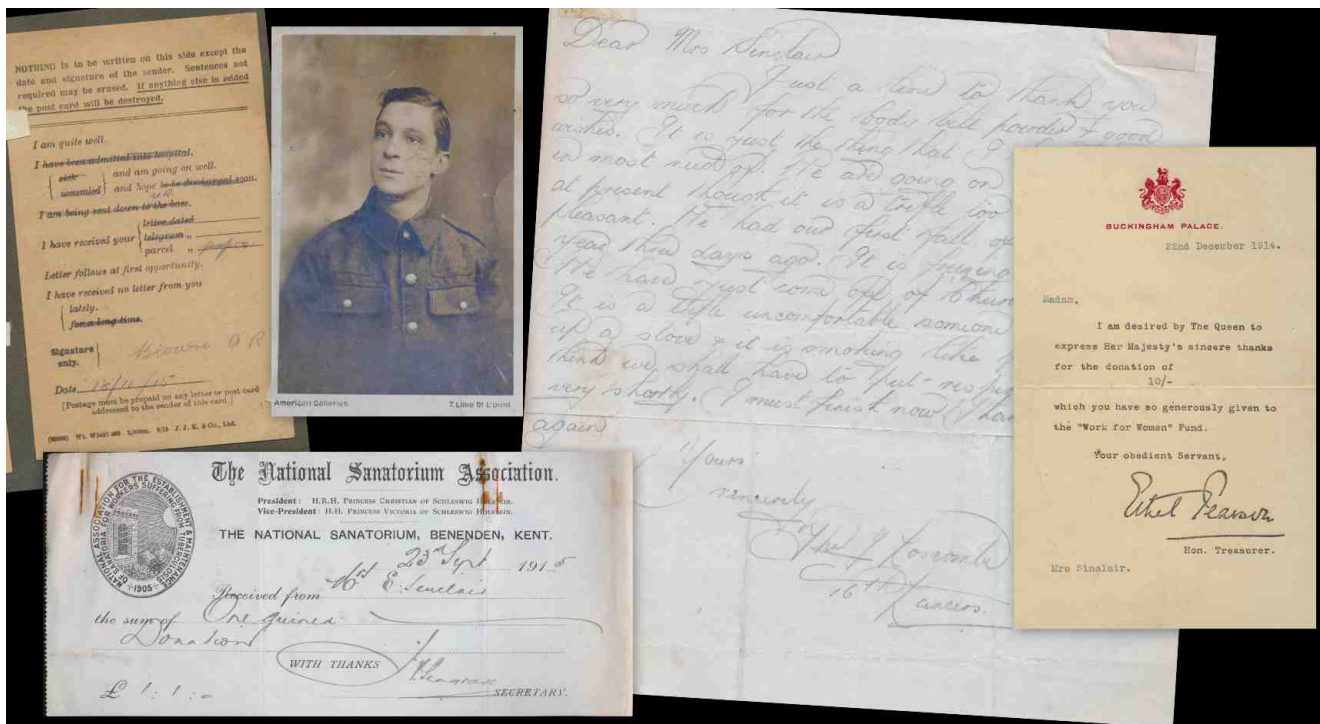
David Simpson (1745–1799) was a renowned Anglican preacher born in Northallerton, Yorkshire. After earning his BA and MA at Cambridge, and holding curacies in Essex and Buckinghamshire, he was appointed assistant curate at St. Michael's Church in Macclesfield in 1772. However, he was later deprived of this position due to his evangelicalism and outward sympathy with Methodism. Charles Roe, a wealthy silk manufacturer from the town who shared Simpson's zeal, funded the construction of a new church, St. Michael's Christ Church, in Macclesfield. Simpson was appointed its first incumbent, continuing to support nonconformity in Macclesfield and even inviting John Wesley to preach at his church.

## HELPING WWI TROOPS COPE WITH THE VILE CONDITIONS IN THE TRENCHES

**62 SINCLAIR, Elizabeth.** REMARKABLE ALBUM OF ORIGINAL LETTERS FROM SOLDIERS SERVING IN WWI, to Elizabeth Sinclair, thanking her for supplying parcels of medical products and gifts. [Various places]. 1915-1919. **£ 750**

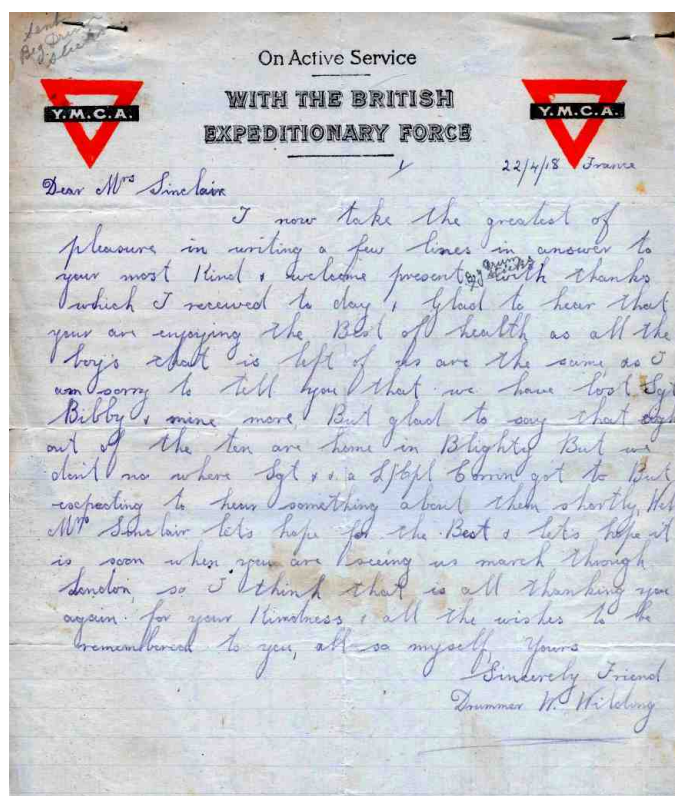
4to [29 x 22 cm], 50 leaves containing approximately 150 autograph letters, (4to and 8vo, some of several pages), written in pencil and ink, also cards, wrappers and other ephemera; green cloth, spine and boards discoloured possibly due to damp but not affecting the contents.

A fascinating album containing letters from soldiers serving in the First World War, largely thanking Elizabeth Sinclair, *nee* Howell (1862-1943), for sending them parcels of 'Aries Anti-Parasite Powder' and the accompanying 'Aries Anti-Parasite Body Belt'.



The belts and powder were clearly received with thanks and the letters convey, usually in understated terms, the vile conditions in the trenches. Elizabeth also sent with the parcels items such as football outfits, drumsticks, pens, sweets, cigarettes, coffee, books, mascots and other assorted items thought usefully uplifting or as amusements. Elizabeth and her husband Ernest, who lived in the Clapham area of London, had three sons serving in the military, so some of the correspondence included in the album is from soldiers who knew their sons and lived in the surrounding area of Clapham.

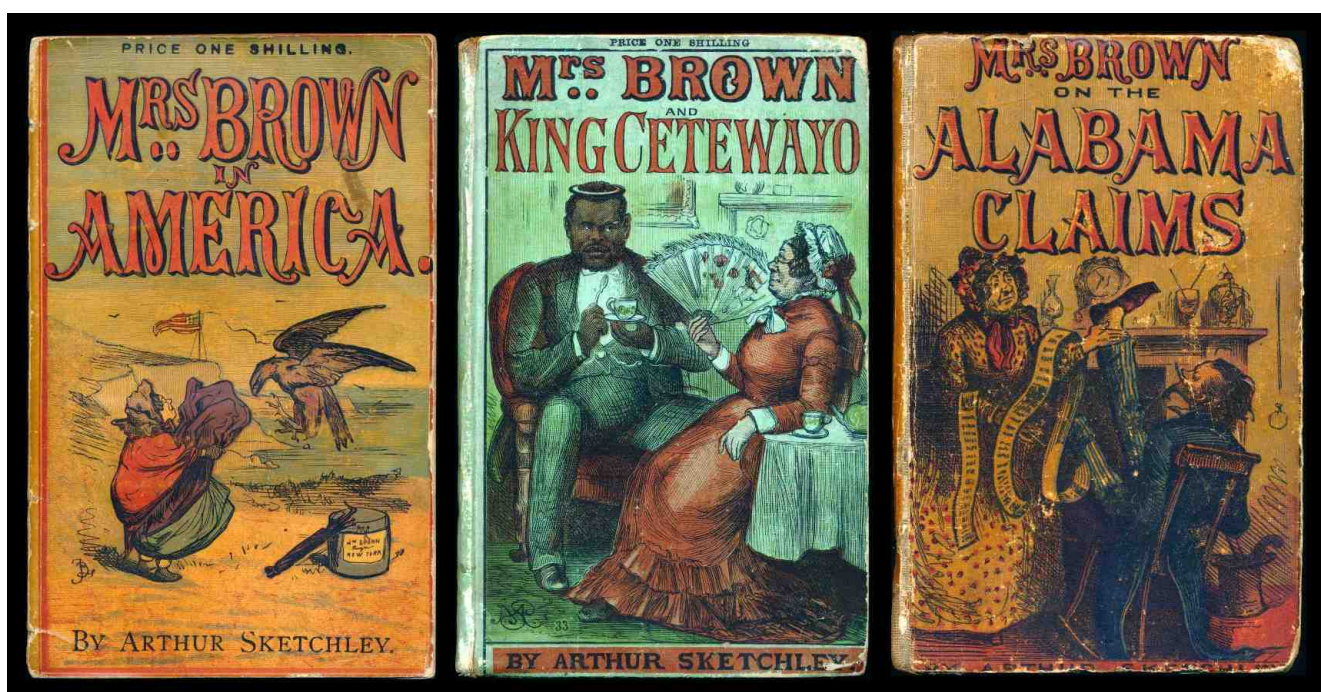
J. Ragsdale wrote on the 23rd October 1915 'Many thanks for "Aries" body Belt. I received it yesterday and am wearing it today... you can imagine how I appreciate the belt when I tell you that I have not had my clothes off since landing at Sulva Bay [Gallipoli] which is about 3 months now, neither have I had the opportunity to wash. Conditions are very hard here, which people at home cannot realise. Still we keep pegging away and smiling.' L/Crp. J.H. Bell wrote at the same time from France to thank Elizabeth 'for the body belt you sent out to me, I must tell you it is a very good thing to have and it was very good of you indeed. I hear the Zeppelins have been doing some more bad work over London again I hope they have not disturbed you over your part of Clapham.' H. Wagstaff wrote on the 2nd of February 1916 'Madam, I take this opportunity to express my gratitude, for the body belt & powder which you so kindly sent me. Although everything possible is done for our comfort & cleanliness it is impossible to avoid getting such pests about ones clothing.' Some rather odd items were sent to the front line, a letter signed 'Stanley' presumably a family friend wrote in February 1917 'thank you very much for procuring the cymbals, it is very kind of you indeed to think of us boys as you do... We have a new Sergt. over us now, a very fine fellow indeed, a professional musician, drums & pipe's has made a great improvement & we are considered top notch... if it is not asking too much could you send a triangle...' Some letters are very brief indeed, S. Dickson wrote on the 3rd December 1915 'Dear Madam, Got your belt which you issue to soldiers at the front, many thanks for same, yours Respectfully.' Another letter dated the same day from W.H. Hammond stationed at the West Battery, Kingway Camp Delhi, India said 'in answering your card with the "Aries Body Belt" and "Powder" which I received quite safe & sound last week and all complete. I don't exactly know whenever I shall be able to use the belt but the powder will be very useful during the Monsoon Season.' Hammond goes on to say that 'I don't think it is quite fair for the government to send Territorials, and Kitcheners Army while they have got Regular Soldiers out here and cannot get a look in



anywhere. Anyway I shall be glad when my chance comes.' Another parcel sent to a Pte A Ludlow stationed at Bombay in India was returned, Elizabeth kept the wrapper which shows that the parcel was marked in red ink 'Prisoner of war' so Ludlow never got his belt and powder. Another letter from India dated 3rd August 1916 by Pte A.E. Tattersall of the 22nd Stationary Hospital Bombay explains 'we have been rather messed about for about 6 weeks until they could decide what to do with us, for instance we were split up into 3 parts & sent to 3 different hospitals for duty. I was sent to the Taj Mahal Hotel, a portion of which is being used as a hospital for convalescent officers... I'm not sorry we are not going up the Persian Gulf as it is quite hot enough here... It is really terrible to see some of the poor wrecks that come down from Mesopotamia, like skeletons with fevers & Dysentery, Cholera & they are an awful colour from Jaundice.'

We feel that the correspondence regarding the belt and powder is not altogether clear and they may have been an invention of Elizabeth's husband Ernest Sinclair. Ernest Sinclair was a moderately prosperous inventor and cycle dealer who marketed his own 'Artiste' and 'Terrier' Cycles, provided office supplies, typewriters, and was inventor the 'Filmate' copy system. He was also a pioneer motorist, enthusiast for spiritualism and freemasonry too. It seems odd that Mrs Sinclair was sending the Belts and Powder to all sorts of people in the army on Western Front, India and in one case the Canadian Cavalry. Probably the Sinclairs had some involvement with The Aries Co. of 399, Oxford Street, who marketed these products. Although the business was short lived and only flourished for a few months around May 1915 one wonders if they were trying to promote the product with the hope of getting an army contract as otherwise it is difficult to explain their enthusiasm for the product in the earliest portion of the correspondence. Maybe the invention, if indeed Ernest had some interest in it, was both an idea for providing troops with something to kill off parasites and something they felt was their part in 'doing their bit' for the war effort.

Altogether, a fascinating insight into how troops received help from well wishers back home.



### THE ESCAPADES OF MRS BROWN

63 **SKETCHLEY, Arthur.** COLLECTION OF FOURTEEN TITLES FROM THE 'MRS. BROWN' SERIES. London: George Routledge and Sons. The Broadway, Ludgate [1867-1882]. £ 750

The Brown Papers ... reprinted from "Fun". London: George Routledge and Sons, [1867]. 8vo, pp. vii, 190.

Mrs. Brown up the Nile. London: George Routledge and Sons, 1869. 8vo, pp. [2], 152, [6].

Mrs. Brown's Christmas Box. London: George Routledge and Sons, [1869]. 8vo, pp. [2], 152, [10].

Mrs. Brown in America ... reprinted from "Fun" with several unpublished papers. London: George Routledge and Sons, [1871]. 8vo, pp. [10], viii, [9]-134, [6].

Mrs. Brown or the Alabama Claims. London: George Routledge and Sons, [1872]. 8vo, pp. [2], 152, [2].

Mrs. Brown on the Tichborne Case. London: George Routledge and Sons, 1872. 8vo, pp. [2], 152, [2].

Mrs. Brown on the Royal Russian Marriage. London: George Routledge and Sons, [1874]. 8vo, pp. [2], 153, [1].

Mrs. Brown at Brighton. London: George Routledge and Sons, [1876]. 8vo, pp. [2], 143, [1] blank, [10].

Mrs. Brown on Spelling Bees. London: George Routledge and Sons, 1876. 8vo, pp. [2], 152, [2].

Mrs. Brown on the Turf. London: George Routledge and Sons, 1877. 8vo, pp. [2], 151, [1] blank, [2].

Mrs. Brown or Cleopatra's Needle. London: George Routledge and Sons, [1878]. 8vo, pp. [2], 154.

Mrs. Brown's "Olliday Outins." London: George Routledge and Sons, [1879]. 8vo, pp. [2], 152, [2].

Mrs. Brown and King Cetewayo. London: George Routledge and Sons, [1882]. 8vo, pp. [2], 153, [1].

Mrs. Brown on the Prince's Visit to India. London: George Routledge and Sons, [1882]. 8vo, pp. [2], 154.

*Fourteen works; 8vo; some marking in places throughout; all in the publisher's original pictorial boards, spines defective to some volumes, but overall a very good set.*

A desirable collection of fourteen titles from the 'Mrs Brown' series by George Rose (1817-1882), all written in Cockney under his pseudonym of Arthur Sketchley. The works cover many of the popular newsworthy topics of the day and were favourites at railways bookstalls during the last quarter of the nineteenth century.



'Rose's major literary success came with his creation of Mrs Brown. In 1865, under the pseudonym Arthur Sketchley, he published the first of the Mrs Brown monologues in *Fun* magazine (20 May 1865) under the title Mrs Brown at the Royal Academy. Mrs Brown is similar to Dickens's Mrs Gamp, according to Clement Scott this character was based on an old servant in the Rose family. Presented as a 'Mrs John Bull' figure, Mrs Brown is a kind-hearted older woman with the prejudices and ignorance of what contemporaries would see as attributes of the lower-middle classes. Despising everything that is not English, she delighted readers with her unwittingly humorous observations on any number of topics, these Rose wrote phonetically in order to capture both her accent and speech patterns.

The Mrs Brown sketches continued to appear in *Fun* magazine, and they were periodically reissued in volume form, beginning with *The Brown Papers* (1866) and numbering thirty-four in total. These are various in theme, including visits Mrs Brown has made to events of contemporary interest, such as *Mrs Brown at the Paris Exhibition* (1867), and *At the Crystal Palace* (1875), and trips to places such as *The Seaside* (1868), *London* (1869), *the Highlands* (1869), *America* (1868), and *Up the Nile* (1869). There are also Mrs Brown's views of historical interest (*On the Grand Tour*, 1870, and *on the Battle of Dorking*, 1871), on statesmen (*Mrs Brown and Disraeli*, 1874, and *King Cetewayo*, 1882), and of current news stories and wider social and political questions: *Mrs Brown on the New Liquor Law* (1872), *On Women's Rights* (1872), *At the Tichborne Defence* (1873), *On the Shah's Visit* (1873), *On the Royal Russian Marriage* (1874), and *On Home Rule* (1881). Two other volumes were entitled *The Brown Papers, second series* (1870) and *Mrs Brown's Christmas Box* (1870) [ODNB].

TABLES				£5 Per Annum. 5			
OF				Months.	Amount.	Days.	Amount.
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BY WILLIAM SMITH.				7	2 18 4	7	" " 1 11
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THOMAS HURST, 65, ST. PAUL'S CHURCH YARD.				9	3 15 "	9	" 2 5 1
1837.				10	4 3 4	10	" 2 8 1
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						26	" 7 1 1
						27	" 7 4 1
						28	" 7 8
						29	" 7 11 1
						30	" 8 2 1

### 'OF GREAT ADVANTAGE TO EVERY MISTRESS OF THE FAMILY'

64 SMITH, William. TABLES OF SALARIES AND WAGES; Shewing The Amount Due For Any Given Number of Months And Days at any sum per annum From £5 to £500. London: Thomas Hurst, 65, St. Paul's Church Yard. [Printed By J. and C. Adlard, Bartholomew Close]. 1837. £ 285

FIRST EDITION. 8vo, pp. [124]; some chipping to head of front free endpaper; otherwise a clean copy throughout; bound in the original brown blindstamped publisher's cloth, upper board lettered in gilt, minor rubbing to head of spine and cloth very lightly sunned, but still a very good copy, with the early ownership, albeit crossed through, of 'Martha Braine', on front pastedown, and later owners name above.

Rare first edition of these *Tables of Salaries and Wages*, useful, as the author is keen to point out, to both the mistress of the family, as well as bankers, merchants, solicitors, warehousemen, accountants, official assignees and shopkeepers.

'It rarely happens that domestic servants leave their situations at the termination of a quarter, and the computation of the amount of Wages due to the day of separation, is troublesome, intricate, and liable to error; especially to persons not accustomed to make such calculations. The Tables, therefore, beginning at £5 and advancing by £1 to £30, will be of great advantage to every mistress of the family, by enabling her to ascertain,

with ease and correctness, the amount of Wages due; for instance, if a lady should require to pay her servant for 2 months and 19 days' Service, at a rate of £11 per Annum, it is only necessary to refer to page 11, and opposite 2 months in the left-hand column will be found £1 16s. 8d., and opposite 19 days in the right-hand column 11s. 5 1/4d.; these two sums added together, will give the amount required' (Introduction).

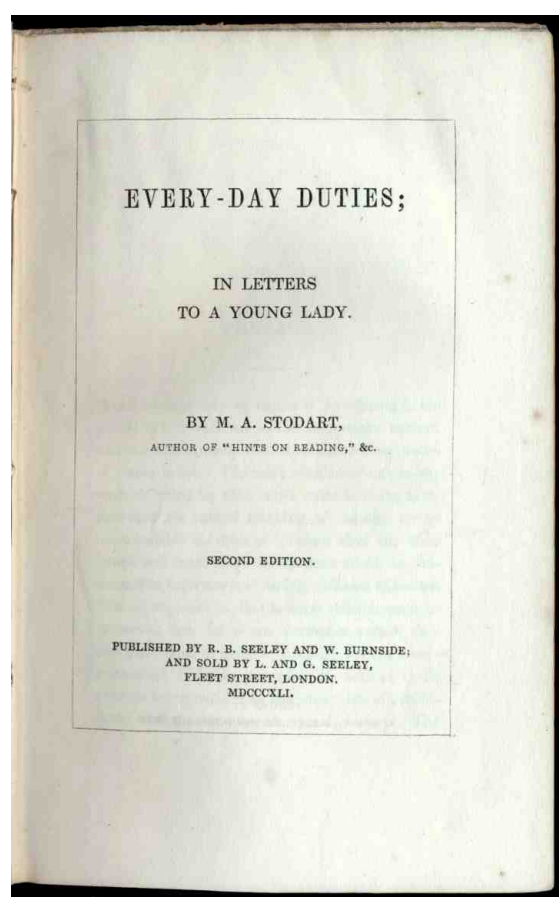
William Smith was born in Thurlby in Lincolnshire in 1798 and at the time our book was written was working for one of the leading textile warehouses, Leaf & Co of 39 Old Change in London, the address found at the end of the introduction without which we would have been clueless to in discovering the correct 'William Smith'. A few years later he was made a partner in the business when it changed its name for a while to Leaf, Smith, Leaf & Co. but smith seems to have retired by the 1860's to live out his life in some splendour at 37 Tavistock Square in London by the time of his death in 1888. The business he helped to manage had a staff of some 200 employees and perhaps the reason he penned the work for others to benefit from his experience. It is interesting to note that this copy was owned by a lady, 'Martha Braine', and one wonders whether she did indeed use it to calculate the wages of the servants in her household.

OCLC records three copies, all in the UK, at the British Library, National Library of Scotland and the Bodleian.

## TO 'ELEVATE AND ENNOBLE THE FEMALE CHARACTER'

**65 STODART, Mary Anne. EVERY-DAY DUTIES;** in letters to a young lady. Published by R. B. Seeley and W. Burnside; and sold by L. and G. Seeley, Fleet Street, London. 1841. £ 350

**SECOND EDITION.** 8vo, pp. xiii, [iii], 232, [4] advertisements; apart from some light foxing to prelims, a clean copy throughout; in the original green blind stamped publisher's cloth, spine lettered in gilt, minor rubbing to extremities, otherwise a very good copy.



An uncommon work on *Every-Day Duties*, set out in twelve letters to a young lady aiming to 'elevate and ennoble the female character'.

'The book is written in the epistolary form containing twelve letters, the first of which treats of the necessity of prayer to the right performance of our duties; and the second points out Home as the true sphere of woman. Decision of character with regard to religion is the subject of the third; and miscellaneous topics of much interest and usefulness are considered in the remainder, among which it may suffice to specify "Family Prayer, Sabbath Employments, Choice and Management of Servants, Household Arrangements and Economy, General Employment of Time, &c &c". We should have no difficulty in selecting passages from any one of these which would be amply sufficient to vindicate our favourable opinion of the work, in proof of which we will give an extract from that on "Household Arrangements and Economy," a title certainly the least attractive to a general reader, and it would appear most repulsive to a studious and meditative critic. Yet these are the terms in which the authoress declares her estimate of woman, as well as the object with which she writes: "It is here that the silent gentle influence of woman is so peculiarly valuable. Foreigners have said that women are queens in England. The title given, perhaps partly in scorn, we would not in answering scorn altogether reject. The higher the scale of civilization is among the people of a land, the more clearly the position of woman is understood, and the more highly is her weight in society appreciated. Let her be the queen of the domestic circle, not to lord over man but to minister to his comforts, to smooth the cares of life, to attend to those minutiae for which his loftier mind and more unbending frame are unfitted. Her

influence may be as oil cast on the waters, smoothing down the billows till the troubled ocean of life changes within her immediate sphere of action into a sweet and holy calm, reflecting back the blue face of the unclouded heavens, or to change the metaphor, it may be as oil applied to a machine enabling all parts to work easily and harmoniously, well directed towards a rightly chosen end"' (*The Churchman's Monthly Review*, 1843, p. 36).

Mary Anne Stodart (bap. 1808, d. 1866) was a schoolteacher and advice book writer from Carlisle, Cumberland. Baptized at St Mary's Church on January 13, 1808, she was the second daughter of Joseph Stodart, a merchant, and Elizabeth Forrester. By 1838, she was running a girls' boarding school in Hampstead, supported by her two sisters who managed a similar school in Liverpool. Stodart's literary career, under the name M.A. Stodart, began with *Hints on Reading* (1839), promoting systematic Bible study and moral education for young women. She condemned novel-reading and highlighted the risks of certain secular works. Her next book, *Every-Day Duties* (1840), emphasized religious devotion, domestic skills, and benevolence, with advice on servant management

and prudent recreation. In 1841, she published *National Ballads, Patriotic and Protestant*, a collection of fervent Evangelical poetry criticizing Roman Catholicism. This was followed by *Female Writers* (1842), where she defended female education but cautioned against women engaging in theology, history, or controversial writing. Her best-known work, *Principles of Education* (1844), argued for Bible-based teaching and criticized rote learning in schools. She supported physical education for girls and encouraged purposeful study over superficial accomplishments. Stodart married James Lees, a cotton manufacturer, in 1857, ceasing her literary activities thereafter. Her last contributions were translations for *Epitaphs from the Greek Anthology* (1857). She died of breast cancer in Scarborough in 1866.

An influential figure in Victorian Evangelical literature and female advice writing, Stodart is remembered for her enduring didactic poem, 'One Thing at a Time', also published in 1840, remains a staple of self-help and educational works, often stripped of its Evangelical roots. [See ODNB for a fuller biography].

OCLC records one copy in the UK, at the National Library of Scotland, and one further in North America, at Duke.

## UNRECORDED POEM FOR 'THE BENEFACTRESS OF SOUTHWOLD'

66 [STRICKLAND, Agnes]. ON THE DEATH OF MISS HARRIET SHERIFFE, The Benefactress of Southwold, By Her Friend, AGNES STRICKLAND. [n.p., Southwold?] December 14th, 1869. £ 185

*Black edged mourning sheet (25.3 x 20cm), printed on recto only; brown paper at head of verso with removed from a scrap album, and evidence of having once been folded, otherwise in good state.*

Unrecorded poem by the historical writer and poet, Agnes Strickland (1796-1874), written for her friend, Harriet Sheriffe, 'The Benefactress of Southwold'.

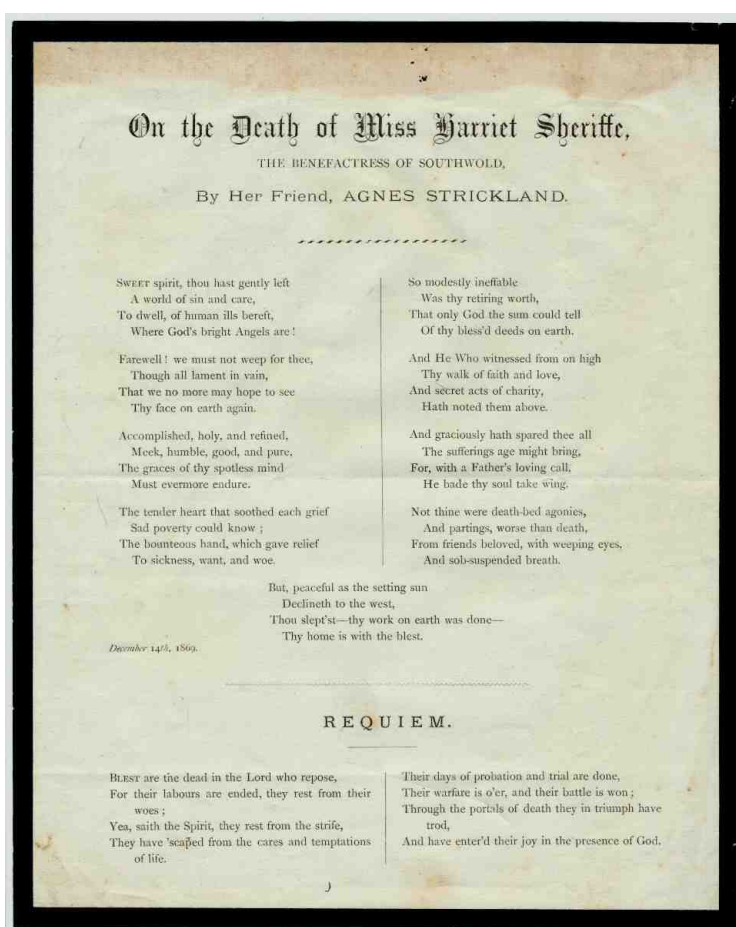
Harriet Sheriffe (1793-1869) 'was born at Uggheshall, near Southwold in Suffolk on 25 June 1793, daughter of Revd Thomas Sheriffe (1759-1842), rector of Uggheshall, and his first wife Charlotte Affleck (1759-1798), daughter of Revd Gilbert Affleck, rector of Dalham, near Newmarket, Suffolk, who married at St Mary the Wall, Colchester, Essex on 19 September 1787. Harriet's mother was buried on 7 November 1798 and on 11 March 1809 her father married again, Sarah Bennett. Harriet lived at Uggheshall until the death of her father in 1842 when, together with her stepmother, they moved to Southwold, Suffolk where Harriet played a prominent part in Southwold society. As Miss Sheriff of Southwold, an art pupil of Henry Bright sometime between 1836-1856. She inherited most of her wealthy father's estate and on the death of her stepmother in 1849 was also her major beneficiary. In 1851, a 58-year-old 'landed proprietor', living at South Green, Southwold with ten indoor servants including a butler and a coachman. Harriet Sheriffe died at Centre Cliff Lodge, Southwold on 13 December 1869, aged 76 and buried at Uggheshall on 20 December. Her will left an amount of around £30,000' (<https://suffolkartists.co.uk/index.cgi?choice=painter&pid=3806>).

Strickland is particularly remembered for her *Lives of the Queens of England*, published in twelve volumes between 1840 and 1848. Her researches were laborious and conscientious, and she still remains a useful source. Her style is engaging and anecdotal, and although not as objective as most modern historians, still gives valuable insight into the mores of her own time.

## SOLICITING FUNDING FOR A NEW 'SUBSCRIPTION CIRCULATING LIBRARY'

67 [SUBSCRIPTION LIBRARY PROSPECTUS]. SIR [INK] I BEG TO HAND YOU A LIST OF THE DIFFERENT CLASSES OF SUBSCRIPTION TO MY LIBRARY, and shall feel honoured... to place your Name upon the Subscription List... Library, Reading, 1850. [Reading, Lovejoy, c. 1850]. £ 285

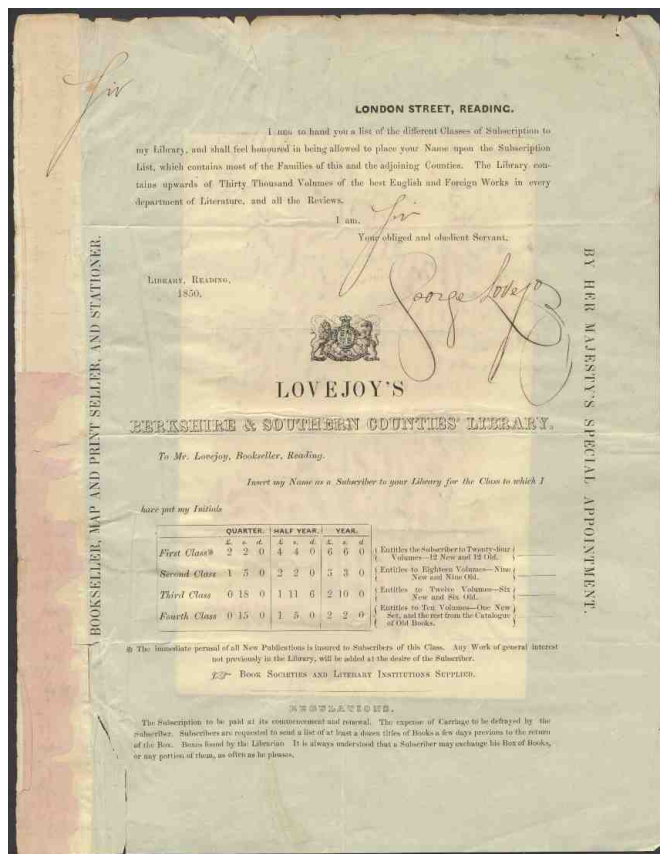
*Letter press advertisement, Sheet 27 x 20.5cm, 10½ x 8", fold creases, and unrelated ALS pasted to verso.*



Scarce letterpress advertisement for subscribers to Lovejoy's Library, Reading, annotated and signed in ink by proprietor George Lovejoy.

George Lovejoy (1808-1883), bookseller of Reading, solicits funding for his new 'Subscription Circulating Library', on London Street, Reading (he also owned a post office and a stationers in the town), the form beneath to be completed and returned, with price list for the four different categories of subscriber, and royal coat of arms. Lovejoy served his apprenticeship at the *Reading Mercury*, but by 1832 he had established himself as a bookseller, stationer, and ultimately librarian, with a circulating library said to contain some 70,000 volumes; in time it was named the 'Southern Counties Library,' such was its dominance in the surrounding area.

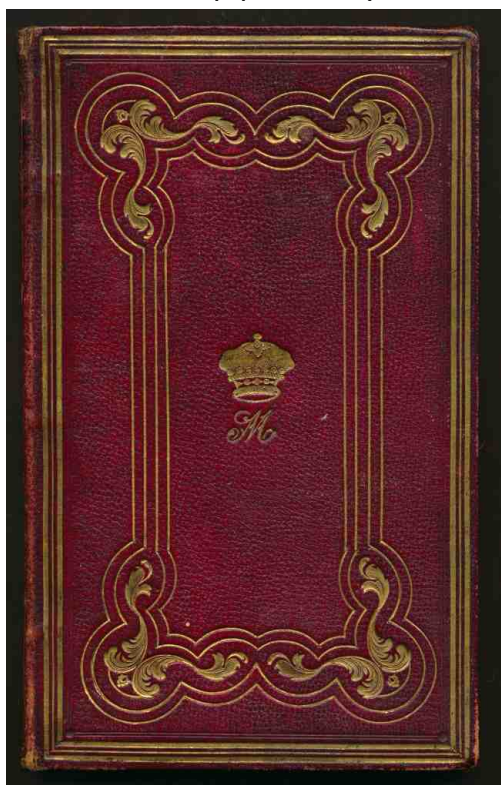
*Provenance:* from a scrap album compiled c.1840 - 1880 by Alfred Towgood of Riverside, a paper mill owner at St. Neots, Huntingdon. He was also a Lieutenant in the Duke of Manchester's Light Horse.



## WITH THE OBJECTIONABLE INTERPOLATION

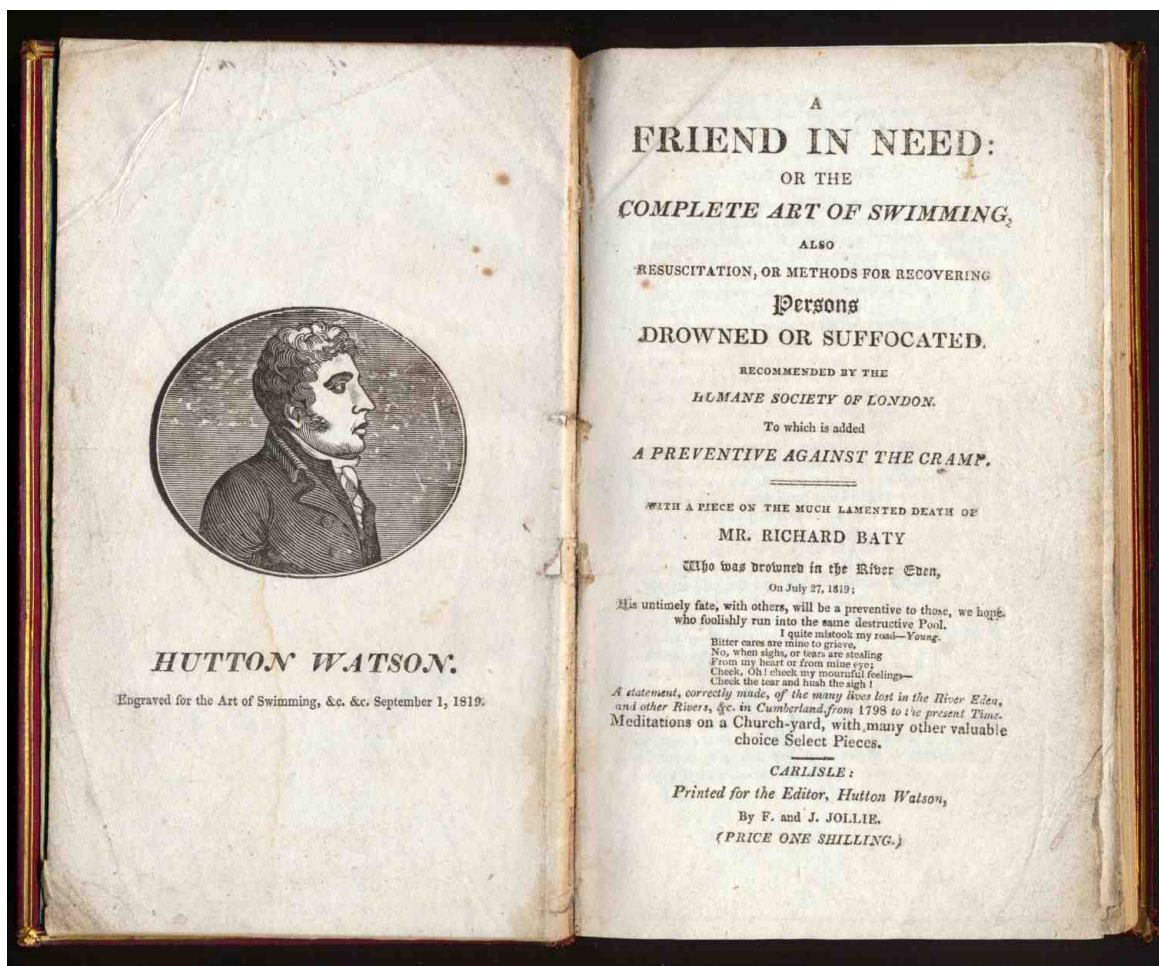
68 [SWIMMING]. WATSON, Hutton. A FRIEND IN NEED: or the Complete Art of Swimming, also, Resuscitation, or Methods for Recovering Persons Drowned or Suffocated, Recommended by the Humane Society of London to which is added A Preventative Against the Cramp. With a Piece on the Much Lamented Death of Mr Richard Baty, drowned in the River Eden on July 27, 1819... Carlisle: Printed for the Editor, Hutton Watson, by F. & J. Jollie. [1819]. £ 750

FIRST EDITION. 8vo, pp. 37, [1] blank; with woodcut frontispiece portrait of the editor; full panelled red morocco with light blue endpapers, the upper cover with the initial 'M' below a viscounts coronet, also with attractive silk endpapers; clearly a remboîtage, but a handsome copy nonetheless.



A rather grumpy Ralph Thomas in his bibliography on swimming noted 'This is one of the books I went to the Birmingham Free Library to see on 7 March 1896. The portion on swimming turned out as I had suspected - there is not much in this as I suspect everything on swimming - to be a plagiarism of one of the reprints of Thevenot, most likely Bailey's edition: it quotes Franklin's advice, with the objectionable interpolation.'

The 'objectionable interpolation' that Thomas speaks of runs from page 23 to the end of the work, and includes a tabulation of people drowned, chiefly in the north of England from 1798 to the 18th August 1819. Watson prefaced the rather dismal list with the rejoinder 'We hope this awful warning will be taken by those, at least, who are unacquainted with swimming.' Also included are the account of the resuscitation of a boy who fell into the Thames, together with a list of recommendations by the Humane Society; some local poetry on the drowned such as 'Stanzas to the Memory of Mr. R. Baty, who was drowned in the River Eden on the 27th day of July, 1819', 'A young Lady's Lamentation on the Death of her Lover, Translated from the Celtic or Erse Language' - this first published in Pennant's *Tour of Scotland*, and 'Meditations in a Churchyard' which we have traced to the poet Vincent Bourne. It's really quite a clever collection of material on life and death that Hutton Watson must have thought was just the thing to attract the curiosity of potential buyers.



Hutton Watson was chiefly a Newcastle publisher and printer who flourished between 1810 and 1819. He issued annual lists of part publications that were available and apparently organised their door-to-door sale, several such works were also published by himself. Watson married in 1814, but by 1815 became insolvent. Somehow, he extricated himself from this problem and had acquired a printing press, enabling him to publish works under his own imprint in 1816 and 1817. However, this did not last, as in February 1818, his printing materials were sold at auction, including 'a new Stanhope Press, a large Quantity of New Small Pica, a set of Cases entirely new, [and] a quantity of best London ink'. By March 1819, Watson announced No. 1 of the *Entertaining Repository*, which may not have appeared. He then moved across the country to Carlisle where our work was printed, before returning to Newcastle and also Whitehaven, where he issued chapbooks. At this point in his career we lose sight of him.

OCLC records one copy only, at the National Library of Scotland; see Ralph Thomas *Swimming: with lists of books published in English, German, French and other European languages and critical remarks on the theory and practice of swimming and resuscitation, biography, history, bibliography* 1904 - the copy he saw in 1896 no longer held at Birmingham.

### THE RARE FIRST ISSUE

69 **TERRY, Daniel.** BRITISH THEATRICAL GALLERY, A Collection of whole length portraits, with biographical notices... London: Printed by G. Schulze, 13, Poland Street, for H. Berthoud, Junior, No. 65, Regent's Quadrant, Piccadilly. 1822. **£ 2,500**

**FIRST EDITION, FIRST ISSUE.** 4to, pp. [74]; with 20 handcoloured engraved plates by R. Cooper; bound in nineteenth century dark blue morocco, spine ruled and lettered in gilt, boards ruled in gilt, light rubbing to joints; with the later armorial bookplate of Newton Hall, Cambridge, on the front pastedown; a very desirable copy.

A highly desirable and sumptuously produced work, with hand coloured portraits of the leading actors and actresses of the day, after paintings by Harlow, Sharp, Clint, De Wilde, Waldeck, and others.

Actors include Sarah Siddons as Lady Macbeth, Edmund Kean as Richard III, ballerinas Mlle. Lisa Noblet and Mlle. Felicite Hullin, ballet dancer Etienne Le Blond, opera singer Giuseppe de Begnis, Samuel Simmonds as Baron Munchausen, Henry Gattie and Mme. Maria Theresa Bland in the farce Monsieur Tonson, Sarah Booth, Frances Copeland, Charles Young, etc. Each portrait is accompanied by a short biographical notice, apart from Mrs. Siddons, which runs to 19 pages - as to be expected for the best-known tragedienne of the eighteenth century, and most famous actress of her age.

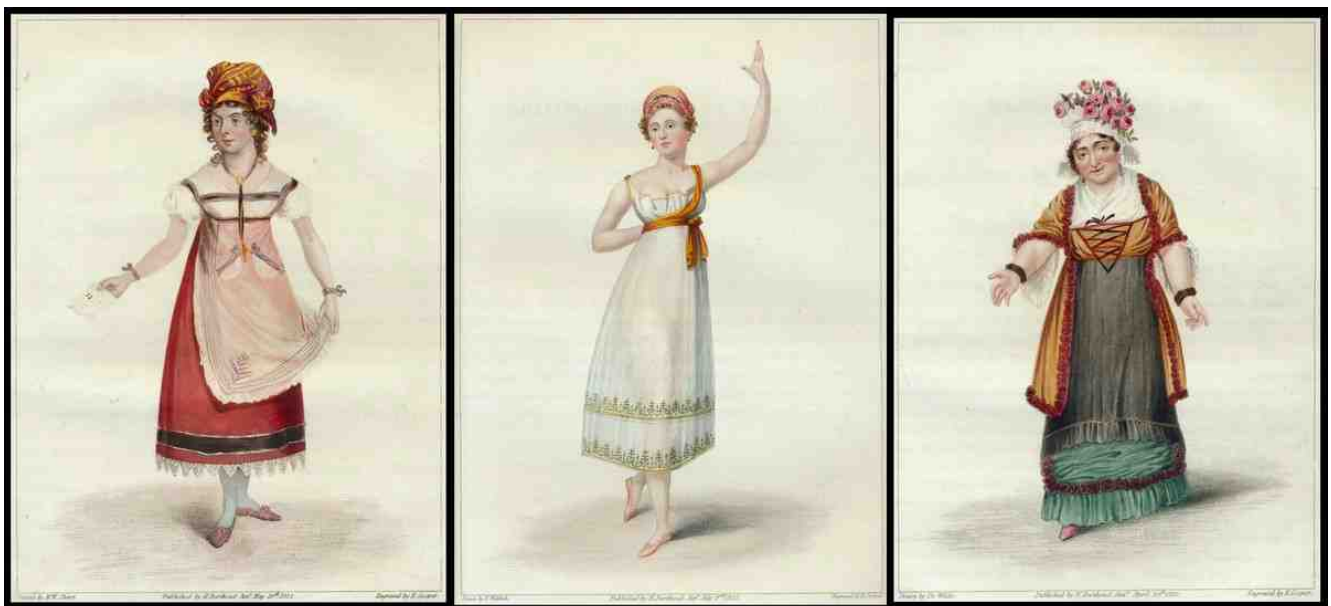


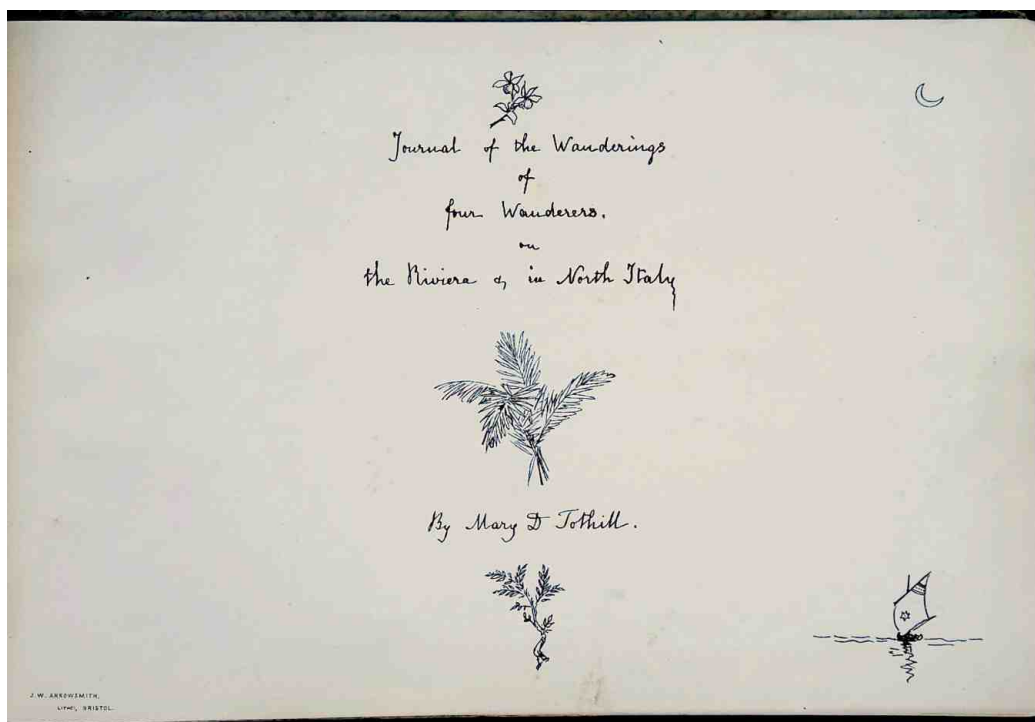
Daniel Terry (1780-1829) was an actor and friend of Sir Walter Scott, many of whose novels he adapted for the stage. In 1825, together with Yates, he bought the Adelphi Theatre, but this partnership only lasted for two seasons. After leaving the Adelphi he temporarily retired to the continent, and then re-engaged at Drury Lane and played Polonius and Simpson. Finding himself unable to act, and his memory gone, he gave up his engagement. On 12th June 1829 he was struck with paralysis, and died during the month.

The work had a difficult gestation. It was issued in parts and was first advertised as early as November 1821 and was to be issued in parts each containing five plates and letterpress priced at 18 shillings each or as in this copy at £1 4s coloured. It was however not until March that the first part actually appeared with the second part in June, the third part appeared in 1823 and the last part eventually arrived in January 1824. Clearly the work took too long to issue and subscriptions may have fallen behind and it was never properly completed. The unsold parts were then bound together, as in our copy, with a printed title page added to round off the work.

Sets were clearly bound up at a later date with Abbey's copy stating 1825 as its publication date, our copy is instead dated 1822 when the first part was published, here both plates and text watermarked of 1817, indicating an early issue.

Abbey, *Life*, 418 (1825 edition); Arnott & Robinson, *English Theatrical Literature 1559-1900*, 2228; OCLC records one copy in the UK, at the NLS and three in North America, at Yale, Harvard and the Frick.





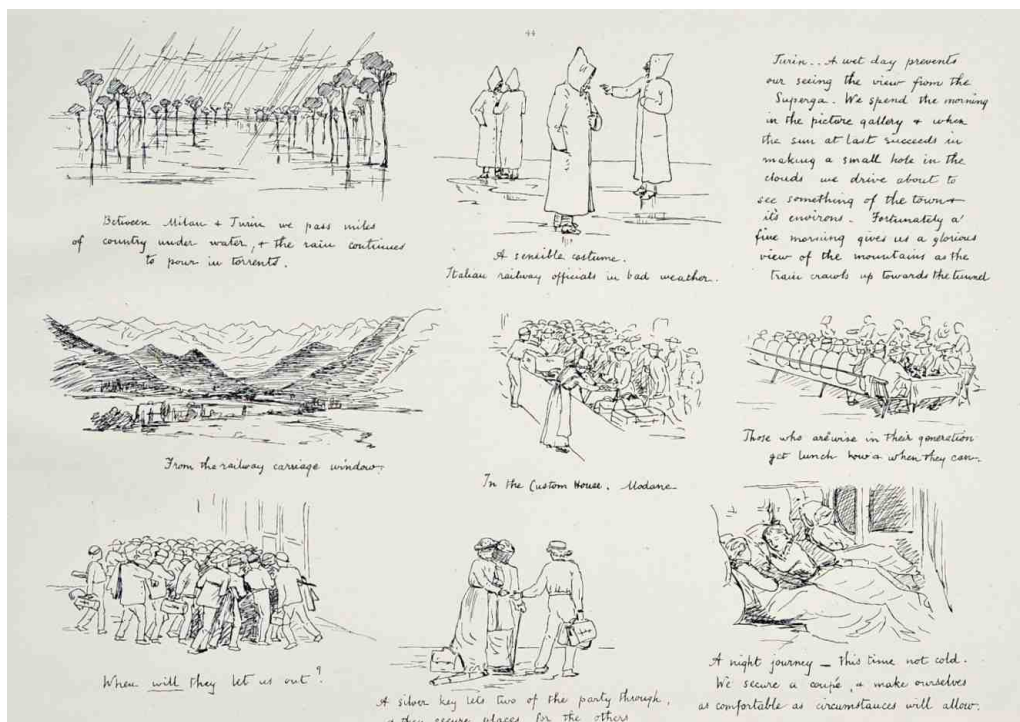
### ENTERTAINING TRAVELOGUE, BY A LADY

70 **TOTHILL, Mary Darby** JOURNAL OF THE WANDERINGS OF FOUR WANDERERS ON THE RIVIERA & IN NORTH ITALY. IN THE SPRING OF 1876, Bristol, J. Arrowsmith, Litho., [London: Simpkin, Marshall & Co.] [1880]. £ 1,250

*Oblong folio [38 x 25.5 cm (15 x 10 inches)] title, dedication and 45 numbered sheets each containing between one and eight scenes, all produced in a lithographic pen-style; original green cloth backed illustrated printed boards; some minor scuffs and occasional foxing.*

An unusual pictorial travelogue through Europe with a hint of tragedy.

This was not merely a holiday but a restorative journey in search of health for Mary's invalid stepmother, Frances. In the travelogue, Frances is always depicted as seated, carried, or driven in a trap, and she scarcely features in the narrative. Unfortunately, we do not know exactly what ailed her. However, just over a year after the journal was sketched, Frances was committed to Brislington House, a private lunatic asylum, on September 4, 1877, and remained there until her death in 1915.



The 'Four Wanderers' of the title, who journeyed to the Riviera and Northern Italy, were Mary; her elder sister, Anne Loftus Tothill; their father Francis Tothill; and their stepmother, Frances. They travelled via Dover, with their first stop in Paris, where they visited the Louvre. Mary, Frances, and their father are depicted watching a female painter at work on a large easel. They endured a freezing overnight train journey to Lyon, then stayed briefly at Avignon and then onward to Cannes, where they caught their first glimpse of the Mediterranean. The town was so crowded Mary and her sister had to 'double up in the smallest space possible,' as shown in an illustration where they ruefully contemplate sharing a bed at the Hotel Beausite. It was evidently still quite chilly; attempts at sketching were abandoned, and the sisters resorted to huddling over a wood fire, using bellows to keep warm.

From Cannes, they travelled to Vallauris to visit the pottery works, presumably the Massier workshops, and made purchases to be sent back to England. In Cannes, they 'lay in a supply of the scent made there—orange flower, rose water, violet, jasmine, and all sorts of different perfumes.' Like many tourists, they visited the market, bought souvenirs from a 'good-tempered merry Italian,' took in the views, and enjoyed the sea air before moving on to Nice.

At this point, railways had not yet expanded to the Riviera so they took an uncomfortable diligence journey to Castellane and on to the Cabroles Valley. Here, the sisters took long walks and found it necessary to purchase shady hats. They made excursions into the hills, 'sketching, botanizing, and enjoying ourselves.' One of the illustrations shows the young women diligently sketching while a peasant and child look on, captioned with the curious onlooker's imagined words: 'What can they be doing?' Mary was evidently an inveterate observer and took her sketching paraphernalia everywhere with her.



*We drive over to Vallauris to see the Pottery works.  
& make purchases to be sent home  
to England -*



*We make excursions among the hills, sketching  
botanizing, & enjoying ourselves -*

Next, they travelled to Mentone, with a full-page illustration of the carnival titled 'Mentone Gone Mad. Vive le Carnaval'. They visited monasteries and the seaside, where their stepmother was depicted being pulled in a bath chair at Cap Martin. One illustration captures the sisters' mixed feelings about this arrangement: 'Our invalid feels some compunction about being drawn along a rough road by an old woman. We feel quite compassionate, as the sun is blazing down upon us fiercely, and at the steep parts in the road we lend a helping hand. The old woman looks around, evidently more surprised than grateful, and trudges on so fast we can hardly keep pace with her. We feel that she despises us when we suggest she might go rather slowly.' This passage hints at tensions between the sisters and their stepmother. Though understated, various negative observations about Mrs. Tothill often accompany any of her appearances in the sketches,

added to which her continence is often turned away of barely registered.

The family held a conclave and decided to make a trip to Venice for Easter. They followed the coastal route, stopping at Bordighera, Sanremo, Oneglia, Alassio, Genoa, Rapallo, Lerici, San Pietro, Arcola, Pisa, Bologna, and eventually Venice. At each stop, Mary sketched the local people, architecture, scenery, and events that occurred as they traversed the country by various forms of transport.

They must have stayed several weeks in Venice, as Mary created many sketches of sightseeing, difficulties with guides, gondolier traffic jams, a christening in St. Mark's Basilica, and various beggars. Summer seems to have ended by the time they began the journey back to England. They made a brief, uncomfortable journey through Verona, Milan, and Turin. This leg of the trip was seemingly all hurried and less luxurious, and may reflect a certain rush means maybe occasioned by Mrs Tothill's further decline.

The illustrator Mary Darby Tothill (1851-1892) was the second daughter of Francis Tothill, a Justice of the Peace and magistrate in Bristol, and his wife, Jane. Mary's mother, Jane, died, almost certainly from puerperal fever, a few days after the birth of her younger sister, Frances Jane Tothill (1852-1875). As was customary at the time, Francis Tothill wed in 1858, after a suitable period of mourning, Frances Galbraith, and together they had four sons. Mary's three surviving half-brothers did not join the trip, as they were likely either at boarding school or beginning their military and naval careers.

OCLC records four copies, all the in the UK, at the British Library, Cambridge, V&A and the National Library of Scotland.

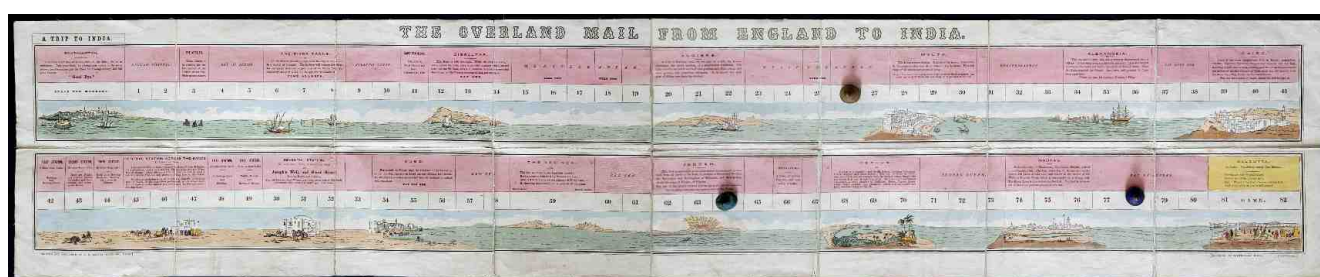
## HAZARDOUS TRIP FROM SOUTHAMPTON TO CALCUTTA

71 [TRAVEL GAME]. REEVES, James Adley, *Publisher*. AN INSTRUCTIVE GAME. A TRIP WITH THE OVERLAND MAIL TO INDIA. Dartford, J. A. Reeves. [label] J. Stracken, Litho, 80 Bishopsgate St, London] [circa 1850-1852].

£ 3,000



Hand-coloured lithograph panoramic game [25 x 124 cm] in two strips; mounted on a folding linen sheet; printed rules on card (expert repair to fold), four turned coloured wooden markers, 19 tokens, all contained in the original box [22 x 15 x 4 cm], the sliding lid with a hand coloured title label with a natural history scene, and the pyramids and mountains in the background, old split to lid, repaired without loss.

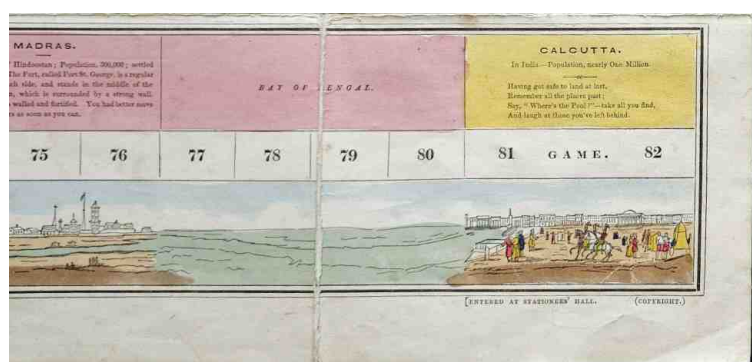


An engaging race and travelling game takes players on an adventurous journey from Southampton to Calcutta, following the route of the Overland Mail. Players embarking on a voyage of nearly 8,000 miles, cross the desert from Cairo to the Red Sea, encountering various historical and picturesque locations.

The game is inspired by 'The Route of the Overland Mail' moving panorama, painted by J. Absolon, T. Grieve, W. Telbin, and J.F. Herring that was exhibited at the Gallery of Illustration, Regent Street, London, between 1850 and 1852. The illustrations in the game reflect the detailed tableaux from the exhibition, offering a visual journey through the significant waypoints and translated into a board game.

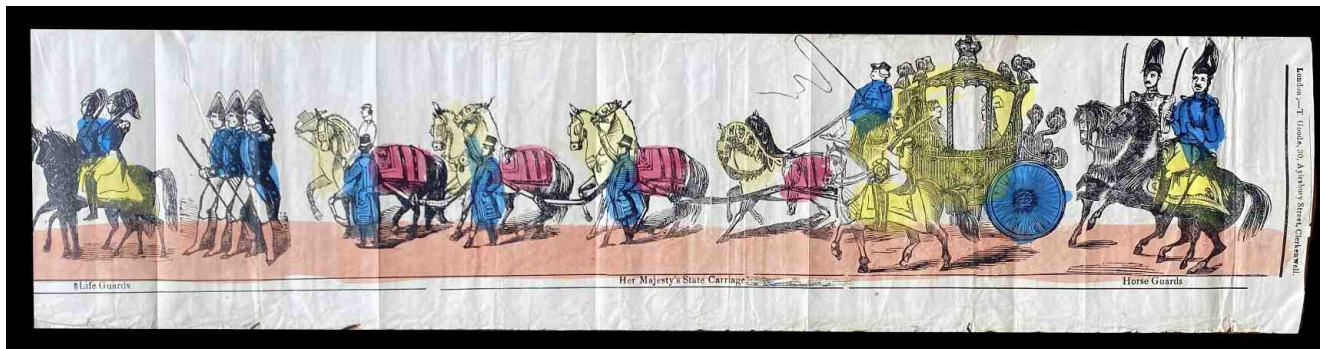
Players must navigate numerous hazards and make strategic decisions based on the spin of a dice. The route takes them along the French and Spanish coast to the 'dirty city of Lisbon', then to Gibraltar, and into the Mediterranean. Stops include Algiers, Malta, and Alexandria. From Alexandria, players traverse the desert to Cairo, marking the beginning of the overland section. The journey continues through Suez, and then by boat across the Red Sea to Jeddah, a bustling hub where 'thousands of persons land from all parts of the East, to proceed to Mecca and Medina'.

At Mocha, travellers can take a well-deserved 'Cup of Coffee' before moving on to Ceylon, then Madras, and finally reaching Calcutta. As the game progresses, players can reflect on the historic landmarks they have encountered, adding to the educational aspect of the game, but also the skeleton of an unfortunate camel! The winner landing on the last space being awarded some doggerel verse: 'Having got safe to land at last, / Remember all the places past: / Say, 'Where's the Pool?' - take all you find, / And laugh at those you've left behind.'



The game may have been sold in various formats as a souvenir at the 'Gallery of Illustration'. The creator of the game, James Adley Reeves, was a printer and stationer from Dartford, Kent, who operated between 1840 and 1865. During the mid-1850s, Reeves expanded into publishing games, including the famous 'Parlour Cricket Game', later he added the music seller to his operation.

This combination of adventure, history, and strategic game play makes the journey from England to India not just a race but a geographical exploration of the route as seen through contemporary eyes.



### POMP ON DISPLAY

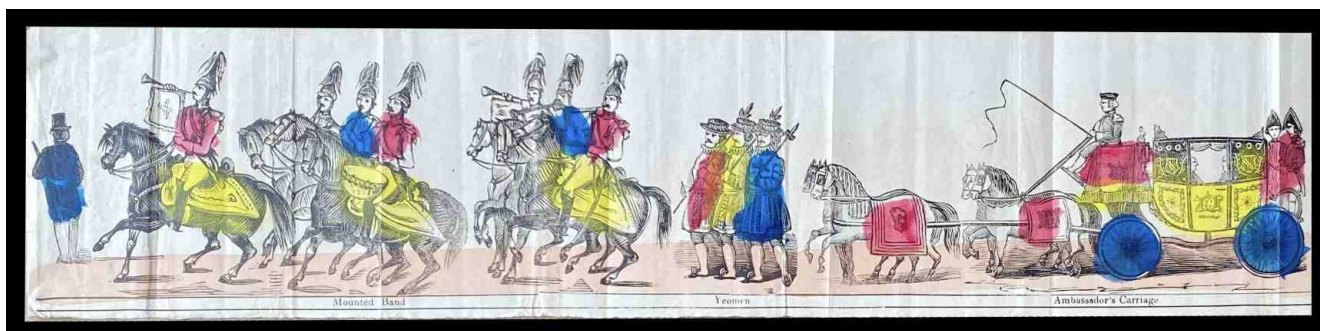
72 [VICTORIA]. [CLOSING OF PARLIAMENT]. THE PROCESSION OF QUEEN VICTORIA, on closing the Houses of Parliament. August 8th, 1851. London: T. Goode, 30, Aylesbury Street, Clerkenwell. [1851]. **£ 850**

*Wood engraved panorama printed on four sheets conjoined to produce a continuous strip (12 x 217 cm), hand-coloured red, yellow, and blue in sweeps and dabs; folding down in to the original beige printed publisher's wrapper (10.8 x 9 cm), titled in black, corner of lower wrapper repaired, some fold marks and light dust-soiling, but still a very good example, housed in a custom made purple morocco clamshell box.*

Rare panorama, apparently unrecorded, depicting the State closing of the Houses of Parliament on August 8th 1851, likely sold on the day to crowds lining the procession route.

The procession advances from right to left, with the Queen accompanied by Prince Albert in the State carriage, with identifications printed beneath the images: 'Mounted Band'; 'Yeomen'; 'Ambassador's Carriage'; 'Horse Guards'; 'Footmen'; 'Prime Minister's Carriage'; 'Horse Guards'; 'Ambassador's Carriage'; 'Yeomen'; 'Footmen'; 'Master of the Horse'; 'Yeomen'; 'Carriage of the Royal Family'; 'Footmen'; 'Life Guards' and 'Horse Guards'.

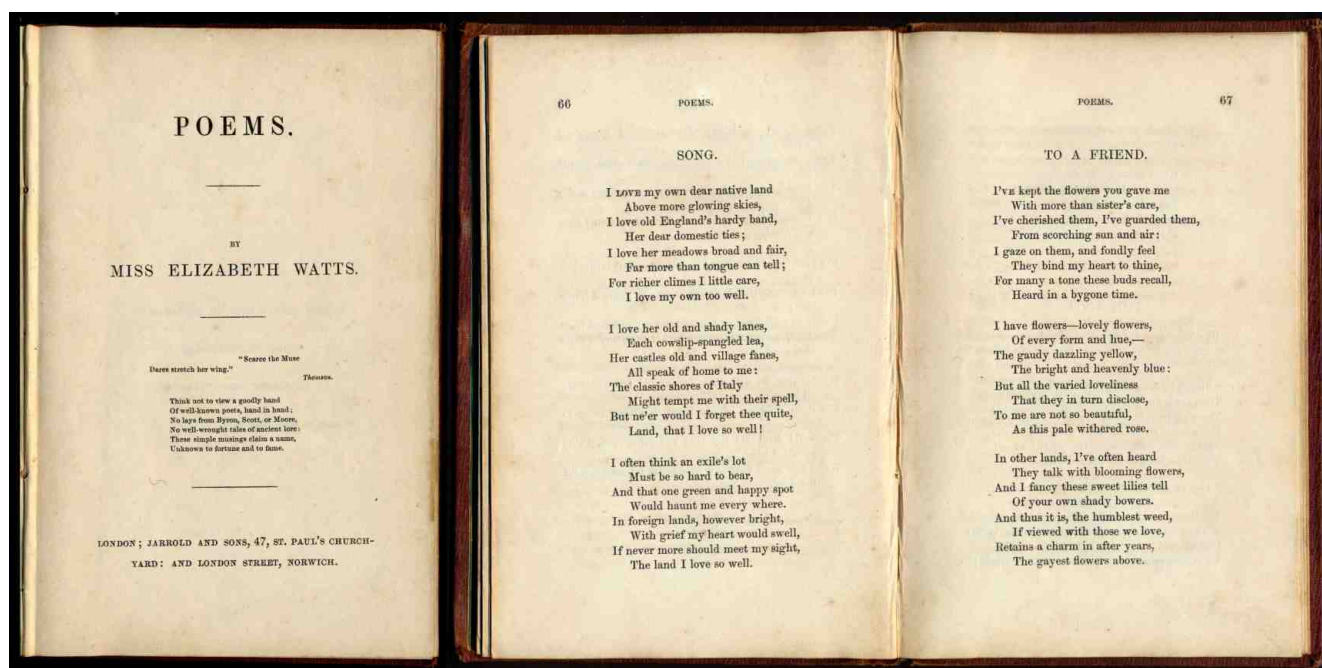
Ralph Hyde, who researched the present panorama, reported the following "In a letter of 13 Nov. 2004, Harry Cobb, formerly Archivist to the House of Lords, notes: [Queen Victoria] was certainly there [at the Houses of Parliament] for the prorogation of 8 Aug. 1851, and was accompanied by Prince Albert. I have not found a description of the procession of coaches, but... the ceremonial at prorogation appears to have been the same as that at State Openings, until Victoria ceased to attend after 1854. On alighting from the State Coach at the Royal Entrance in 1851, the Queen was met by the Lord Chancellor and other great Officers of State who escorted her to the Robing Room. After robing the Queen processed to the House of Lords Chamber with the Duke of Wellington carrying the Sword of State before her, and others carrying the Cap of Maintenance and the Crown (London Gazette, 12 Aug. 1851, pp. 2069-70.). The Yeomen of the Guard and Horse Guards would have participated in the procession as shown in the panorama."



### WITH THE 'HOPE OF ASSISTING OTHERS'

73 WATTS, Elizabeth. POEMS. By Miss Elizabeth Watts. London; Jarrold and Sons, 47, St. Paul's Church-yard: and London Street, Norwich. [1850]. **£ 300**

**FIRST EDITION.** 12mo, pp. [viii], [vi-] vii, 9-80; pp. 74-80 List of Subscribers; some light toning and marking in places; in the original burgundy blindstamped publisher's cloth, spine lightly sunned and some minor surface wear; but overall a very good copy.



The poems were evidently circulated only to the subscribers and do not appear to have been published in the ordinary sense, despite the imprint on the title page. In her preface, Elizabeth Watts states, 'Many, many times have I been tempted to throw aside my pen in despair, painfully conscious of the inferiority of too many of the following poems; but the hope of assisting others has encouraged me to proceed; and my book being now completed, I can only beg its readers to view with a lenient eye the faults and imperfections, which, I am well aware, abound in its pages.' We do not know what this 'hope of assisting others' might refer to.

The poems are a curious mixture, opening with 'Early Violets', which the author states as her 'earliest effort'. Other titles include 'Dying Days', 'The Prayer of Friendship', 'To the First Swallow', 'The White Rose', etc. More topical works include 'The Fall of the Yarmouth Suspension Bridge 1845', which opens with the lines 'Hark to that loud and fearful cry! / 'Tis a shriek of human agony; / One dreadful plunge—one hollow sound, / And the waves swept over that grave profound. / The blooming child—the old—and grey, / The youth—the maiden—where are they!' Another poem in a similar vein is titled 'Thoughts', which was written 'On viewing the spot at Rougham, where the whirlwind of Monday, July 23rd, 1849, appears to have spent its fury. Immense trees were torn up, and large boughs scattered about. Close beside a large fallen elm a turkey was sitting for several days after the storm, undisturbed by the thousands who visited the scene.' The dating of much of the contents of the volume appears to be from the 1840s. 'The Brother's Lament', occasioned by the death of Frederick Bates Cowtan, a sergeant who died at Berampore in India from Cholera in 1846; and 'On Reading an Account of the Old Stone Coffin being discovered in Yarmouth Church, February, 1849' both suggest the volume's publication date as close to 1850.

In her poem 'The Strong-Minded Woman' Elizabeth Watts sees the rôle of her sex as supporting man 'Not one who strives to equal man,— / Is jealous of his power; / For woman's lot is safer cast, / Within a sheltered bower: / How wrong the wish, and false the aim, / His stronger powers to dim! / For was it not ordained that we / Should subject be to him?'

Elizabeth Watts spent much of her life as a governess and teacher. She was born in Stibbard, North Norfolk, in 1821, the daughter of farmers. At the time her poetry was printed, she was likely teaching at a school about ten miles away in South Raynham. Among the subscribers are The Reverend Henry Lee and his wife, who were the vicar of the parish church there. Heading the list is the Countess of Leicester of Holkham Hall in Norfolk, with other subscribers including R.W. Watts (i.e. Robert Watts Brady of Kerdiston), and Mr H.W. Watts of Attleborough, who each took twelve copies, indicating they were likely close relatives of the author. Most of the subscribers were from the Norfolk area, although a few lived in Yorkshire, possibly indicating where Elizabeth Watts worked as a governess.

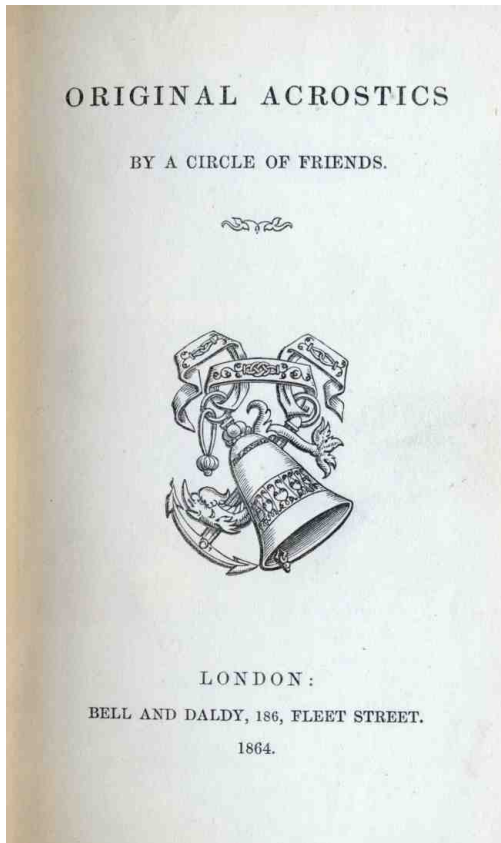
Altogether a nicely produced volume of provincial poetry subscribed to by well-wishing friends.

OCLC records one copy in the UK, at the British Library, and two in North America, at Stanford and UCLA.

### DEVILISH PASTIME FOR LADIES

74 [WOMEN]. ORIGINAL ACROSTICS. By a Circle of Friends. London: Bell and Daldy, 186, Fleet Street. 1864. £ 285

FIRST EDITION. 8vo, pp. vi, 124, 32 advertisements; original publisher's green cloth, blind embossed with title in gilt on upper board and spine, some very minor rubs at the extremities; front hinge cracking; some neat pencil annotations to verso of front free endpaper and recto of first blank tabulating the contributors.



Rare first edition of this collection of *Original Acrostics* conceived 'By a Circle of Friends', most likely a group of women. The first section of the work contains 65 'Double Acrostics' followed by 45 'Double Acrostics and Charades' each of which are initialled by their creator.

By the 1860's acrostic literature had become popular in Britain and it is clear the three most prolific creators here are W.G., M.C.J and R.C.L. contributing fifty-eight of the one hundred examples, together with several family members of each contributing a further twenty examples. Many of the answers clearly show their thoughts and concerns with solutions including Niagara/Blondin, Geneva/Calvin, Fawkes/Popery, Scrooge/Dickens, Slave/Trade, Kohinoor/Diamond, Spectrum/Brewster, Fossils/Mantell, Oxford/Essays, Arnold/Oxford, Abraham/Lincoln. The contributors were possibly an informal club, although to our knowledge only the Hitchen Acrostic Club acknowledged their puzzles in print.

The first Double Acrostic, as far as we can tell, appeared as an advert for the tailors Hyam and Co's in March 1852. From there it slowly developed during the 1850s and then suddenly 'took off' as an entertaining diversion in the 1860's with several publishers vying with each other in collecting together, or at least publishing collections by amateurs, expert in these devilishly difficult word games.

OCLC records one copy only, at the British library.

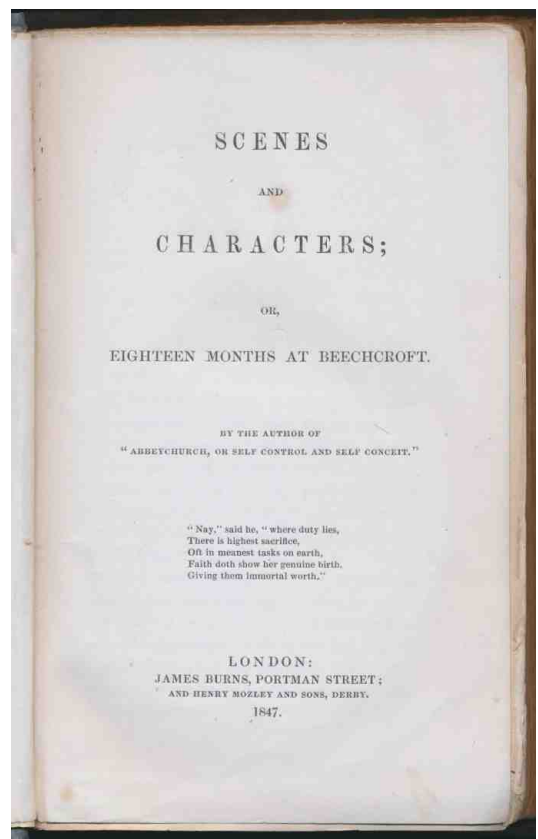
## HER SECOND PUBLISHED WORK

**75 YONGE, Charlotte Mary.** SCENES AND CHARACTERS; or, Eighteen Months at Beechcroft. By the author of "Abbeychurch, or self control and self conceit." London: James Burns, Portman Street; and Henry Mozley and Sons, Derby. 1847. **£ 450**

**FIRST EDITION.** 8vo, pp. [vi], 343, [1] imprint; some light foxing just visible in places; bound in the original light blue blindstamped publisher's cloth, spine lettered in gilt, expertly recased, spine lightly sunned, some surface soiling, but overall a very good copy, with early pencil ownership of 'C B Downes' at head of half-title.

Scarce first edition of Charlotte M. Yonge's second published work, developing the theme that she was to explore throughout much of her fiction, portraying young girls who take over their mother's place raising younger siblings, often in households of orphaned children. As Tamara Wagner notes in her 'Charlotte M. Yonge and the Long Victorian Family: Instructing the "Mother-Sister"' *Scenes and Characters* maps out challenges, temptations, and mistakes. It is many ways a cautionary narrative, directed at Yonge's target readership of young girls and women, who could include recently married women as well as teenage girls who might contribute to or bear the responsibility of running a household' (see *Charlotte Mary Yonge: Writing in the Victorian Age*, edited by Clare Walker Gore, Clemence Schultze and Julia Courtney, 2022, chapter IV, pp. 65-67).

'The story revolves around the Mohun family, particularly focusing on the eldest daughter, Eleanor, as she navigates the duties and responsibilities that come with family life while also dealing with personal sacrifices and the dynamics with her younger sisters, Lilius, Emily, and Jane. The opening of the novel introduces Eleanor Mohun, who has taken on the role of caretaker for her younger siblings during a period of familial grief following their mother's illness and eventual death. As she forgoes her own happiness and an engagement to Mr. Francis Hawkesworth to support her father and siblings, the narrative establishes her character as steadfast and dutiful. The dynamics between the sisters are also explored, highlighting their differing personalities and approaches to duty and affection. Eleanor's



serious nature is contrasted with the more carefree spirits of her sisters, setting the stage for an exploration of themes such as love, duty, and the complexities of familial bonds throughout the story' (summary on Project Gutenberg).

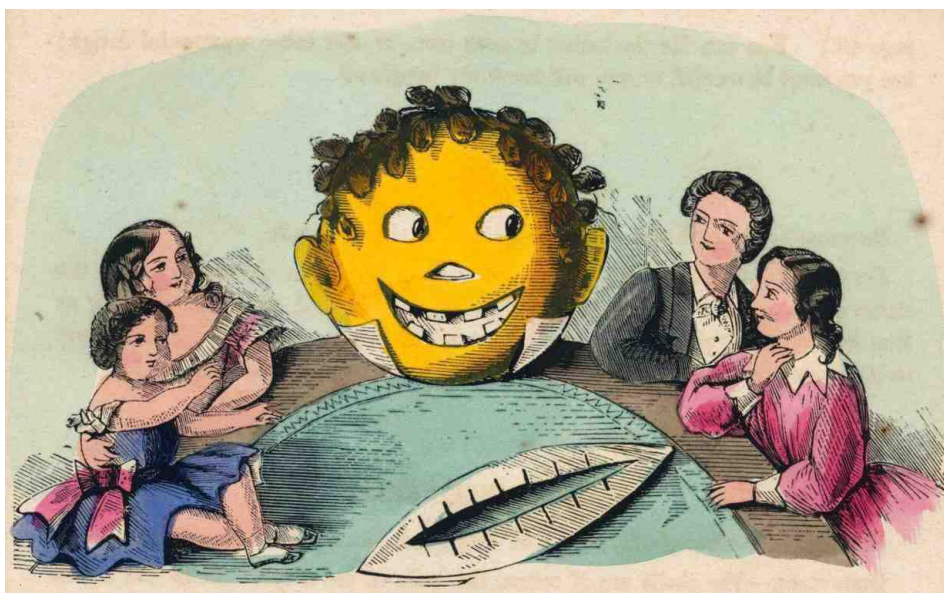
Charlotte Mary Yonge (1823-1901) began writing in 1844, and published about 160 works during her long life, chiefly novels. Her first commercial success, *The Heir of Redclyffe* (1853), provided the funding to enable the schooner *Southern Cross* to be put into service on behalf of George Selwyn. Similar charitable works were done with the profits from later novels. Yonge was also a founder and editor for forty years of *The Monthly Packet*, a magazine (founded in 1851) with a varied readership, but targeted at British Anglican girls (in later years it was addressed to a somewhat wider readership).

OCLC records three copies in the UK, at the British Library, Oxford and the National Library of Scotland, and three more in North America, at Southern Methodist, Yale and Texas, Harry Ransom.



43 Meredith

## THE END



11 Calvert